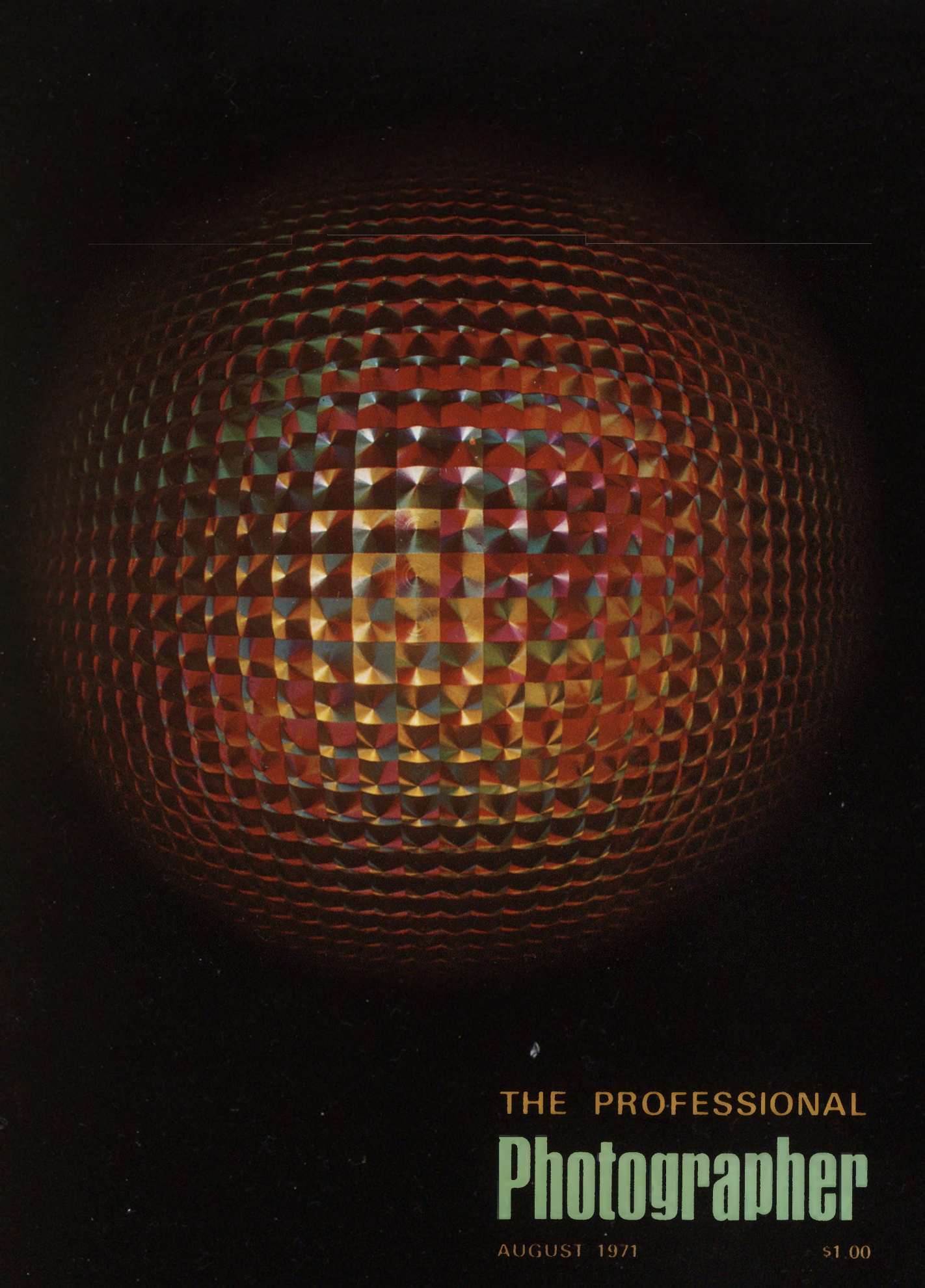

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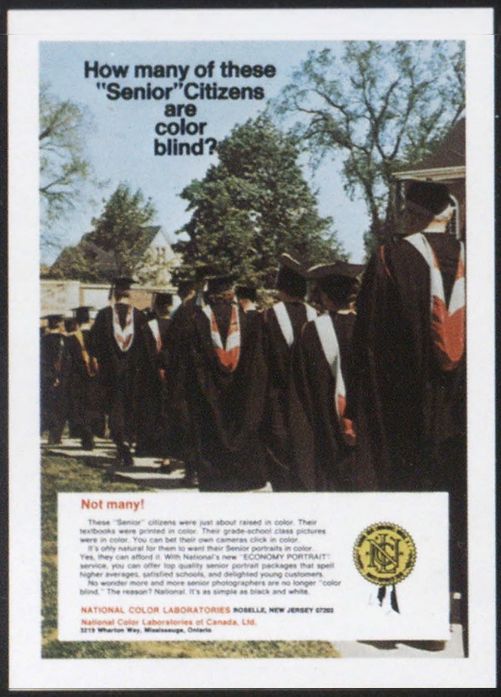

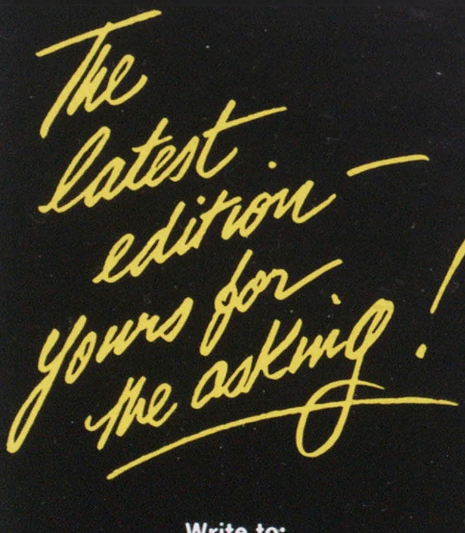

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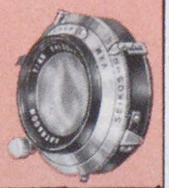

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Scream, oh trumpets! Roll, oh drums! With joyous fanfare, Bill Stockwell calls you to a remarkable new Casuals adventure. Between now and mid-December, I will conduct National Casuals Rallies in 34 cities.

My 1-day marathons, brave gunner, are an amazing tripleheader . . . a color tempest . . . a creative storm . . . a selling symphony. In one fantastic day, three Casuals powerlines will propel you to wedding greatness.

My new Rallies will fortify you for the wedding wars . . .

. . . With enchanting Candlelight Mistys, wistful Wisps, stunning Fantasys, saucy Madcaps, Capers, Wildflowers, Misty Pastels, stained-glass rapture . . .

. . . With news-style shortcuts, Flurry shooting, Keys to Creating, Proof Power, Salvaging Rejects, Friendly Formals, new Casual Classics . . .

. . . With compelling new concepts in selling . . . selling in Flurries, Romance over 'rithmetic, selling, now, in STYLES OF ARTISTRY; Five Selling Hammers that boost all orders.

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As I pose the couple, you follow each exciting Casual, step by step, in your Supreme Story pocket guide. This pocket "machinegun" puts 300 Casuals at your command, on the wedding firing-line. I will mail it when you send $50 deposit to enroll.

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Heed, now, noble gunner, the wistful cries of brides and grooms for sensitive coverage of their shining moments. Listen! Each day, across the nation, brides are pleading with wedding gunners: "Do you take those adorable Mistys and Fantasys?"

Answer their pleas with legions of exquisite color Casuals that sing, dance, whisper, tremble . . . that see the wedding through the bride's misty eyes.

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Aug. 29 . . . . . Santa Barbara, Cal.
Aug. 31 . . . . . Fresno, Cal.

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Sept. 7 . . . . . Houston, Tex.
Sept. 11 . . . . . Nashville, Tenn.
Sept. 13 . . . . . Knoxville, Tenn.
Sept. 15 . . . . . Atlanta, Ga.
Sept. 20 . . . . . Phoenix, Ariz.
Sept. 23 . . . . . Wichita, Kan.
Sept. 27 . . . . . Peoria, Ill.
Sept. 29 . . . . . Cleveland, O.

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Oct. 6 . . . . . Philadelphia, Pa.
Oct. 11 . . . . . Detroit, Mich.
Oct. 13 . . . . . Indianapolis, Ind.
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Oct. 22 . . . . . Chicago, Ill.

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Nov. 3 . . . . . Los Angeles, Cal.
Nov. 8 . . . . . Jacksonville, Fla.
Nov. 10 . . . . . Orlando, Fla.
Nov. 12 . . . . . Miami, Fla.
Nov. 17 . . . . . Louisville, Ky.
Nov. 19 . . . . . Des Moines, Ia.
Nov. 23 . . . . . Kansas City, Mo.

Dec. 1 . . . . . Pittsburgh, Pa.
Dec. 3 . . . . . Columbus, O.
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Dec. 10 . . . . . St. Louis, Mo.

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COVER Jason Hailey, M.Photog.Cr., Los Angeles, made this month's cover photograph. A fish eye view of prismatic lenses for ceiling lighting systems manufactured by MSL Industries, the photograph was used as a cover illustration for a 28-page booklet, "The Growing World of MSL." Hailey is a member of the American Society of Photographers and was recently made a Fellow of the Institute of Incorporated Photographers of Great Britain.

THE PROFESSIONAL
Photographer®
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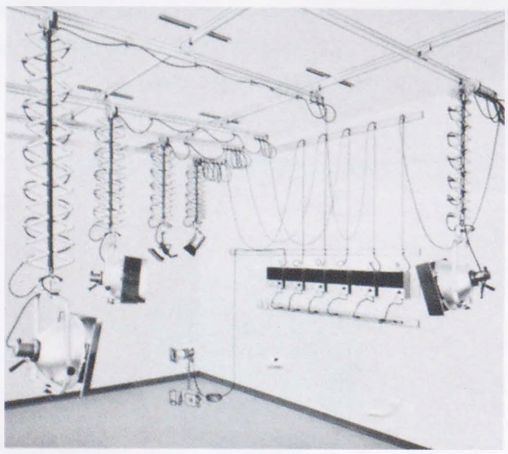

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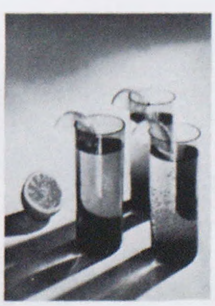

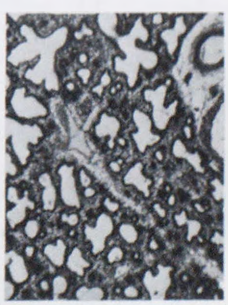

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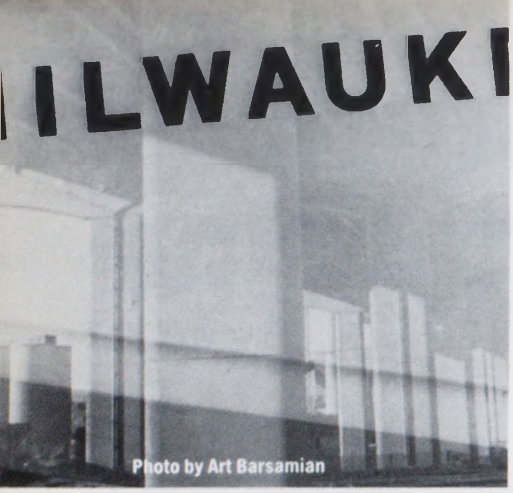

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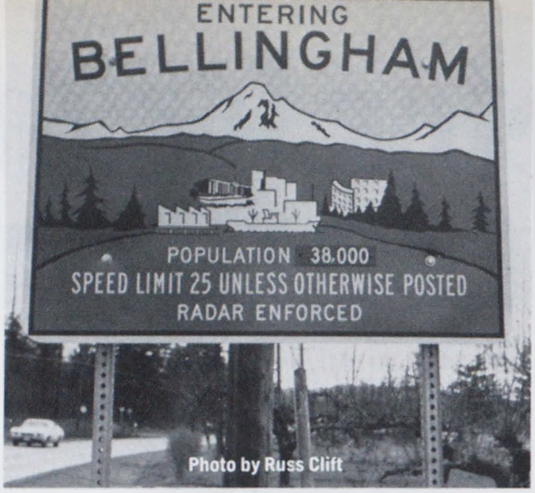

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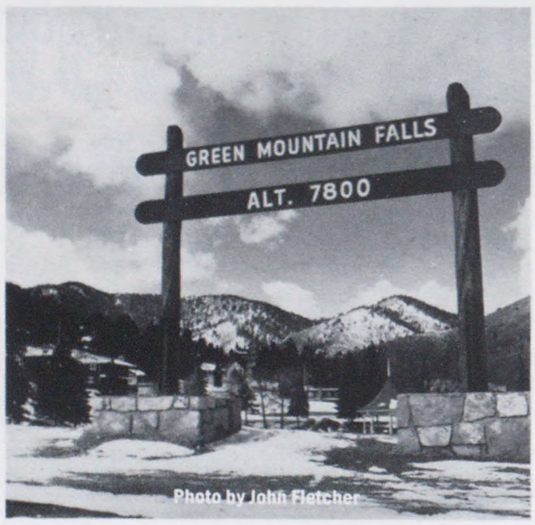

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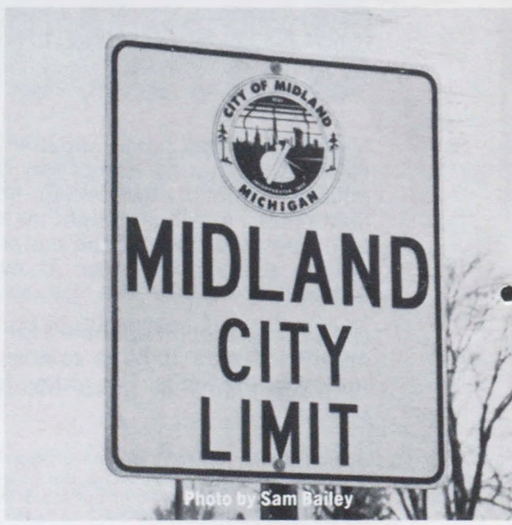

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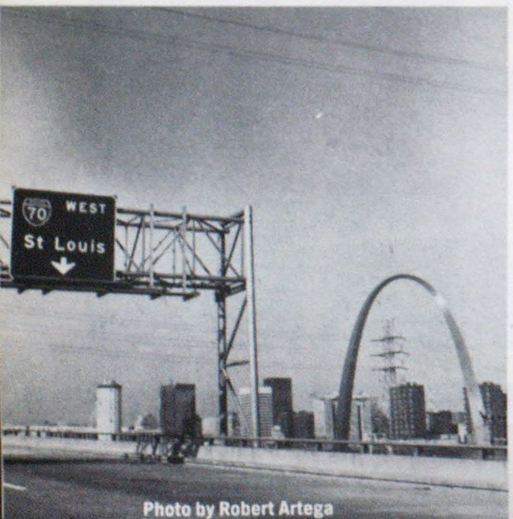

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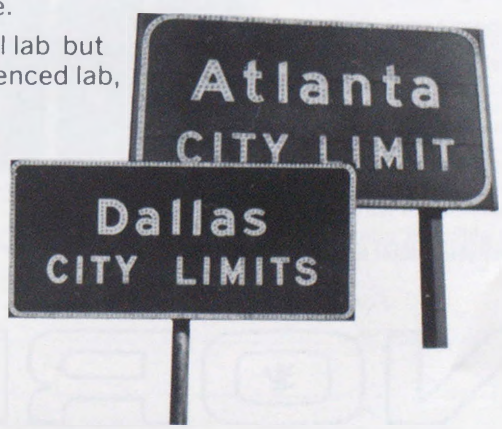

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- The package printer attachment houses up to six sets of lenses. With the same unit you can print on 11", 10" or 5" paper.
- Using 11" paper, you can print a complete package of (one) 11 x 14, (one) 8 x 10, (2) 5 x 7, (4) 3½ x 5, (8) 2½ x 3½, (16) 1¾ x 2½.
- Using 10" paper, you can print all but the 11 x 14 size.
- Using 5" paper, you can print all but the 11 x 14 and 8 x 10 sizes.
- Split and mix prints on the same paper format with the standard baffle feature.
- Finally, the 11 x 14 attachment can be easily removed for making standard enlargements.

Standard baffle feature permits splitting and mixing of prints on the same paper format. The example below of (4) 2½ x 3½ with (one) 5 x 7 print is only one of many possibilities.

The flexibility offered by this unique Nord attachment results in these advantages...

- Printing on the same paper emulsion eliminates color matching worries.
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Letters

Reply to "Letter to the Editor" from Frank M. Gould, June 1971.

To the Editor:
One of the greatest thrills of photography is learning. Learning to do our work in a more professional manner, to do it at less expense and in less time should be a major goal.

The greatest photographers do not hide their methods but propagate them through seminars and conventions. Were it not for people like Joe Zeltsman, Monte Zucker, Mort Apple, and others sharing their knowledge with me, I would have been out of business by now.

Professional photographers will always be undercut by people who "shoot for nothing." There is a market for poor photography by these people just as there is a market for professional work at professional prices.

We will not eliminate moonlighters and snap-shooters by refusing to share our most trusted secrets with them. Let them learn what they can, so that the people they photograph will have some value for what they have paid. Think! Did every bit of photographic knowledge you have received come from conventions, Winona, etc., or did someone help you out along the way? Many people have helped me, and I publicly thank every one of them.

M. L. Meyer
Ft. Kent, Maine

To the Editor:
Comparing a how-to-do-it show to private lessons, seminars, courses at Winona, and years of experience is as credible as stating a demonstration of pass-throwing will immediately create another Johnny Unitas.

As a "moonlighter," by demand—not choice, it did not take too long to discover that the more you learn, the less you know. This fact has greatly increased my respect for the full-timer.

Photography, as a profession, is the sum total of all those in it, the established and the embryo. Any program that enlightens the population can only elevate the profession.

Robert M. Gear
Havertown, Penna.

To the Editor:
How does one express thanks for a scholarship? (1971 Photographic Art & Science Foundation Scholarship to Rochester Institute of Technology.) To say, "thank you," seems all too inadequate. I assure you that I will try to get the Foundation's money's worth out of the tuition.

William M. "Marty" Seiler
(formerly University of Tennessee)
Rochester, N.Y.

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Newsevents

Steiglitz to Hall of Fame

The Trustees of the Photographic Art & Science Foundation, Inc. have elected Alfred Steiglitz to the Photography Hall of Fame.

Honored for his "lifelong efforts to gain the recognition of photography as a creative art," Steiglitz (1864-1946) is the sixth individual to be elected to the Photography Hall of Fame since the Foundation was chartered in 1965. Others are Louis Daguerre, Joseph Niepce, William Henry Fox Talbot, George Eastman and Mathew B. Brady.

OSCAR & ASSOCIATES

Charles Cunningham, Director of the Art Institute of Chicago, accepts a plaque marking the election of Alfred Stieglitz to the Photography Hall of Fame from Rudolph J. Guttosch, Vice President of the Photographic Art & Science Foundation, Inc., and President of the Professional Photographers of America, Inc. The plaque was presented to the Art Institute in recognition of its outstanding collection of Stieglitz photographs.

Photo Expo 75

The Board of Directors of the National Association of Photographic Manufacturers, Inc. have announced a new plan for holding its international photographic expositions known as "Photo Expo."

Statements received by the Association from a number of major exhibitors indicated that changes in marketing policy now made it clear that the best interests of the photographic industry would be served if international photographic shows were scheduled no more frequently than every four or five years, and such shows were announced well in advance to permit exhibitors to make plans.

In line with this the Board announced that Photo Expo 75, to be held in 1975, would be the first in the new series of shows replacing the previously announced Photo Expo 73.

Gustav Ahrens Wins Award

Gustav Ahrens was named winner of the 1971 Europhot Progress through Photography Award at the meeting of Europhot in Strasbourg last spring.

Harry Sonstrod, President of Europhot, made the award to "the man who has not only been a great influence in the photographic world for the last ten years, and made an enormous contribution to its standing in present day society, but from the outset has always, despite his heavy responsibilities, found the necessary time both to advise and support Europhot in carrying out its aims and to give help to that end."

"Gustav Ahrens . . . a great influence in the photographic world."

Ahrens, who was managing director of Agfa, Leverkusen, Germany, at the time Europhot was founded in 1953, is now retired and living in England. He is a member of the board of the Association of the German Photographic Industry; the Association of Brand Articles; and Chairman of the Society to promote Photography.

EPIC Fellowships

The Evidence Photographers International Council approved a Qualifications Program for the award of Associateship and Fellowship of EPIC at the Council's 1970 Annual General Meeting. Authority to implement this program was ratified by the membership later in the same year. EPIC's aim was to have these qualifications recognized in court, and accordingly, the standard of work submitted for examination "would have to display techniques and quality far in excess of what would be considered the average, day to day work" of a forensic photographer.

The first meeting of the Admissions Board was held in Chicago in April when four applications in Civil Evidence Photography and two in Law Enforcement were considered. The Board awarded Fellowships in Civil

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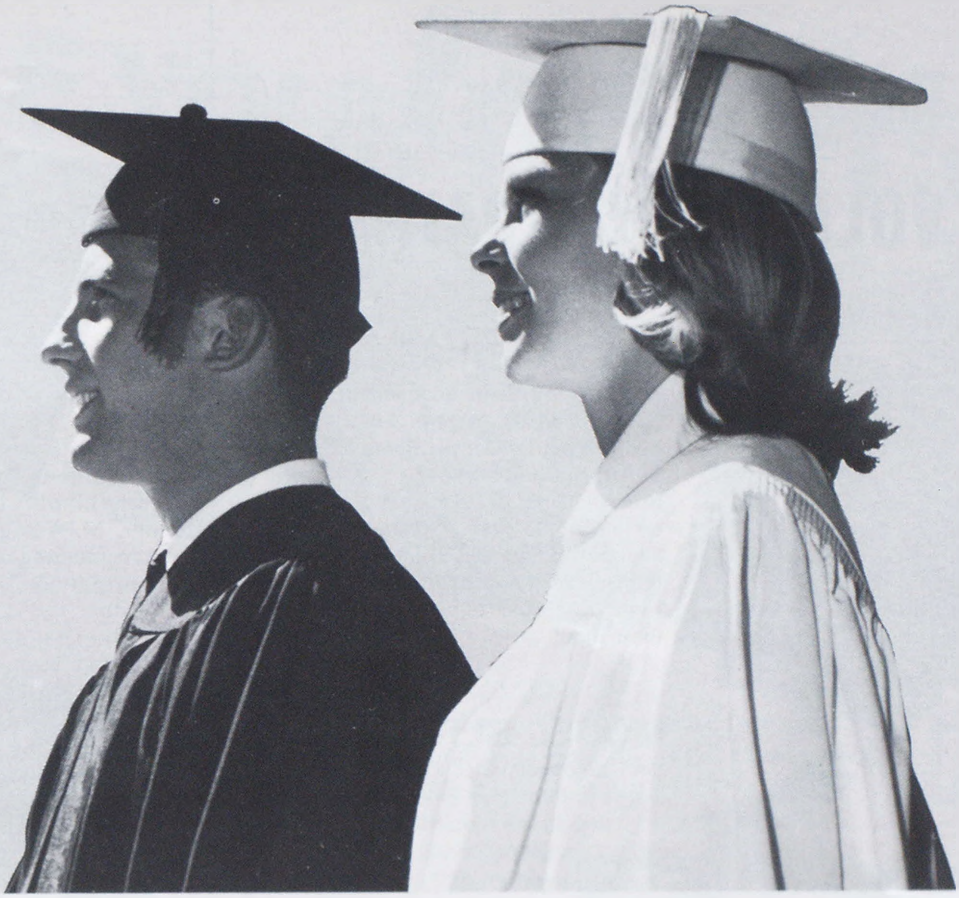

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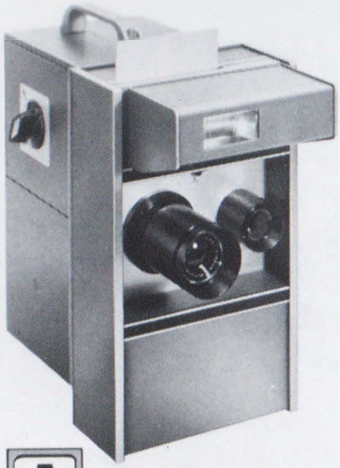

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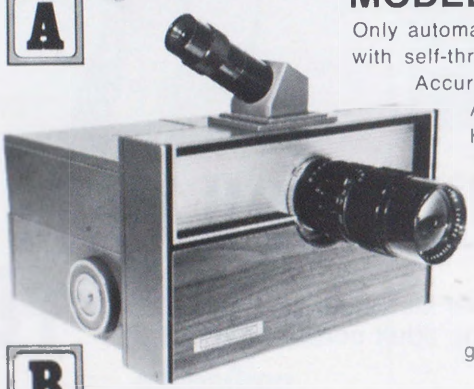

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Community Service Award

The Schenectady (New York) City School District's Nott Terrace Elementary School received the PP of A Community Service Award on May 8 from PP of A Director Frank W. Warner, M.Photog.Cr., at an award dinner meeting of the Capital District Association of Photographers in Industry.

The citation was presented for the school's "use of professional photography in their program of visual literacy in motivating educationally disadvantaged children by providing them a possible avenue into the photographic profession.

GAZETTE

Frank Warner, M.Photog.Cr., presents PP of A Community Service Award to Nott Terrace Principal Robert M. Moolick, assisted by Werner Marx, Cr.Photog., award sponsor. Monroe Dixson, President, Capital District Association of Photographers in Industry, and Dr. Bruce Brummit, Schenectady Superintendent of Schools, look on.

Werner Marx, Cr.Photog., of the Northeast Color Lab, was sponsor of the award. Marx commented, "The first group of 18 students will be completely at home in almost any photo lab in the country when they complete their course."

The award was presented to Nott Terrace School Principal Robert M. Moolick. Schenectady Mayor Malcolm Ellis; Dr. Bruce Brummit, Superintendent of Schools; and Monroe Dixson, President of the Capital District Association, also participated in the ceremony.

Under the leadership of Moolick, the Nott Terrace School had set up a completely equipped photographic facility. As a result of Marx's work and the PP of A's interest, Eastman Kodak Company and the National

Turn to page 69

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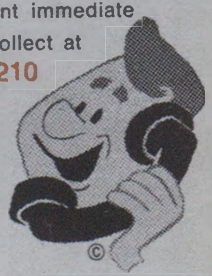

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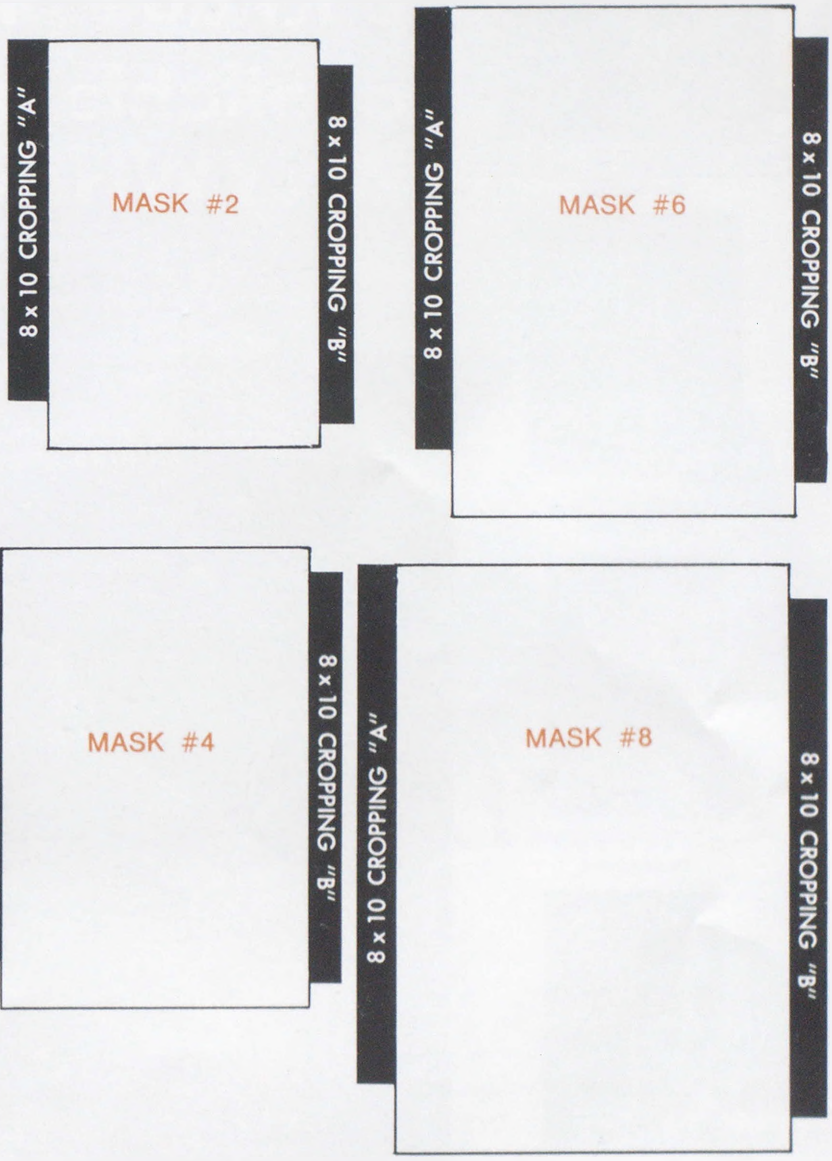

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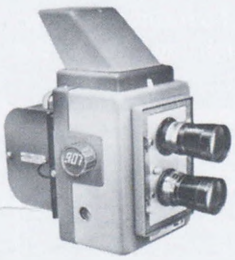

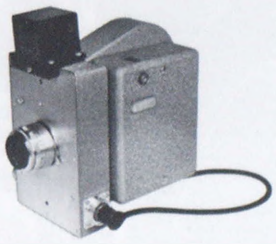

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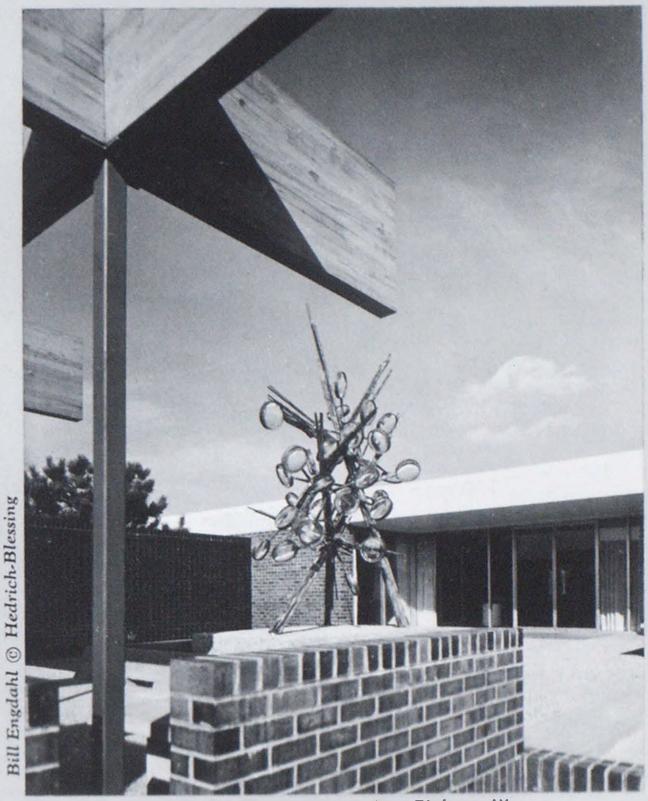


Bill Engdahl © Hedrich-Blessing

PP of A Headquarters, Des Plaines, Ill.

THE PROFESSIONAL PHOTOGRAPHERS GUIDE TO SPECIAL EVENTS

PP of A CALENDAR 1971

THROUGH SEPTEMBER 3
WINONA SCHOOL OF PROFESSIONAL PHOTOGRAPHY

1972

APRIL 24
Closing date, 81st International Exhibition of Professional Photography

JULY 23-27
81st INTERNATIONAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY
Sheraton Cadillac
and Detroit Hilton
Technical Products Exhibit
and Programs at
Cobo Hall
Detroit, Mich.

1974

AUGUST 4-8
83rd INTERNATIONAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY
Biltmore Hotel
and Los Angeles Hilton
Los Angeles, Calif.

1976

AUGUST 1-5
85th INTERNATIONAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY
Sheraton Park Hotel
Washington, D. C.

1971 CONVENTIONS

AUGUST 28-30
Foto Fresno 71
PP of California
Fresno Convention Center
and Del Webb TowneHouse
Thora M. Lindblom, Exec. Mgr.
P.O. Box 929
Turlock, CA 95380

AUGUST 28-30
PP of Idaho
Downtowner
Boise, Idaho
Elaine Chapin, Conv. Chairman
815 12th Avenue South
Nampa, ID 83651

AUGUST 29-31
PPA of Pennsylvania
Sheraton Harrisburg Inn
Harrisburg, Pa.
Terry Deglau, President
810 Jefferson
Latrobe, PA 15650

DATELINES

CONTINUED

SEPTEMBER 11-13
PPA of Maryland
Annapolis Hilton Inn
Annapolis, Md.
Ronald Schaefer, President
13102 Taney Drive
Beltsville, MD 20705

SEPTEMBER 18-20
PP of Louisiana
Fontainebleau Motor Hotel
New Orleans, La.
John E. Kuhlman, Sr.,
Exec. Manager
5590 Canal Boulevard
New Orleans, LA 70124

SEPTEMBER 25-26
PPA of New Jersey
TraveLodge
Somerset, N.J.
Mort Goldman, Conv. Chairman
59 Main Street
Toms River, NJ 08753

SEPTEMBER 26-28
PPA of New England
The Mount Washington
Bretton Woods, N. H.
William C. Bartlett,
Conv. Chairman
90 Merchants Row
Rutland, VT 05701

OCTOBER 3-4
Alberta PPA
Banff Springs Hotel
Banff, Alberta
Marie Bonar, Exec. Manager
11615 - 127 Street
Edmonton 41, Alberta

OCTOBER 7-10
Florida PP
Robert Meyer Motor Inn
Orlando, Fla.
Robert E. Dittrich, Exec. Secretary
PO Box 1451
Orlando, FL 32802

OCTOBER 22-31
Third International Photo-Cine
Exhibition
Belgrade, Yugoslavia

1972 CONVENTIONS

MARCH 4-7
PP of Michigan
Pantland Hotel
Grand Rapids, Mich.
Bud Moyer, Conv. Chairman
324 Munson Ave.
Traverse City, MI 49684

MARCH 5-6
PPA of Massachusetts
Yankee Drummer Inn
Worcester, Mass.
John and Madeline Hobbs,
Conv. Co-Chairmen
819 Broad Street
East Weymouth, MA 02189

MARCH 5-7
PP of North Dakota
Holiday Inn
Bismarck, N.D.
Laura Raad, President
Box 1422
Williston, ND 58801

MARCH 10-14
PP of Ohio

MARCH 19-21
APP of Illinois

All information for Datelines must be received by the 25th of the second preceding month of publication.

MARCH 22-25
Rocky Mountain PPA
Broadmoor Hotel
International Center
Colorado Springs, Colo.
James E. Ragsdale,
Conv. Chairman
328½ North Nevada Ave.
Colorado Springs, CO 80902

MARCH 25-29
Southwestern PPA
Sheraton Fort Worth Hotel
Fort Worth, Texas
Zee Drew, Exec. Secretary
P.O. Box 3122
Fort Worth, Texas 76100

MARCH 26-28
Missouri PA
Lodge of the Four Seasons Resort
Lake Ozark, Mo.
Robert J. Westrich,
Conv. Chairman
3826 Gravois
St. Louis, MO 63116

APRIL 8-10
Kentucky PPA
Daniel W. Grey, President
2613 Alexandria Pk.
Ft. Thomas, KY 41075

APRIL 8-11
Wisconsin PPA
Hotel Pfister
Milwaukee, Wis.
Maurie Matzke, Conv. Chairman
1317 South Webster
Green Bay, WI 54301

APRIL 16-18
PP of Indiana
Stouffer Inn
Indianapolis, Ind.
Norris Mode
442 Spring St.
Jeffersonville, IN 47130

APRIL 21-24
PP of Oklahoma
Hilton Inn
Tulsa, Okla.
Ray Utt, Conv. Chairman
3009 South Elm
Broken Arrow, OK 74012

APRIL 22-25
PP of Nebraska
New Tower
Omaha, Nebr.
Helene Larson, Conv. Chairman
1220 East 16th St.
Fremont, NB 68025

APRIL 29-MAY 3
Arkansas PPA
Coachmans Inn
Little Rock, Ark.
Lew Walls, President
Judsonia, AR 72081

APRIL 30-MAY 2
Intermountain PPA
Salt Lake City, Utah
Robert V. Glasmann,
Secretary
PO Box 1110
Ogden, UT 84402

MAY 6-9
PP of Washington
Chinook Tower
Yakima, Wash.
Russ Hugill, Conv. Chairman
Ken Whitmire Associates
306 West Walnut
Yakima, WA 98902

MAY 21-23
PP of Iowa

JULY 9-11
Tennessee PPA
Sheraton Peabody
Memphis, Tenn.
Joy Webb, President
510 South Highland
Memphis, TN 38111

JULY 23-27
81st INTERNATIONAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY
Sheraton Cadillac
and Detroit Hilton
Technical Products Exhibit
and Programs at
Cobo Hall
Detroit, Mich.
Frederick Quellmalz, Conv.
Chairman
1090 Executive Way
Des Plaines, IL 60018

SEPTEMBER 23-OCTOBER 1
Photokina
Cologne, West Germany

1973 CONVENTIONS

JANUARY 6-11
PP of A BEECON &
Southeastern PPA
Marriott Motor Hotel
Atlanta, Ga.
Frederick Quellmalz,
Conv. Chairman
1090 Executive Way
Des Plaines, IL 60018
Post-Convention Trips,
January 11-15; January 11-20

MARCH 4-6
PP of Indiana

MARCH 16-18
APP of Illinois

MARCH 16-20
PP of Ohio

MARCH 24-27
Missouri PA

APRIL 29-MAY 1
Intermountain PPA

MAY 13-15
PP of Iowa

1974 CONVENTIONS

MARCH 15-19
PP of Ohio

MARCH 31-APRIL 2
APP of Illinois

MAY 19-21
PP of Iowa

AUGUST 4-8
PP of A Convention
Los Angeles, Calif.

1975 CONVENTIONS

MARCH 14-18
PP of Ohio

MARCH 16-18
APP of Illinois

MAY 18-20
PP of Iowa

1976 CONVENTIONS

MAY 16-18
PP of Iowa

AUGUST 1-5
PP of A Convention
Washington, D. C.

1971 SCHOOLS, CONFERENCES AND SEMINARS

SEPTEMBER 25
Underwater Photographic Seminar & Film Festival
McCormick Place
Chicago, Ill.
Mike Foley, Program Chrm.
c/o Universal Diving School, Inc.
PO Box 4581
Chicago, IL 60680

OCTOBER 4-5
Long Island Section (PPSNY)
Carl Hoppl Valley Stream Park Inn
Valley Stream, N.Y.
Charles Stern, Conv. Manager
144-41 Northern Blvd.
Flushing, NY 11354

OCTOBER 7-10
Florida PP
Annual Conference
Robert Meyer Hotel
Orlando, Fla.
Ted Saylor, Conv. Chairman
913 West Platt Street
Tampa, FL 33606

OCTOBER 9
Arkansas PPA
Crow Barnes Lodge
Mountain Home, Ark.
Lew Walls, President
Judsonia, AR 72081

OCTOBER 22-23
The Society of Photographers in Industry
Sheraton Lincoln Hotel
Houston, Texas
L. Milton Rudy, Chairman
PO Box 2521
Houston, TX 77001

OCTOBER 24-25
PP of Oklahoma
Oklahoma State University
Stillwater, Okla.
Edgar Lobit, President
Box 316
Guymon, OK 73942

1972 SCHOOLS, CONFERENCES AND SEMINARS

FEBRUARY 6
Arkansas PPA
Little Rock, Ark.

FEBRUARY 27 - MARCH 3
West Coast School
Brooks Institute
Santa Barbara, Calif.
Jim Lusk, Director
474 West Olive Ave.
Porterville, CA 93257

MARCH 19-22
PPS of New York
Regional Conference
Grossinger's
Liberty, N. Y.
Edwin M. Murphy
22 West Main St.
Sodus, NY 14551

CURRENT EXHIBITIONS

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

THROUGH AUGUST 20
ASP Masters Exhibit
First National Bank
Minneapolis, Minn.

THROUGH AUGUST 21
Ralph C. Fertig
The Focus Gallery
San Francisco, Calif.

THROUGH AUGUST 21
Philip T. Jones
The Focus Gallery
San Francisco, Calif.

THROUGH AUGUST 25
Manuel Alvarez Bravo
Museum of Modern Art
New York, N.Y. (M)

THROUGH AUGUST 29
The Rise of American Architecture, 1815-1915
Art Institute
Chicago, Ill.

THROUGH AUGUST 31
Applied Color
Witte Memorial Union
San Antonio, Texas (G)

THROUGH AUGUST 31
Photo/Graphics
George Eastman House
Rochester, N.Y. (G)

THROUGH AUGUST 31
Aaron Siskind
George Eastman House
Rochester, N.Y. (G)

THROUGH AUGUST 31
Edmund Teske
George Eastman House
Rochester, N.Y. (G)

THROUGH AUGUST 31
Don Beatty
De Saisset Gallery
University of Santa Clara
Santa Clara, Calif.

THROUGH SEPTEMBER 3
Friends of Photography
Sunset Center
Carmel, Calif.

THROUGH SEPTEMBER 12
Burk Uzzle
Art Institute
Chicago, Ill.

THROUGH SEPTEMBER 27
Clarence H. White
Museum of Modern Art
New York, N.Y. (M)

FUTURE EXHIBITIONS

AUGUST 21-OCTOBER 10
Jerry Uelsmann
Art Institute
Chicago, Ill.

AUGUST 24-SEPTEMBER 25
A Variety Show
The Focus Gallery
San Francisco, Calif.

AUGUST 30-SEPTEMBER 17
ASP Masters Exhibit
United Bank of Denver
Denver, Colo.

SEPTEMBER 1-30
Contemporary Photography V
State University
Pottsdam, N.Y. (G)

SEPTEMBER 1-30
Contemporary Photography Since 1950
Iowa State University
Ames, Iowa (G)

SEPTEMBER 1-NOVEMBER 30
Manuel Alvarez Bravo
George Eastman House
Rochester, N.Y. (G)

SEPTEMBER 1-NOVEMBER 30
Harry Callahan — City
George Eastman House
Rochester, N.Y. (G)

SEPTEMBER 10-OCTOBER 10
Applied Color
University of Illinois
Champaign, Ill. (G)

SEPTEMBER 15-OCTOBER 15
Mario Giacomelli
Brigham Young University
Provo, Utah (G)

SEPTEMBER 18 - OCTOBER 18
David Lockhart
Art Institute
Chicago, Ill.

SEPTEMBER 19-OCTOBER 19
Applied Color
Krannert Art Museum
Champaign, Ill. (G)

SEPTEMBER 26-OCTOBER 26
New York Is/T. Ogawa
J. Prendergast Library
Jamestown, N.Y.

SEPTEMBER 26-OCTOBER 30
San Francisco Women Artists
The Focus Gallery
San Francisco, Calif.

SEPTEMBER 27-OCTOBER 22
ASP Masters Exhibit
First National Bank
Seattle, Wash.

OCTOBER 1-31
Robert Frank
Fine Arts Center
Clinton, Ill. (G)

OCTOBER 1-31
Hopkins Circle Art Gallery
Dartmouth College
Hanover, N.H. (G)

OCTOBER 4-5
PP of A Loan Collection
Carl Hoppl Valley Stream Park Inn
Valley Stream, N.Y.

OCTOBER 15-NOVEMBER 15
Photography in the 20th Century
University of North Carolina
Greensboro, N.C. (G)

NOVEMBER 1-26
ASP Masters Exhibit
Crocker-Citizens National Bank
San Francisco, Calif.

NOVEMBER 1-30
New York Is/T. Ogawa
Bethel College
North Newton, Kan. (G)

NOVEMBER 1-30
Vision and Expression
Witte Memorial Museum
San Antonio, Texas (G)

NOVEMBER 1-30
Applied Color
Adelphi University
Garden City, L.I., N.Y. (G)

NOVEMBER 1-30
Harry Callahan
Allegany Community College
Cumberland, Md. (G)

NOVEMBER 2-DECEMBER 4
Michael Bishop & Linda Connor
The Focus Gallery
San Francisco, Calif.

NOVEMBER 15-21
PP of A Loan Collection
Columbia Shopping Center
Kennewick, Wash.

NOVEMBER 27-DECEMBER 18
Contemporary Photography Since 1950
Grinnell College
Grinnell, Iowa (G)

President's Message

Rudolph J. Guttosch, M.Photog.Cr., President, Professional Photographers of America, Inc.

Put Your House in Order

I hope yours isn't one of them, but the typical studio is going through the annual doldrums right about now. People are away on vacation . . . and those who are at home usually don't seem to be interested in buying professional photography. Sometimes it doesn't even seem worth the trouble to turn the key in the door every morning.

So why not put this slack season to good use? Use the time you have on your hands to put your studio's house in order. Both in physical appearance and on paper.

Let's start with your studio's physical appearance. Have you looked at your studio lately? I mean really looked at it . . . the way a prospective customer would. It could be a revelation.

Are your windows clean? It's a minor point, but dirty windows can be a mighty unattractive setting for the work you have on display. And how about that display? Is it cluttered, or is it kept neat and changed regularly? (The president of one of our affiliates in the Southwest made a survey of his members' studios, and one of his chief criticisms was the windows. Many of them looked more like frame stores than professional photography studios.)

Samples Well Displayed

On the inside, is your reception room inviting? Maybe the walls could stand a coat of paint. And this is the ideal time to think about some new furniture . . . or re-doing present furnishings. Be sure, too, that representative samples of your work are well displayed. It always makes your receptionist's selling job easier.

While you're at it, don't overlook your cameraroom. Maybe this is the time to get rid of all those "snakes" on the floor by switching to overhead lighting. Or at the very least, clean out all the old props and posing seats you no longer use . . . and be sure the ones you keep are in top condition. (If you have storage space, it's a good idea to keep all but the bare essentials out of the cameraroom. Bring in only what you think you'll need for each sitting.)

Don't forget the dressing rooms, either. Soap, water and paint don't cost much, especially when compared with what their lack could cost you in lost business.

Speaking of business, this is a good time to take a look at your business practices. The PP of A has several excellent talks on business management, by such authorities as Dr. Joseph Schabacker, the Association's business management consultant. Available at moderate cost on tape cassettes, they're worth owning and listening to . . . again and again.

Take a look at your inventory. Make sure you have enough of the right things for the business you do, and not too much of something you hardly ever need. That goes for film, paper, chemicals and equipment. Frames and albums, too.

One of the best ways to control inventory is to have "a place for everything, and everything in its place." It's embarrassing — and expensive — to spend money for, say, chemicals, only to discover a generous supply of the chemicals you just bought, tucked away behind a pile of frames.

That brings us to the subject of cost control. Certainly, it's hard for someone who's essentially creative to bear down on financial problems. But that's the only way the artist can stay in business. So why not hire a good accountant, if you don't already have one. Then listen to him . . . take the advice he gives you. It could be the best investment you ever made!

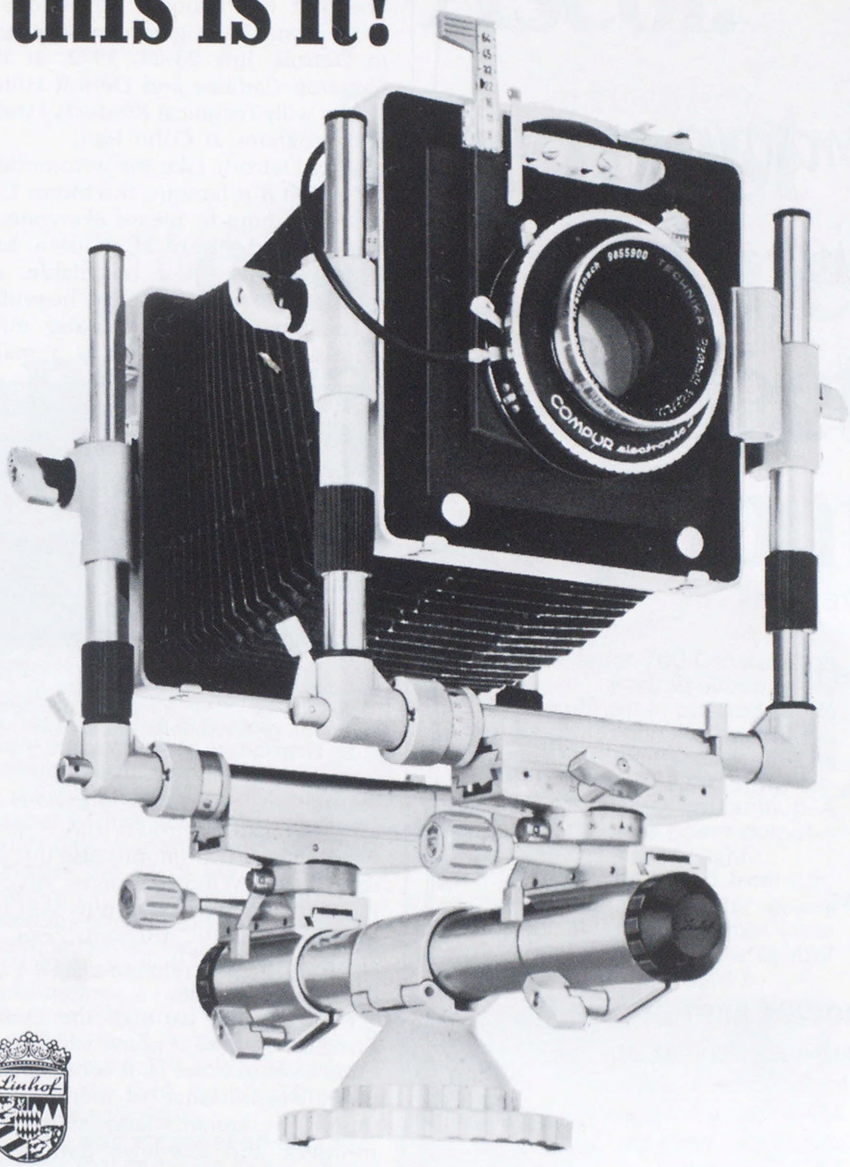
While we're at it, how's your creative inventory? Are you still doing the same kind of work you did ten, fifteen or twenty years ago? It's too late for a session at Winona School this year, of course. But it's never too early to plan to attend next year. And you should also put your state or regional meeting on your agenda . . . as well as the PP of A convention in Detroit next July. These are sound investments in your future as a professional.

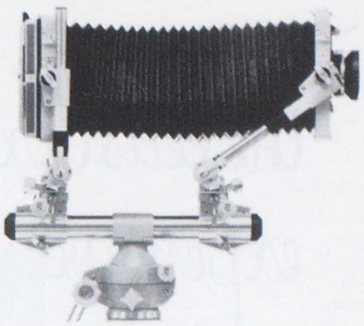
These may be the "dog days" as far as present sales are concerned. But if you put them to good use, they can turn out to be some of the most profitable days you'll ever spend, in terms of future growth and business.

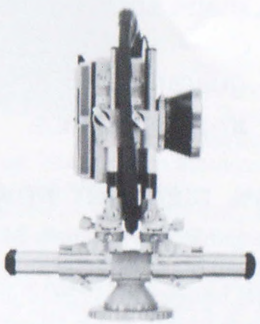
Above: Putting their heads together at recent PP of Iowa convention are Charles "Bud" Haynes, Cr.Photog., PP of A First Vice President; Kermit Buntrock, Cr.Photog., Portrait Division Chairman; President Rudolph J. Guttosch, M.Photog.Cr.; Greer Lile, M.Photog.Cr., Portraint Division Vice Chairman; Bill Bell, M.Photog.Cr., member of PP of A Board of Directors. Left: President Guttosch draws door prize winner for Lindy Wellhouse, M.Photog.Cr., PP of Iowa President, at Winona buffet during Iowa convention.

Rudolph J. Guttosch, M.Photog.Cr., 612 S. Clinton St., Chicago, Ill. 60607.

this is it!*







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Minnesota 55378

WEST
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Redwood City,
California 94063

Why Go Detroit?

The 81st International Exposition of Professional Photography will be held in Detroit, July 23-27, 1972, at the Sheraton Cadillac and Detroit Hilton hotels with Technical Products Exhibit and programs at Cobo Hall.

Why Detroit? Like the automobiles for which it is famous, the Motor City has something to please everyone. It is diversified, historical, modern, fun-loving, sophisticated, hospitable, aggressive, cosmopolitan and beautiful.

Located nearly a thousand miles from any ocean, Detroit is a major

Cobo Hall, Detroit's $55,000,000 convention and exposition center on the Detroit River is the site of PP of A's 81th International Exposition of Professional Photography, July 23-27, 1972.

international port. Its proximity to Canada makes Detroit a truly international city. A five-minute ride through the Detroit Windsor Tunnel or over the Ambassador Bridge puts you in a foreign country. Customs can be cleared in less than a minute by American Citizens.

Here on the bank of the Detroit River, is Detroit's new downtown Civic Center. Cobo Hall, located within walking distance of major hotels, motels, restaurants and shops, has roofdeck and low-level parking for 2,600 cars. Air-conditioned, its 50 meeting rooms seat 25 to 3,700; four 100,000 sq. ft. exposition halls are adaptable to a wide variety of uses.

Just a few minutes north of downtown is the city's Cultural Center with the Main Library, Detroit Historical Museum, Children's Museum, International Institute, Rackham Center of the University of Michigan and Detroit Institute of Musical Arts.

To the west of Detroit, in Dearborn, home of Henry Ford and the empire he built, is the Henry Ford Museum and Greenfield Village.

Downtown Detroit is a shopper's paradise with stores like the J. L. Hudson Company and small exclusive specialty shops.

Detroit is a city surging ahead, eager to meet the challenges of new eras. And the world of professional photography 1972 will meet there for one week next July. So, plan to Go Detroit!

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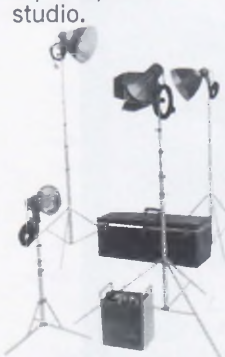
Consider the Ascor 600 Series. (See above.) It is ideal for industrial & commercial photographers since it is compact, versatile, easily portable and offers a wide selection of light units.

These include a universal light head—to accommodate an umbrella, 16", 10" and 5" reflectors. Or bare bulb.

There is also a 6" back light assembly, a north sky bank light, a 24" strip light and two spot-lights.

You have your choice of an 800 w/s power pack that re-cycles to full power in 3.5 seconds—or a 2400 w/s power pack that re-cycles in 10 seconds to a full 100% output.

Now consider the Ascor 360 Series—an easily-portable location portrait group. Perfect for school photographers, work in the field, or use in the studio.



The complete group includes two 12" lights for main and fill, two 5" lights for hair and background, four stands, power supply and carrying case. The components may also be bought separately.

The lightweight, compact 400 w/s power pack has complete solid-state circuitry and automatic voltage regulation to assure consistent color balance. An exclusive warning signal tells you if a bulb has burned out or if you've shot too fast.

The Ascor 700 Constellation Portrait Group offers the utmost in soft and subtle light for professional portrait work.

It includes four lights—each with its own power pack with solid-state circuitry which eliminates heat buildup. A lighted panel indicates power output—and also serves as a ready light.

Each light may be varied from full, three-quarter, half, or quarter power (each position equals one f/stop) while the easy to use waist-high power control eliminates bending. (See right.)

The modeling light may be used in direct ratio to the strobe or left on full at any strobe setting. Main and fill lights have rotating barndoors which are screwed right to the reflector. And the reflectors can be easily changed or removed for use with an umbrella.

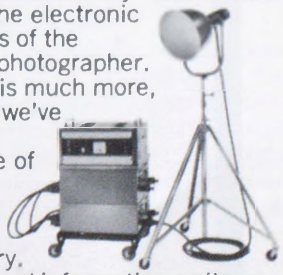
For easy handling, the light units are mounted on air-cushioned stands. The hairlight is on a balanced boom with all light controls located conveniently in the handle.

The Ascor 700 Constellation makes a handsome and hard-working addition to your portrait studio.

For your unusually large light requirements, we present the Ascor Sunlight® 800 Series. (Below.) You can illuminate a stadium, sporting arena, or a race track.

The Ascor Sunlight® 800 Series is a modular system consisting of a solid-state power supply that re-cycles each 800 w/s in ½ second. The power supply will accept 800 w/s or 2400 w/s condensors. All the way from 800 to 48,000 w/s or, if you prefer, from 20,000 BCPS to 1,250,000 BCPS. You get just the right capacity.

These are just a few of the Ascor professional electronic flash systems—all heavy duty and precision engineered. Each is designed to operate efficiently, economically and consistently meet the electronic lighting needs of the professional photographer.



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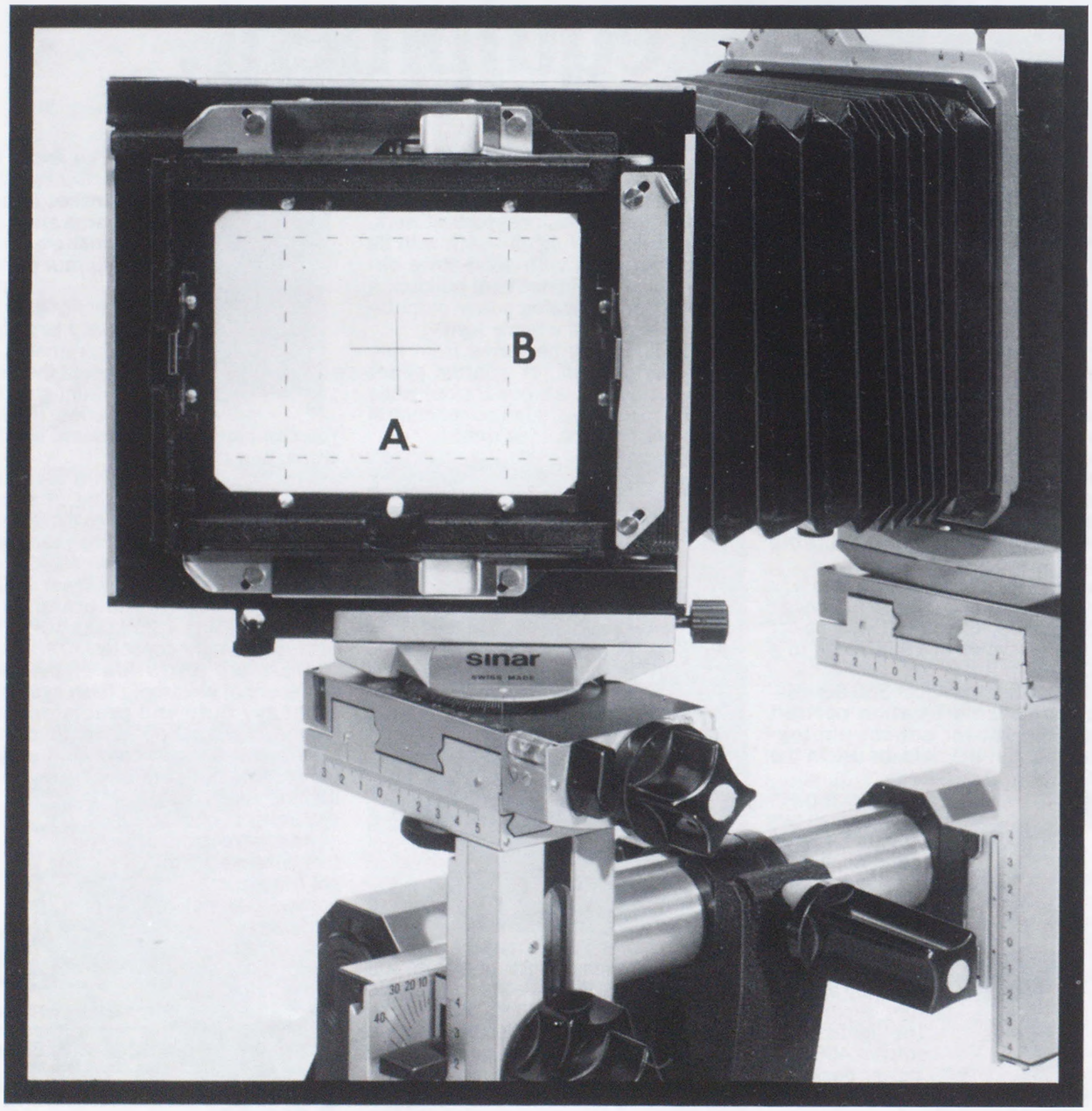
The dashes on the ground glass of the new Sinar-p are unlike any you've seen before. No, they do not indicate any format. Two of them, the horizontal one on the bottom (A) and the vertical one on the right (B), indictate axes along which the image will remain in focus as you tilt and swing (the other two lines are for when the back is turned). Even when you tilt and swing at the same time. It is a completely new principle, not a base tilt, not a center tilt. We call it two-point setting and we've patented it. Focus, tilt, swing. Period.

Front and rear standards tilt on unique curved tracks which keep line A precisely in the image plane. An off-center swing axis does the same for line B. So, if you're tilting, simply focus near line A, then tilt until the rest of the image is sharp. No trial-and-error adjusting and focusing. And, since every movement has precision self-braking micrometer drive, there is no constant locking and unlocking. Every movement also has an expanded scale, as you can see below, for easy reading, repeating and transferring of settings.

The Sinar-p is 4x5, 5x7 or 8x10. One camera is any or all with a change of only the bellows, format frame and back. It is the first breakthrough in view camera design since the current Sinar (which is still current). The basic 4x5 is $675. The 5x7 is $795, the 8x10 is $925. Write for details and the name of your dealer. Photo-Technical Products, Inc., Garden City, N.Y. 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc.

These lines are patented



The new Sinar-p

Young People Say:

Professional Status Gaining

How does the young photographer under 30 years of age feel about the profession of photography? Does he find it challenging and stimulating, does he expect or hope to make more than an adequate living in this profession; be respected in his business community; contribute something to his society through photography?

To find the answers to some of these questions, and others, from this under 30 group, 18 students were interviewed at the Winona School of Professional Photography.

Did they find photography stimulating and challenging? Definitely. Almost all the young people were in accord on this point.

Don Owen, 27, who uses 80 to 100 rolls of film a week in his work with the Mott Foundation and Flint (Mich.) Board of Education, feels photography is an area where he can display his creative talents.

Don Folgo, 29, associated with his father in Don Folgo Photography, West Warwick, R. I., said, "Photography keeps you thinking, or at least it should. If you are going to be good you have to stay with it and constantly think about it."

Twenty-one year old John Adkins, who has had 20 months full-time experience in a portrait studio in Terre Haute, Ind., thinks photography is stimulating to every one whether he is a photographer or not. "I think photography stimulates them without them knowing it." As for the challenge of photography, John said, "I had no idea it was so involved. I did not know you could do so many things with it. You can capture anything with it, say anything with it."

His thinking coincided with that of Lee Trail, 30, a technical lab assistant at the Natural History Survey of the State of Illinois in Champaign. She said, "A picture is not good unless it communicates a thought or feeling." Asked if photography was challenging to her, she said, "The more I learn the more I realize I have just touched the surface."

Donald Kay, 28, a staff photographer with Oklahoma State University, Continuous Educational Services, Stillwater, expressed it this way. "This is the reason I am at Winona. We are hoping to expand our department, start our own movie production within the university, it's a tremendous field."

Kathy Kozak, 18, has had one year's experience and is currently a lab technician in the Cincinnati office of the U.S. Treasury Department. She found it challenging to view other photographer's work and wants to know how to do similar work herself.

None of the young people interviewed felt they had mastered the medium of photography or ever would, completely. Their comments were all similar . . . "There's so much to learn and we keep striving." . . . "It is growing faster than I am but I would like to keep up." . . . "I don't think it is possible to master it, it changes too fast."

Wide Salary Range

The present salaries of these young students ranged from $2 an hour, to one photographer doing freelance work in addition to his regular position, who makes $35,000 a year. For the most part the students felt they should make about $10,000 a year after several years' experience in the profession and then on up to $30,000 to $40,000 a year.

To some of the students the money seemed secondary. John Adkins looked to the future: "I would like to make enough money to live comfortably but most of all I want to get to a place where I am free, so I can go out and do what I want to do. I think professional photographers have less free time to create than do amateurs."

What did our students think they would be doing five to ten years from now? Almost all of them said they were sure they would still be in the photographic profession. Some in family owned studio operations; some hoped to have studios of their own, either portrait or commercial; some expected to be working in areas of the profession other than their present positions, but still in photography.

Kathy Kozak was one who readily admitted she really didn't know what she wanted to do in the future. "Right now I want to learn as much as I can about photography," she said, "find out where I can go . . . find out what I like to do the best."

Would these young people rather be generalists or specialists in their chosen profession? Most of them shied away from the specialized field. There was agreement in the idea that they all wanted a well-rounded basic education in many phases of the business.

Laurence Guyer, 22, an apprentice photographer at Bill Gale Photography, St. Paul, Minn., said he wanted to know everything but would like to specialize in illustration photography.

Wilma Murray, 26, a microfilm camera operator with Western Electric, Greensboro, N. C., also hopes to become a specialist in commercial

John Adkins

photography. "Portraits don't excite me," she added.

Ronald Wiener, 29, a photographer with 12 years experience from Torrence, Calif., wants to be a specialist in bridal photography.

Life-Long Career

Without exception the question of photography being a life-long career brought positive responses from the students.

We asked what could be done to make photography more attractive to young people. The answers were divided. Some of the students like Ronald Latham, 23, with Ray Rouser Photography, Waynesville, N. C., answered, "I think we are doing a good job right now, especially with fine schools like Winona and others I have attended. Conventions help quite a bit too."

Lee Trail said, "It is extremely attractive right now . . . in fact, I thought the field was being flooded."

Richard Phillips, 25, who works as a lab technician at B. F. Goodrich, Akron, Ohio, thinks it has become more attractive in the last few years. He commented, "Universities and colleges are offering more subjects in photography and especially in cinematography."

Ronald Wiener felt we must show young people there is a future in photography. "Courses should be started in high school or the latter part of grade school," he said, "when children are beginning to make up their minds which career they want to follow in college."

Don Owens finds ". . . the main thing is young people do not know about the field. They don't think there is any money in it. . . . School systems never even mention the fact that there is such a field as photography."

Laurence Guyer had a different opinion. To make photography more attractive to young people, he said, "You have to give them a chance." He cited as an example, a two-line help-wanted ad placed by his studio. "I talked to 63 people on the telephone and interviewed 40. They would have worked for anything just to get started. They are coming out of photo schools and can't get jobs. They will work all day long just to learn from somebody, but it isn't working that way."

Participate in Associations

Laurence expressed these thoughts on the question, "What contribution can you make to society through photography?"

"A young photographer," he said, "should participate in associations when he is young and learning, participate violently. When he gets to the place when his business is building he has to spend his middle years doing his job. Later, he should go back to the associations and teach others coming up."

Here is how Don Folgo felt he contributed: "As a photographer you are trying to record things as they are—maybe not historically but things that are important to everyday people, a portrait of a child, young girl, old couple. It is a sentimental and humanistic field, not a cold cut-and-dried situation."

What good is photography to your generation?

"Photography is a way of communication, not just the media alone, but expressing or showing other people's problems or aspirations."—Gerald Boldman.

"I think it is a great way of expressing yourself to other people."—Kathy Kozak.

"Without photography we would be in a sad predicament because everything we see in magazines or television relates back to photography. Without pictures the educational process would be much harder."—Ronald Wiener.

"The younger generation is looking for something to exploit their thoughts and feelings about society. I feel through photography they have a better media to put across these ideas, better than painting."—Don Owens.

Generation Gap

Did the young people think there is a generation gap in photography? Many did not.

Lewis Nementh, 29, Lincoln Park, Mich., said, "I have never experienced it. On the contrary I feel whenever photographers get together there is no gap between race or anything else. We're all photographers. We have to learn from each other as well as from the instructors."

Ronald Latham observed, "Everyone learns from everyone else. The younger generation learns from the older generation."

Among those students who said they didn't know a generation gap among photographers existed were Raymond Humenik, 26, a civilian employee of the Department of Defense doing industrial and commercial work for the Navy in Arlington, Va., and Martin F. Costello, 26, a freelance photographer from Plover, Wis. Raymond added, "I have studied under a 70-year-old man who was as sharp as a teen-ager."

The concluding questions of the interviews were: Is it important or not that photography be considered an art? Are you respected in your occupation?

The answers fell into similar patterns. Most of the students felt that while it was not very important that photography be considered an art, they as photographers, felt it was an art. A number of the students pointed out that photographs were now being hung in many museums and photography is beginning to get public recognition. They all thought this was good.

The 18 students all felt they were respected in their occupation, that among their friends and business associates they were looked upon as professionals, with respect and even admiration. It was the consensus that photography was gaining a more professional status among the occupations in society.

Kathy Kozak

THE CAMERA IS YOU/

by Al Gilbert, M.Photog.Cr.

The camera is a dynamic instrument because it can instantly capture experience. It takes the photographer beyond what any painter can do: it lets him capture a fleeting moment of reality, a literal split-second of visual insight.

When it comes to obvious action experiences, like sports, everyone understands this dynamism of the camera. But when it comes to portrait photography, too many photographers completely fail to understand it.

They have the most flexible of tools, yet they choose to use the camera like a sort of mechanized paint brush. They restrict themselves, and their work, to static situations; they carefully pose each picture on the basis of fixed esthetic rules; they fuss endlessly with their lights; they adjust with infinite care the mechanisms of the camera. The result may be technically sound. But it is also a complete rejection of the real function of the camera, of the real role of the portrait photographer.

Not that technical considerations are unimportant. But the need for technical expertise is surely self evident. The mistake comes in thinking that the job ends when all technical considerations are satisfied. In fact, the job barely begins at this point.

What, then, is the job? To illustrate, permit me to touch on my own experiences.

I was brought up on a large format (8x10) camera. Gradually, I went to smaller and smaller cameras. Yet I still found myself having to work in fixed, static situations. I had to spend too much time moving both subject and lights around, to accommodate the camera. The mechanics of the picture taking were so involved that I found it harder and harder to really capture the mood of my subject. This is hardly surprising, since the limitations of the camera meant I had to spend so much time artificially controlling my subject.

Many portrait photographers operate in just this kind of environment — subject, lights and background must all be manipulated for the sake of the camera. What's worse, though, is that so many photographers believe this is the *right* way, the *best* way, to make a portrait. Even if they could be more flexible, they wouldn't or they couldn't.

So the portrait itself must be an artificial creation. This is a widespread belief, and the whole vocabulary of portraiture proves it. The very word "pose" is the best example. In real life, people don't "pose." True, they can be caught in split-second positions or postures that may be beautiful, interesting, exciting, moody, or otherwise visually arresting. But only in the stilted environment of the photographer's studio do they "pose."

Search for Flexibility

My concept of portrait photography was a logical result of my search for more and more flexibility. Today I use a 2¼x2¼ camera. And while I may lose slightly in technical quality, I gain much more in flexibility, in my capacity to fulfill the real role of the portrait photographer.

And what is this role?

It begins with a simple concept: In portrait photography, the real camera is the photographer's own eye.

It is the photographer who takes the picture, not the camera. The camera is simply a mechanical tool, whose rules can be learned by anybody.

The art of photography is the capacity to observe a situation, to feel a situation, and to know — intuitively — when you have something good. This intuitive knowledge cannot be taught. It must spring from the photographer's own talent, his own ability to be inspired by where he is, and what he is photographing. The end result should be what the photographer sees, not what the camera sees.

The technical, or artificial, approach to portraiture aims at answering only two questions: What does this person physically look like? How can I make him look better?

The first question can be answered by a child playing with a simple box camera — the capturing of an accurate image of the real person involves

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A Service for the Photographic Profession

Comments from readers and contributions by ASP members should be sent to Louis F. Garcia, M.Photog., 1151 Medow Lane — A2, Waterloo, IA 50701.

AMERICAN SOCIETY ASP OF PHOTOGRAPHERS

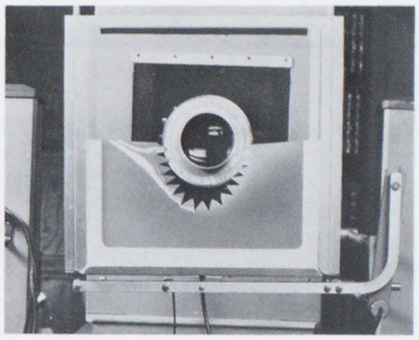
"Depict the new personality created by the generation gap by showing the feelings of the young, not just a good likeness of the face."

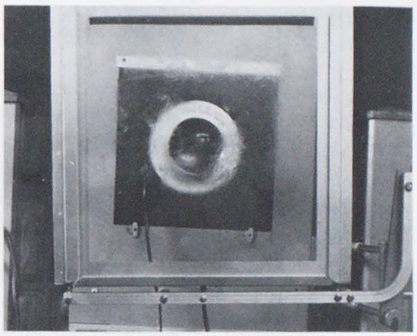
"The eyes don't have to be open in every pose. Try some with the eyes closed and the head off center for mood and emotion."

NEW STYLE NEW MARKET

by Frank Cricchio, M.Photog.Cr.

"Note the softening of the sharp bend of the elbows and the emotion created by the eyes looking off."





Top: Photogenic vignettes in use. Bottom: Replace acetate with clear glass and smear with Vaseline for mood effect.

Frank Cricchio is owner of Cricchio Studio, 2701 Gulfway Drive, Port Arthur, TX 77640. His photographs have won national and state awards. He has appeared at several conventions as a program speaker, including the PP of A in 1971.

The best likeness depicted in a portrait is not enough to offer today's young adult market.

The young adult is searching for new ways to live with society. He has a feeling for peace and tranquility for his fellow man, and he has an impatient unrest to achieve his goals.

With this emotion a whole new personality has been created. Although we have not been able to isolate our environment from it, we have somehow been trying to insulate ourselves against it.

But it is there, and we must recognize and accept it because a new market goes with it. By carrying out our responsibility as portrait photographers, we can capture the mood and feeling of this market in our portraits and depict the beauty created by today's young history makers.

It's an honor to possess the talent to be a photographer today, and as with all honors there goes with it a responsibility. Our responsibility is to our patrons . . . to give them the best work possible in the latest fashions and styles. A style I have found most accepted by today's young adults is our new Misty Mood portraits.

These portraits are set apart from our everyday head-and-shoulder portraits that they have been accustomed to, and an audible appreciation has been expressed by our young adult patrons. The male adult is sending his girl friend in for our portraits, and the girls are switching from the glamor poses to the Misty Moods and our pictorials.

It's a warm feeling to have your work accepted by these young adults, and even a warmer feeling to be able to communicate with them in a graphic medium.

These Misty Mood portraits are made by placing a piece of clear glass smeared with Vaseline along the edges, in front of the camera lens when exposing the portrait. The Photogenic Vignetter holder is an excellent tool to use as a holder. This will enable you to use all the controls, as in vignetting, to position the flair-outs that you see in the illustrated portraits.

This is a simple idea that you can do easily, and before you know it there will be a new flair in your style.

This article originally appeared in Southwestern Photographer magazine.

Pollution Is Our Problem, Too!

"Pollution control," someone recently commented, "is now everyone's bag." And, certainly, it is of real concern to those of us who are involved in the photographic industry.

Fortunately, in the broad spectrum of environmental pollution, the photography industry has an enviable reputation. Photographers can point with pride to the fact that pollution caused by their industry is a minor factor in environmental degradation. Moreover, only a small part of pollution caused by our industry comes from processing laboratories. Even so, that pollution can and should be reduced or eliminated.

The purpose of this article is to inform you of the techniques used to identify and eliminate most common pollutants in the darkroom. Since film and paper processing solutions account for most of the pollution potential in this area, and since all liquid industrial waste (effluent) affects the quality of water, water-pollution abatement will be emphasized.

Industrial Pollutants Classified

The pollutants that we are concerned with are carried by liquids and are of two types—those that are biodegradable, and those that are not.

Biodegradable wastes are those that will decompose naturally over varying lengths of time by the action of bacteria. Nothing other than time and a sufficient supply of oxygen is necessary for treatment. Such wastes are generally organic in chemical nature, and pose no problem if adequate facilities are available to handle the volume and varying types of waste received.

Nonbiodegradable wastes are those that are not destroyed by the action of bacteria. Metals, glass, and many synthetic compounds — plastic, some dyes, and detergents—fall into this category. Removing nonbiodegradable elements from waste water is somewhat complex and requires more sophisticated treatment facilities.

Fortunately, most liquid waste from the darkroom is biodegradable. This means that reduction of pollution from this area is usually possible with a minimum of expense and inconvenience. Before seeing how that can be accomplished, a knowledge of how biodegradable pollutants are measured will prove helpful.

What Is Water Pollution?

Polluted water can be defined as water containing some material or having some condition that makes it unacceptable for its intended use. While this definition may sound ambiguous, it is nonetheless an accurate one, because a given concentration of pollutants may be acceptable for a certain use and not acceptable for another use. Further, such concentrations may or may not be in violation of the law. Thus, you can see that the phrase "water pollution" is difficult to define accurately.

To get a more accurate picture, let us consider a hypothetical case. Stream A has been polluted. Located on Stream A is a steam-generating plant for electricity. The polluted water would probably be acceptable as cooling water for the boiler condensers of the plant. However, the level of pollution may be such that the water would not be acceptable for swimming or for the survival of fish. Therefore, before quantitative limits are established by a regulatory agency, the ultimate use of the water must be known. If the water is to have several uses, the particular use that carries the highest water purity requirements should, and normally will, prevail.

Classification of Streams

In many states, streams carry a classification that specifies the limits for certain pollutants. Municipalities, industries, and individuals are required to meet these limits. In New York State, for example, a Class B standard is applied to waters that will be used for swimming but not as a source of drinking water or for

use in food preparation or processing. In the state of California, limits have been set on the amount of boron in water that is to be used for irrigation purposes. In other states, there are other standards. The important point, however, is that the bodies of water into which sewage flows now carry definitive pollution levels for the intended use or usages of that water. Anyone—individuals, firms, or municipalities—adding water to a stream or body of water is responsible for compliance with the law.

The basic unit for measuring industrial biodegradable wastes is Biochemical Oxygen Demand (BOD). This measure is based upon the potential of a sample of effluent to absorb dissolved oxygen from the receiving body of water over a given period of time.

Dissolved oxygen in a body of water is all important to aquatic life. Without it, fish and other aquatic life would die. Yet the amount of dissolved oxygen in the body of water at any moment does not give a measure of the rate that oxygen would be consumed by any pollutants added to the water. For example, enough pollutants in a stream could absorb all the dissolved oxygen — and more if it is available from the air — over a period of a few hours or a few days. This could contribute significantly to the death of aquatic life — thus the need for a measurement of the oxygen-absorbing capacity or "oxygen demand" of an effluent. Such a measure is known as Biochemical Oxygen Demand, or BOD_5, when used to indicate the amount of oxygen any pollutant would consume in five days.

To a sanitary engineer, measurement of BOD_5 of an effluent is one of the crucial tests for pollution. If the BOD_5 rate is too high for the stream into which the effluent flows, additional treatment is necessary. Knowing in advance the BOD_5 rate of processing chemicals helps the sanitary engineer set up treatment facilities that will prevent stream pollution.

Importance of Sewage Treatment

Pollution of water with biodegradable materials robs the water of the much needed oxygen by which aquatic life is regenerated and water is kept fresh for future use. Pollution by some nonbiodegradable materials can actually poison the stream. Sewage treatment of all waste water, therefore, is a must for every photography studio.

In most metropolitan areas, sewage removal and treatment facilities are available to industry for a nominal charge. It is by far the most effective and, in the long run, cheapest way to reduce pollution.

Unknown to many, all municipal sewage systems now have, or will soon have, regulations as to what effluents may be accepted, and in what volume. Fortunately, in nearly all cases, processing effluents from darkrooms meet these regulations.

Silver Photographic Waste

Silver photographic waste is not biodegradable. And with increasing concern for the contamination of the environment, silver is coming to be regarded as a contributing pollutant.

"There are indications that governmental action may sharply curtail the permissible amounts of silver being discharged into tidal and inland waters," according to a recent article published in Refinings, a publication of Spiral Metal Company, Inc., South Amboy, N. J.

The Texas Water Quality Board has passed specific limits on the amounts of heavy metals that can be discharged into public waters; the amount of silver was set at 0.1 milligrams per liter, or 1/10 of one part per million.

It is probably only a matter of time before other states with coastal and inland waters place similar, or perhaps more stringent, restrictions on the discharge of silver into streams and rivers.

Yet even where processing effluent meets the regulations, each studio should consult periodically with a consulting sanitary engineer to assure that he is aware of the type of chemicals in the effluent. More important, he should know the rate at which the effluent is discharged into the system. This is because the capacity of every sewage treatment plant is limited to a given load. Excessive loads, or a change in bad composition, can severely decrease the efficiency of the plant. Particularly damaging is a sudden discharge of a concentrated solution that could kill a large portion of the bacteria used in the treatment plant. A sanitary engineer consulted periodically can make adjustments that may save the photographer from embarrassing and possibly costly legal actions resulting from an unintentional violation of sewage regulations.

Firms that cannot connect to a municipal sewer system have a bigger problem. They are directly responsible for making sure that all effluent dumped into storm sewers, septic tanks, streams, and on land meet state standards for the stream that will eventually carry it off.

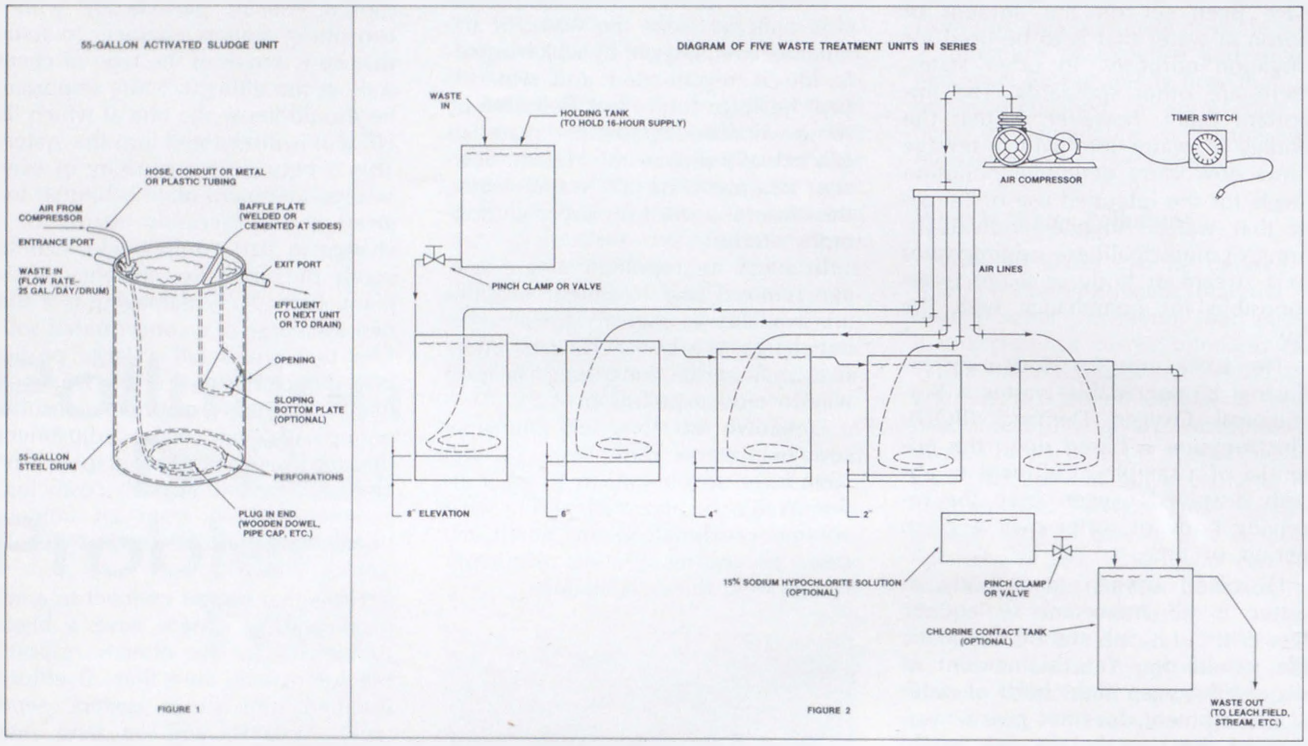
Since violation of stream standards can result in heavy fines, closing of the studio, or both, it is important that all studios not connected to a municipal sewer system engage a consulting sanitary engineer. It is the job of the sanitary engineer to recommend ways in which effluent from your processing lab can be treated most economically.

Constructing a Treatment Facility

First, obtain one or more 55-gallon steel drums and remove the top cover. Then make a baffle plate for each by taking either a 16" square steel plate or half of a steel bucket and joining it to the inside wall of the drum by welding or bolting, or by cementing with epoxy cement.

A solution exit port is drilled through the wall of the drum behind the baffle plate, about 2" from the

Figure 1 shows single 55-gallon activated sludge unit. Figure 2 shows waste treatment system constructed with series of 55-gallon steel drums (number to use depends on volume of waste generated per day). This arrangement will permit BOD_5 reductions of 90-95%, on an average.



top of the drum. A solution entrance port is then drilled on the opposite side of the drum at the same height or slightly higher. A length of pipe, plastic or metal tubing, or garden hose is perforated with holes, is plugged at one end, and is coiled at the bottom of the drum with the end extending out of the tank. If an air supply is not already available, a small air compressor can be hooked to the hose and rigged to provide periodic air flow by means of a timer switch.

The number of drums to use depends on the volume of waste generated per day, as well as its concentration. For average effluents having a BOD_5 between 200 and 600 mg/liter, each 55-gallon drum will handle 25 gallons of waste per day. For example, three such devices could be hooked in a series to treat 75 gallons of waste per day. Use of this arrangement will permit BOD_5 reductions of 90%-95%, on the average.

Effluent can be fed into the top of the first unit by gravity flow, using a hose that comes from a holding tank. The holding tank should have enough capacity to accumulate waste from 16 hours of operation and feed it steadily to the system. The hose should be equipped with a pinch clamp or valve to permit adjustment to the flow. Care should be taken to see that the first unit is fed uniformly over the day and night; shutting down the unit each night and starting it up again in the morning may impair functioning of the micro-organism and lower its efficiency.

Ideally, the air flow rate should be controlled to give a brown flocculated suspension of sludge. When operating properly, the sludge in the first stage has the appearance and consistency of individual flakes of oatmeal in a milky solution, and the tank should give off a faint odor similar to that of freshly turned earth. If the odor becomes objectionable, the system is not receiving enough air. On the other hand, if the sludge breaks up into fine particles and tends to float out the exit port easily, then the system may be receiving too much air.

To begin operations, adjust the flow rate of the solution to the desired value. Determine the flow rate with a graduated cylinder or measuring cup. Multiply the amount collected in one minute by 1440 to find out what the daily flow rate would

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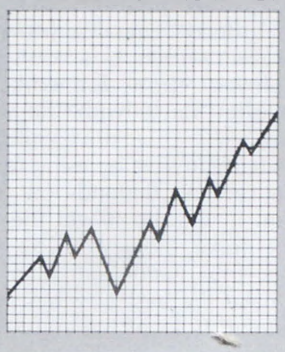

From month to month, the PP of A Business Services Committee will be providing articles on matters of information related to the improvement of studio business and management functions. As a result of meetings with many studio owners in Chicago during Photo Expo 71, we learned how serious the need is from time to time for qualified part-time help. This month's article by William Olsten is one of the many free publications available from the Small Business Administration. You will find "Pointers on Using Temporary-Help Services" to be a most valuable reference source for present or future peak periods of studio activity. Clip and make this article a part of your Studio Management Manual.

Joseph C. Schabacker, Arizona State University

Where Do I Go for Part Time Help?

Almost every business needs extra help at one time or another. You know what it's like—you've been through it. A rush order comes in; the workload suddenly zooms, and as suddenly drops back to normal when the rush order is finished. More employees than usual are absent because of illness or vacations. A special project has to have attention right away. Seasonal demands must be met or inventories must be taken without disrupting your usual business. The extra-heavy workload puts a strain on you, on your employees, and your budget because of the overtime it requires.

These temporary shortages of help are especially hard for the owner-manager of a small business to handle. His staff is small. He has little leeway for shifting schedules. Yet he can't afford to keep on his payroll workers that he needs only when the workload peaks.

If unexpected or uneven workloads are a serious trouble spot in your business, you have two choices. You can hire extra workers—either recruiting them yourself or going to a public or private employment agency. Or you can call on a temporary-help service. More and more businesses, large and small, are turning to these specialized services.

What Is a Temporary-Help Service?

A temporary-help service is not an employment agency. Like many service firms, it hires people as *its own employees* and sends them out to companies requesting help. This means that when you use such a service, you're not hiring an employee; you're buying the use of his *time*. The temporary-help firm is responsible for payroll, bookkeeping, tax deductions, insurance, fringe benefits, and so on in connection with the employee. You are relieved of the burden of recruiting, interviewing, screening, and even testing and training if these are necessary. Some national temporary-help companies also offer performance guarantees and fidelity bonding at no added cost to their clients.

You may contract for a typist, a truck driver, a switchboard operator, or any of many other types of office and professional workers. You may need help for a day or for a much longer time.

Whatever help you need, a temporary-personnel service will try to pro-

vide the right person for the job. Some temporary-help agencies specialize in only one type of help, such as office workers. Others can supply a broad range of personnel from unskilled labor to executives and professionals.

Why Not Hire Your Own Temporary Help?

Hiring temporary workers on your own has several important disadvantages. For one thing, it may hamper your efforts to attract good permanent employees—layoffs when an emergency has passed can lower morale among the regular employees and, if it happens too often, give your firm a reputation for instability.

Another disadvantage is that you may not be able to get help when you need it. There may be times when the labor market is tight and the skills you need not readily available. Also, you may feel that the time you spend in orienting new people for short-term employment is largely wasted.

Advantages of Using Service

Workers supplied by a temporary-help service are quickly available. Experienced and well-qualified, they need little, if any, breaking in—they can usually walk in and begin to function right away. By using workers from this source, you can adjust to fast-breaking opportunities or problems without interrupting your regular production schedule.

Some companies need temporary help every week for a few hours; for example, for payroll computation. Others need temporary workers for full days at various times—regularly or occasionally.

The hourly rate you pay a temporary-help firm may be higher than you would pay an employee you hired yourself, but the total cost of getting the work done will probably be less. Using a temporary-help service does away with many personnel and recordkeeping operations that are costly and time consuming. You don't have to advertise for help, screen responses, interview and test applicants, check references—perhaps without producing a single qualified worker. You save the cost of training, of overtime and idle periods, of paid employee absences and other fringe benefits.

Many services pay bonding fees when these are required and the premiums for workmen's compensation, unemployment, and other insurance. They handle the reporting and deductions for Social Security and income taxes.

In considering whether to use a temporary-help service, list the disadvantages to your company as well as the advantages. In some instances, the disadvantages may involve answering the complaints of regular employees who lose overtime pay because of the temporary workers.

Orientation Procedure

It is entirely possible that through circumstances beyond the control of the temporary-help service firm with which you are doing business that a change of personnel may occur during the assignment. If this should occur it may require that you go through the orientation procedure again.

In still other cases, the work itself may mean that temporary help cannot be used as effectively as regular employees. For example, the job may be complex and require a great deal of supervision for a worker who is unfamiliar with your way of doing it. In such instances, it may be more economical to pay overtime to a regular employee than to use a temporary worker.

What Will It Cost?

Rates charged by service firms differ with the type of help you contract for. Obviously, rates will be higher for a secretary than for a typist, higher for skilled labor than for unskilled.

You pay one service charge to the temporary-help firm. That firm, in turn, pays the employee for the hours worked and takes care of such costs as payroll taxes, Social Security payments, workmen's compensation, and so on. Charges are based on hourly rates comparable to the rates for similar work in your area, and you are billed only for the hours actually worked.

Most reputable services don't charge you for the hours worked by an unsatisfactory worker if you let them know promptly that you are dissatisfied. Generally, you must notify them within four hours after the employee reports for work, but this provision varies with the individual firms.

What you save by using temporary-help services depends on your situation. If you are to get the most for your dollar, however, you must analyze your needs and plan carefully to make the best possible use of the time and skills of the employees supplied by the firm. The guidelines that follow will be helpful.

How to Select a Firm

There are about 1,000 firms in the temporary-help industry in the United States. Many are located in the large population centers. Some of them operate regionally; others, nationally. If you are likely to need temporary workers, it's a good idea to do some exploring in advance.

Check with your local Chamber of Commerce, your attorney, your accountant, your banker. Look in the Yellow Pages of the telephone directory under "Employment, Temporary." (Some directories use the classification "Employment Contractors — Temporary Help.")

Try to meet in person with the executive of the firm you select. A give-and-take discussion at the executive level will help the firm understand your operations and problems. You, in turn, can gain an understanding of just what services the company provides. For instance, temporary-personnel services vary considerably in the types and amount of insurance and bonding coverage they carry. Discuss this with the representative of the firm you select. Ask for the details in writing so that you'll know just how much coverage they have on employees they will be providing you.

If possible, visit the offices of the firm or have your personnel director do so. You may want to invite one of its people to visit your business and learn about your operation. Look on this company as one of your suppliers — because that's exactly what

it is. You wouldn't buy materials from an unknown source. Neither should you deal with a supplier of people without knowing what sort of firm you're dealing with.

Plan Early

The key to the successful use of a temporary-help service is in planning what type of help you'll need, how much, and when. You need answers to questions such as these:

How seasonal is my business?

Do any of my regular employees have to work overtime to meet peak workloads? If so, what does the overtime cost?

If an extensive amount of overtime is needed, will there be a performance lag and possible morale problems during regular working hours?

With better planning, could I spread any of the peak workloads through the year?

Are my deliveries made on schedule?

Do customers often come up with rush jobs? If so, can I get them to plan their needs farther ahead?

Are my employees' vacations scheduled so as not to interfere with peak seasons?

What extra help do I need to cope with these problems and reduce costs?

Sit down with your key personnel — those involved in planning day-to-day operations. Study your production schedules. Note peak periods. Compare this year with previous years. A pattern will begin to emerge, and you'll be able to see where some extra help would have avoided problems and kept your costs down. Many temporary-help firms will supply trained personnel to advise you in this regard.

If you decide that the best way to meet your schedule is to use part-time or temporary help, don't wait until you are in the midst of a crisis. Get in touch with a temporary-help service right away. An advisor there will help you plan ahead so that you'll be ready for emergencies when they arise.

When the time comes that you need extra help and you want to place an order with a temporary-help service, take these steps:

Estimate your needs.

Decide what the specific requirements of the job are. Exactly what talents do you need? How long will you need the employee?

Don't ask for someone with higher qualifications than the work calls for —the cost will be unnecessarily high. On the other hand, don't try to economize by getting underqualified help and then expecting the worker to carry out tasks that he or she isn't prepared to handle.

Give the temporary-help service full information.

If the temporary-personnel firm is to help you get the best results at the lowest possible cost, you must give its people detailed information about the work to be done. Tell them the nature of your business; the working hours, when and how long you'll need help, the skills required, the types of equipment to be operated. You may want to send samples of the work to be done, if it is feasible, for example, with various clerical tasks. Be sure to give the exact location of your business, transportation available, parking information, and the name and title of the person to whom the temporary employee is to report.

Preparing for the Temporary Employee

A few steps taken before the temporary employee reports for work will do much to make the association a success, both for the employee and for you.

1. Arrange for supervision.

Appoint one of your permanent employees to supervise the temporary employee and check on the progress of the work from time to time. Be sure this supervisor understands the job to be done and just what his own responsibility is.

2. Tell your permanent employees.

Its a good idea to let your staff know that you are taking on extra help and that it will be temporary. Explain why the extra help is needed and ask them to cooperate with the new employee in any way possible.

3. Prepare the physical facilities.

Have everything ready before the temporary worker arrives. The work to be done should be organized and laid out so that the employee can begin producing with a minimum of time spent in adjusting to the job and the surroundings. See that the materials needed are available and the equipment is in place and in good working order.

4. Plan the workload.

Don't set up schedules that are impossible to complete within the time you allot. Try to stay within the time limits you gave the temporary-help service, but plan to extend the time period, if necessary, rather than crowd the employee. Rushing and overwork can result in costly mistakes.

5. Prepare detailed instructions.

Describe your type of business, the products you handle or the services you offer. Be specific in outlining the procedures your company follows. Most employees of temporary-help services, because of their varied experience, adjust quickly to the methods of an individual firm.

The Work Begins

You've made all the preparations. The employee has arrived and is ready to start work. What now? How do you get a temporary worker started? What should you expect? What if you're not satisfied?

This is the crucial stage of the relation between your company and the temporary employee. Get off to a good start and the rest will go smoothly.

Help the employee settle in.

Receive the temporary employee as you would receive one hired on a

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Window Frame for Portraits

by Robert W. Becker

We exhibit large portraits in the window frame and reception areas of our studio, letting potential patrons know, through this display, that these photographs are not only accessible, but also desirable. Decorating the walls of their homes with portraits of relatives and close friends adds warmth, charm and interest to their surroundings. Our display quietly and subtlely promotes business, and the referral rate from the impact of these galleries is very good. Framed portraits are shown in the reception area of our shopping center studio, and are visible through the large window frame entrance.

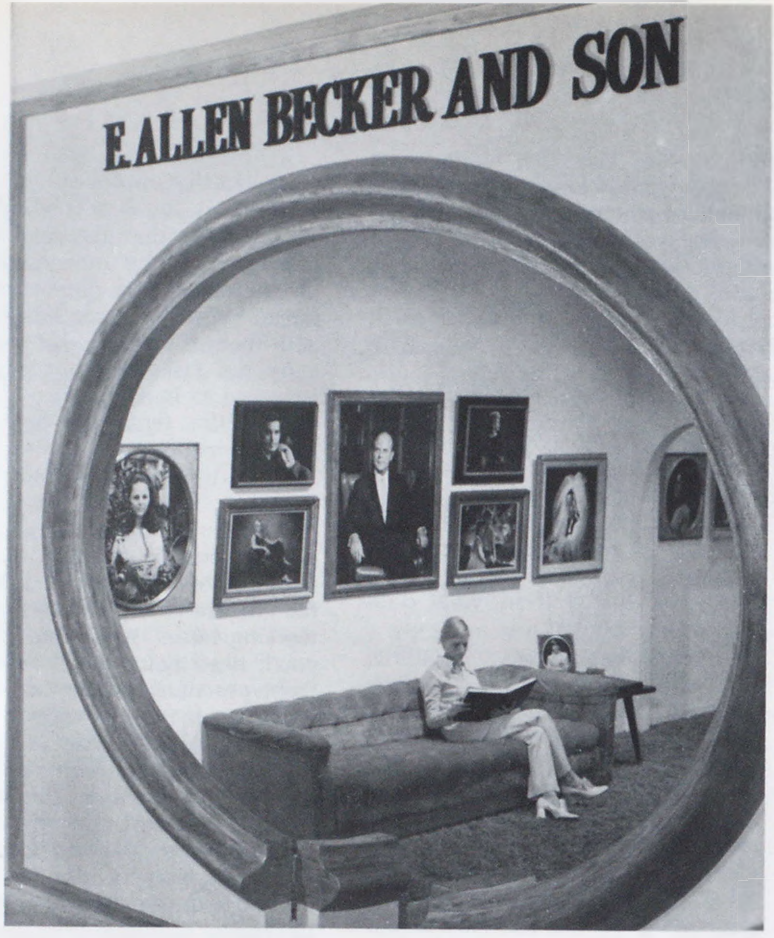
These groupings of 40x60s, 30x40s and 24x30s in our storefront have other desirable effects. Affluence and sophistication become apparent to the public. Being looked upon in this manner is an essential ingredient for business success. It must be added, however, that smaller sizes from 20x 24 down to 11x14 are also displayed, for limited space can sometimes dictate the dimensions of patrons' purchases.

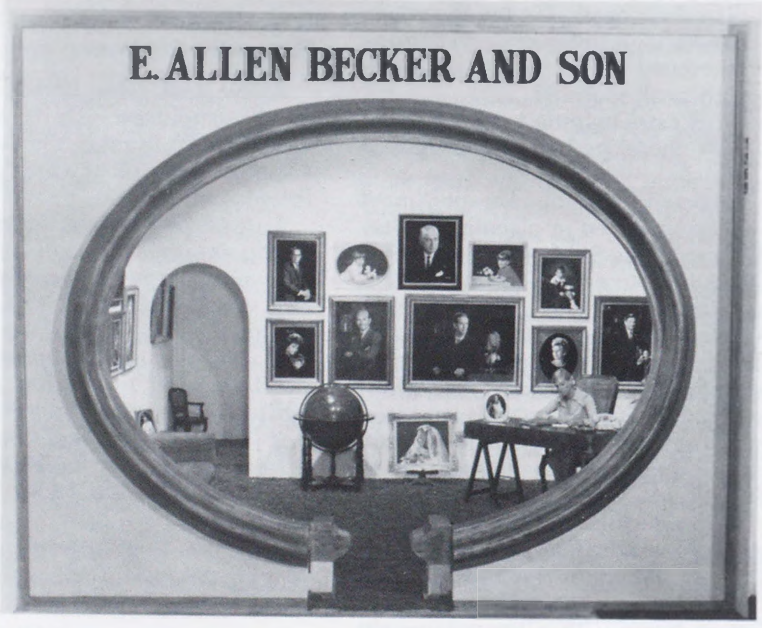
Not to be overlooked is the use and sale of attractive, quality frames. These complement their respective portraits, while enhancing the atmosphere of the room where they are hung. Both are important for eye appeal and subsequent patronage.

After business hours, when our studio is closed, we have still achieved the window frame effect by using a gate with a spiral wire which allows the portraits behind it to be seen and admired.

Our window area is also the place for displaying photographic trophies and awards. We exhibit these, along with the winning photographs, and have found the public appreciates good craftsmanship.

Robert W. Becker, E. Allen Becker and Son, Inc. 7269 Dadeland Mall, East, Miami, FL 33156.





Top: Large portraits decorate studio wall which is visible through window frame. Above: Reception area also has wall decorated with portraits. Left: Spiral wire closing, used after business hours, allows window shoppers to see portraits inside studio.

Kodak Ektapan Film wears six hats to keep you ahead.

New *Kodak Ektapan* Film 4162 is engineered for versatility. Does more things better, to keep you on top of your work. First, take speed. With an ASA speed of 100, it's the same as *Kodak Ektacolor* Professional Film, Type S. Lets you shoot black-and-white and color easier, without major changes. A real time-saver.

Second, *Kodak Ektapan* Film 4162 is made specifically for electronic flash. Third, it yields beautiful negatives with tungsten or daylight. Fourth, *Kodak Ektapan* Film is coated on a strong *Estar* Thick Base for safe machine processing. Dries fast and offers greater dimensional stability. Fifth, you can retouch both sides if you wish. And sixth, it offers brighter highlights and more shadow detail. Wide latitude in exposure and development assures you of an extra measure of freedom on every job.

Let *Ektapan* Film 4162 go to work for you. Your dealer in Kodak professional products will be happy to tell you about its many features. *Kodak Ektapan* Film 4162 (*Estar* Thick Base)—one film for your many portrait, product, and in-plant assignments. Professionally, you can't afford less.

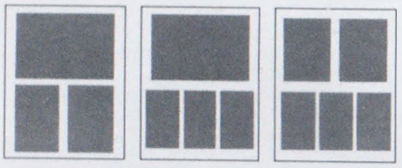
Eastman Kodak Company
Rochester, N. Y.

Kodak

If Pro's school service was any faster, we'd have to unload your camera for you.

And Pro backs dependable, quality service with three profit-boosting programs: (1) Quick to order, easy to sell Standard and Combo formats, (2) Rapid quotes on low Pro prices (like full four-group standard Senior 8 x 10 package* for $4.50), (3) Pro's Plus Services — fast delivery on retouching, texturing, matte-spray, panalure yearbook prints, long-roll film developing, 3½ x 5 proofs, contact proofs, record roll, and our specialty: composites.

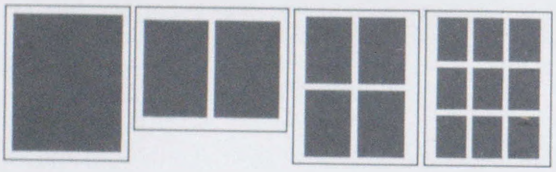
Add Pro speed and profits to your picture. Check the school packages below, then mail the coupon today, or for immediate quotes call collect (914)BE 7-9000.



PRO'S EXCLUSIVE 8 x 10 COMBO FORMATS

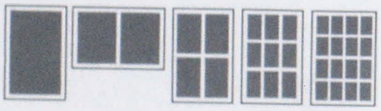
PRO's special multi-lens enlarger mixes formats on an 8 x 10 unit, yet maintains perfect color, density, and sharpness. Available only to users of 46 mm, and/or 2¼ square films (120, 12 exposures; 220, 24 exposures).

***PRO'S 8 x 10 STANDARD FORMATS**



This entire top-selling package, one 8 x 10, two 5 x 7, four postcards, and nine wallet costs you only $4.50, or any first group for $1.40, second group $1.20, third $1.00, and additional groups from same negative $.90. Now, at these same prices, 2¼ square users are included. Of course, PRO's standard formats are also made from 70 mm or 120-620.

PRO'S ELEMENTARY SCHOOL FORMATS



From these three formats the school chooses two or more units (minimum of two units for prices shown).

3½ x 5 — Unit selection are 1, 2, 4, or 9-up. Your cost, only 15¢ each!

4 x 6 — Unit selections are 1, 2, 4, 9, or 16-up. Your cost, only 20¢ each!

5 x 7 — Unit selections are 1, 2, 4, 9, or 16-up. Your cost, 35¢ each!

PRO COLOR, INC. 955 Yonkers Avenue, Yonkers, N. Y. 10704 / (914) BE 7-9000

PRO **COLOR, INC.**

955 Yonkers Avenue, Yonkers, N. Y. 10704 / (914) BE 7-9000

Please send the PRO COLOR price list, including info on the new PRO composites.

NAME

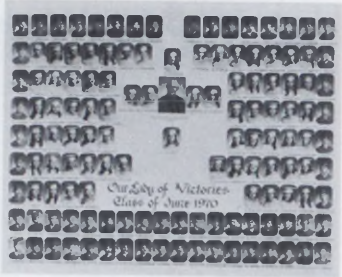
FIRM/STUDIO

ADDRESS

CITY STATE ZIP

☐ Exposed school film for PRO composite enclosed.

NOW *Pro speeds your cash-in on a fast-growing fad: New Multi-Subject* COMPOSITES *for Pro customers*



To help increase your school photo profit potential, we offer this new market-tested service — individual color prints are artistically displayed, with names professionally hand lettered. The designed composite is shot on one color negative and contact printed for maximum sharpness.

Multi-Subject Composites are much easier for the photographer than group photos, and Pro composite craftsmanship gives you high quality at low cost, with no tedious work on your part. All we ask is that you must let Pro process and print your order.

Multi-Subject Composites are proven sales-makers. Many schools — especially Parochial and Junior Highs — use them in place of yearbooks. Two handy sizes (6 x 8 & 8 x 10) make selling easy, too.

With your next Pro school photo job, remember to specify the Multi-Subject Composite. Or, send us your exposed school film right now and check the box below.

Don't miss this Pro profit maker. Send the coupon or call PRO collect, (914) 237-9000, and ask for Dennis Fox.

What's the first thing people do after they get married?

They have pictures taken. By the best photographer in town.

And do you know what the second thing they do is? They have children. And more pictures. By the best photographer in town.

That's where you come in. The Census Bureau predicts more than 2 million marriages this year—and more than 23 million during this decade. This means, among other things, that you'll be busy. It also means that you'll want to be ready with the best photographic equipment you can get.

That's where Koni-Omega comes in. It's the perfect system for the professional photographer, because it uses the perfect 2¼" x 2¾" format which enlarges to standard 4" x 5" and 8" x 10" proportions without wasted negative area.

And it uses that format in a coordinated system of two cameras, both of which offer interchangeable (58, 90, 135 and 180mm) Hexanon lenses, and a full range of professional accessories.

The Koni-Omega "M" gives you pull-push film advance and simultaneous shutter cocking, coupled rangefinder, built-in calculator to simplify flash photography; instant-response controls; and magazines you can preload with either 120 or 220 roll film and interchange mid-roll.

The magazines boast an intermittent pressure plate which holds film flat during exposure for maximum negative sharpness, yet allows it to travel freely during transport to prevent scratches and streaks.

The Koni-Omegaflex "M", a twin-lens camera with a direct-view groundglass, uses the same magazines with the same rapid, shutter-coupled film transport.

Be ready for the busy years ahead with the photographic equipment that sets you apart as the professional you are.

See your Koni-Omega dealer or write for details: Konica Camera Corp., Woodside, N.Y. 11377.

Berkey DIVISION OF PHOTO INC.

Koni-Omega® System

- *Intermittent Pressure Plate*
- *Automatic Shutter Cocking*
- *Interchangeable Magazines*
- *Interchangeable Lenses*

EQUIPMENT RENTAL SERVICES

Today's photographer often finds himself in need of an extra camera or a costly piece of equipment for a one-time or one job use. Or perhaps he is thinking of investing in something new but, because of the cost, wants to try it first. This is the time to turn to an equipment rental service.

As the accompanying table shows, rental companies are located throughout the country. Some rent equipment on a local or regional basis only, but 37 of them are set up to rent and ship nationwide. All of the companies polled rent motion picture equipment, and 21 also have still equipment available.

Twenty-six of the companies apply rental fees toward the purchase of the equipment, and 41 have catalogs or price lists available upon request.

As one metropolitan rental manager pointed out, it is important to make arrangements for credit in advance of applying for rental equipment. Most companies don't rent "cold," without some kind of financial guarantee from the renter.

While the accompanying table contains only basic information from 56 equipment rental firms, it can be a guide to a photographer looking for something in his own locale.

		RENTAL EQUIPMENT		MARKET AREA				
COMPANY	ADDRESS	MOTION PICTURE	STILLS	LOCAL	REGIONAL	NATIONAL	RENTAL APPLIES TO PURCHASE	CATALOG OR PRICE LIST AVAILABLE
Allegro Film Productions, Inc.	201 W. 52nd St. New York, NY 10019	X				X		
Audio Visual Center	2855 El Camino Real Palo Alto, CA 94306 (415) 328-3440	X		X	X		X	X
Behrend's Inc.	161 E. Grand Ave. Chicago, IL 60611	X	X			X	X	X
Birns & Sawyer Cine Equipment Co.	1026 N. Highland Ave. Hollywood, CA 90038	X	X	X	X	X		X
Calvin Cinequip, Inc.	215 W. Pershing Rd. Kansas City, MO 64108	X		X	X	X		X
Calvin Cinequip, Inc. "CCI of Philadelphia"	1909 Buttonwood St. Philadelphia, PA 19130	X				X	X	X
Camera Craft Rents . . . And Sells	6820 Sunset Blvd. Hollywood, CA 90028 (213) 463-6856	X	X	X	X			
The Camera Mart, Inc.	456 W. 55 St. New York, NY 10019	X				X		X
Century Camera Shops, Inc.	119 N. 9th St. Minneapolis, MN 55403	X	X	X	X		X	X
Cine Magnetics, Inc.	305 E. 45th St. New York, NY 10017	X				X	X	X
Cinema Recording	21 W. 46th St. New York, NY 10036	X			X		X	X
Cinema Services Co.	312 12th St. San Francisco, CA 94103	X	X			X	X	X
Cine 60	630 9th Ave. New York, NY 10036	X				X		X
Communications Productions, Inc.	49 Berkeley St. Boston, MA 02116	X	X	X	X			
Crawley Film Ltd.	19 Fairmont Ave. Ottawa, CANADA	X		X	X			

COMPANY	ADDRESS	RENTAL EQUIPMENT: MOTION PICTURE	RENTAL EQUIPMENT: STILLS	MARKET AREA: LOCAL	MARKET AREA: REGIONAL	MARKET AREA: NATIONAL	RENTAL APPLIES TO PURCHASE	CATALOG OR PRICE LIST AVAILABLE
Dekko Film Productions, Inc.	126 Dartmouth St. Boston, MA 02116	X			X		X	X
Victor Duncan, Inc.	155 E. Ohio St. Chicago, IL 60611	X	X	X	X	X		X
F&B/CECO, INC.	315 W. 43rd St. New York, NY 10036	X	X	X	X	X		X
The Filmakers, Inc.	1001 Terminal Rd. Lansing, MI 48906	X			X		X	X
Claus Gelotte, Inc.	185 Alewife Brook Pkwy. Cambridge, MA 02138 (617) 868-2366	X	X	X	X	X		X
General Camera Corp.	321 W. 44th St. New York, NY 10036	X				X	X	X
General Television Network	520 W. Eight Mile Rd. Ferndale, MI 48220	X		X	X		X	
Alan Gordon Enterprises Inc.	5362 N. Cahuenga Blvd. North Hollywood, CA 91601	X				X		X
Helix Limited	323 W. Huron Chicago, IL 60610	X	X			X	X	X
O. H. Hirt, Inc.	41 N. 11th St. Philadelphia, PA 19107	X	X	X	X		X	
Hollywood Camera Co.	6838 Sunset Blvd. Hollywood, CA 90028	X	X	X				X
Instrumentation Marketing Corp.	820 So. Mariposa St. Burbank, CA 91506	X				X	X	X
Lloyds Camera Exchange	1612 N. Cahuenga Blvd. Los Angeles, CA 90028	X	X	X	X			
L-W Photo, Inc.	15451 Cabrito Rd. Van Nuys, CA 91406	X				X	X	
Magnasync/Moviola Corp.	5539 Riverton Ave. North Hollywood, CA 91601	X		X				
Charles Mayer Studios, Inc.	140 E. Market St. Akron, OH 44308	X	X	X	X	X	X	X
Mid America Videotape Productions	2501 Bradley Pl. Chicago, IL 60618	X				X		
Midwest Visual Equipment	571 W. Randolph St. Chicago, IL 60606	X	X	X	X	X	X	X
Mole-Richardson Co.	937 N. Sycamore Ave. Hollywood, CA 90038	X	X	X	X	X		X
Motion Picture Camera Supply Inc.	424 W. 49th St. New York, NY 10019	X	X	X	X	X	X	X
Motion Picture Laboratories Inc.	781 So. Main Memphis, TN 38106	X				X	X	X
Motion Picture Services	1301 So. Woodlawn St. Tacoma, WA 98465 (206) 564-8105	X	X	X			X	X
National Cine Equipment, Inc.	37 W. 65th St. New York, NY 10023	X				X		
Norman For Nikons	56 W. Michigan Ave. Battle Creek, MI 49104	X	X			X		X
Photographic Analysis Co.	190 Alps Rd. Wayne, NJ 07470	X				X	X	
Photo-Sonics, Inc.	820 So. Mariposa St. Burbank, CA 91506	X		X	X	X	X	
Jack Pill & Associates	1135 N. Highland Ave. Hollywood, CA 90038	X		X	X			X
Producers Service Co.	1200 Grand Central Ave. Glendale, CA 91201	X				X		X
Professional Cine Products	2959 Ladybird Ln. Dallas, TX 75220	X			X			

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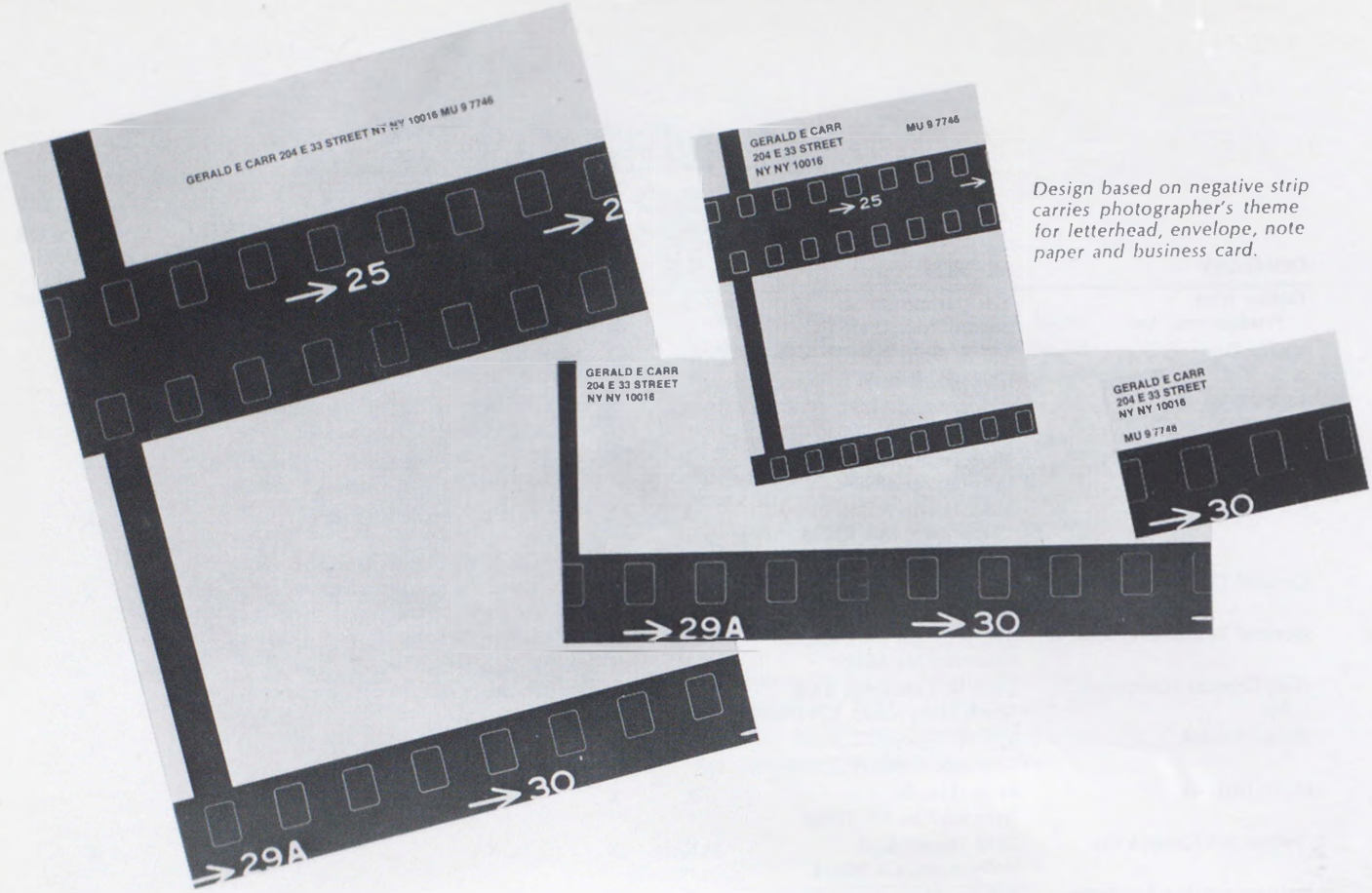


Design based on negative strip carries photographer's theme for letterhead, envelope, note paper and business card.

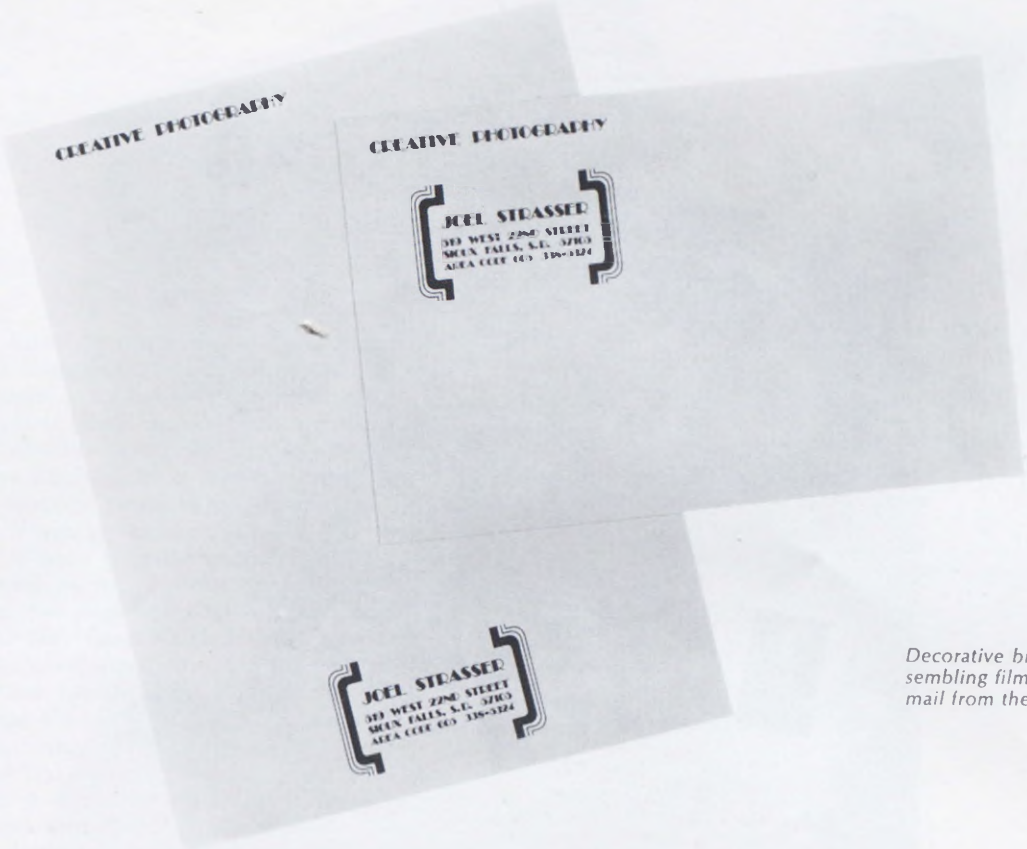
envelopes and letterheads

One of the best ways to think about an envelope is as a container. As something that holds something else. Maybe paper. Maybe photographs. Or film. Or negatives. As something that may go through the mails. Or something that may never get near the inside of a Post Office.

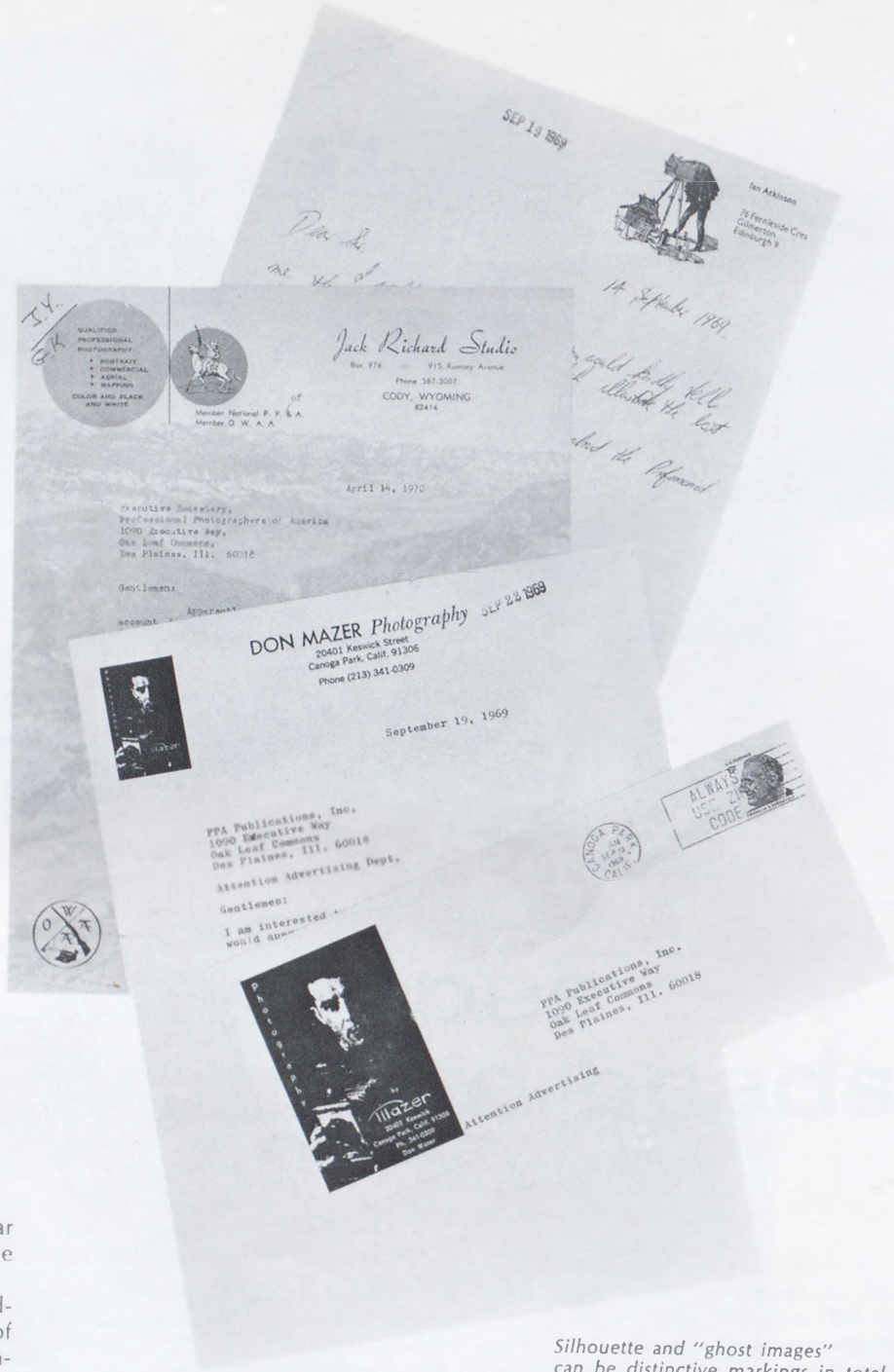
Once you think of the envelope as a container, then you start to realize how important it is to think of the container and the thing it contains as one integral unit. Also think of your envelope as a part of your message. There are almost as many sizes of envelopes as there are mail boxes. With the modernizing of equipment and natural laws of change, Post Office regulations are subject to frequent review and alteration. But in general, if you adhere to these simple rules, you'll have ample opportunity for imaginative envelopes and you'll get friendly service from your Postmaster.

Size, shape and ratio: 1) Envelopes less than 3" in width (height) or 4½" in length can't be mailed; 2) The Post Office does not recommend envelopes more than 9" in width (height) or 12" in length; 3) Envelopes of other than rectangular shape can't be mailed; 4) Envelopes having a ratio of width 1:1.414 are not recommended.

Printed stamp envelopes: You may privately print stamp envelopes in any



Decorative brackets and die cuts resembling film coding quickly identify mail from these photography studios.



Silhouette and "ghost images" can be distinctive markings in total letterhead design.

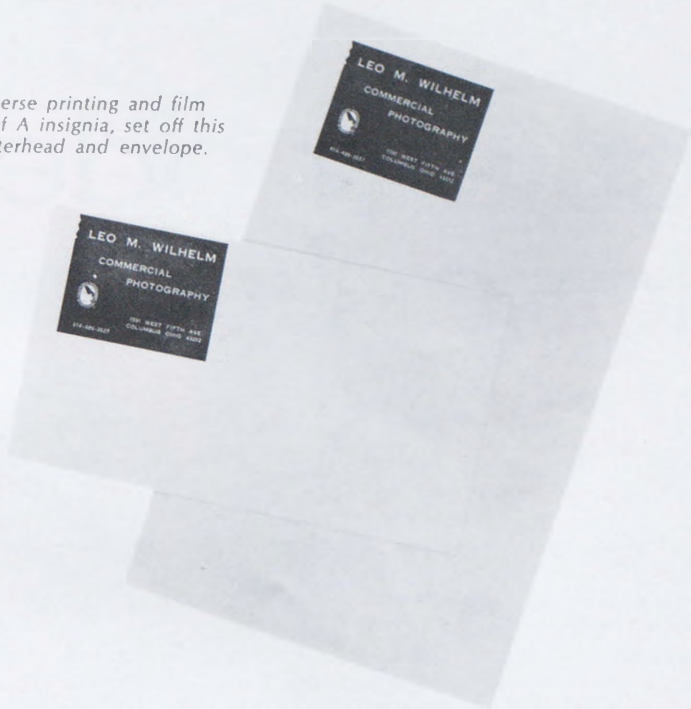
style as long as at least 3½" of clear space is left at the right end of the address side of the envelope.

Arranging for the address: The address area should be a minimum of 3½" top to bottom. For large envelopes a clear rectangular space should be allowed which is no smaller than 3x4¼.

Envelope color: Any light color that does not interfere with legible address and postmark may be used. Harsh, hard-to-read colors should be used with caution.

Window envelopes: 1) The address window must be parallel to the length of the envelope; 2) The proper place for the address window is in the lower portion of the address side; 3) Nothing but the name, address, and any key number used by the mailer may appear through the address window; 4) The return address should appear in the upper left corner; 5) The address disclosed through the window must be on white or light colored paper.

Any question concerning these regulations or departures from them should be directed to your local Post Office. Designs acceptable in one locale may not be acceptable in another.



Combination of reverse printing and film notching, plus PP of A insignia, set off this black-and-white letterhead and envelope.

Every envelope and letterhead has its own distinct personality. But the secret is to have individuality. Print with colored inks for drama and individuality. Use eye catching folds. See what can be done by introducing a few new twists to an old subject.

If you've approached the job as if it were a design unit, the mailing envelope your customer sees first will set the stage for what follows. And the letterhead which follows repeats the envelope theme. On the printed sheet spacing and arrangement of type are important. Just as the envelope must leave proper room for the address, the letterhead must be placed so it does not interfere or detract from the written message.

The photography business lends itself to all kinds of creative designs. Letterheads and envelopes can be die cut at the edges to resemble film codings — a distinctive marking like this is easy to identify and recalls the photographer's image.

One photographer has worked a camera and tripod into his signature; another uses a "ghost image"—a light photo reproduction as the background color for his printed stationery. One unusual idea for a letterhead and envelope resulted from an actual self-portrait of the photographer, done in black-and-white, and using reverse printing to enhance the silhouette effect. An old fashioned photographer, printed in copper tones, at both the top and bottom of the sheet, give an upside down appearance which another photographer chose for his letterhead.

Ideas can be imported from many sources. Designers, envelope converters, paper salesmen—all can help you make your envelopes and letterheads inviting and effective. And a wide selection is available — in color of paper, texture and weight of stock.

Always be functional. Envelopes within envelopes do more than double duty. People not only respond to them, but return envelopes handled this way get returned more often. Double-pocket styles are convenient for separating film negatives and prints, cards and similar items.

Business cards have the same distinct personality as the rest of the stationery package.

Don't forget about die-cuts. They can show the contents, the receiver's address or reveal just enough to tease. Hold costs down by getting two-color effects with a colored stock and a compatible ink. For the ultimate in color, use light colored cellophane windows.

When you use two colored inks on a compatible colored stock you get a three-color job—for the cost of only two press runs. Or you can be exciting without all that flamboyance. Just use black ink on a colored stock.

For a helpful booklet on choosing envelopes and paper stock, write: The Paper Division of Champion Paper, Inc., Knightsbridge, Hamilton, Ohio 45011.

scale model close-ups

by Wolf Wehran

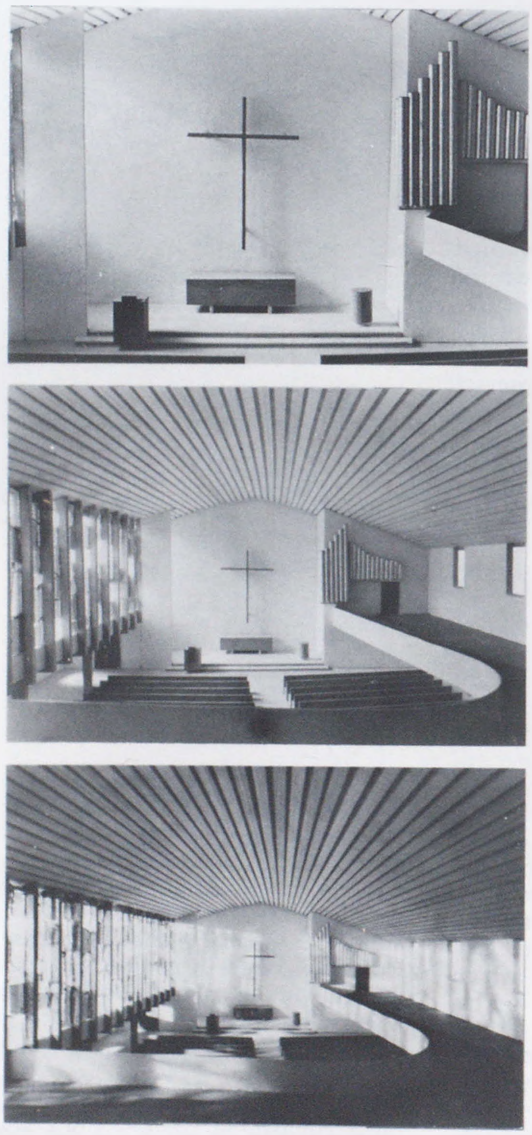
Close-ups are an important part of architectural photography, although they have often been neglected. Close-up technique with a small camera has also been neglected.

It is often desirable to make detail photographs divorced from the rest of the building, either as close-ups, or, after the construction work is finished, as telephoto pictures of inaccessible spots.

With a single lens reflex camera and two lenses, a 135mm telephoto and a 35mm wide angle, the photographer is equipped to photograph a whole building, interiors and details right down to a frame-filling picture of a hand-forged door handle without any accessories.

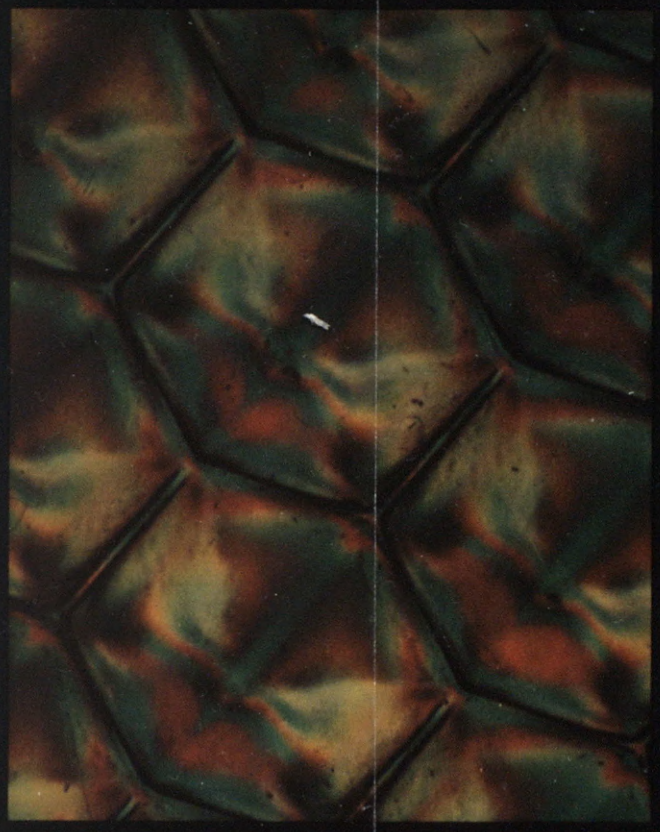
It is not only at the building site or in the finished building that details are possible. Especially where public buildings are concerned, the architect will have miniature scale models made. With such models the photographer can make photographs including interior views, with an extreme wide angle lens which shows the perspective as it will appear in the completed building. In order to avoid converging vertical lines it is necessary to set up the camera absolutely level. This is done best on a tripod and with a spirit level attached to the accessory shoe of the camera. Sufficient depth of field is obtained by stopping down the lens to the smallest aperture.

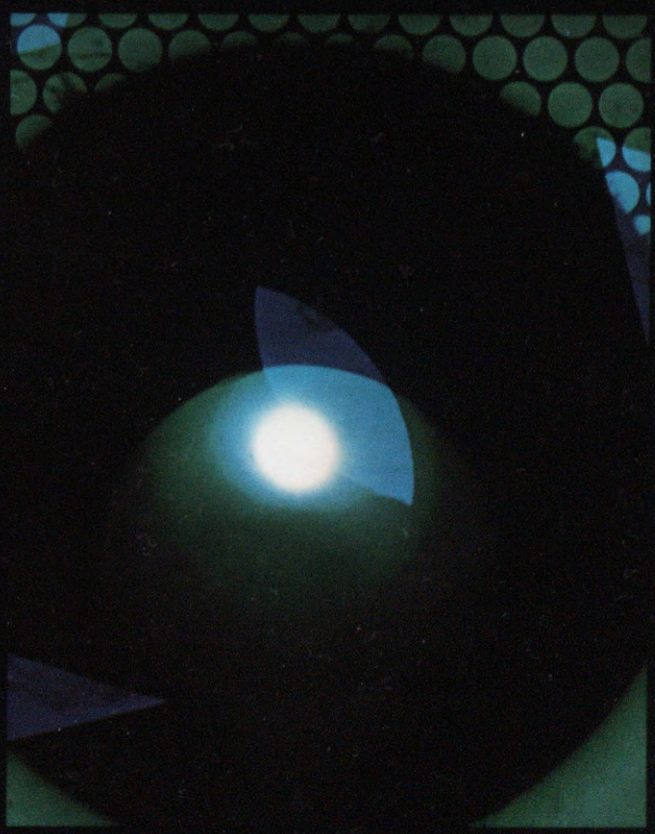
In the case of interior photographs of a scale model, the exaggerated perspective of the extreme wide angle lens produces the desired life size effect. A 25mm Distagon with an 80° field is suitable for such model interiors, since it can be used with the reflex finder and permits careful composition in the viewfinder. Moreover, as with all other lenses used on a reflex camera, there is no parallax problem.

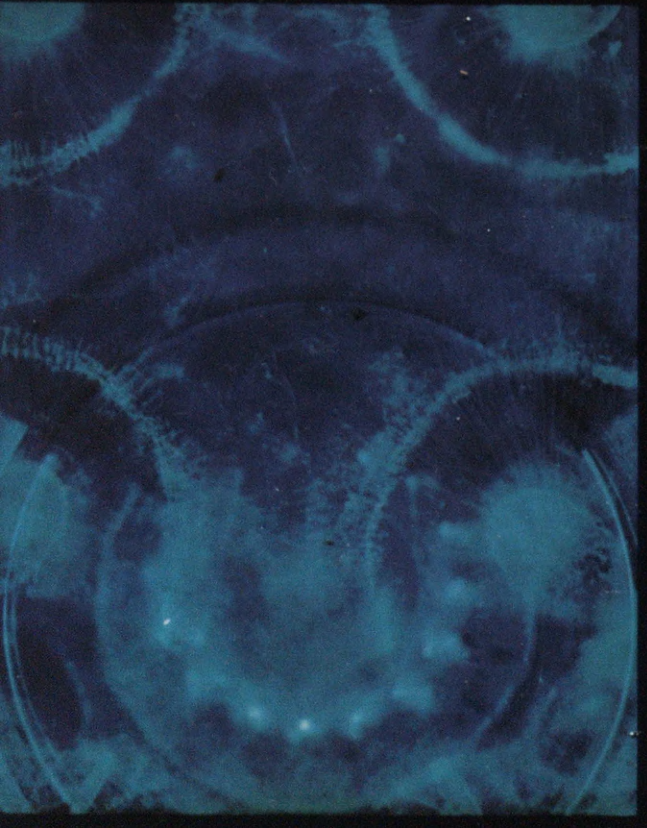


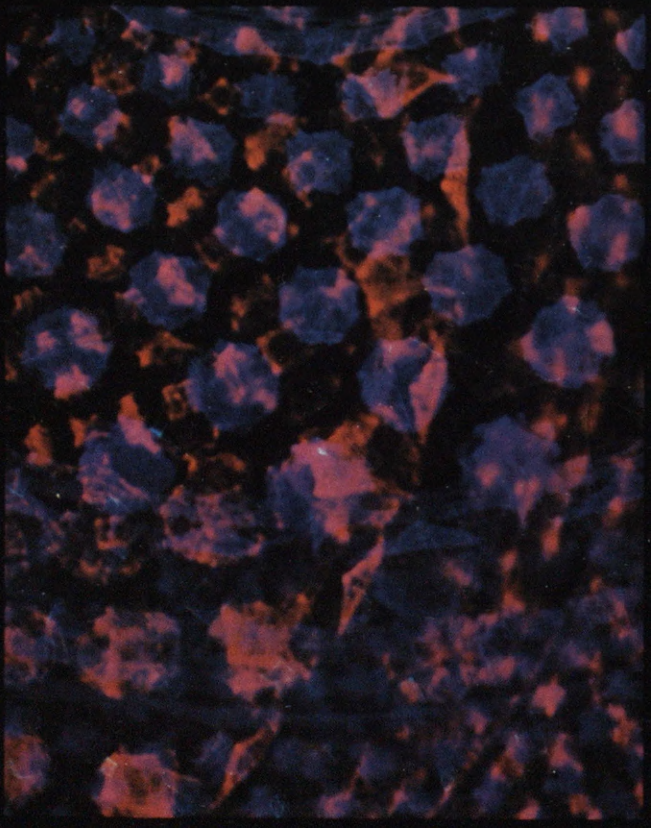
Top: Interior of scale model church. Camera with 50mm Planar was 16" from rear wall. Height of wall was about 10". Center: View made at same distance with 35mm Distagon. Bottom: Entire interior of model photographed with 25mm lens.

The fold-out at right was adapted from a poster used in promoting a three-month exhibition of Stephen Whealton's work at the Smithsonian Institution, Washington, D. C., last year. (Four-color separations courtesy of the Polaroid Corporation.)







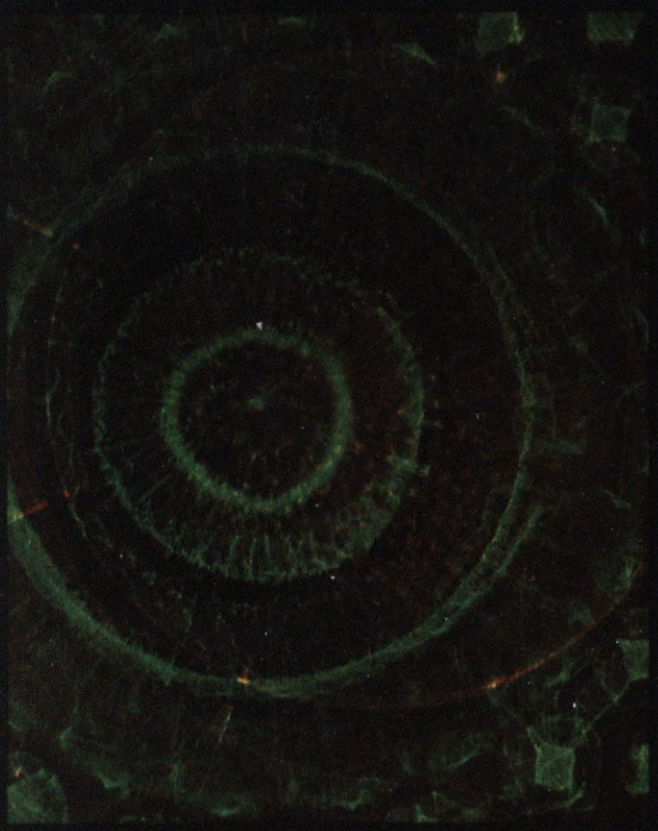


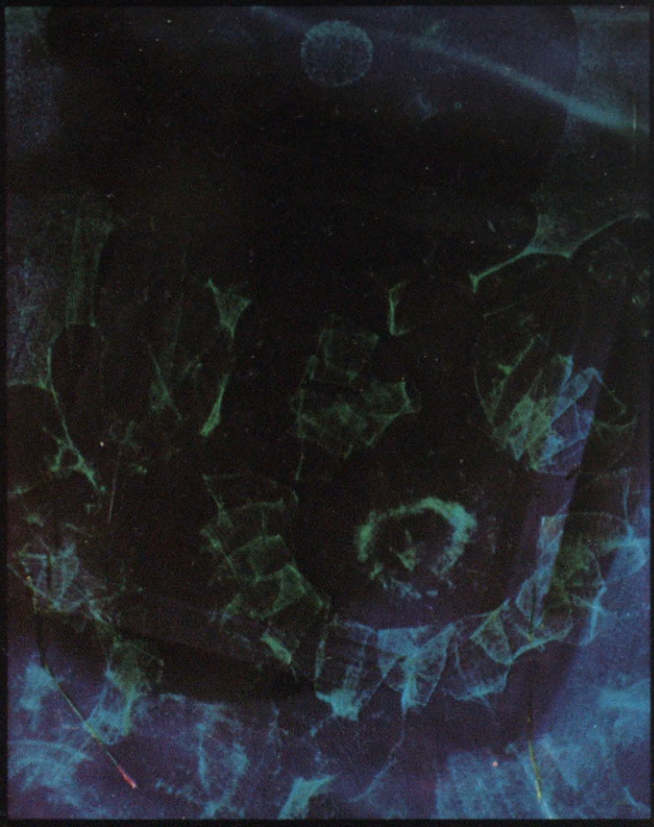
STEPHEN WHEALTON

Stephen A. Whealton was born in Port St. Joe, Florida, August 13, 1943, attended the Massachusetts Institute of Technology (1960-61), Florida State University (1961-63, B.A. in mathematics with a minor in chemistry), and pursued graduate work for five years at the Institute of Child Study, University of Maryland. His creative interests are varied, including concrete poetry, musical composition, painting, filmmaking, and still photography. In July 1968 he began experimenting with abstractions on Polaroid Polacolor Land film, and Polaroid Corporation subsequently encouraged his work with a special grant for sensitized materials.

Whealton's photographs were included in a group exhibition at the Dupont Center of the Corcoran Gallery of Art, Washington, in January 1969. Most of the prints in the present exhibition, his first major one-man show, employ the Polacolor process; many are painted or otherwise modified by hand techniques. Whealton's films and color slides have been inspired by his experiences with the Polacolor medium.

This artist, who is currently experimenting with infrared color photography, is intensely interested in all forms of creative activity, especially art based upon technological applications. He hopes to produce a major multi-media composition, writes on music for *Woodwind*, and conducts seminars on such subjects as filmmaking, music, communication in the arts, and science-fiction at the College of the Potomac.





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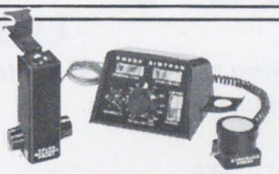
Take this "check-list" to your Simmon Omega dealer. Or check off the equipment you're interested in and mail the coupon for information to: The Darkroom Efficiency Experts: Simmon Omega.

1 Super Chromegatron Color Analyzer

Determine correct color filtration and exposure. Only 5 dials and one double scale to read. Color-coded controls match filter controls of Super Chromega enlargers. Diameter of probe aperture is 3mm for precise spot readings. Integrated light readings, too. Solid-state design assures years of trouble-free, accurate service. $1,095

2 Simtron Color Analyzer



The economy color analyzer with the professional features. Takes integrated readings of color negatives for correct filtration and exposure times. Color balance probe mounts directly under the lens. Exposure probe checks the image on the easel. Simple to operate with all enlargers. $285.00

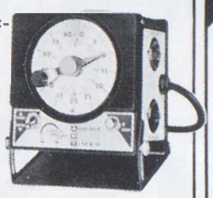
3 Timega Auto-Timer

This electronic densitometer controls black & white exposure automatically—turns off the enlarger when paper is properly exposed. Automatic correction for negative density, magnification, f-stop and voltage fluctuations. $359.50

4 Solid-State Precision Timer

The latest developments in solid-state electronic circuitry assure consistent and repeatable timing accuracy—regardless of fluctuations in line voltage. Two-dial selection circuit provides timing for 0-10 seconds in 0.2-second intervals, and from 10-59 seconds in full-second intervals. Complete with footswitch. Mounts conveniently on Super Chromega power supply to eliminate cable clutter. $99.50

5 Audible Repeating Timer

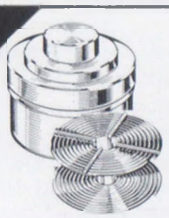


Hear pre-determined intervals from 1-60 seconds. The best way to accurately time dodging and burning-in of prints, and all other critical darkroom operations. Automatically resets after each use. With "Focus" and "Print" switch. $39.50

6 Heavy-Duty Footswitch

Anti-skid base and heavy, solid metal casting. Ribbed surface. Heavy-duty 8' molded cord, UL-approved. $17.95

7 Omega Tanks and Reels

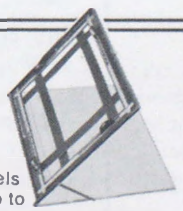


Finest quality heavy-gauge stainless steel developing tanks and reels for 35mm and 120 film. The spiral reel design is easily loaded and affords maximum chemical circulation. Chemicals are added and removed through a light-proof baffle in the tank top. 35mm reel and tank: $6.50. 120 reel and tank: $7.95. Multiple reel tanks also available.

8 Laboratory Thermometer

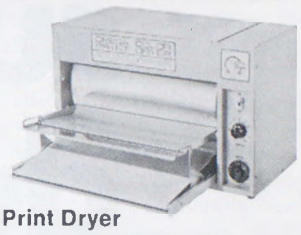
Large easy-to-read dial and a sensing element sealed in stainless steel, accurate to ±½°. Reads from 25° to 125° F. The retaining clip on its 6" stem makes it suitable for both tray and tank work. $9.75. Other Omega thermometers start at $2.50.

9 Saunders-Omega Easels



Adjustable, print-and-repeat, and single-size easels for enlargements up to 20" x 24", including new borderless easels that hold the paper perfectly flat. Models and sizes for every enlarging need. From $13.95

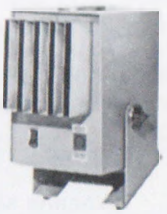
10



Color Print Dryer

Seamless, chrome-plated stainless steel drum dries approximately 80 8"x10" B/W SW or 40 color prints an hour. Apron speed control and thermostat provide complete control. For all paper weights and finishes to 16"x20". $495.00

11 Dust Eliminators



End dust problems with an Omega Dust and Static Eliminator. Choose from several models that are easily integrated into your darkroom procedure. From $180.00. Anti-static handbrush, $22.00.

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PP-871

Marketing and the Professional Photographer Part 4

How to Make Community Activities Work for you

Community service, when given for the common good without thought for personal gain, pays great dividends. People respond to a man or woman with this philosophy.—Kermit Buntrock

I firmly believe that any person engaged in a business or profession must actively serve his community.—Ernie E. Curtis

Civic leaders will actually steer business your way if they know you are interested and take part in your own community activities.—Harper Leiper

Every citizen has an obligation to his society — to make it a better place for himself, his family and the rest of mankind. His activities can range from holding political office to involvement in important social issues to membership in clubs and organizations which give momentum to the community.

The professional photographer who takes part in activities such as the Boy Scouts of America, the Lions Club, the Better Business Bureau, the Kiwanis, the Chamber of Commerce and the Community Fund, finds that his involvement not only helps others, but it returns rare public relations opportunities and often substantial business contacts.

Involvement in civic and community affairs earns the photographer recognition as a community leader and helps to enhance his professional stature — all positive elements in the total business impression he makes.

Most successful photographers have found their community service vitally important to their business success as well as personally rewarding.

An interest in education can be continued in many ways in a community. A photographer can serve on the board of education or on a council for higher education. He can always work with the alumni association of his university or professional school; help with fund raising projects and publicity programs. Educational television is another outlet for a civic-minded photographer.

Advertising and sales clubs offer different applications of photography to the photographer interested in adding variety to his work.

Membership in an athletic or country club gives a photographer a chance to meet prospective customers on a social basis, and often leads to an assignment at a golf banquet or a dinner-dance.

One west coast photographer has found his civic participation substantial and rewarding. His selection as "Executive of the Year" for his "high standards of excellence within his profession and his community activities" brought widespread attention in the local newspapers and created an excellent impression of him and his studio.

Community activities are also worthwhile when a photographer's studio is located some distance from his home. One suburban photographer works in a metropolitan area, 15 miles from home. In his hometown he finds time to participate in a variety of civic activities, the PTA, his church and all aspects of Scouting, from Cubs to Scouts to Explorer Post. These activities are available to the photographer, whether he lives or works in the community.

There are other children's and youth groups where a photographer's helping hand is appreciated. Boys' Clubs, YM and YWCA's, Girl Scouts, Camp Fire Girls, Jewish Community Centers are just a few of the groups always in need of adult support.

Veterans groups, drum and bugle corps, or national guard units often give a photographer a chance to be known. Often a hobby or an avocation, such as musical or dramatic talent, has given a photographer a new identity in the community.

Involvement in community activities not only helps others, but often gives the professional photographer rare public relations opportunities and substantial business contacts.

KIWANIS CLUB of Park Ridge

PARK RIDGE LIONS CLUB

ROTARY CLUB of PARK RIDGE

Membership in local service clubs often leads to community recognition for an interested photographer.

Involvement in civic affairs is not limited to men. A woman photographer can take the best interests of her community to heart, too. American Red Cross work, YWCA board membership and work with a local art center have all proved beneficial to a feminine photographer from the midwest.

Political offices at both the local and state level give the professional photographer public exposure. According to one western photographer, who has been active in both houses of his state government, "The type of activity in which you engage is not important, but the fact that you do participate will return manifold benefits."

Recognizing the important role a photographer plays in his community, the PP of A Community Service Award was designed to call attention to communities that have made the best use of professional photography to benefit their citizens. The award also helps to publicize the professional photographer, his skills and beneficial service in helping communities achieve their aims, and to call attention to the PP of A and its affiliated state associations.

The award is in the form of a certificate, presented to the mayor of the honored community. For each award a suitable ceremony is arranged, with the broadest possible publicity coverage. The communities honored are nominated by professional photographers living within the communities themselves.

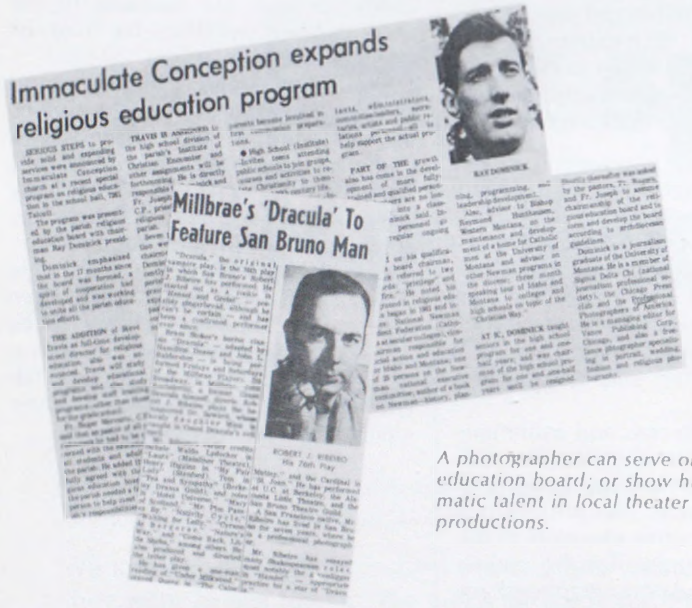
All entries are screened by officers of the state associations, who make the selection of the winning communities. The member submitting a winning entry is then contacted and asked to supply the state officers with the name of the community's top official, the names of all local newspapers — daily and weekly — and the call letters of radio and TV stations, for use by the PP of A's public relations counsel in preparing publicity materials.

After all this preliminary work is completed a letter is sent by the PP of A President to the community's top official — mayor, first selectman, or city manager — informing him of his community's selection, and advising him that the sponsoring photographer will be in touch with him to make arrangement for the presentation ceremony. The arrangements are left in the hands of the sponsor and the community official. The committee of state officers supplies personal help and guidelines, with the aim of making a permanent record of the Community Service Award presentation.

Another responsibility of the sponsor is to provide an official photographer — aside from actual press coverage — to make a pictorial record of the ceremonies. This, too, is analyzed as a part of the overall evaluation of the program.

Invited guests at the ceremony include, in addition to the PP of A President or other national officer, the president of the state association, and as many of the state officers as can attend. City and state dignitaries are also invited, as are those who, in the judgement of the mayor and the sponsor, merit invitation because of their involvement in the project for which the award is given.

The PP of A Community Service Award Program is open to all affiliated state associations. Members of PP of A affiliates are invited to submit their written nominations — documented with photographs, press clippings, brochures and other related materials — to the president of their state association. Each state president screens all applications from his state and, upon vote of the state board of directors, forwards the selected entry to PP of A Headquarters, 1090 Executive Way, Des Plaines, IL 60018.


Immaculate Conception expands religious education program

Millbrae's 'Dracula' To Feature San Bruno Man

A photographer can serve on an education board; or show his dramatic talent in local theater productions.

COLONIAL STUDIO

PP of A Community Service Awards help to publicize the professional photographer, his skills and beneficial service in helping communities achieve their aims.

How to Take Advantage of National Publicity

THROUGH MEMBERSHIP IN THE PP OF A

The Professional Photographers of America, Inc. conducts nationwide public relations and publicity campaigns designed to help the professional photographer win prestige and business. These efforts, which are undertaken by the PP of A's Marketing Committee, are in two categories: public relations activities which benefit professional photography as a whole, and public relations activities which directly benefit individual photographers.

Because public relations is the art of gaining recognition for an activity or accomplishment, the thousands of individual news stories printed each year about PP of A members are directly keyed into their own activities and involvements with PP of A programs.

These concern honors, awards and participation, in such things as:

- Enrollment in the Winona School of Professional Photography
- Completion of Winona courses
- Teaching appointments to Winona Scholarship awards
- Participation in business management workshops and technical clinics
- Convention registration
- Convention and membership honors and awards
- Convention and workshop speeches, demonstrations and lectures
- Participation in Community Service Award Program
- Achievement of the Master of Photography degree
- Achievement of the Photographic Craftsman degree
- Commercial Qualification acceptance
- Print competition awards
- Competition judging
- National awards and citations
- Election to PP of A offices and committees
- Participation in national public relations campaigns
- New members
- Articles in The Professional Photographer magazine.

National publicity back-up like this gives you a tremendous advantage. Whenever you've won recognition from the PP of A, an article is mailed to the local newspapers you specified on your media list.

If editors have received the story, you should offer to supply them with additional information that may not be available in the release, plus other photographs. Immediate follow-up often results in substantial feature articles and display of your photographs.

Whenever a story and your photographs appear in a newspaper, follow it with a note of thanks and express your desire to cooperate. It's an excellent way to build long-term friendships with newspaper people that you can draw upon when necessary.

National public relations programs that encourage your involvement include the "Bridal Code of Ethics"; a publicity program for portrait and wedding photographers, backed up with features and articles in major national magazines to create excitement, interest and positive results.

These national campaigns include completed, printed releases that lack only your name, your studio's name, and your address and telephone number. All you have to do is fill in the information that applies to you and distribute it to your own media list. The results from participation in such programs can be highly satisfying. Better still, fill in the blanks and retype the release before sending it on to local newspapers. This should help to ensure publication and will eliminate the "canned" release which some newspapers shun.

At the same time, the PP of A constantly supplies its members with facts and information about photography that you can turn into news and feature stories of your own.

Another good opportunity for participation in national public relations campaigns comes to you from the Eastman Kodak Co., through its various programs. These programs offer a variety of fill-in releases, photographs, captions and instructions, to enable you to obtain publicity and prestige in your own community.

You can receive information and forms for your participation in such

National public relations programs, such as the PP of A "Code of Ethics for Wedding Photography," create interest and positive results.

programs by writing to Eastman Kodak Co., Rochester, N. Y. 14650, or Professional Photographers of America, Inc., 1090 Executive Way, Des Plaines, Ill. 60018.

You may find yourself the object of nationwide newspaper and magazine attention, when you have work accepted in PP of A's International Exhibition of Professional Photography, or when you are a top winner in the PP of A Membership Contest. Your outstanding photographic abilities might be selected as an example in an article about photography. Also, opportunities developed by you for a major nationwide article can be given assistance by the PP of A.

Does your involvement in national public relations programs really pay off for you in increased business, after the excitement of the publicity has worn off?

New opportunities for your participation in country-wide public relations are constantly being developed. Photographers will be honored with exhibitions in the Photography Hall of Fame at the headquarters of the Professional Photographers of America, in Des Plaines, Ill. These shows and exhibitions will be the object of national and international attention.

National Support of Your Activities

Concurrently with efforts and programs that gain you hometown publicity, the Professional Photographers of America, Inc. conducts broad, mass public relations campaigns to build the image and reputation of all professional photographers. Specific programs are designed for portrait, commercial and industrial photographers plus general programs for all professional photographers.

Photographers can take direct and indirect advantage of:

—Articles and features about elections of great photographers and photographic pioneers to membership in the Photography Hall of Fame;

—Activities of the Photographic Art & Science Foundation, the first not-for-profit corporation completely dedicated to the profession;

—Reputation and activities of the Winona School of Professional Photography;

—Articles and excitement generated by the International Expositions of Professional Photography;

—Stories and information about the future of photography;

—Major public relations campaign established for the Bridal Code of Ethics, developed by the PP of A;

—Newspaper and magazine features that encourage portraits as suitable holiday and personal gifts;

—National public relations and advertising campaign supporting PP of A's Qualified Program;

—Survey of photography in annual reports, developed by the PP of A;

—Radio and television programs about professional photography;

—Community Service Award program, sponsored by the PP of A.

—Wide variety of other campaigns, plus information, suggestions and articles available through The Professional Photographer, the PP of A's newsletters, and supplementary information.

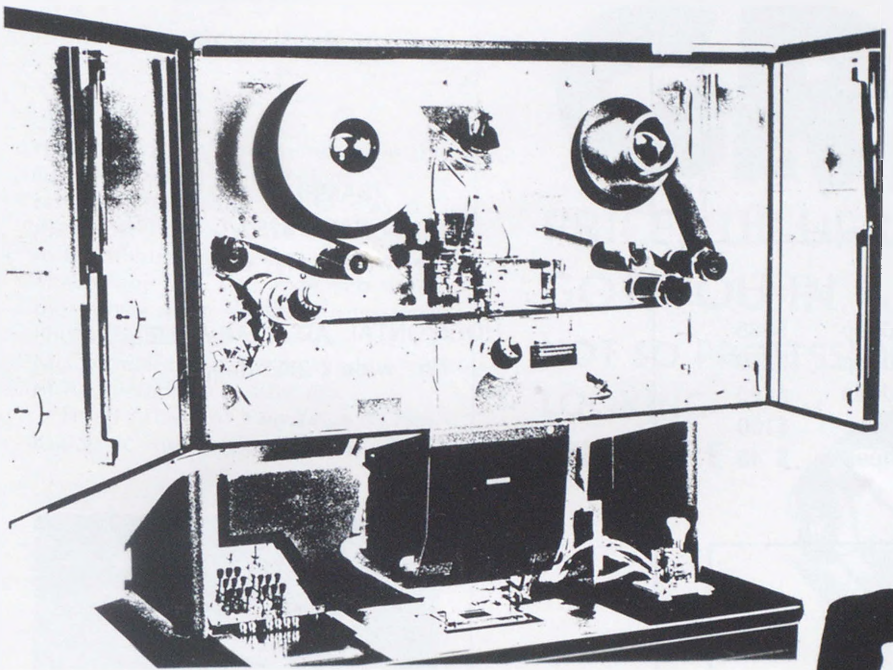
All photographers can take advantage of articles and information about photography they encounter by giving the information a personal slant and servicing it to their local press.

When you prepare articles, make sure that your research is sound and that you have something to say that will interest the general reader. Whenever you can illustrate themes of national interest with your own photographs, do so. Never attempt to place an article that lacks general news value or feature substance.

(End of series)

New opportunities for your participation in country-wide public relations activities are constantly being developed by PP of A.

No Way . . .



PRINTS BY MACHINES

OR PRINTS BY HAND . . .

NO WAY . . . that the machine print can measure up to the quality standards of the hand made print! That's what the folks who specialize in making those hand made beauties say . . . and they should know!

Take, for example, the local control a hand printer has with your negatives when it comes to dodging, burning in, diffusion, holding back and especially cropping! And if you're the kind of pro who likes the idea of your reputation only being as good as your last job, you'll like the idea of having your prints made the custom hand printed DNJ way!

You can get all kinds of arguments supporting machine made prints — some are valid — some are not. But the only real objection people seem to have with hand made custom color prints is the price. But, have you ever checked, really checked the DNJ custom hand print prices lately. You'll be pleasantly surprised to find that, with all things considered, the DNJ custom hand printed way costs no more!

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FULL PAGE	7¼" wide x 10" deep	$365
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RESERVE SPACE

1972 DIRECTORY OF PROFESSIONAL PHOTOGRAPHY

YES!

I want a display advertisement in the Assignment Section* (available to active members of PP of A only) of the 1972 Directory of Professional Photography.

*All ads in the Assignment Section will appear at the beginning of each state listing.

DEADLINE SEPT. 15, 1971

When an out-of-town buyer of photography consults the PP of A Directory for a photographer in your geographical area, be sure your name stands out. A display advertisement in the Directory's Assignment Section puts your name in front of photography buyers. Use this direct approach to acquaint your potential customer with your photographic capabilities. Your investment will pay you with business dividends. It has for others, who advertise year after year.

☐ Ad copy enclosed
☐ Ad copy will follow (Remember — deadline is September 15, 1971)

SIZE AD _____
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Nixon Photo Essay Displayed in New York

A photographic documentary on the first two years of President Nixon's term in the White House was displayed at the Kodak Gallery and Photo Information Center, New York City. The exhibit was first displayed under the sponsorship of the Professional Photographers of America, Inc. at McCormick Place during the 1971 PP of A Convention in Chicago.

Titled "The First Two Years: A Photographic Impression of the Presi-

President Richard Nixon chatting with the late Senator Everett Dirkson while Vice-President Spiro Agnew looks on is one of 50 photographs in exhibit "The First Two Years: A Photographic Impression of the Presidency."

dency," the show was made up of photographs made by members of the White House Photo Office, Ollie Atkins, Robert Knudsen, Jack Knightlinger, Karl Schumacher and Byron Schumaker.

Originally displayed at the Smithsonian Institution, this is the first time an exhibit such as this has ever been shown of an incumbent president.

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A Peek at the Past

Charles Van Schaik Studio, Black River Falls—1885. (Courtesy Wisconsin State Historical Society.)

To commemorate 75 years as an association, the Wisconsin Professional Photographers Association published an anniversary book entitled "A Peek at the Past." Sold for the first time during the Wisconsin PPA Diamond Jubilee Convention in March, the book is now being distributed throughout the profession.

The 72-page, soft-cover book contains historical highlights drawn from more than 75 years of photography in Wisconsin, as well as material from association archives. Photography in Wisconsin is traced from its early beginning in the 1840s to its present prominence with a professional association.

Wisconsin's oldest continuously operated studio began in 1865 in Kilbourn City (now Wisconsin Dells). H. H. Bennett, owner of this studio, is reported to have done more than any other person to create a tourist attraction at the Dells through his extensive photography of the region. One of Bennett's photographs of Boat Cave, Wisconsin Dells, was chosen for the cover of "A Peek at the Past."

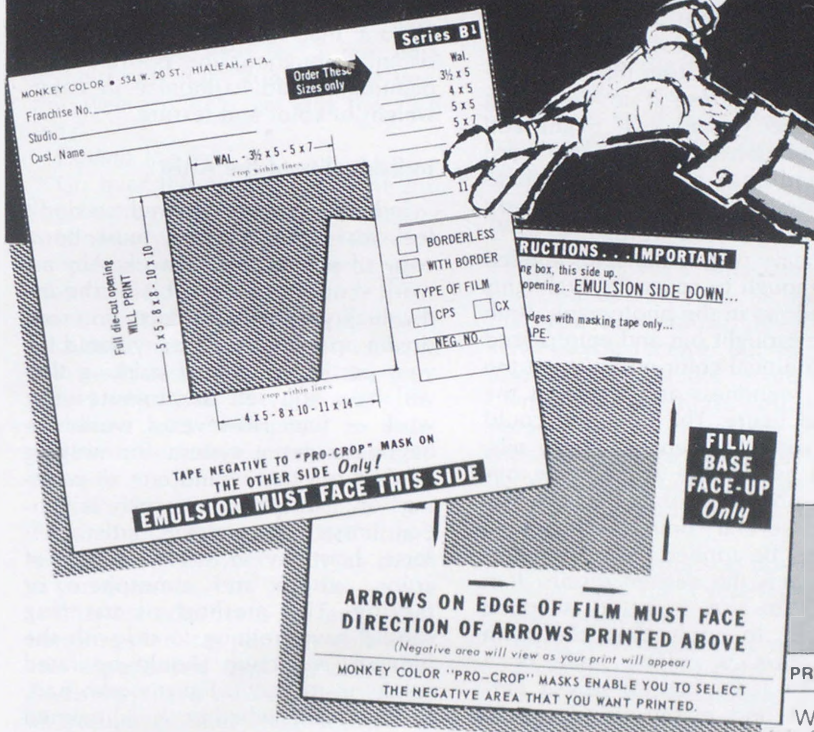
In tracing the history of the Wisconsin Professional Photographers Association it was found that a small group of photographers banded together in 1896 (shortly before the Spanish-American War) and held their first convention in Milwaukee in 1897. The first president of the association was Cyrus Chadbourne of Fond du Lac. Records of the early days in Wisconsin photography list most studio operators as having two professions, i.e., barber-photographer, photographer-furniture-dealer.

During the diamond anniversary, some of the photographs which appeared in the book were published in a special feature article in the Milwaukee Journal. In addition to giving the details on the photographs published, the article heralded the 75th Convention of the Wisconsin PPA.

"A Peek at the Past" (at $3.50 per copy, three copies for $10) may be purchased from: Historical Book, Wisconsin PPA, 4029 N. Forty-Fifth St., Milwaukee, WI 53216.

C. R. Monroe, Traveling Photographer — 1898. (Courtesy Wisconsin State Historical Society.)

for the photographer who'd rather do his own thing...



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The Photo Colorist

Viva Fay Lefler, Cr.Photog.

Difference Between a Light Oil and a Heavy Oil

The same old questions keep popping up again and again. Just what is the difference between a light oil and a heavy oil? What is a brush oil? A tint? A pastel? Are all heavy oils done only with regular artists' oils applied with brushes and palette knives? Are the tints, light oils and pastels done only with specially prepared photo oils applied with cotton swabs and cotton wrapped skewers? The variance in interpretation of these terms is probably due to the selling vocabulary used by various photographers and colorists.

The most commonly accepted definition for a light oil is a print that has been covered with a film of oil color allowing the highlights and shadows of the photograph to show through. There may be a slight build-up in highlights and shadows depending on just how much time and work is allowed and what quality portrait is desired in the finished product. The colors may be applied with cotton swabs, cotton wrapped skewers, brushes or your fingers — whatever is easier for you and saves you time.

The colors may be chosen from the so-called photo oils or from the regular artists' palette. Some may be transparent while others are opaque. Usually the highlights are just polished out a bit and the color is allowed to remain deeper in the shadows. If you have a good photograph and the print is of good quality, this type of color can be quite artistic. Unfortunately, for many years and even today in some instances, the quality of the light oil has been so poor that the very name "tint" has such a poor reputation that few photographers will use it in describing their work. Perhaps we might add some descriptive term to the word "tint" and once again bring it up to be recognized as quality. Maybe you can think of such a word.

The heavy oil has the color applied heavy enough to cover the highlights and shadows in the photograph. Both must be brought out and emphasized with additional color until we get the desired roundness and shape in the face and figure. The oils used could be the specially prepared photo oils, but are usually the artists' type oils or a combination of both, and may include several brands of colors. They may be applied with any method that gets the desired results. If it is easier to use a cotton wrapped skewer or to apply the color with your fingers, a palette knife or a brush, that is the method to use. Personally, I find myself using several methods in the same picture. For instance, I may find that I can apply the color in the eyes easier with a fine cotton wrapped skewer, while I usually apply the color in the background with my fingers and a brush. Sometimes I blend with a brush; in other cases I may use Dacron Fiber or Lamb's Wool to advantage. It really doesn't matter how you apply or blend the colors; it's the result that is important.

Color Combinations for Skin Tones

I may use one color or a combination of two or more colors to get the particular skin tone I want, while another colorist may use an entirely different color or combination — perhaps even a different brand of colors to arrive at the desired skin tone. One real advantage in painting in heavy oils is that the photograph can be corrected, modified or changed using the weight of the color to conceal some undesired portion of it or to sketch in something needed in the way of a prop or suggested background. The heavy oils require much more time and skill in their preparation; but, well done, they make a great improvement in the photograph.

The heavy oil can be blended until it is as smooth as satin or it can be left with brush texture showing in the finished print. There are some photographers today who are promoting prints that have thin transparent faces and figures but heavy bushy backgrounds. This is unfortunate for it draws the attention to the background and minimizes the importance of the subject. It is most important that the technique be consistent throughout the portrait. The painting should harmonize in color, weight of color and texture.

Individuality of the Artist

Individual style is desired, so don't feel that your painting must be a copy of your teacher's work. Any art work should possess a bit of the individuality of the artist. If you can dream up a fancy or catchy name for your particular style of painting that will help you sell or promote your work — fine. However, I would be happy to get a system for judging worked out that would rate all paintings on standard points such as general impact, naturalness, artistic effects, harmony in color, weight of color, texture and atmosphere or feeling. The method of painting should have nothing to do with the judging. A picture should be rated solely on its merit. For my own part, I don't care whether it is painted with brushes, cotton swabs, photo oils, artists' oils, pencils or what have you, it is the finished portrait with which I am concerned and I couldn't care less how you arrived at the final result. There are those who may not agree with me on this view and perhaps they may have an opportunity to express their views.

In the future you are going to hear less from me but you will be hearing from various members of APAG. These new viewpoints should prove interesting and helpful to all of us. APAG (American Photographic Artists' Guild) is an organization which was formed to help the photographic colorists. If you aren't a member you should be. Write to our secretary, Miss Alma Evans, 812 Bluegrass Avenue, Louisville, KY 40215. Please do include your zip code and be careful in stating your address. I have had three letters returned this month because I failed to understand your address or it was incomplete. I do answer every letter and if you don't get an answer please write again.

Viva Fay Lefler, Route 3, Box 284, Springfield, MO 65804.

Where Do I Go for Part Time Help?

From page 41

permanent basis. Make him feel like a member of your team. Explain where to hang coats, the location of the washroom, the lunch hour, coffee breaks.

Introduce the temporary employee to the permanent employee who will supervise the work.

Introduce the temporary employee also to permanent employees in the same department. Explain that "Miss Jones will be here for a few days to help out." Or, "John will be here this week to help get out the rush job."

Explain the job.

Go over the work assignment and the instructions. Explain company routines. Make your directions as simple as possible and provide samples of the work to be done. If the work is complex, explain it clearly and make certain that your explanation is understood. Assure the temporary employee of your staff's cooperation and willingness to help, and show your own interest and concern.

Don't expect the impossible.

How much can you expect from a temporary employee? Fully as much as you contracted for with the service firm. Most employees of temporary-personnel services perform well. They are experienced and versatile. Because they have worked for a variety of businesses, they have learned to adapt quickly to a new situation, and they know that future assignments depend on their doing satisfactory work.

But don't expect the impossible. Don't overload temporary employees — make a slight allowance for the fact that they are not familiar with your business and its operations. Check the work occasionally, ask for any questions, never leave the employee feeling stranded or left out. At the same time, don't make him nervous by hovering over him. And don't push or prod too much.

Within a few hours after the worker has reported, you'll be able to judge how the work is going. If you aren't satisfied, don't hesitate to call the temporary-service firm. A replacement will be sent as quickly as possible.

A good temporary-help service will ask you to evaluate the employee's work. If you are pleased and would like to have the services of the same employee in the future, say so. The service firm will try to send him when you need him. It will depend, of course, on whether he is available at the time.

Judging Overall Results

The employee's time sheets must be filled out properly to make sure that you are charged only for the services you receive. But you should also keep a complete record for your own use of the times you use temporary services. In making your records, keep these points in mind to help you plan for future needs:

How much did the temporary employee cost?
How much work was done?
What was the overall impact on your operations?
What specific benefits were there?
Were there any disadvantages?
If so, did the advantages outweigh the disadvantages?

Discuss the pros and cons with your key people. Confer again with the temporary-help service, and correlate the results of this evaluation with the study of your needs made at the planning stage. You may be able to work out a program for hiring temporary personnel throughout the year, so that you will be fully covered for workloads at all times.

Community Service Award

From page 14

Association of Photographic Manufacturers gave grants to equip the lab. The success of the project has prompted the school to allocate a second room to permit a larger number of students to take part.

Schenectady has joined the ranks of recipients of PP of A Community Service Awards by making the best use of professional photography to benefit its people; by calling attention to the professional photographer and his beneficial service in helping achieve its aims; and by calling public attention to the PP of A, and its affiliated association, representing professional photographers nationwide.

All it takes to get a Community Award project started is a little thought by a photographer about his individual community and what he has done to help it photographically. The procedure for making application for the National Community Service Award is available from PP of A Headquarters, 1090 Executive Way, Des Plaines, IL 60018.

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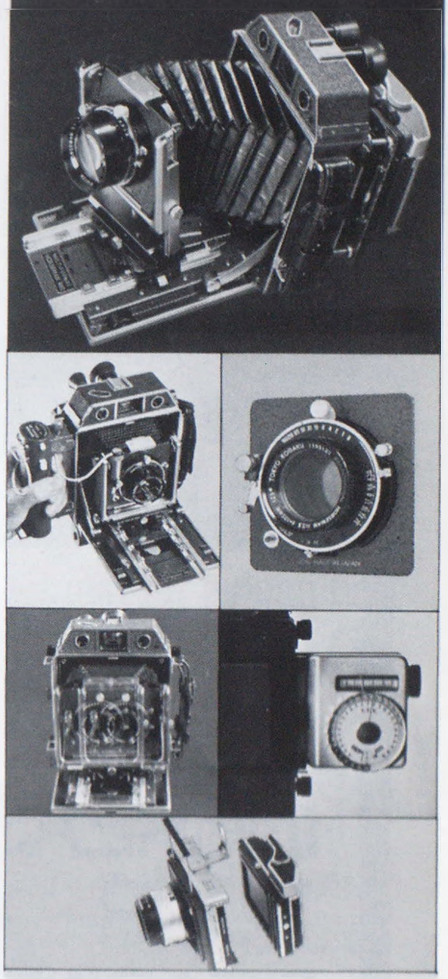

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Requests for further information may be directed to Technology Utilization Officer, Kennedy Space Center, Code AD-PAT, Kennedy Space Center, FL 32899. (Ref. B70-10229)

Preventing Employee Pilferage

To steal, or not to steal? That is the question that faces some employees in small businesses. They see items lying around and pick them up for their own use.

One reason for pilferage is misplaced trust. Many owner-managers feel close to their employees. Some regard their employees as partners. These owner-managers trust their people with keys, safe combinations, cash and records.

Unfortunately, some of the "trusted" employees are larger partners than their bosses anticipate. One of the first steps in preventing pilferage is for the owner-manager to examine the trust he puts in his employees.

Nothing deters would-be thieves like the knowledge that inventory is so closely controlled that stolen goods will be missed quickly. If employees get the message that record-keeping is loose and controls are lax, inventory shrinkage soars.

High on the list of invitations to theft is haphazard physical security. Owner-managers who are casual about issuing keys, locking doors and changing locks invite the dishonest employee into the building after work. But intelligent key control and installation of time locks and alarms are ways of serving notice to crooked workers to play it straight.

Audit Needed

Loss-prevention controls and procedures must be audited from time to time or they will break down. No loss-preventive control is stronger than its audit.

If the bookkeeper is not dependable, alert and honest, disaster can result. Check him by withholding an invoice and watch to see what he will do. Will he miss the invoice? Will he realize that a missing invoice means lost revenue and call it to your attention?

You should never underestimate your ability to influence your employees in the direction of honesty. A personal example of high integrity by the boss is the most important step in demonstrating to employees that dishonesty is intolerable.

Such an example includes following the same loss-prevention rules that apply to employees. For instance, the owner-manager should sign for items he takes from the stockroom just like any other person.

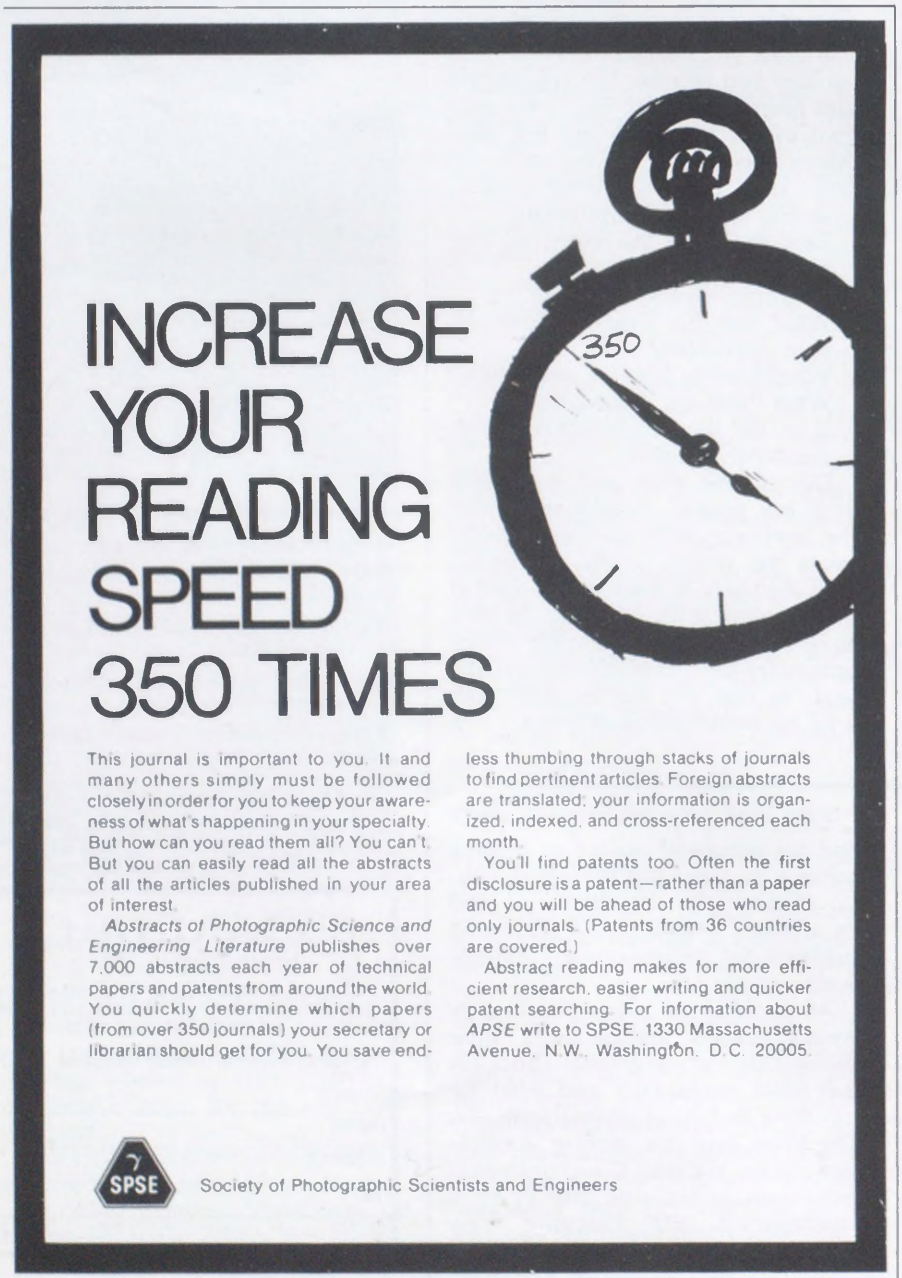
The crooked employee who is the most successful at his "second trade" is the one who tests the system and is convinced that he can beat it. The best way to stop him is to keep him off balance.

Professional Investigation

When an owner-manager suspects theft, he should not attempt to turn detective and try to solve the crime himself. Even the best businessman may botch a criminal investigation because it's an area in which the average businessman is an amateur.

When you suspect theft, bring the police or a reliable firm of professional security consultants into the picture without delay. Where dishonest employees are bonded by insurance companies, ironclad evidence of theft has to be uncovered before you can file a claim with the insurance company to recover your losses. Professional undercover investigation is among the most effective ways to secure such evidence.

This article was adapted from the Small Business Administration Management Aids No. 209.



This journal is important to you. It and many others simply must be followed closely in order for you to keep your awareness of what's happening in your specialty. But how can you read them all? You can't. But you can easily read all the abstracts of all the articles published in your area of interest.

Abstracts of Photographic Science and Engineering Literature publishes over 7,000 abstracts each year of technical papers and patents from around the world. You quickly determine which papers (from over 350 journals) your secretary or librarian should get for you. You save endless thumbing through stacks of journals to find pertinent articles. Foreign abstracts are translated; your information is organized, indexed, and cross-referenced each month.

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SPSE Society of Photographic Scientists and Engineers

Book Briefs

MACRO-PHOTO AND CINE METHODS. By Arnim and Ingeborg Tölke. Hastings House, Publishers, Inc. 270 pp. $13.50.

Ultra close-up work with both still and movie cameras is covered. Much of the equipment used by the authors is "homemade." The volume is profusely illustrated and contains a large number of circuit diagrams and full descriptions of remote control releases, light barriers and associated mechanisms for the photography of birds and insects in flight. Lighting, exposure, focusing and other problems faced by the photographer at close range are dealt with in detail.

ABSTRACT PHOTOGRAPHY TECHNIQUES. By Kenneth Karsten. Hastings House, Publishers, Inc. 223 pp. $12.50.

This book is designed to provide the photographer with a knowledge of the materials and procedures that permit him to break up, distort and in other ways modify the realistic photographic image. The author gives detailed information on darkroom procedures used to handle high contrast copy films, infrared film, Color Key materials and other films. He discusses solarization, reticulation and the production of grain effects. The author shows how to create surreal photographs, use the easel-in-motion method, make bas-relief prints, physiograms and posterized prints. He explains how one can produce both color and black-and-white effects with color slides, suggests methods for working with reflections, and discusses numerous ways to produce abstractions in the camera.

BEAUTIES OF JAPAN. By The Japan Advertising Photographers Association. Toppan Printing Company, Ltd., Tokyo. 225 pp.

In order to present creative expressions of the deep harmony and unity between natural and artificial environments, The Japan Advertising Photographers Association collected many aspects of Japanese beauty from the 70's Expo Japan. This also marked the 10th anniversary of the establishment of JAPA. The collection of photographs were created by members of the Association, as well as non-members engaged in advertising assignments. They "sell" nothing but visual beauties represented by the modern and dynamic changes of the country as compared with her traditional culture. The first part of the collection introduces photographers who were awarded JAPA honors since 1961. The second part consists of high quality photographs from many Japanese participants. Most of the photographs in the collection are of the Japanese land.

Reviewed by Ken Huang

LATENT IMAGE. Published by Duke University Publications Board. 46 pp. $3.50. Soft cover.

This collection of photographs from the Duke University community, with an addendum of four by Minor White, are part of the University Art Museum photography exhibit. The high quality reproductions transpose the forms and shapes of sharply observed reality into two-dimensional patterns. Copies may be ordered from Light Impressions, Box 3012, Rochester, NY 14614.

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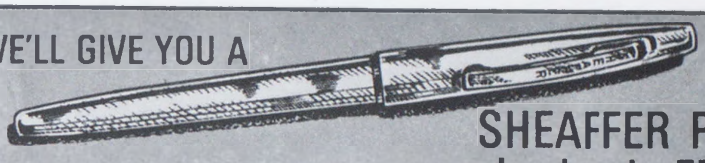

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Membership Report

June 113 / Total for Year — 1345

The following applications for PP of A membership were received during the month of June. This list is published for all members in accordance with PP of A Bylaws Rules on membership. If no objection is received within 10 days of this publication, the membership of these individuals will automatically be accepted. Indicated are the number of membership applications received and total for 1971 (in parenthesis). Total applications for June, 113; for the year, 1345. Code after applicant's address is: (A-P) Active Portrait, (A-C) Active Commercial, (I) Industrial, (Asso) Associate, and (S) Student. Name of sponsor appears in italic.

ALABAMA — 3 (11)
Friend, Ralph H., Jr., Route 3, Box 413, Decatur 35601, (S)
Lawrence, Millard W., P. O. Drawer 309, Childersburg 35044, (Asso)
Leyerle, Richard L., 4213 Halls Mill Road, Mobile 36609, (Asso)
CALIFORNIA — 14 (154)
Brown, Franklin S., 800 E. Micheltorena, Santa Barbara 93103, (S) *Randy Adams*
Clark, Dennis M., 117 S. Canada St., Santa Barbara 93103, (S) *E. E. Lawson*
Colvin, George T., 779 Palermo Dr., Santa Barbara 93105, (S) *E. E. Lawson*
Continental Color Lab, Eric F. Kayler, P. O. Box 1018, Oakland 94604, (Service)
Grooman, Roger W., 4915 - 62nd St., Sacramento 95820, (Asso)
McClintock, Mack L., Dept. of Health Media, Loma Linda University School of Health, Loma Linda 92354, (I) *Antonio Ricca*
Ohm, Walter H., Ohm Photo, 211 West 'G' St., San Diego 92101, (A-C) *Steve Hansen*
Osborne, Richard W., U.S. Embassy, APO San Francisco 96503, (Asso) *Jack Mudrock*
Schwab, Louis, III, 15 Chapla 5, Santa Barbara 93101, (S) *E. E. Lawson*
Shapiro, Martin E., 185 West "I" St., Benicia 94510, (Asso) *E. E. Lawson*
Tammen, Jerald M., Box 109, Summerland 93067, (S) *E. E. Lawson*
Wagenhals, Martha R., Wagenhals Photography, P. O. Box 905, Ridgecrest 93555, (A-P) *Antonio Ricca*
Wagenhals, Nils D., Wagenhals Photography, P. O. Box 905, Ridgecrest 93555, (A-P) *Antonio Ricca*
Washington, Arvan, Jr., 6922nd Sec. Group Photo Lab., Box 211, APO San Francisco 96274, (Asso)
COLORADO — 1 (16)
Robinson, David W., 4892 Perry, Denver 80212, (S)
CONNECTICUT — 1 (14)
Timmerman, Arthur R., 15 Crestview Ave., Stamford 06907, (Asso)
FLORIDA — 4 (40)
Moya, Miguel F., Jr., Photography By Moya, 815 Hollywood Pl., W. Palm Beach 33405, (A-P)
Raymond, Charles, Charles Raymond Photography, Royal Palm Plaza, Boca Raton 33432, (A-P)
Wilkins, Robert L., P. O. Box 695, Flagler Beach 32036, (S) *Richard W. Turner*
Yell, William B., Chaparral Photographic Studio, 20 E. Las Olas Blvd., Ft. Lauderdale 33301, (A-P) *James J. Raftery*
GEORGIA — 2 (20)
Churcher, Albert G., Churchers Photo Service, 626 Todd Circle, Warner Robins 31093, (I)
Harrell, William P., P. O. Box 516, Eastman 31023, (Asso) *Bill Meriwether*
HAWAII — 1 (4)
Durege, Paul, P. O. Box 8311, Honolulu 96815, (S)
IDAHO — 1 (4)
Atkins, Alvin A., Box 291, Kellogg 83837, (Asso)
ILLINOIS — 7 (141)
Daniels, Cecil G., 5525 N. Winthrop, Chicago 60640, (A-C) *G. H. Bakker*
Hoppe, William S., Two Devon Ct., Edwardsville 62025, (Asso)
Lareau, George A., Box 61, Urbana 61801, (Asso)
Laska, Michael J., 16319 Greenwood, S. Holland 60473, (S)
Lawrence, Reuben W., 399 Chappel Ave., Calumet City 60409, (Asso) *Martin J. Schmidt*
Maloney, Mary P., Fleming Studios Inc., 6 North Michigan, Chicago 60602, (A-C)
Sample, Steven D., R.R. #1 Box 134, Cordova 61424 (Asso) *Frank Sample*
INDIANA — 6 (41)
Colbourne, Lawrence H., 110 Warren Dr. P.P., Michigan City 46360, (Asso) *Peter J. Eisele*
Hassel, John H., Northern Indiana Public Service Co., 5265 Hohman Ave., Hammond 46325, (I)
Heimberg, Charles W., Portage Police Dept., 5928 Newport Ave., Portage 46368, (I)
Teeple, Stephen M., R#3, Wolcottville 46795, (A-P)
Voorhees, Rich, 3224 East Broadway, Logansport 46947, (S) *R. Wilson Voorhees*
IOWA — 1 (40)
Schweiger, Steve P., 1404 Park Ave., Ft. Dodge 50501, (Asso) *Paul F. May*
KANSAS — 1 (12)
Cutcher, Marc G., 1st MP Co., 1st Inf. Div., Ft. Riley 66442, (Asso) *David Sullenberger*
KENTUCKY — 2 (18)
Cox, James M., Box 810, Richmond 40475, (Asso) *Thomas D. Riddell*
Rodgers, Carl L., Rte #3 Box 166, Cave City 42127, (Asso)
MARYLAND — 5 (29)
Boltom, James N., Wedco Photo, 5307 Jarvis Ave., Oxon 20021, (A-P) *Monte Zucker*
Glock, William B., 5523 Seward Ave., Baltimore 27206, (Asso) *F. Paul Galeone*
Krieger, Thomas C., 29 Milton Ave., Linthicum 21090, (Asso) *H. Morton Apple*
Larson, Eric W., N.M.S. N.N.M.C. (Photo), Bethesda 20021, (Asso)
Lichtenstein, Bennett A., 2135 Drexel St., W. Hyattsville 20783, (S)
MASSACHUSETTS — 4 (21)
Benfield, Everett G., Jr., Everett Photography, 502 Washington St., Brighton 02135, (A-P)
Boilard, Conrad J., 147 Pasco Rd., Indian Orchard 01051, (Asso)
John T. Grabosky—Retouching Service, John T. Grabosky, 123 Parkside Ave., Braintree 02184, (Service) *Lester F. Feeny*
Wong, Thomas W., 9 University Rd., Brookline 02146, (S) *Robert E. Achles*
MICHIGAN — 3 (67)
Schoenherr, Steven E., 21 Pokagon, M.S., New Buffalo 49117, (Asso) *Peter J. Eisele*
Swoboda, Ted L., Swoboda Studio, 424 Taylor Ave., Rochester 48063, (A-P) *Charles H. Haynes*
Zeeb, Dean D., 31310 Shaw Dr., Warren 48093, (Asso)
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Dabbs, Robert D., P. O. Box 111, Quitman 39355, (Asso)
MISSOURI — 1 (21)
Ault, John L., 8904 Moritz, Brentwood 63144, (Asso) *Nedra Johnson*
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Hill, Gary J., 1516 Watchung Ave., Plainfield 07060 (Asso)
Lashin, Harvey I., 152 Springfield Rd., Elizabeth 07208, (S) *Robert S. Clauss*
McLaughlin, Thomas F., 1215 Lister St., Point Pleasant 08742, (A-P) *Shearman B. Taylor*
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De Pas, Lent H., Jr., 30-19 35 St., Astoria 11103, (Asso) *Carl Harrowitz*
Diamond, Sidney, 2790 W. 5th St. Apt. 10c, Brooklyn 11224, (Asso) *Jack Bienstock*
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Metour, Thomas G., U.S. Air Force, 1945-12 Comm. Det., APO New York 09757, (Asso)
Nelkin, Alan R., 1625 Emmons Ave., Sheepshead Bay 11235, (Asso)
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Wozniak, Gerald J., 3035 Grand Island Blvd., Grand Island 14072, (Asso) *Frederic Marschall*
NORTH CAROLINA — 2 (15)
Cairns, Charles W., Asheville Area Chapt American Red Cross, 52 Skyview Terrace, Asheville 28806, (I)
Clay, J. B., P. O. Box 456 Hall's Drug Store, Oxford 27565, (Asso)
NORTH DAKOTA — 1 (3)
Sincebaugh, Norman C., 305 Second Ave. N.E., Hankinson 58041, (Asso) *Orlando Scherling*
OHIO — 3 (62)
Heath, Charles E., 1576 Coventry Rd., E. Cleveland 44118, (Asso)
Mann, Hal F., Owens-Corning Fiberglas, 1 Levis Sq., Toledo 43601, (I) *William N. French*
Rowitz, Roger A., 1208 Central Parkway, Cincinnati 45210, (Asso) *C. O. Kreuter*
OKLAHOMA — 1 (14)
Smith, Verdyne A., Electronic Systems Eng. Co., 4101 Sterling, Oklahoma City 73122, (I) *Ernie E. Curtis*

THE PROFESSIONAL PHOTOGRAPHERS OF AMERICA CODE OF ETHICS AND SEAL FRANCHISE AGREEMENT

An applicant for membership in the Professional Photographers of America, Inc. must enclose a check (as indicated by the dues scale) in payment of dues. It is understood if an application is not accepted for membership the accompanying remittance will be refunded. In the event of cancellation or lapse of membership the use of this Association's name, emblem and trademarks will be discontinued immediately.

Upon being accepted into membership in the Professional Photographers of America, Inc., an applicant will subscribe without reservation to this Code of Ethics, and will solemnly agree to:

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

(2) Observe the highest standard of honesty, in all 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 displayed, to apply the best efforts towards providing the best possible photographic services and to raise the general standard of photographic craftsmanship.

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

(5) At all times avoid the use of unfair competitive practices as determined by any court of competent jurisdiction, the Federal anti-trust laws and related statutes.

(6) Assist fellow photographers and share 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 in accordance with the statutes of the United States and the various states and the decisions of courts and governmental agencies of competent jurisdiction.

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 the 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,

It is agreed in consideration of and as a condition to the grant by the Professional Photographers of America, Inc. of the privilege of using the seal in connection with the practice of the profession of photography, to use the seal:

(1) Only in connection with such practice;

(2) At such locations for which a membership has been taken out 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.

It is further agreed that in the event that:

(1) The Code of Ethics of the Professional Photographers of America, Inc. shall be violated, or

(2) The seal is used in any manner detracting from its standing as the symbol of high quality ethical photographic services, or

(3) Membership in the Professional Photographers of America, Inc. is terminated for any reason whatsoever, the privilege to use the seal shall thereupon be automatically revoked and will not thereafter be used in any respect whatsoever.

Further, it is agreed 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.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC., P.O. Box 7197, Chicago, IL 60680

APPLICATION FOR NEW MEMBERSHIP

PLEASE PRINT—IN BLOCK LETTERS—LEAVE SPACES—BUT DO NOT PUNCTUATE

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Select your classification listings for the Membership Directory as described on reverse side. Specify your classifications here

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

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I, upon being accepted into membership in the Professional Photographers of America, Inc. do hereby subscribe without reservation to the Code of Ethics and understand dues include $3.75 for a subscription to the Professional Photographer.

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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.
CO Studio operating exclusively in color. Does not solicit black-and-white.
CR Criminal — Photography, Photomicrography, and Rad' -aphy, 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.
EV Evidence photography, specialists having knowledge of evidential photography.
EP Executive Portraits.
FA Fine Arts, experienced and equipped for photography of paintings, sculpture, object d'art, antiques.
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."

Check ONE to indicate your voting and mailing category:

☐ PORTRAIT ☐ COMMERCIAL ☐ INDUSTRIAL

I. ACTIVE INDIVIDUAL MEMBER

An individual who derives the major portion of his earned income from photography may become an Active Individual Member.

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
☐ $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.
☐ $15.00 for applicants outside U.S.A.

II. 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.

DUES:

☐ $15.00 per year
☐ $ 7.50 per year—Full-time student in photographic school.

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 year _____
Type of Service

IV. SUSTAINING MEMBER

A manufacturer of photographic supplies or equipment may become a Sustaining Member.

☐ **DUES:** $125.00 per year

V. 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: (check one)	☐ PORTRAIT ☐ COMMERCIAL	☐ INDUSTRIAL
☐ Up to 3 members	$ 75.00 per yr.	$ 50.00 per yr.
☐ 4 to 6 members	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_____

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(Attach separate listing for more than two Associates)

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_____

_____

References:

Bank_____

Bank Address_____

Indicate Membership in Service Club, Civic Group, Chamber of Commerce or Better Business Bureau:_____

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Kaiser, Douglas W., P. O. Box 625, California 15419, (Asso) *Robert De Vaul*
SOUTH DAKOTA — 1 (3)
McCully, Joe W., 320 W. Elizabeth, Pierre 57501, (Asso) *Roland V. Dinger*
TEXAS — 6 (36)
Andrews, Karl J., 214 E. Huisache, Kingsville 78363, (Asso)
Buerkle, Bill, Bill Buerkle Photographer, 321 Garraty Rd., San Antonio 78209, (A-C)
Faulk, John M., 1301 Waverly, Houston 77008, (Asso)
Follis, Rodney, 1347 Conant St., Dallas 75207, (Asso)
Fulgham, Harold E., Hal Fulgham & Associates, 919 Wayne, Dallas 75223, (A-C) *E. E. Lawson*
Revelle, David L., Revelle's, 1121 Ave. K., Huntsville 77340, (A-P) *Arthur A. Manning*
WISCONSIN — 8 (47)
Anderson, Robert D., Anderson Agency, 273 Park Ave., Prairie Du Sac 53578, (A-C)
Frank, Wayne J., 1414 South 89th, West Allis 53214, (S)
Gatteno, Karyl, 8307 N. Greenvale Rd., Milwaukee 53217, (Asso)
Mueller, Ernest F., Rt #3 Box 26A, Baraboo 53913, (Asso)
Parker, James M., 930 - 12th Ave., Grafton 53024, (Asso) *Robert E. Hohl*
Sciurba, Anthony, 1124 N. 44th St., Milwaukee 53208, (S) *William Wollin*
Severson, Lloyd E., 331 Kellogg Ave., Janesville 53545, (Asso)
Zehner, David M., P. O. Box 4211, Madison 53711, (Asso) *Barry R. Burne*
WYOMING — 1 (1)
Wolin, Penny D., 423 West 6th Ave., Cheyenne 82001, (Asso) *Kenneth W. Schneider*
CANADA
ALBERTA — 3 (18)
Layzell, Ronald L., Public Relations Freelance, Box 846, Wetaskiwn, (A-P) *David H. Birley*
Nodwell, Ted, 10959 - 81 Ave., Edmonton, (S) *Roy Bowers*
Roska, Vincent S., Roska Photography, 1235 - 17th St. S.W., Calgary, (A-C)
BRITISH COLUMBIA — 3 (17)
Helgeth, Robert R., 1809 Victoria — Commercial Div., Vancouver 12, (A-P) *Anton Kuhn*
Knezevich, John F., 1050 Railway Ave., Richmond, (A-C) *Roy Bowers*
Veideman, Uldis, The Photo House, Box 1010, Revelstoke, (A-P) *Hans Giesen*
ONTARIO — 3 (61)
Eland, George, George Eland Studios Ltd., Paul Rd., R.R. 3, Brockville, (A-C) *Earl Quinn*
O'Dell, Ernest S., R.R. #4, Smiths Falls, (Asso)
Young, James E., Young's Photography, 1607 Sheppard Ave., W. Downsview, (A-C)
QUEBEC — 3 (17)
Foisy, Pierre, 219 Du Palais, St. Jerome, (Asso)
Hymans, Don, Donnie Hymans Photography, 1120 Dover Dr., Chomedey, Laval, (A-P)
Pineiro, Manuel, Photo — M. Pineiro, 2592 rue French, Montreal 430, (A-C)
FOREIGN
AUSTRALIA — 1 (6)
Dickson, John E., John Dickson, 35 Malop St., Geelong, Victoria 3220, (A-C) *Barry A. Johnston*
BAHAMAS — 1 (1)
Mierzwak, Miki, P. O. Box 498 F, Freeport, (Asso)
GREECE — 1 (1)
Tselios, Chris, Chris Tselios Portrait Photo, 154 Patission Ave., Athens 803, (A-P) *Evange "Angie" Apostolides*
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Marketing Education Center Dedicated at Riverwood

Eastman Kodak Company's new Marketing Education Center (MEC) at Riverwood in suburban Henrietta near Rochester, N. Y., has now been formally dedicated. The facilities, which include professional photographic studios, a model photofinishing plant and a complete graphic arts shop are intended to train new people in the basics of their professions as well as provide instruction in techniques and equipment for experienced professionals.

Complete motion picture studio at Kodak's new Marketing Education Center. Under supervision of a specialist, participants are able to produce a film, process it, and critique their work in one day.

MEC has four high ceiling camera-rooms, with the north walls of two of these rooms of glass, offering the opportunity to do portraiture with natural light. For industrial and illustrative photographers, one room is black and another is white. Complete darkroom facilities also are available. Courses include such programs as process monitoring, the use of a video color negative analyzer, portraiture and negative retouching.

Training Programs

MEC courses range in length from a half-day to a year. The average course for customers lasts three days. The subject matter covers all aspects of the photographic market for both Kodak representatives and customers. It includes such diverse facets of photography as radiography, the graphic arts, professional photography, photofinishing, techniques for motion picture photography and laboratories, information storage and retrieval on microfilm, and a variety of merchandising subjects.

Future Capabilities

Since the integrated equipment of MEC is being used from start to finish in the best ratio of classroom instruction to hands-on learning and audiovisual support materials, Riverwood is expected to be a fertile ground for development of new educational programs as well as headquarters for development of traveling educational programs.

In 1971, for example, the Basic Newsfilm Workshop will be taken on the road to Europe and Latin America.

Riverwood is the headquarters of a series of regional MEC facilities located around the country. Centers already are in operation in Atlanta, New York City and Chicago. Others are in the planning stages.

Gerald B. Zornow, President, Eastman Kodak Company, right, congratulates Charles H. "Bud" Haynes, on his election as PP of A President for 1972, on the occasion of the dedication of the Marketing Education Center at Riverwood.

no more skill than knowing how to press a button.

The second question involves a little more technical know-how. But even this can be taught to anyone. I once watched a young photographer take a picture in my studio. He set everything up carefully. You could see he was going through an elaborate technical check list. Then he took the picture. I asked him, "Do you know if you got a good picture?" He couldn't answer. More important, he hadn't asked himself the same question before taking the picture. Of course, in technical terms, he knew everything was correct. But as to the quality of the picture? For him, the question didn't exist. He had looked and looked at the subject, but he hadn't really *seen*. He only saw numbers — lens openings, light distances, shutter speeds. The responsibility for the picture was the camera's, not his.

Complex Question

My approach to portraiture aims at answering only one question: Who is this person?

The question is not as simple as it seems. Because the "who" can be a function of many factors:

- — what the person actually looks like,
- — what the person looks like and feels like *today*,
- — what the person is doing, or thinking,
- — where the person is,
- — how all of these factors are seen, and responded to, by me, the photographer.

It should be obvious that no amount of technical preparation can adequately answer these questions. Only a flexible approach to the problem can work.

When I go out to make a picture, I go with no predetermined ideas. I derive my ideas — and make my technical decisions — from the setting in which I find myself. I never stop observing. Many of the best pictures come from situations which occur unexpectedly, and which no amount of posing or planning could ever create. I must be ready to recognize these situations, and react to them.

A good example happened to me recently. I was in a man's home, making a photograph of his son. Then I noticed another son — whose picture I wasn't going to take — looking out the window. He was no doubt bored by everything, for he had a far-away, dreamy look on his face, and his chin rested in his hands, covering up his mouth. Only a small sliver of light was coming in on him, painting a sharp golden line along his profile. The mood of this boy, of the scene as a whole, could never have been planned. Very quickly I set my camera and took what I consider to be an outstanding portrait.

I believe in a natural approach to portraiture. For example, when I photograph children, I prefer to photograph them outdoors, which is a much more natural environment for them than my studio.

But even when I use the studio, even when I exercise some artificial control over the background, lighting or subject (and I'm certainly not saying a photographer must never do this), I keep in mind the kind of picture I want to make. I keep in mind that my picture is not going to answer the question, "What?" but the question, "Who?" That I am trying to capture a moment, a mood, an instant in the life of a person.

And most important, I keep in mind that, in the final analysis, *I* am the camera.

This, I believe, is the most honest approach to portraiture. It is also, in a sense, the most difficult. But it means that when I finally take the picture, I know instinctively and intuitively what I have got. And that it is good.

Al Gilbert, M.Photog.Cr., is owner of Gilbert Portraits in Toronto. Selected by the Professional Photographers of Canada for Photographer of the Year Award in 1968 and 1969, he was made a Fellow of the Institute of Incorporated Photographers of Great Britain in November 1970. He holds a Master of Photographic Arts degree from the Professional Photographers of Canada and is an Associate of the Royal Photographic Society of Great Britain. Gilbert has lectured in the United States, Canada and abroad.

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Candid Comments

Sandi Zucker, Cr.Photog. and Monte Zucker, M.Photog.Cr.

What are the best training grounds for wedding photographers?

Weddings are not the training grounds for photographers. They are the proving grounds.

It has always amazed us to hear that so many candid men wait until they go out on location to practice new ideas. Can you imagine a concert performer going on stage before practicing for hours on end? That is why his performance has, or at least approaches, the excellence we expect of him. Yet, how many of us take the time to practice our specialty before doing our "thing"?

This thought came to us after hearing many photographers tell us that they couldn't wait to get to their next wedding to try out all the new ideas they had just learned from us. It seems unbelievable that people would be willing to put their reputations on the line trying out unfamiliar posing and lighting techniques, rather than preparing themselves first by thoroughly familiarizing themselves in the privacy of their own surroundings.

Because this is so prevalent among photographers, we feel it necessary to strongly implore those who are truly seeking to better themselves to consider the benefits of perfection brought about only by practicing first.

Practice First

Family and friends are always available for experimentation of this kind. They are the ones with whom we should train, not the bride and groom on their wedding day. By exposing a few rolls of film one can get the "feel" of his new equipment, new lighting techniques, etc., see the results and analyze them without running any risks of ruining invaluable wedding day photographs.

This same concept is applicable to other areas in the field of wedding photography. For those who would like to change their approach to booking and selling, why not set up fictitious circumstances in which you would have the opportunity to suggest all those little tid-bits you've been anxious to incorporate, but never before had the confidence to try?

Only by thoroughly familiarizing ourselves first with new concepts can we then face the public with assurance. Why not, then, prepare ourselves in advance and then prove ourselves when we're on the firing line?

What film, filters and format do you use?

For the majority of our work we use CPS 120 Ektacolor Type S Professional film. This is used on all our photographs exposed by daylight, strobe or a combination of the two.

Available Light

When photographing wedding ceremonies we always work with available light, so as not to disturb the solemnity of the occasion. When the majority of the light is from the light fixtures in the room, candlelight or a combination of both, we find that Kodacolor-X Film records the colors truer and with much more intensity than CPS. It also shows no cross-over in color when used in exposures up to 10 seconds. We also use Kodacolor-X when making exposures by quartz-light, as mentioned recently in our column when discussing our new 24 Hour Northlight. Be sure, however, that your lab will print Kodacolor-X film when exposed under these conditions. We have had excellent results from the Meisel Laboratories.

Warmer Skin Tones

We use one filter over our lenses at all times. It never comes off. This filter may be purchased under several names — skylight, daylight, haze, UV and in the case of a Rollei, a R1.5 filter. This filter tends to render warmer skin tones when exposing film by daylight and strobe. Besides being a welcome additive in the control of our color, it also serves as a good protection for the lens.

We favor the 120 film over 35mm because it gives us a much larger film from which we can print anything from wallet-size to wall-size with great success. At the same time, it affords us the opportunity to retouch faces when necessary. We use the film in a square format, because it allows us complete freedom in the composition of our photographs. If a composition falls into a square, circle, oval, horizontal or vertical it can always be photographed exactly as is, without having to worry about cutting off legs, arms or even faces. Our album prints, then, are printed 10"x10".

If, however, a photographer plans on using a rectangular format such as 8x10 or 5x7 and still wishes to use a square format camera, he might do well to pencil in a rectangular shape both horizontally and vertically on the groundglass to act as a guide in composition. This could help considerably in avoiding composition that might have to be hurt later when cropping it into the finished format.

If the composition of our prints allows them to be reprinted in 5x7, 8x10 or 11x14 shapes we are happy to do this. If, however, a vital part of the picture will be cropped out just to fit it into the customary shape usually offered to clients, we insist on making only square reprints. Frames to accommodate these sizes are always available in our studio.

This has led to our using the Ruth and Morty Apple approach to quoting sizes of finished prints by offering the size of the longest dimension only. The other dimension is cropped to whatever width. The clients are always advised of this in advance. It is always done with their full knowledge of this fact when writing the order.

Thus, an 11x14 or 16x20 print is now quoted as a 14" print or a 20" print. In this manner we retain control in the final and most effective presentation of our work.

Next month: What is your opinion of candlelight and/or available light candids? Also: To focus or not to focus?

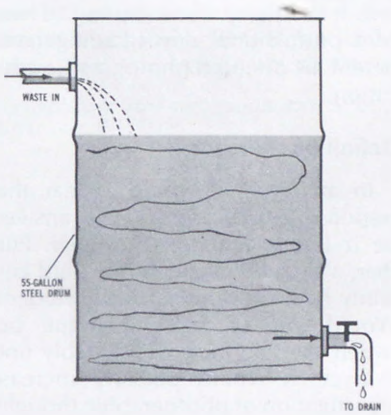
Sandi and Monte Zucker, Monte Studio, 10887 Lockwood Drive, Silver Spring, MD 20901.

Pollution Is Our Problem, Too!

From page 38

be at a given position of the hose clamp.

In the beginning, aerate the solution several minutes each hour. Increase the time gradually over the next few days until the liquid in the tank has a sludge build-up, and the liquid coming out of the baffled chamber is relatively clear. It may take a week or more before the system reaches equilibrium and begins to operate efficiently.



Holding tank that will trickle steady stream of used processing solution down drain is one of most effective ways to reduce pollution from biodegradable solutions. If solution dripped down drain is diluted with equal amount of water, pollution will be further reduced.

The dissolved oxygen content should be measured periodically with a simple test kit* and should be maintained between 2 and 4 mg/liter. The effectiveness of the unit can be checked with another test kit that approximates a BOD_5 test.

Depending on local regulations, the effluent may require chlorination after biological treatment, before it is sent to a receiving body of water. The safest method is to provide a holding tank after the last activated-sludge tank and meter in a 15% solution of sodium hypochlorite which is the type of chlorine solution commonly sold by swimming pool supply houses. The rate will have to be determined experimentally, and should be sufficient to provide a residual chlorine content of 1 to 2 mg/liter. Residual chlorine can also be easily measured with a test kit.

*Available from Hach Chemical Company, Ames, Iowa.

There are four things that can be done to reduce the pollution level of photographic processing effluents. All are inexpensive and are easily accomplished.

1. *Don't dump whole batches of chemicals at one time.* Most darkroom processing wastes are biodegradable. That means that nature alone can eliminate nearly all the pollutants if given enough time. Waste treatment facilities are used to separate out solids, and to accelerate the natural biological process.

Occasionally dumping large quantities of processing chemicals into any waste-removal facility may seriously overload the capacity of the facility and result in gross stream pollution. However, merely trickling the same volume of processing chemicals down the drain over a period of time allows them to be biodegraded successfully.

An easy way to accomplish this simple but effective pollution abatement measure is to collect all processing chemicals into a holding tank equipped with a spout that will continuously trickle them down the drain. If most darkrooms did only this, pollution from these facilities would be considerably reduced.

2. *Dilute discharged chemicals with water.* Since most processing chemicals can be biodegraded, mixing with fresh water is a most effective way to help dilute the contaminants to a concentration that the micro-organisms can handle. Often, the effluent coming from others on the sewer line accomplishes this. In other cases, it should be done in the darkroom. To do your own dilution, set up a hose to contribute an equal amount of water to the processing chemicals being trickled down the drain. This is another simple but very effective way of reducing the effect of pollutants from the plant.

3. *Remove silver from waste fixer.* Silver is the major nonbiodegradable element found in processing wastes. If not recovered, it may be of concern to local or state officials since it falls into the class of objectionable heavy metals. All used photographic fixer that is sewered without treatment contains silver that, in most cases, cannot be removed effectively by municipal treatment plants. Because silver is a pollutant and a vital natural resource that must be preserved, it is the obligation of everyone doing photographic processing to collect silver from used photographic fixers.

Fortunately, silver recovery is convenient and often profitable to large and small labs. There are a number of silver recovery methods available to suit nearly every application. Information on the specifics of silver recovery can be obtained from your supplier of Kodak photographic materials, or by requesting Kodak Pamphlets No. J-9, "Silver Recovery with the Kodak Chemical Recovery Cartridge," and No. J-10, "Recovering Silver from Photographic Materials."

4. *Consult with a sanitary engineer.* Because local laws and ordinances vary with each municipality and state, it is important that a sanitary engineer be consulted before taking any action beyond what is outlined here. For all but the smallest plant attached to a municipal sewage system, consultation with a sanitary engineer is strongly recommended. Besides providing the assurance that you are doing your part for pollution abatement, such a consultation may also save hundreds or thousands of dollars in legal fees or emergency antipollution measures.

Pollution-abatement publications available from Department 412-L, Eastman Kodak Company, Rochester, NY 14650 are: "Our Share and More" (CR-5), single copies on request; "A Simple Waste-Treatment System for Small Volumes of Photographic-Processing Wastes" (J-43), single copies on request, two or more copies - 20 cents each; "Disposal of Photographic Processing Wastes" (J-28), $1 per copy.

This article was adapted from the Kodak Newsletter for Graphic Arts and Photography Instructors, Volume 4, Number 2/1971.

NEW
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Using number 1 (Suede) you can make any corrections removing light or dark blemishes with pencils—chalks—oils, and paint in or remove backgrounds!

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Education in Photography

A. Joseph Gradian

A Branch In the Road

Photography has now come to the crossroads that many of our sister professions had reached some time in the past; that is, a point of definition. We have schools teaching photography to those interested in making this their livelihood, while still other schools are using photographic techniques to encourage self-expression. The materials and hardware of photography are similar for either but the viewpoints are grossly divergent. In actual fact, there is room for both schools of thought, but there is a real need for carefully defining the scope of these various programs.

Identification of these programs appears to be the key to the problem. A prospective student wishes to know what a school teaches, so he may wisely select the type of program he has in mind. In this case, he ought to be properly informed as to the nature of the curriculum; is it on a professional level (job oriented), or does it purport to teach an appreciation of art form, or possibly does it intend to explore the communicative levels of photography? There is no doubt that there is an overlapping of objectives, but in any case, the primary theme varies sharply. Therefore, any school most properly should inform the student of the nature of its instruction.

Perhaps if we examine the records of other disciplines we can more readily understand photography's dilemma. Architects, some years back, were faced with two lines of thought. One group considered architecture to be purely an art form, while the other felt it was more of an engineering discipline. Today, the modern architect feels that architecture ought to be people oriented rather than to be an expression of a designer's emotions.

So, too, the artist; one school deigned to ignore the market place, while the other unequivocally announced his concern for the commercial world. Both schools peacefully co-exist. There are any number of schools of fine art that confine their instruction to liberal thought on the expression of a student's emotions, but there are equally a large number of schools that are primarily concerned with teaching students the entry skills and craft necessary to become a commercial artist. Again they both exist, but they are carefully labeled to prevent confusing the student.

Encourage Communication

This defining of objectives, or even labeling of schools, should not be construed as an attempt to divorce one branch of photography from the other. Rather, it should be an attempt to communicate more thoroughly. And an end result may be to encourage the communicative processes.

What are the differences in these approaches? The technical-vocational schools attempt to treat photography as an intellectual exercise, while the art oriented schools consider photography to be an emotional expression. In this discussion there is no right, nor is there any wrong position.

It is disconcerting to note the attacks on professional photographic education. Is it wrong to want to make a living? The intellectual path is a hard grind where one must discipline himself. It is equally disconcerting to hear of a professional downgrading competent art oriented photographic education.

Definitions Needed

In any case, it would appear that responsible education is the answer, be it intellectual or emotional. Further, a defined curriculum would certainly be of advantage to the student. Would this eliminate dialogue between the two groups? Probably not; in fact, it would possibly increase investigation of photographic thought.

We, as the Professional Photographers of America, Inc., are industry oriented, and rightly so. It would appear that the PP of A ought to be a leader in the field of photographic definitions. The definitions in question are:

What is photography?

What is professional photography?

Are these two compatible?

Making a living, that's what the PP of A is all about, and it only makes sense that our organization should encourage professional education. It also makes sense that we acknowledge emotional photographic education. In a recent photographic seminar, Ed Purrington, Director of the Winona School of Professional Photography, gave this recipe (if one had to be sought) for teaching photography: "Don't do anything always."

What is your opinion? Should photographic schools be labeled?

Recommended Reading

"Take Photography Step by Step," by Phil Davis, Professor of Art, University of Michigan, Ann Arbor, is highly recommended for inclusion in your library.

A well written volume, presented in a kind of storybook fashion, the material is competently researched and provides excellent reading for the beginning photography student.

The book contains a thumbnail history of photography, but also presents information on a sophisticated

level that is quite easy to understand and assimilate.

Professor Davis is amazingly complete in his presentation; he covers not only the how-to's but also the why's of photographic thinking and procedures. An interesting chapter on photographic design, i.e., high contrast, drop-out, and screening is included. Optics, densitometry, color and color photography are among the items discussed. With this range of information, a welcome addition would have been a comprehensive index.

Soft covered edition, 6"x9", contains 263 pages and is available from Campus Publishers, 711 North University Ave., Ann Arbor, MI 48104.

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

Education News

On RIT Faculty

Herbert J. Mossien, a Vice President of Bausch & Lomb who is retiring after a career of 32 years of service, has been named a professor of marketing on the full-time faculty in Rochester Institute of Technology's College of Business.

New RIT Programs

Photographic Marketing Management and Photographic Processing and Finishing Management are two new programs which will be offered at Rochester Institute of Technology in the fall. The programs will be under the auspices of the James E. McGhee Memorial Professorship of Photographic Management. Both programs will lead to bachelor of science degrees in four years.

For information write Director of Admissions, RIT, One Lomb Memorial Dr., Rochester, NY 14623.

Career Guide

A revised guide for students to "Careers in Motion Picture Production," published by Eastman Kodak Company on behalf of the University Film Association and University Film Foundation, is available to students, guidance counselors, librarians, and educators.

Single copies may be obtained by writing for Pamphlet C3-87, Department 412L, Eastman Kodak Company, Rochester, NY 14650.

Scientific Photography Book

"Basic Scientific Photography," Eastman Kodak Publication No. N-9, brings together the fields of natural sciences, archaeology and biomedicine through their common photographic techniques; including copying, close-up, photomacrographic, photomicrographic, ultraviolet and infrared. The 8½"x11" book is illustrated with pictures showing correct photographic procedures and set-ups as well as pictures of correctly photogaphed specimens. The book costs $1.25, from dealers or Eastman Kodak Company, Dept. 454, Rochester, NY 14650.

Appointed to Professorship

Harold Allen has been appointed to the Frederick Latimer Wells Professorship according to an announcement by Dr. Donald J. Irving, Director, School of the Art Institute of Chicago.

Mr. Allen, photographer, writer and art historian, has been associated with the Art Institute for more than 23 years. The Wells Professorship fund was left to the Art Institute in 1930 for the establishment of a Chair in any department of the school.

To Teach at Hawkeye Institute

Louis F. Garcia, M.Photog., formerly of Kansas City, Mo., will be teaching on the faculty of Hawkeye Institute, Waterloo, Iowa, this fall. Mr. Garcia is Secretary of the American Society of Photographers.

Traveling Fellowship Awards

Among the winners of a total of $25,000 in Traveling Fellowships for graduating students at the School of The Art Institute of Chicago were: Rosalind Kimball Moulton, $4,000, sculptural photography; Louis Medina, $3,500, photographs; Dennis Kugler, $2,000, film; Reed Estabrook, $1,000, photographic environment; Diane Janus, $1,000, film.

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Newsevents

From page 12

Evidence Photography to Benjamin J. Cantor, Boston, Mass.; R. C. Hakanson, Cleveland, Ohio; Edward Kehl, Broomall, Pa.

Fellowships in Law Enforcement Photography were awarded to David O. Roberts, Auckland, N. Z.; and Malcolm W. Thomson, Edinburgh, Scotland.

In addition, the officers awarded a Fellowship in Law Enforcement Photography to Sam Sansone, Cleveland, Ohio, for services to the Council in the field of Education and Qualifications.

The successful candidates are now entitled to use the designatory letters FEPIC for so long as they are members of the Council.

EPIC is an affiliate of the Professional Photographers of America, Inc.

Europhot
Portrait Seminar

The third European Master Portrait Photographers Seminar will be held at Hotel Old England, Bowness-on-Windemere, England, October 31-November 5, under the sponsorship of Europhot, the Council of the Professional Photographers of Europe.

Four portrait photographers will hold seminars: John Hobbs, M.Photog.Cr., and his wife Madeline, Weymouth, Mass.; Jeanloup Seiff, Paris; Friedel Bollen, Brilon, Germany. Norman Cooper, President, Institute of Incorporated Photographers of Great Britain, will conduct a conference on business management and business promotion. A representative from Orlane will give a demonstration on make-up.

Limited to 60 participants, the seminar will be divided into three groups (French, English and German) to enable small classes to actively participate in demonstrations. There will be simultaneous translations where required.

Reservations for the Seminar must be made with the Secretary General of Europhot, Rue Lincoln 67, 1180 Brussels, Belgium.

AMONG PP OF A AFFILIATES

Foto Fresno 71

Program headliners for Foto Fresno 71, sponsored by PP of California, include Charles Reiser, Emilie Romaine, M. Photog.Cr., Russ Clift, M.Photog.Cr., Alma Gray, M.Photog.Cr., Greer Lile, M.Photog. Cr., and Mary Lile, Cr.Photog.

The convention will be held at the

Fresno Convention Center, August 28-30. For further information contact Thora Lindblom, Exec. Manager, PO Box 929, Turlock, CA 95380.

PP of Fort Worth Seminar

Donald Jack, M.Photog.Cr., and Francis Zabloudil, M.Photog., will be the featured speakers at the PP of Fort Worth Seminar, August 20-22. The seminar will be held at the Holiday Inn, University Drive at the West Freeway.

For reservations contact Gordon Smith, M.Photog.Cr., 2900 Photo Avenue, Fort Worth, TX 76107.

Long Island Section Seminar

In addition to the Long Island Conference at the Valley Stream Park Inn, Valley Stream, N. Y., on October 4-5, the Long Island Section, PPSNY, plans a Candid Seminar on September 21 and a Business Seminar on November 23.

Northern Illinois Meeting Publicized

The PPA of Northern Illinois had both press and radio coverage for its May meeting held at the new Sheraton Inn Hotel in Joliet. Hosted by Jenny and Joe Matthews, M.Photog.Cr., the notice of

Participating in radio interviews are PPA of Northern Illinois members Bob Johns, WJOL announcer (with microphone), Harry Langdon, Henry Van Westrop, M.Photog., and Joseph Matthews, M.Photog.Cr.

the coming meeting appeared in the local newspaper. Radio station WJOL scheduled an interview with Matthews on its noon news program on a day prior to the meeting, and repeated the interview again at 6 p.m. and 11 p.m.

At 1:15 p.m. on the day of the meeting another radio interview was conducted from the Sheraton Inn. Three Northern Illinois PP of A Councilmen and Matthews took part in the interview program which lasted 45 minutes and was repeated again on another day later that week.

PP of Northern California Education Program

Opportunities for work-study programs in photography were offered by PP of Northern California members to students at Balboa High School, San Francisco, last spring. Six students enrolled for training as soon as the pilot project was under way. The project was planned to train students at the high school level and create opportunities for them before they reach the college level.

A recent report from the San Francisco Board of Education's Office of Occupational Preparation indicates that PP of Northern California's entry into this project awakened interest among the educators. More space is being arranged for pilot photography programs at Balboa and other San Francisco high schools.

Members of the PP of Northern California Educational Committee, who worked with Balboa High's project director, were George Thanos, Chairman, Ray Frayne, Charles Hamilton, Ed Lee and Natalie Rokusek.

Mid-States Industrial PA "Bosses Night"

Mid-States Industrial PA members are planning to star in their own slide presentation for "Bosses Night" at their October meeting. A questionnaire, designed to show the kinds of industrial photography being done by the members, was circulated last spring. Information collected from the questionnaires will form the basis for the program script.

Invitations are being sent to those in management who approve funds for photographic equipment, supplies and personnel.

Vermont PP Scholarships

The Vermont Professional Photographers have set up a scholarship fund. All professional members of Vermont PP are eligible to receive scholarships to study at schools of photography.

Named for the late Ivan W. Burnham, a long-time member of the Vermont PP, the scholarships will be awarded for study at any school approved by the executive committee of the association.

ELECTIONS

New Hampshire PPA

James Perkins, President; Richard Gosselin, 1st Vice President; Donald Bujold, 2nd Vice President; Joan Desrosiers, Secretary; Robert Raiche, Treasurer.

PP of Ozarks (Mo.)

Don Sothern, President; Robert A. Huff, Vice President; Elva McNamire McCoy, Secretary-Treasurer; Sinclair Rogers, Hal Wilder, Paul Mignard, Directors.

PP of West Virginia

James H. Hall, President; Irene Myer, Vice President; Raymond Newbrough, Secretary-Treasurer.

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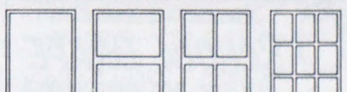

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No. 38 — Old Masters — Gray tones. BW-Color.
No. 39 — Old Masters — Blue tones. For B & W.
No. 40 — Old Masters — Green tones. For B & W.
No. 41 — Old Masters — Tan — Beige.

ALL DESIGNS — 12 oz. canvas (specify).

54 in. width...	$26.95 (6 ft.)		
60 in. width...	29.95 (6 ft.)		
72 in. width...	43.50 (9 ft.)...	$ 35.00 (6 ft.)	
84 in. width...	54.50 (9 ft.)...	39.95 (6 ft.)	
90 in. width...	64.50 (9 ft.)...	69.50 (10-11 ft.)	
96 in. width...	84.50 (9 ft.)...	92.50 (10-11 ft.)	
108 in. width...	99.50 (9 ft.)...	104.50 (10 ft.)	
120 in. width...	99.50 (9 ft.)...	104.50 (10 ft.)	

Prices FOB Mpls.—also in 15-16 foot lengths.

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We now have a painted background with the figure of Christ, on the left side — On a soft blue canvas background and figure in background.

72 — 6 ft.....$45.00 84 — 6 ft.....$49.95
72 — 7½ ft..... 52.50 84 — 7½ ft..... 57.50

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These are made in about 8-10 colors and combinations—and have been most popular with every studio—send for catalog sheets.

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60-6 ft. Artist Canvas	29.95	from prices
66-6 ft. Artist Canvas	32.50	as listed.
72-6 ft. Artist Canvas	35.00	
84-6 ft. Artist Canvas	39.95	FOB Mpls.
54-7 ft. Window Shades	24.95	Specify color
63-7 ft. Window Shades	27.50	wanted send
72-9 ft. Window shades	39.95	sample.

All prices FOB Mpls.—add for shipping. Catalog pages sent on request—25 Color Prints $7.50 dep.

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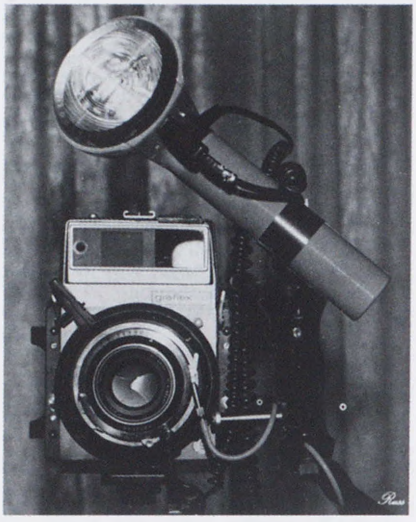
Hazelton, Pa.

Eliminate Shadows



I was tired of shadows in my pictures, so I experimented with different brackets and came up with two brackets at a cost of $10. This allows me to put my strobe

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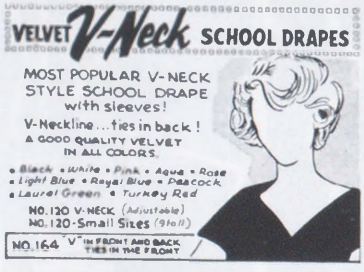

POPULAR SCHOOL DRAPES

Easy to use — all colors available.

120 — Velvet V Neck — ties in back	$ 9.95
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164 — Velvet V Neck Front and Back and ties in front (jacket style)	9.95
167 — Like 164 — With Orlon Trim	10.95
123 — Scoop Neckline in Velvet	9.95
122 — Sweetheart Neckline in Velvet	9.95
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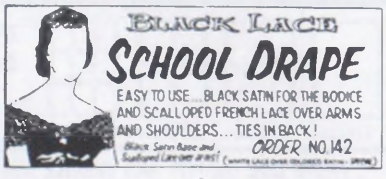
Colors: Black, Laurel Green, Royal Blue, Light Blue, Aqua, Pink, Rose, Bright Red and White.



OTHER POPULAR DRAPES

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

(Specify colors — made in most all colors)

170 — Marabou Satin Drapes, Five colors-Terrific 10.95

SCOOP NECKLINE DRAPES

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

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

MARABOU-SATIN DRAPE

Excellent school number—five colors. White-Black-Lt. Blue-Pink Aqua.
No. 170 — Specify color.....$10.95

PIERCE GLAMOUR DRAPES

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

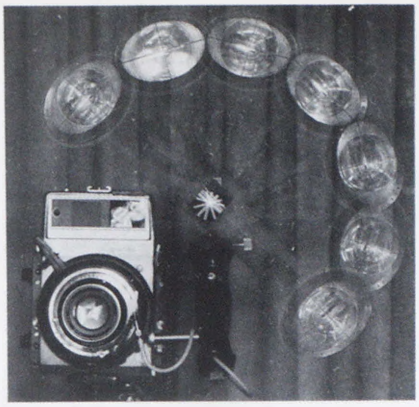
111 — Satin — any choice of color	$ 2.95
114 — Velveteen — in eight different colors..	3.95
112 — Silver Cloth — choice of all colors ...	3.75
100A — Three Drapes — one each of the above for	9.95
118 — Black Velveteen with Marabou Trim ..	6.95

(Specify colors you wish — all colors stocked.)

THREE GLAMOUR DRAPES (any colors)

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

Free catalog pages — send for these sheets.



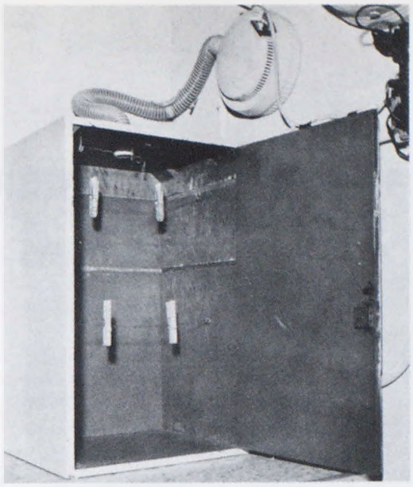
around the camera lens in any position desired.

Mounted on a Graflex xl with a multi-grip, I use a short mounting adapter on top of the grip, Honeywell Quick Release Clamp #308, 1½" in diameter, and a Honeywell Hold-it #327. This enables me to keep my strobe over the lens without having to take it off the camera.

Russ Price
Duarte, Calif.

Hot Air

Occasionally every photographer finds the need for rapidly drying one or two negatives, and hangs them on a line with a fan blowing on them. A quickly dried negative, but usually with unwanted dust spots thereon, results.



This problem was solved by taking an unused cabinet, about 15" square and 20" high, as the basis. The purchase of a used hair dryer, portable type, completed the essential parts.

Several hooks in the top interior provide a place to hang one or two 120 reels. Two cross wires hold clothes pins for clipping cut film. Drying time was cut to about seven minutes for cut film, and about twice that for a reel, using this compact arrangement.

Richard E. Hinman, M.Photog.Cr.
Miami, Fla.

NO. 453 – FOR MEN'S PORTRAITS!
BROWN PLASTIC
Backgrounds
Look like elegant wood paneling for rich portraits of distinction!
Panel – 18"x 48" deep. Folds Compactly For Storage!

MEN'S BACKGROUND PANELS

Plastic sheets size 18x48 with three wood squares for wall panels – brown color – excellent men's backgrounds. (Bus or UPS)
Three panels (54 in. wide – 48 high)..... $13.45
Four panels (54 in. wide – 64 high)..... 17.95
Not mailable – Add $2.50 for prepaid Bus or UPS.

AJUSTRITE
AUTOMATIC ADJUSTABLE
Posing STOOL and TABLE

Most Popular studio props for the Portrait and Commercial Studios. FOB Factory – gray color.
No. 1827 Adjusto Stool (18-27 in.) $21.95
Backrest add $5.45 Foot Rest – $4.35.
Padded Seats (1 in. $4.80 – 2 in. – $7.15).
Add $2.50 for mailing or UPS (West Coast $4.00)
No. PT 2435 Posing Table (two pieces)
$37.95 plus $5.00 UPS (West Coast – write us).
Stools are mailable in USA – Table is problem.
Canadian shipments are difficult to ship now.
(Beige or Green colors – special orders only)
Shipped from factory in Ohio – UPS is OK.

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If you have never used this gift for your Bridal orders – start doing it in 1970. We have these items for Wedding Promotions:

Blue Garters – about six styles
Envelopes – Wedding Appointment Cards
Announcements – Rice Envelopes
Just Married Signs for Cars
Wedding Contract Forms, Etc.

Send for these catalog pages today.

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We will mail any of these pages on written request from studios:

_____ PAINTED BACKGROUNDS – over 25 different designs
_____ BOOKCASE PAINTED BACKGROUNDS – Scenic designs
_____ GLAMOUR DRAPES – SCHOOL DRAPES for Color work
_____ Studio Props and Equipment, Etc.
_____ ARTIST MATERIALS and SUPPLIES (Retouching)
_____ PAPER PRODUCTS – Mailers-Envelopes-Matboard-Cardboard-Glassines-Seamless Paper, Etc.
_____ POLY BAGS (10 sizes) Billfold Plastic Boxes
_____ PHOTO MOUNTS – Cutout Mats – Wedding Albums, Etc.

WEDDING CONTRACTS

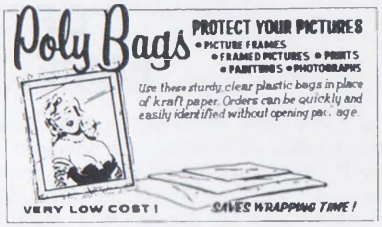
#132 – Appointment – Wedding Contract 8½x11 size
#135 – Picture Order & Contract
$2.50 pad 2 pads $3.95 5 pads $8.95

ARTIST SUPPLIES

NEW ART CATALOG

During the past 18 months price changes were so many no catalog pages were issued – now these are available for Photo Studio and Colorist.

BRUSHES – Filberts – Red sable – Bristle
OIL COLORS – Grumbacher W&N – Marshalls
PENCILS – Stabillo – Marshalls Prismclr.
MEDIUMS – Gottleb – All others used by studios
RETOUCH ITEMS – Spot Tone-Spot Off – Dyes
SPRAYS – Marshalls – Grumbacher – Krylon
RETOUCH LEADS – Kor-I-Nor – Castell – Silver
SUPPLIES – Easels-Push Pins-Fibre Mail Cases
ARTIST SMOCKS – PALETTE CUPS – PALETTE KNIVES
PEEL OFF PALETTES – KNEADED ERASERS – LIGHTS
LAMBS WOOL ..... ½ lb. $2.25 lb. $3.95
DACRON ..... ½ lb. 1.65 lb. 2.95
LITHO COTTON ..... lb. rolls 1.95
Orders under $15.00, add $1.00 for part shipping.



NEW LARGE SIZES FOR STUDIOS: "POLY-Plastic Bags"

Now available in studio picture sizes – and larger sizes too.

No.	SIZE (Per 100)	100	250	500
91	6x8½ (5x7's)	1.50	1.40 C	1.30 C
92	9x12 (8x10's)	2.50	2.25 C	2.00 C
94	12x16 (11x14's)	3.50	3.25 C	3.00 C
95	18x22 (16x20's)	6.50	6.25 C	6.00 C

These bags are oversized to fit picture sizes.

$3.95 SAMPLE ASST.—(100 bags)

15—5x7 40—8x10 30—11x14 15—16x20

Cash with order sent postpaid.

HEAVY POLY BAGS FOR FRAMES

Protects your frame stock and orders.

No.	SIZE	12	50	100
96	16x21	1.25	4.95	9.50
97	20x25	1.75	6.95	13.50
98	24x36	2.25	8.95	16.50
99	30x41	2.75	10.95	19.00

These can be used over and over again.
West Coast States—Shipping is higher

FIBRE MAILING CASES

Heavy mailing cases with straps – all sizes

SIZE	1¼ IN.	2 IN.	3 IN.
8x10 size	7.75	8.50	9.25
11x14 size	8.75	9.50	10.25
16x20 size	9.50	10.25	11.00
20x24 size	—	16.00	—

Cash with order – shipped prepaid in USA only.

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"A" Assortment – about $10.00 worth of toys, puppets – and small hand toys 6.95
(add $1.00 for part postage)
Giveaway toys – Balloons – Balls, etc. – write us.

PRINTED FORMS – for Studios

Wedding contracts (8½x11)
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Picture Order contract 2.50 pad – 3.95 (2 pads)
Gummed Labels – Post Cards – Record Cards.
Send for folders on other forms and cards.

5 inch POCKET COMBS

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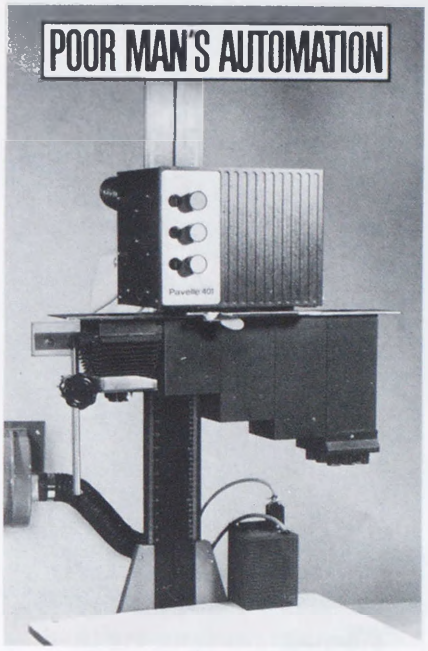

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Unit B: 1 8x10, 2 5x7, 4 3x5, 9 up wallets	2950.00
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Unit B-1: 1 8x10, 2 5x7, 4 3x5, 9 up wallets (with bellows as 5th channel)	3300.00

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The Idea Exchange

Check Your X

Photographers have long heard the cry, "Check your X." After several accidents, I realized that the X could not co-exist with the M.

I started using a Thermogrip glue to lock the X in place. The glue can be removed with a pair of pliers without damage to the camera. A glue gun is the only piece of equipment needed.

Today Photography by Michael
Fort Kent, Maine

Location Etiquette

How do you leave the area when you photograph on location? As clean as you found it — or littered with trash? If you left it littered, you'll probably never use it again. Even worse, the next photographer who asks to use the location will get a very quick "No!"

In south Florida we have several

popular locations that range from sunny beaches to estates with large, well landscaped lawns. In the past year we have had occasion to use several of these locations. When asking for permission to use one of these, we were told, "No photographers."

I immediately called the owner and after some discussion, it turned out that a TV commercial was done on his property and the crew had left the area in a mess. As soon as he remembered that we always policed after we worked there, he cheerfully gave us permission. Since then, I have heard of several other instances of TV crews whose conduct has closed locations to *all* photographers.

Your conduct, and that of your assistants, models and whoever is on the job with you reflects on you. If we, as photographers, make a point to always leave a location clean and the owners happy, the next photographer who wants to use it will have an easier time.

Michael T. Sheldon, M.Photog.
Fort Lauderdale, Fla.

THE ACCURATE ONE

ELECTRONIC FLASH EXPOSURE METER

- MEASURES ELECTRONIC FLASH
- MEASURES DAYLIGHT
- MEASURES STUDIO FLOODLIGHTS
- COMPUTES LIGHTING RATIOS
- COMPUTES SYNCHRO/SUNLIGHT

Here is a compact, battery operated meter that lets you judge ALL light factors affecting your film. In the studio with electronic flash and/or with studio incandescents . . . with sunlight . . . or, even with combinations of all three.

The meter computes ALL the light and gives you correct shutter and f/stop readings. Easy to use—just set film speed, press a button, and read f/stops on a perfectly linear scale.

Solid state CALUMET Flash Meter (Model M-100) complete with 15' synchro cord and neck strap, direct from CALUMET is priced at **$69.95**

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Manufacturers of Cameras, Lenses, Electronic Flash, Photographic Processing and Lab Equipment.

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PRO-8B

The Professional Side

Kenneth L. Whitmire, M.Photog.

What Did You Say?

I invited, "come into the 'shooting room' and we'll 'shoot' a few shots. Do you want to be 'shot' in 'black-and-white' or in color?"

"You don't look very relaxed. Here, let's look at some samples. This is a '20 x 24'. We 'shot' her in 'black and white' and then 'colored her with oils.' Now, this is a '20x30'. He's done in 'living color'. We did him on '4x5' so we could retouch out his blemishes."

"This 'pitcher' over here is a '16-20'. We 'toned' her with 'selinium'. That one there is an '11-14' and those are '8x10s'. We use '120' roll on this camera and this is a split '5x7.' For our 'cluster' work we use 70mm, especially when we 'shoot' school kids."

"This girl was 'shot' by 'available light' and we used 'strobes' on that man. The 'boom light' on this man adds a highlight to the hair."

"We'll show you 'proofs' on Tuesday and can start 'retouching' you on Friday if you find one you like by Thursday."

"This man is 'framed' in walnut but this girl was 'mounted' only. Would you like to be 'framed', or do you just want to be 'mounted'?"

"Pardon? You say you can't relax because you are afraid you are in the wrong place? What you really wanted was a portrait? I see. Your husband keeps the 2x4s and 4x8s in his lumber yard? Your son was wounded in the war by something similar to a 70 millimeter? You know I'm trying to be helpful, but the thought that you are about to be shot makes you nervous?"

"What was that? Oh, I just 'fired' off my strobes. Just a test firing. Here now, you try to relax while I go in the 'dark room' and load this 'magazine' . . . I mean this 'cartridge' . . . I mean. . . ."

Whether or not this exchange appears comical to you as you read it, it *will* sound familiar; at least parts of it. If you can isolate yourself from the profession of photography for a moment and put yourself in the customer's position, you can better judge if you have been put in a better buying mood or if you have been "turned off" just a little.

Terminology Is Nationwide

This terminology of ours is nationwide. It contributes to the "degradation" of our product. We should be concentrating on terminology that will contribute to the "elevation" of our product and profession.

Many of our problems are professional instead of technical. The terminology we have inherited and propagated through the years is one of them. A little thought can provoke a lot of questions in this area. You can help find the answers and by the simple process of application in your day to day conversations, you can contribute immeasurably to the elevation of our product and profession.

Why do we use the term: black-and-white? When I see a paper and film manufacturer advertising the qualities of their "black-and-white" products, I cringe. They, above all, should know that most of their monotone papers contain subtle greens, olives, creams and browns. Even if they were absolute "gray scale" they wouldn't be black-and-white.

The color lab ads don't help either. They expound, "Are you still doing black-and-white? Come up to color!" Somebody should tell them that quality monotone prints are actually superior to many of their mass produced, flat, off color, so-called living color prints.

They are really two different mediums. Anyway, what's wrong with the terms "monochrome," "monochromatic" or "monotone"? They are much more descriptive of the mediums' capabilities and not so degrading as "black-and-white".

Speaking of color, is it "natural color," "living color," "direct color" or what? Much of it isn't natural, and it certainly isn't "living."

Why do we "shoot" people and things, what is a "sitting" and how would you like to be "oiled"?

Use New Descriptions

Isn't there a better way to describe our finished products than with "lumber-like" dimensions? In our studio, we now have miniatures, small gift size, gift size, miniature wall size, small wall size, medium wall size, wall size, large wall size, and slim wall size. That "medium" wall size is a real "mover," now that it's not a "20x24." It's really hard to go down below the "small" wall size (16x20); and the "slim" wall size (20x30) is holding its own. We've got to do something about that "large" wall size (30x40) though, as very few customers want to go the "largest" route. However, it does help create more interest in the standard wall size (24x30).

Instead of "sittings," we have "portrait studies." We have a variety of them, such as the monochrome portrait study, the master monochrome study, the group monochrome study, the economy color portrait study and the master color portrait study. Instead of "price lists" we have a portrait division brochure, a wedding department brochure and a commercial division pricing guide.

Around our place we don't have all the answers. Our talk sessions have brought out a lot of questions . . . and with enough questions we can locate a few answers. Care to help out in the terminology area . . . around your place?

Kenneth L. Whitmire, 306 West Walnut, Yakima, WA 98902.

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City_____ State_____ Zip_____

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Small Studio Talk

Patricia M. Stevens & Mike Q, M.Photog.

Improving Your Product

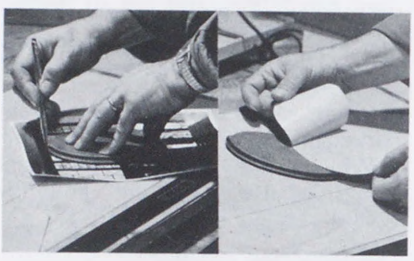
Our constant search for unique and successful ways to upsell photography recently led us to spend a few pleasant hours in the studio of Ralph Conte, M.Photog. of Bergenfield, N.J. The Conte studio features a large array of photographs mounted on wood and simulated wooden plaques. The outstanding work that Ralph produces is not only enhanced by the artistic mountings but also helps sell far more expensive prints to his clientele.

Before we illustrate one of his simpler techniques which changes an —$ print to a —$ print, we feel that it's important to point out that the investment and preparation time for difficult and unusual samples for your studio can be profitable even if you were never to sell that particular item. First, it serves to separate you from much of your competition. Second, it tends to build your image as an artist. Third, it helps to make your standard product a bargain by comparison. And last, it helps to develop new skills and improve your own technical capabilities.

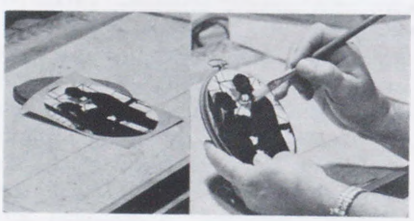
We selected the simplest technique for upgrading profits so that even the newest in our profession would not hesitate for fear of failure.

A simple molded oval plaque readily available from a number of manufacturers, some double-backed tape, a protective coating finish (brushed or sprayed), and less than ten minutes of your time is all that is required.

Ralph Conte displays craftsmanship that has earned him an enviable reputation.



Left, Outline is lightly drawn on area of print to be trimmed out. Right, Double-backed tape is attached to back of print, leaving protective cover on back of tape.



Left: Print and tape are trimmed to final size, protective coating is peeled off back of tape; print is positioned in place and adheres to plaque. Right: Decorated ring and protective coating or matte lacquer puts finishing touches on this showpiece.

Another version of finished plaque. All serve to enhance photographer's product.

Anyone interested in developing these techniques may do well to contact McDonald Photo Products, Inc., Lacquer-Mat Co.; or Getzol Products Corp.

Patricia M. Stevens, Mike Q, Coronet Studio Photographers, 2004 Lincoln Hwy., Edison, NY 08817.

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New Products

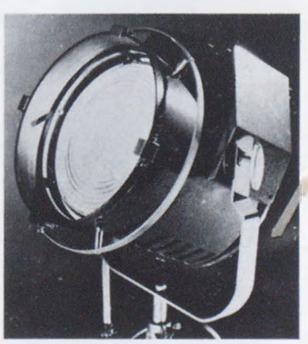
Use Reader Service cards (page 91) to get additional information on any new product or service listed in this issue.

Paterson Thermometers, Chemical Pack

Two thermometers, 9" mercury, 5" spirit now supplied in storage safe containers; 9" mercury thermometer graduated in ½° markings from 60°F. to 120°F., guaranteed accurate up to ± ½°. With cases, 9", $6.95; 5", $2.95. . . . Introductory chemical pack: Acutol, maximum-definition negative developer; Acufix, rapid liquid fixer; Acuprint, wide latitude exposure and development print developer; Acustop stop bath. Four-chemical pack: $4.95.

Braun North America, 55 Cambridge Parkway, Cambridge, MA 02142

Colortran Fresnel Spotlight



10" ring focus fresnel spotlight permits focusing from any point around housing. Split-diamond socket provides 4-point contact; socket is mounted to quick-access rear door for rapid relamping. Unit accepts either 2000w or 1500w 3200K Mogul Bi-post lamps, weighs 25 lbs. Available in hanging or stand model: $225.

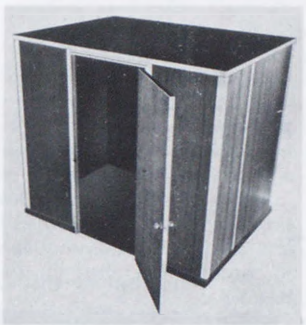
Berkey Colortran, Inc., 1015 Chestnut St., Burbank, CA 91502

Morgan Mounting Film

Polyester film (½ mil) coated on both sides with clear synthetic adhesive for mounting large, back-lit color transparencies; eliminates need for second back-up sheet of Plexiglass.

Morgan Adhesives Company, 4560 Darrow Rd., Stow, OH 44224

Repromaster Center Darkroom



Prefabricated room (above), and interior (below).

Prefabricated, light-tight room features light-weight panels, aluminum supports, interlocking self-supporting ceiling of acoustical tile, insulated walls, wood finish masonite exterior, chemical resistant vinyl interior. Room is provided with safelight, fluorescent work light, exhaust fan. Overall height, 7' 4", 36"x80" door opening; 8'x6' model, $1,195; 8'x12' model, $1,595.

Agfa-Gevaert, Inc., 275 North St., Teterboro, NJ 07608

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25" photographic paper of any length. Unit features safety switch across feed table, micro-adjustable screws for roll tension, selection of two patterns, or by combination, many patterns from fine to coarse texture; can be used with embossing plates. Unit is 26" high, 32½" long, weighs 240 lbs. Price, $1,165, fob Topeka.

Midwest Texturing Machine, Box 8017, Topeka, KS 66608

Luminos RC Paper

Bromide-RC paper produces high gloss black-and-white enlargements without ferrotyping. Resin coating prevents absorption of processing liquids in paper base shortening rinse time. Paper can be dried with low heat, dries flat. Available in contrasts 1-4, all sheet, roll formats.

Luminos Photo Corporation, 25 Wolffe St., Yonkers, NY 10705

Kodak Negative Analyzer

Silver Recovery Equipment Video color negative analyzer (VCNA), Model 2, and data processing components for Model 2 and existing VCNA, Model 1-K, have been introduced. Data processing component for VCNA, Model 2, is digital conversion assembly which codes density and color readings. There are two components for Model 1-K: aimpoint trimmer assembly and control panel, Model 1. Five systems components can be used on VCNA, Model 2, or VCNA, Model 1-K: order input unit, data printer, tape punch, tape reader, data converter, Model 6. Color negative translator, Model 3, facilitates use of analyzer with any enlarger with variable-color light source. Settings on translator are manually adjusted to agree with analyzer settings or can be automatically adjusted by connecting translator to VCNA tape reader in automatic handling system. Enlarger controls are then adjusted until translator meters are nulled. . . . Improved silver recovery cartridge Type 1-P and Type 2-P, and circulating unit Type P are made from plastic polyethylene. Combined new plumbing and circulating unit design reduces chances of blockage, according to Kodak. Units replace chemical recovery cartridge, Types 1 & 2, and Kodak Circulating unit, Type QD.

Eastman Kodak Company, 343 State St., Rochester, NY 14650

General Radio Syncable Strobe

Stroboscope 1543 can be triggered by external contact closure, flashes from 180 to 3,800 tpm in single range, consumes 25w. Pushbutton permits synchronization of strobe's internal oscillator to a multiple of line frequency (3,600, 1,800, 1,200 or 900 rpm) for flash rates with the same stability and accuracy as the line frequency. Case and lens are unbreakable molded plastic; body includes tripod mount, removable stand which doubles as carrying handle. Price, $195.

General Radio, 300 Baker Ave., Concord, MA 01742

Minolta Exposure Meter

Autometer Professional provides direct f-stop readings, f/1-f/90, ASA range 6-25,000. Receptor head rotates 290°, measures incident light over 180° field. High-low red warning light is on face of meter; red battery check light indicates proper function. Optional spot attachment has

tinted eye level viewfinder. Meter with incident head spot attachment, $100; spot attachment only, $20.

Minolta Corporation, 200 Park Avenue South, New York, NY 10003

Day-Timer Form Books

Simplified form books reduce paperwork, improve communications. Hard bound cover, 8½"x11" books with 2, 3, 4-part sets, three forms per page, perforated; can be imprinted with firm name, address.

Day-Timers, Inc., PO Box 2386, Allentown, PA 18001

Nord Paper Processor

Universal paper processor features external filtration/circulation system for developer, stop chemistries, overflow drains for stop and bleach solution, water jacket, drain valves, safety switch for de-energizing heater element. Two-strand modification available for 3½" or 5" paper widths.

Nord Photo Engineering, Inc., 529 South 7th St., Minneapolis, MN 55415

Aeroprint Spray Developer

Black-and-white print developer of medium speed sprayed directly on paper gives optimum quality at "any normal room" temperature above 60°F in 1½ to 2 minutes. One can processes 14 8x10s, with print wash time 15 minutes at 68°-75° regardless of paper base thickness. Developer has shelf life of two years; 14 oz aerosol can, $4.95.

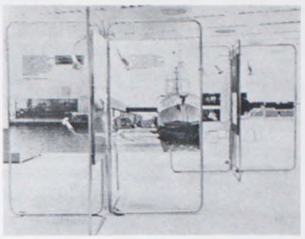
Aeroprint Products USA, Inc., 290 Madison Ave., New York, NY 10017

Multi-Media Processing Cassette

Measured minutes tape cassettes play spoken instructions for color film processing; have agitation signals, background music. Available for C-22 and E-4 processes for Ektachrome, Ektacolor, Kodacolor films. Each: $7.95.

Multi-Media Co., Box 61, Urbana, IL 61801

Brook-Tella Display System



Modular display system 8 has frames of thin-gauge mild steel tubes held in variety of positions by moulded plastic junction pieces. Frames can support graphic panels, shelving, flexible arm lighting units. Panels hook into place for single or double-sided displays.

Brook-Tella Photoprinters Ltd., 2 Exmoor St., London W. 10, England

Cabana Motorhome

Motorhome can serve as rolling office, darkroom, sales showroom. Cabana has fully equipped kitchen, six-cubic-foot refrigerator, twin stainless steel sink, cabinet and drawer space, wood-grain paneling on walls and deep-pile carpeting. Other features are driver's side door, adjustable steering wheel, closet space, trunk. Fiberglas exterior is meld of five sections for economical replacement. Doors are steel. Inside height is 75¼" from floor to ceiling. Choice of V-8 engines.

Cabana Coach Co., 4115 24th Ave., Forest Grove, OR 97116

Akai America Video Tape System

Model VT-100 portable video tape recorder system includes camera, video tape recorder-player, battery charging adapter, built-in video monitor.

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Camera features zoom lens, built-in microphone, optical viewfinder, automatic light compensator. Recorder has recording speed of 11¼ ips, with 20 minutes recording time on single 5" reel, operates on either AC or DC, weighs 10.1 lbs. Monitor has 3" picture tube with 50° deflection angle. With battery charging adapter unit recharges in 8 hours. Akai System: $1,295.

Akai America, Ltd., 2139 East Del Amo Blvd., Compton, CA 90220

Crimpco Developing System

Colourtronic 32 color paper developing system is based on two chemical solutions compatible with all type B color printing papers. One quart of solution is sufficient for 16 8x10s, can be used in trays or color processors. Kits available in 1, 2 and 4 quart sizes. Introductory one-quart: $3.50. . . . Colourtronic 1 optical color balance computer determines "exact combination" of color printing filters required; one trial color print need be made for each roll of film being printed, according to manufacturer. Colourtronic 1, $37.50; with color developer kit: $49.50.

Crimpco Engineering, Box 492, Canoga Park, CA 91305

Spindler & Sauppe Tape Programmer

Quadra Que, four-channel magnetic tape program can control four audio-visual projectors of any type; works with any reel-to-reel stereo tape recorder. Unit has toggle type switches which change colors as they are thrown. Switches activate momentary action when pressed down, lock in upward position. Price, $465.

Spindler & Sauppe Inc., 1329 Grand Central Ave., Glendale, CA 91201

Minolta Ultra Wide Angle Lens

MC Rokkor 21mm, f/2.8 ultra wide angle lens covers 90° field, has full and half click stops from f/2.8 to f/16, focuses from 9.6" to infinity. Lens features built-in depth of field preview button; operates automatically with through-the-lens metering system of Minolta SR-T 101 and 100 SLR cameras.

Minolta Corporation, 200 Park Avenue South, New York, NY 10003

Edric Mini Presenter

Hinged-lid unit, 18"x10½"x 6½", incorporates 9"x9" back-projection screen, standard 35-mm slide projector, magazine for up to 36 transparencies, back-projection mirror; weighs 11½ lbs. Mirror is removable for projecting pictures onto wall or external screen.

Edric Exports Services, 34-36 Oak End Way, Gerrards Cross, Buckinghamshire, England

Panasonic Videotape Recorder

Model NV-3120 color recorder has simplified control panel, easy tape threading, horizontal resolution of more than 240 lines color, 300 black-and-white. It features audio dubbing, still framing, automatic video and audio recording controls; may be played back through conventional TV receiver. Unit has one-hour

playback and record capacity, automatic end of tape shut-off, weighs 40 lbs. Price, $1,200.

Matsushita Electric Corp. of America, 200 Park Ave., New York, NY 10017

ByChrome Register Kit

Method for pin-register accuracy on steel surfaced vacuum easel features magnetized pin register bar with two ½" register pins, 12 re-usable heavy weight plastic carriers, prepunched with ¼" holes for placement over pins; accommodates multiple film overlays, masks.

ByChrome Company, Inc., Box 1077, Columbus, OH 43216

NEW PRODUCTS IN BRIEF

F4B metering/viewing attachment for Kowa Six camera lenses: $175. . . . G2 free angle hand grip with bracket for 35mm camera: $68.

Kowa American Corp., 45 West 34th St., New York, NY 10001.

Improved Alkaline Energizer battery No. E92, size "AAA" "maintains excellent shelf life": 70 cents.

Union Carbide Corporation, 270 Park Ave., New York, NY 10017

Braun 515 power pack for Braun F-810 professional electronic flash system has light output of 5200 BCPS, recycling time, 1-3 seconds; approximately 1,000 flashes per set of batteries: $50.

Braun North America, 55 Cambridge Parkway, Cambridge, MA 02142

Associate Achromatic 3X Tele-Lens, for wider acceptance angle of 2¼x2¼ to 2¼x3¼ formats, couples between Hasselblad 500C body and all focal length Zeiss lenses; weighs 5 ozs: $186.95.

Associate Arts Co., 125 High St., Portland, ME 04101

Model SL-24 Sho-Lite lantern uses two standard 4w fluorescent tubes, operates from six "D" cell batteries or equivalent. Constructed of extruded aluminum with Alzak processed reflectors, unit weighs 3 lbs. Handles at each end permit carrying as lantern, strap mounting or overhead hanging for horizontal illumination source.

Shotec, Inc., 500 Foothill Blvd., Clearlake Oaks, CA 95423

Minolta SR-T 100, 35mm SLR camera features CLC exposure system, Rokkor 55mm, f/1.9 lens, shutter speeds of 1-1/500 second, exposure indicators in viewfinder, oversized return mirror. Camera focuses from 1.75' to infinity. Price, $220; leather case, $18.

Minolta Corporation, 200 Park Avenue South, New York, NY 10003

Accessories for Hedler portable studio light include series of barndoors, Schott dichroic filter to adjust quartz halogen light to color temperature of 5600K.

Cinefot International Corp., One Park Avenue, New York, NY 10016

Spiratone darkroom ventilator exhausts 50 cubic feet per minute; matte black housing, light-proof shelf or wall mounting, plastic impeller, 7"x8"x3" grill. Exhaust elbow requires 3" diameter hole. Price, $15.95.

Spiratone Inc., 135-06 Northern Blvd., Flushing, NY 11354

Bausch & Lomb Fibericon flexible viewer (coherent fiber optics bundle) has focusing range from 1½" to infinity. Available in standard lengths of 18", 24", 36" and 48".

Bausch & Lomb, 635 St. Paul St., Rochester, NY 14602

Glo-Lite lenticular photo screen material provides increased illumination without harshness or hot spots; produces "highly visible" images in lighted rooms.

Patex Inc., 559 Route 23, Wayne, NJ 07470

Film processing roller assembly includes mounted bearings, or bushing in plastic roller with rubber tire; bearing races and

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Architectural Photographers 1972 Exhibit

Plans are underway for the 2nd annual exhibit of Architectural Photography's best during the 81st International Exposition of Professional Photography in Detroit next July.

Judging of prints by APA members will be held in the PP of A Commercial Division suite on July 23. Winning prints will be displayed from July 24 until the end of the Convention.

Winners of the 1st Architectural Photography competition held during Photo Expo were Robert Golding, M.Photog.Cr.; Joseph Molitor, M.Photog.; George Stille; Joel Strasser, M.Photog.Cr.; Lawrence Williams, M.Photog.Cr.; William Wollin, M.Photog. Cr.

separators in stainless steel or plastic.

Hartford Precision Products Co., Rock Hill, CT 06067

Telephoto 135mm, f/2.8 lens for Petri FT 35mm camera has aperture range to f/22, minimum focusing 8', weighs 15 ozs. With lens hood and leather case: $99.95.

Petri International Corp., 432 Park Avenue South, New York, NY 10016

Model 2394 Zoom Mike kit features omni-directional zoom microphone that extends 1½' in any direction, automatic recording level control. Kit with Model 2394 player/recorder, C30 cassette, hand-held remote control microphone, earphone, telephone pick-up, four C batteries: $69.95.

Bell & Howell Co., 7235 N. Lindner Ave., Skokie, IL 60076

Injection-molded one-piece ring binders strengthen through usage, according to manufacturer. Three-ring or multo-ring in black, brown, blue, red.

Elliot-Mitchell Corp., 3605 Kingsbridge Ave., Bronx, NY 10463

LITERATURE

To help you get the literature you want, use the Readers Service cards (page 91).

Brochure, "The Light Stability of Color Transparencies Made with Cibachrome-Transparent Film."

Ilford Inc., West 70 Century Rd., Paramus, NJ 07652

Fact sheet, order blank, Time-Saver forms.

Day-Timers, Inc., Box 2368, Allentown, PA 18001

Fact sheet, media mix programmer.

Spindler and Sauppe Inc., 1329 Grand Central Ave., Glendale, CA 91201

"New Horizons in Photography," catalog on various emulsions, sensitized aluminum.

Rockland Colloid Corp., 599 River Rd., Piermont, NY 10968

Brochure, "Abstracts of Photographic Science and Engineering Literature."

Society of Photographic Scientists and Engineers, 1330 Massachusetts Ave., N.W., Washington, DC 20005

Price list, professional electronic flash equipment.

Allied Impex Corp., 168 Glen Cove Rd., Carle Place, NY 11514

Pamphlet, "Darkroom Outfit Selector," illustrated: 25 cents.

Spiratone, Inc., 135-06 Northern Blvd., Flushing, NY 11354

Leaflet, Rock n Roll color processor.

Missouri Minerals, Box 1558, Denver, CO 80201

"Quick Selector" chart has dimensions of 10 sizes of plastic drawers for modular storage cabinets.

Akro-Mils, 1293 S. Main St., Akron, OH 44309

Brochure, test report, Canon F-1.

Bell & Howell Co., 7235 N. Linder Ave., Skokie, IL 60076

Brochure, Rotasign display unit.

Rotasign Ltd., Stirling Road, Slough, Buckinghamshire, England

Data Book, N-2, "Cinephotomicrography," revised edition of "Motion Pictures through the Microscope," 40 pages, 8½x11: $1.

Eastman Kodak Company, Dept. 454, Rochester, NY 14650

Reprint, "Test Equipment for Industrial Photography." . . . Comparascope instruction manual: $2.

National Camera, 2000 W. Union Ave., Englewood, CO 80110.

Catalog, 300 styles of standard and imprinted business forms.

Mattick Printing Co., 2140 N. Clybourn Ave., Chicago, IL 60614

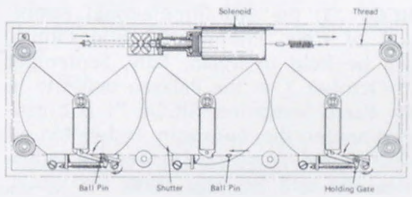
Brochure, Paterson photochemicals.

Braun North America, 55 Cambridge Parkway, Cambridge, MA 02142

Growing Government Employment

Where will the greatest number of job openings occur in the 1970s? In state and local governments, where employment will increase 52% by 1980, according to the US Labor Department. The 4.7 million new government workers will be the largest increase among all categories, with jobs in service industries increasing 40%, the next highest.

Stereoscope Shutters



A focal plane shutter assembly composed of three mechanically separate rotary shutters has been developed to expose three separated photographic films simultaneously with an exposure time of 0.08 seconds. Synchronization is achieved by means of an electrically operated solenoid-gate assembly.

With the shutter blades in a shutter-closed condition, upon actuation, the solenoid moves the thread attached to each of its ends. The ball pins attached to the thread impact each shutter simultaneously and with sufficient force to free the blades from the holding gates. Each shutter rotates 360° and returns to the normally closed condition in the holding gate.

A multiple number of shutter blades can be operated simultaneously at a high speed which is repeatable within 2%. The elimination of mechanical linkages and the independent synchronization of the three shutters are features which make the device especially applicable for multiple exposure photographic instrumentation such as stereoscopic cameras.

Requests for further information may be directed to Technology Utilization Officer, Code BM7 Manned Spacecraft Center, Houston, TX 77058. (Ref. B71-10065)

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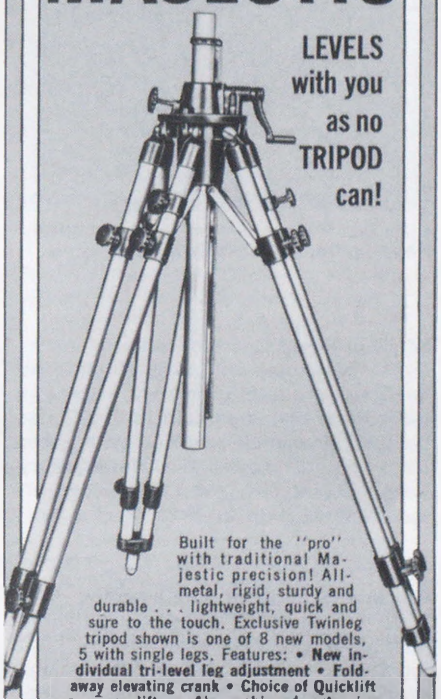

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Trade Talk

The **Society of Commercial Photographers** of Delaware Valley received recognition of their 50th Anniversary in the form of an official City of Philadelphia Tribute.

Robert Bauers, President, Society of Commercial Photographers of Delaware Valley, Carmen Buonafiglia, Anniversary Chairman, receive City of Philadelphia Tribute from Deputy City Representative Robert L. Olanoff.

The parchment certificate became part of the Society's memorabilia collection on display at the Society's celebration in June. An additional anniversary commemoration was the display of the group's golden version of its annual print show at several prominent places in the Delaware Valley.

J. L. Hobson has been promoted to National Sales Manager, Audiovisual Products and **C. Merritt Smith** has been named National Sales Manager, Photographic Products for Graflex Division of the Singer Company, Rochester, N.Y. . . . Appointed Professional Technical Sales Representatives for Eastman Kodak Co. PCI Markets Division were **Paul M. Ness,** Pacific Southern; **Edward G. Sexton,** Eastern Region.

Homer English, Cr.Photog., Troy, Ohio, on a holiday in New Zealand, presented a series of three lectures for members of the New Zealand Professional Photographers Association on the subject of retouching, in Auckland, Palmerston North and Christchurch.

A full-page feature article on **Lewis D. Moorhead,** a professional photographer for 40 years, appeared in the Daily Mail, Anderson, S.C. . . . **David A. Avant, Jr.,** M.Photog., Tallahassee, Fla., was the author of a full-page illustrated feature

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To This Distinguished Citizen

Full-page feature on Lewis D. Moorhead which appeared in Anderson, S. C., paper.

article in the Tallahassee Democrat covering a champagne and caviar brunch he held for a group of prominent women to show them that large color portraits can be used dramatically, mixed with other items on the walls of contemporary homes. Avant also got TV coverage on the demonstration by WCTV.

Germain School of Photography, New York, is conducting its 13th Annual Photo Journalism Conference August 9-13, at the Overseas Press Club. A Film Making Workshop will be held August 30-September 3. For information write Germain School of Photography, 225 Broadway, New York, NY 10007.

GAF Corporation has announced the promotion of **John Barry** to the position of National Accounts Manager for the Industrial Photo Division. . . . **George Bya** has been named to the post of General Manager for GAF Consumer Photo Division in Europe with headquarters in Sint Niklaas, Belgium. . . . **Howard Warner,** veteran press photographer, has joined the staff of Helix, Ltd., Chicago.

William A. Sawyer, Assistant Vice President and General Manager, PCI Markets Division, Eastman Kodak Co., and Rudolph J. Guttosch, M.Photog.Cr., President, Professional Photographers of America, Inc., review the first copy of the new Kodak Studio Light. Now in its 71st year, the magazine has been completely revamped.

SICOF 71, the 3rd International Exhibition of Cine, Photography and Optics, will be held in Milan, Italy, September 25-October 3, at the Palazzo dell'Arte in the Parco Sempoine. SICOF 71 is organized under the European Federation of Optical and Precision Engineering Industries and will be held every two years, alternating with Photokina. . . . **"Microfilm,"** a special exhibition commemorating the centennial of microimage technology, will be on display at the Smithsonian Institution's National Museum of History and Technology, Washington, D. C., through September.

Dolphin Productions, a Division of Computer Image Corporation, New York, has developed an electronic color system for recording computer animation directly on videotape. Dolphin has their system tied into the Bell Telephone New York switching center which permits full two-way interconnection of broadcast-standard color video with major networks, tape production facilities, and major agencies in New York City.

Ponder & Best, Inc., Los Angeles, is rewriting instruction booklets for its Mamiya/Sekor, Olympus and Vivitar lines. Paul Ellis, Group Product Manager said, "We feel there are consumers who want to know how to use a product by just reading one page of a 20-page manual — and there are consumers who want every detail on why and how the product fills the need."

Richard J. Nugent, Jr., staff photographer for the Louisville Courier-Journal Sunday Magazine was named College Photographer of the Year in a contest sponsored by National Geographic magazine, the University of Missouri and Kappa Alpha Mu. Nugent is a 1971 graduate of Babson College.

In collaboration with Agfa-Technicum, **Europhot** is organizing an industrial photography seminar in Munich, November 15-19. For details write The Secretariat, Europhot, Rue Lincoln 67, 1180 Brussels, Belgium.

Ken Dancyger, an instructor in film, School of Public Communications, Boston University, was awarded a Bolex 16mm M-5 movie camera as a prize for the Best First Film at the International Experimental Film Festival, Canisius College, N. Y.

Nord Photo Engineering, Inc., Minneapolis, has announced a "Try Before You Buy" program permitting prospective users to turn out their own production work using Nord automated equipment. Nord provides paper, chemistry, equipment and guidance. Interested professionals may write George Reedy, Director of Training, Nord Photo Engineering, Inc., 529 South Seventh St., Minneapolis, MN 55415.

Eastman Kodak Company's PCI Markets Division has appointed 14 men, two in each of its sales regions, as Marketing Specialists. Assigned to Professional and Finishing Markets are: **Leon Spencer,** Eastern; **Joseph McLaughlin,** Midwestern; **John Brostrup,** (acting) New York City; **Wayne Swift,** Pacific Northern; **Edward Hale,** Southwestern; **John Platz,** M. Photog., Pacific Southern; **Wilford Porter,** Southeastern. Assigned to the Graphic Reproduction Markets: **Daniel Taussig,** Eastern; **Chester Nowak,** Midwestern; **James Cropp,** New York City; **Charles Rinehart,** Pacific Northern; **William Betterley,** Southwestern; **Arthur Haff,** Pacific Southern; **Howard Gleason,** Southeastern.

Robert R. Reedy, founder and former President of Supra Color, Inc., has announced the opening of Color by Century, a Minneapolis-based photofinishing plant specializing in color film processing. Reedy is President, with **Harvey Goldstein,** Chairman of the Board. . . . Chroma Lab Co., Wichita, Kan., has announced the appointment of **Charles R. Basom** as President.

The Eighth Annual Audio-Visual Institute for Effective Communications will be held October 17-22 on the campus of Indiana University, Bloomington, Ind. The conference is jointly sponsored by the Industry and Business Council of the National Audio-Visual Association and the Audio Visual Center of Indiana University. **Robert E. McMurtrie,** Eastman Kodak Co., is Institute Chairman. For information write NAVA/IU Institute, Indiana A-V Center, Bloomington, IN 47401.

Microform Review, dedicated to reviewing microform publications, will be published by Alan Meckler, four times a year, October, January, April and July. Journal and microfiche editions are available at $20 each from Microform Review, Rouges Ridge, Weston, CT 06880.

Top-level management changes announced by Eastman Kodak Co. include the retirement of **Dr. Austin J. Gould** from the International Photographic Division. **Wylie S. Robson,** Vice President, succeeds Dr. Gould as General Manager of IPD; **Van B. Phillips** was elected a Vice President and named General Manager of Marketing, U.S. and Canadian Photographic Division and a member of the Operations Committee.

The **Antarctic Development Squadron** Six (VXE-6) Photo Lab at McMurdo Station has been capturing the exploration of Antarctica on film since 1955, the first year of Operation Deep Freeze. Whenever Antarctic history is in the making, it's photographed by a Navy photographer.

The weather conditions on the "ice" are normally unpredictable, but the Deep Freeze photographers, 19 of them, are not. Chief Warrant Photographer Bobby G. Russell heads the staff of photographers at Antarctica. He is assisted by Chief Photographer's Mate William E Pudsey.

The remainder of the PH staff at the station includes PH1 J. G. Barna, PH2 R. L. Boynton, PH2 J. J. Carmevale, PHAN R. W. Carson, PH2 R. J. Donigan, PH2 M. G. Gottleib, PH1 G. V. Graves, PH3 T. J. Hampton, PH2 D. A. Lavoie, PHAN M. R. Lynch, PH3 T. P. Pompillio, PH1 T. J. Regina, PH3 T. E. Stapelkamp, PH2 J. O. Sterling, PH2 R. L. Turner, PH3 J. J. Urciuoli and PH1 G. D. Womeldorff.

The Photo Lab receives special augmentation from the Atlantic Combat Camera Group. Assigned are one cinematographer, PH1 P. L. Schlappich, and photojournalists PHC W. A. Davis and PH1 W. C. Hampton. Also assigned are two Commander Task Force 43 photographers, PH1 W. Galligan and PH3 A. Tenney.

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Nord Photo Engineering, Inc., Minneapolis, Minn., is now handling Thomas sodium vapor safelights and Minolta/Sargent-Welch analyser densitometers and memory bank units. . . . **Information Handling Services,** Englewood Colo., and **3M Company,** St. Paul, Minn., have agreed to jointly market comprehensive micropublishing services for industry and government.

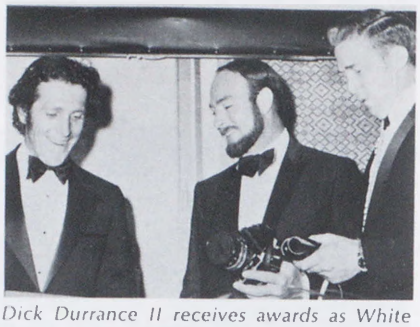
Ehrenreich Photo-Optical Industries, Inc., and Nippon Kogaku, USA, Inc., have signed a ten-year contract covering EPOI's continued distribution and marketing of Nikon photographic and optical equipment in the United States. . . . According to **Joseph Ehrenreich,** President EPOI, a Nikon 35mm camera will be aboard Skylab, National Aeronautics and Space Administration's manned orbital workshop scheduled to fly in 1972.

A photographic exhibit titled "I Am Also a You," by **Jay Thompson** and **Rick Nathanson,** was held at Photosphere, Los Angeles to coincide with the release of a book of the same title by Thompson. The exhibit included photographs printed directly onto rock, metal objects, fabric, wood, glass, plastic, leather and other surfaces. . . . On view through Labor Day, September 6, is an exhibit on a single theme, "Israel/The Reality," at the **Jewish Museum,** New York City. The exhibit previously had a year-long tour through the United States.

The **American Society of Photogrammetry** will hold a Fall Technical Meeting at the San Francisco Hilton, September 7-11. Contact, J. E. Chamberlain USGS, 345 Middlefield Rd., Bldg. 3, Room T109, Menlo Park, CA 94025. A Seminar, "Computational Photogrammetry," will also be held at the San Francisco Hilton on the same dates. Contact, Prof. J. E. Anderson, Civil Eng. Dept., University of California, Berkeley, CA 94720.

American National Standards Institute's Board of Standards Review has approved the following standards: PH1-43 Practices for Storage of Processed Safety Photographic Film other than Microfilm; PH2.22 Methods for Determining Safety Times of Photographic Darkroom Illumination (revision of ANSI PH2.22 1961); PH4.8 Methylene Blue Method for Measuring Thiosulfate and Silver Densitometric Method for Measuring Residual Chemicals in Films, Plates, and papers (revision of ANSI PH4.8-1958); PH5.8 Dimensions for Unitized Microfilm Carriers (Aperture, Camera, Copy and Image Cards).

Dick Durrance, II, White House News Photographer Association's 1971 "Photographer of the Year," received his winner's plaque and prize of a Rolleiflex SL66 camera from America's Apollo 14



Dick Durrance II receives awards as White House News Photographer Association's "Photographer of the Year" from Astronauts John Mitchell and Stuart Roosa at ceremony in Washington, D. C.

astronauts at a ceremony in Washington, D.C. . . . Winners in the Second Nikon Annual International Photo contest conducted by Nippon Kogaku, K.K., Tokyo, included **James Bengston,** Oslo, Norway, 1st Prize Category B (color slides and prints); and **Iseli Alfons,** Shotz, Switzerland, 1st Prize Category A (black-and-white).

Signs of the times from **Idea Source Guide:** "Copy blurb on Instant Maxwell House coffee ad to turn your favorite photo into a work of art, triggered one of the biggest premium responses in General Foods history. . . . Another promotion from ISG used as a bonus for sales quotas, was a 16x20 hand-painted pastel portrait in a gilt-wood frame made from a photograph."

Robert L. Symms, Augusta, Ga., was winner of the Best Business Idea Contest conducted by Studio Suppliers and Professional Color Laboratories Association in conjunction with the Southeastern PPA

Robert Symms receives plaque and check as winner of Best Business Idea Contest from Hugh Tribble, M.Photog.Cr., Vice President, National Color Laboratories, on behalf of Studio Suppliers Assn.

convention. Second prize winners were **David** and **Patricia Woody,** Bristol, Va. . . . **Lucille Stewart,** Encino, Calif., won a modeling course at a Teen-Age Fair in Hollywood. She intends to apply the

techniques of the course in her studio cameraroom work.

Bebell, New York City is now applying Silver Sound Track on 16mm Ektachrome R Reversal Print Film. . . . A microfilm service bureau specializing in computer output microfilm has been established by Pako Photo, Inc., Minneapolis. **Charles B. Whoerle,** Pako Vice President, will supervise the Microfilm Division with **Robert M. Sjerven** manager of the service.

A series of photofabrication workshops dealing with chemical milling, printed circuit applications and photographic aspects of photofabrication are being offered by **Eastman Kodak Co.** The schedule for the remainder of the series: Chemical Milling, September 13-16, October 25-28; Photography, September 27-29, November 8-10; Combination, August 16-20, October 11-15, November 6-10; Printed Circuit, August 30-September 1, November 15-17. For information or reservations write Paul A. Romano, Kodak Photofabrication Center, Marketing Education and Training, 755 Ridge Road West, Rochester, NY 14615.

The first CPL Lab equipment produced by **Nord Photo Engineering** has been purchased by Brooks Institute, Santa Barbara, Calif. The CPL Lab traveled thousands of miles throughout the United States and Canada aboard the Nord "Silver Messenger" railroad car.

According to **Joseph Ehrenreich,** President, Ehrenreich Photo-Optical Industries, Inc., the Nikon Photomic FTN SLR camera will be the first "off-the-shelf" camera in the Apollo program. Scheduled to be on board Apollo 15, the only modification of the Nikon will be enlarged film advance and shutter cocking levers to permit operation by glove-wearing astronauts.

William C. McLaughlin, Norman, Okla., has published his first issue of Infill/Phot, an abstracted index to photographic publications. The publication has a cross-indexed alphabetical list of pertinent articles from 30 magazines. In addition each issue will contain a "Who's Who" in a particular field of photography. For details write Infill/Phot, Box 1106, Norman, OK 73069.

Commenting on a published report that Eastman Kodak Co. hopes to begin marketing a Kodak film for Polaroid cameras, the company said, "it has no present plans to market within a year a Kodak film for Polaroid cameras." **Gerald B. Zornow,** President, said Kodak "has intensified work toward an in-camera process of its own. A new chemistry for color forming, special coating techniques, the apparatus for putting packs together, camera prototypes and production equipment . . . all these things are under development." The systems they envision, he said, would be built around highly portable cameras that produce quality results and reduce or even eliminate leftover material.

At the **US Industrial Film Festival** held in Chicago, 56 Gold Camera Awards for first place were presented in addition to 10 Golden Decade Awards. A total of 450 films competed from 12 nations. Awards were preceded by a daylong

Ken McMahon, right, accepts first of five Gold Camera Awards and one Golden Decade Awards for Australian winners at US Industrial Film Festival from J. W. Anderson, Festival Chairman.

FilmFest Seminar. Special awards were: Chairman's Special Award, "Is It Always Right to be Right?" Stephen Bosustow Productions; Business Screen Award, "Only Fieldcrest Does It Like This," Mort Kasman Productions, Inc.; Back Stage Magazine Award, "Network," American Telephone & Telegraph Co.

John D. Flanagan, President, Authenticolor, Inc. has announced its subsidiary, Color Canvas, Inc., New York, has acquired the assets of UniPhoto Dynamics Associates. . . . **Technicolor, Inc.,** Hollywood, Calif., and **Movielab, Inc.,** New York, have agreed in principle to merge their operations.

The Society of Photographic Counselors, a professional photographic retail organization sponsored by the Master Photo Dealers' & Finishers' Association is now accepting members. For membership requirements write MPDFA, 603 Lansing Ave., Jackson, MI 49202.

Tom Gore, Victoria, B.C., won the Graphics award of the Vancouver Island Jury Exhibition and an honorable mention for the only photographs in an exhibition which otherwise consisted of paintings, sculpture and serigraphs. . . . **Alfred Russo,** Niagara Falls, N. Y., received a $250 cash runner-up award in the 1971 American Welding Society Print Competition for his print, "Crimson Weld."

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From page 47

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Projection Systems, Intl.	305 E. 45th St. New York, NY 10017	X				X	X	X
Raven Screen Corp.	124 E. 124th St. New York, NY 10035	X	X	X	X	X		X
Red Lake Labs Inc.	2991 Corvin Dr. Santa Clara, CA 95051	X				X	X	X
Charles Ross, Inc.	333 W. 52nd St. New York, NY 10019	X	X			X		X
Ross-Gaffney, Inc.	21 W. 46th St. New York, NY 10036	X			X		X	X
SOS Photo-Cine Optics, Inc., East Coast	311 W. 43rd St. New York, NY 10036	X				X		X
Southwest Film Laboratory, Inc.	3024 Fort Worth Ave. Dallas, TX 75211	X		X	X	X		X
Telecine Film Studios, Inc.	100 So. Northwest Hwy. Park Ridge, IL 60068	X		X				
United Film Industries, Inc.	1028 Acoma St. Denver, CO 80204	X				X	X	X
Universal Cine Photo Inc.	1430 Slocum St. Dallas, TX 75207	X				X		X
Western-Cine Denver	312 So. Pearl St. Denver, CO 80209	X			X			X
W.R.S. Motion Picture Laboratory - Motion Picture Equipment Div.	210 Sample St. Pittsburgh, PA 15213	X				X		X

Classified Ads

Situation or help wanted, 20 cents per word, minimum $4.00. All other 30 cents per word, minimum $7.50. Add $3.00 for Box number and handling. Extra charge for caps or additional words in bold face type, 50 cents per word. Cash with order. Closing date for new advertising, corrections or cancellation orders, 6 weeks preceding publication. Mail remittances to PPA Publications, Inc., Box 7166, Chicago, IL 60680.

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Wanted: Self sustaining, self starting telephone or promotions man to work our small chain. Avalon Studios, 2612 Sunset Plaza, Shreveport, LA 71108.

Photographers: Shoot college yearbook portraits this fall for nationally known studios, using Beattie Coleman cameras. Liberal salary. Experience necessary. Write: Rappoport Studios, Inc., 15 W. 39th St., New York, NY 10018.

Wanted experienced solicitor-portrait photographer, candid photographer. Stewart Rodgers Studio, Chicago area. Phone 312-UN 4-7322.

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All around photographer to work in prestige studio. Located in beautiful northwest. A good place to raise a family. Wonderful opportunity for right man. Send résumé to D804, THE PROFESSIONAL PHOTOGRAPHER, 1090 Executive Way, Des Plaines, IL 60018.

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Creative photographer, 28, seeking position with advancement opportunities in commercial and/or industrial photography. Graduate of Rochester Institute of Technology with BS degree. For résumé write, Fred R. Neveu, 121 St. Francis Drive, Green Bay, WI 54301.

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$457 4x5 Deardorff view camera with Graflock revolving back, $375; 12" f/9 Goerz Artar "Red Hot" in synchro copal, $429.50; 16½" f/9.5 Goerz Artar #4 Acme Synch, $589.50; 10" f/11 Goerz Artar #4 Universal Synch, $459.50; 24" f/11 Goerz Artar #5, $714.95; New, 4x5 Crown Graphic special CF904 with 135mm f/4.7 lens, Helix Special, $215; $395 4x5 Sinar Stand, Expo '71 purchase, $355. Headquarters for Hasselblad and other advanced photo equipment for professionals. See our fabulous selection — new and used bargains. Call, write SELWYN S. SCHWARTZ, Sales Director, HELIX CAMERA LTD., 679 N. Orleans, Chicago, IL 60610 (312) 944-4400. Master Charge, Interbank Cards accepted.

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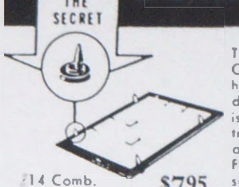

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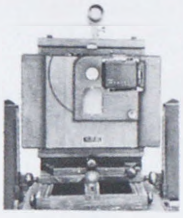

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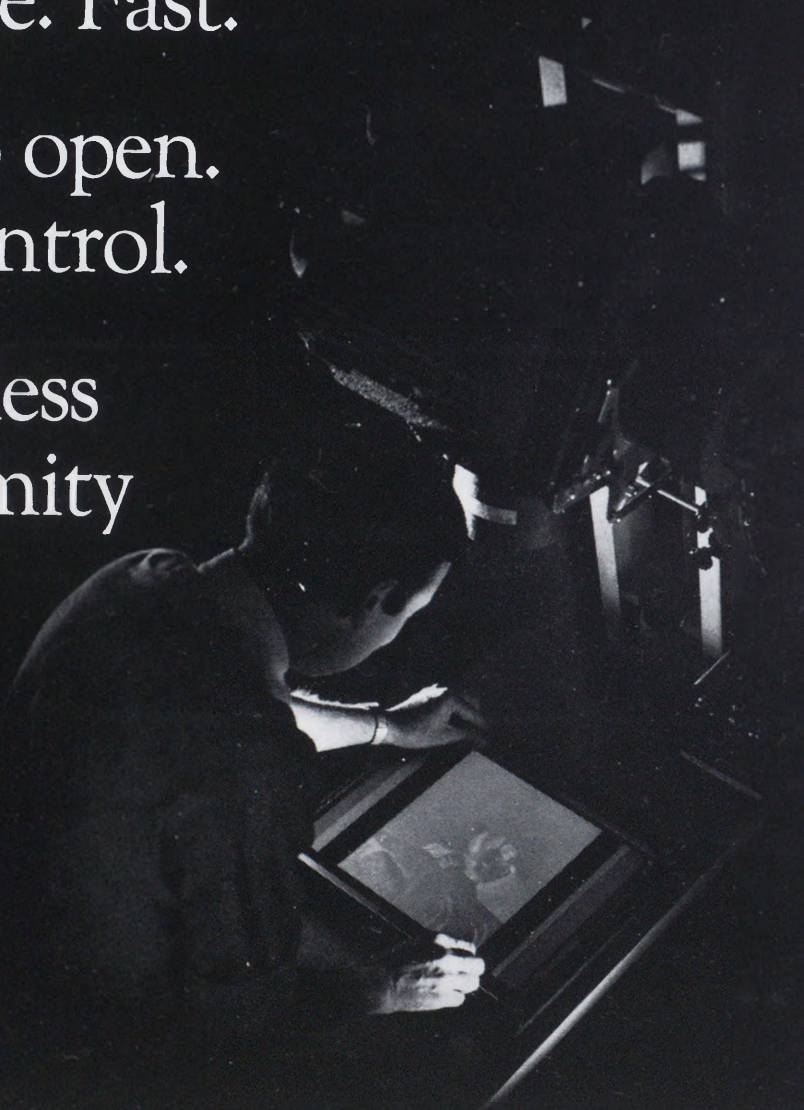

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