

81st International Exposition of Professional Photography
July 23-27, 1972



THE PROFESSIONAL
Photographer®

JULY 1972

\$1.00



PRICE LIST 72



senior portrait packages

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2 - 5x7



4 - 3 1/2 x 5



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long roll contact proofs

— from uncut 70mm (min. - 25 feet)

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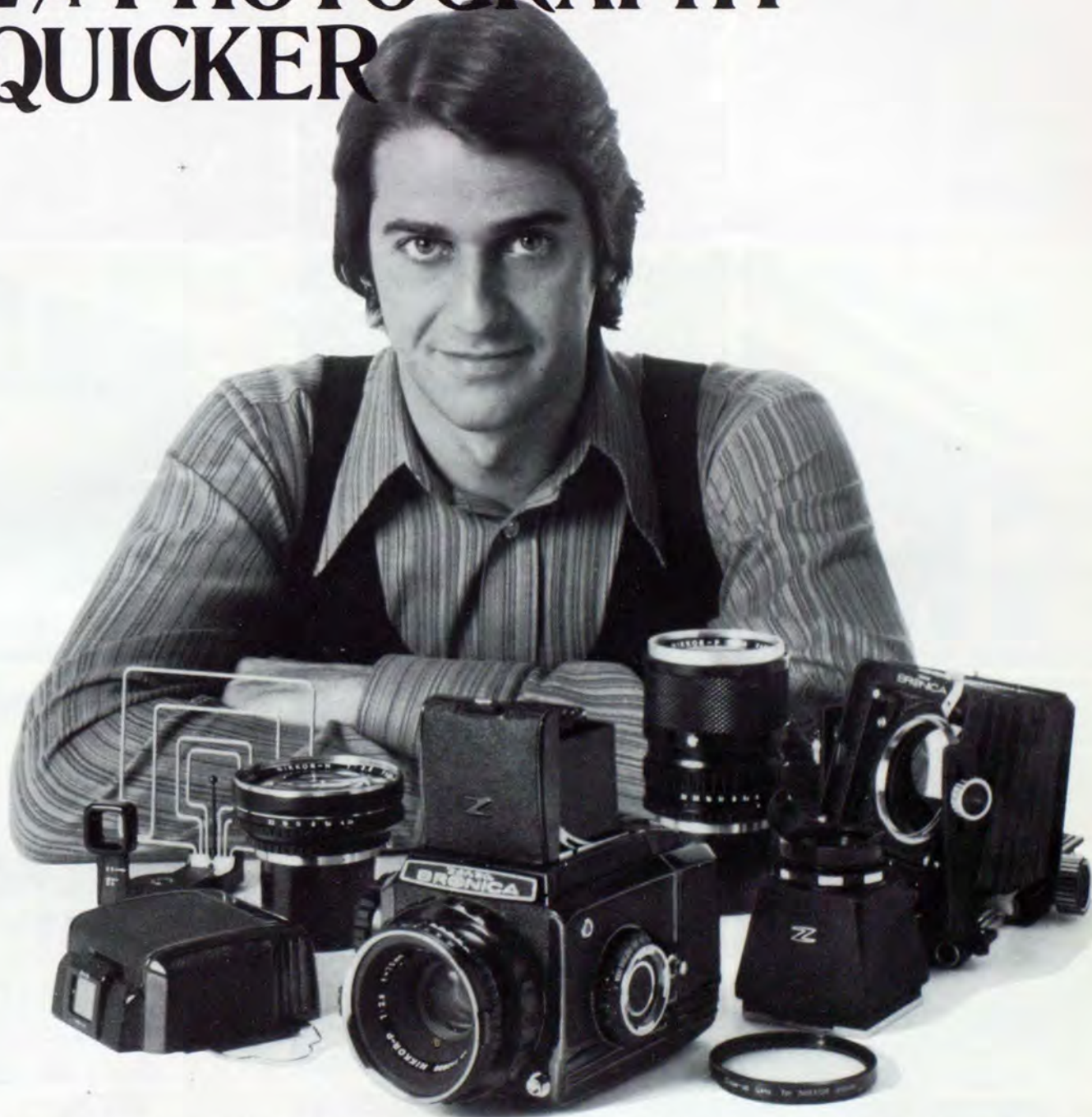
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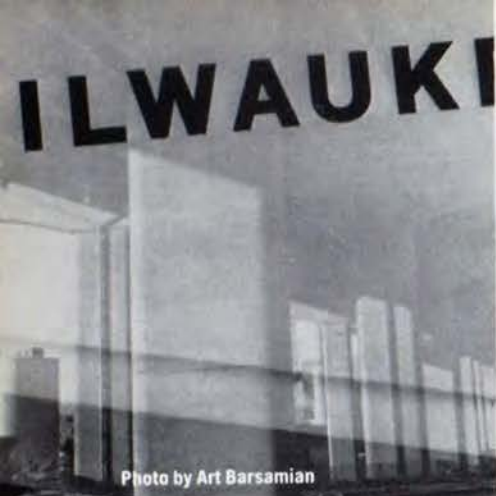


Photo by Art Barsamian

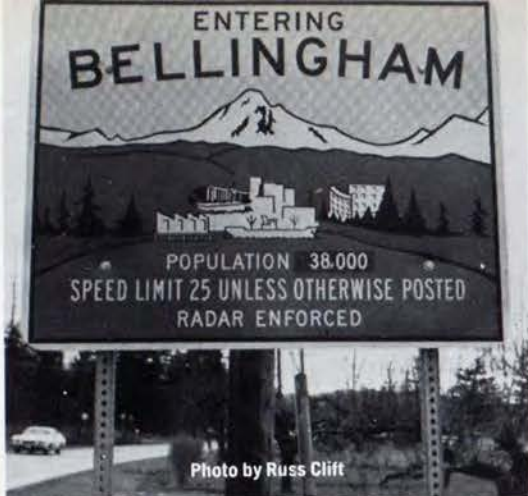


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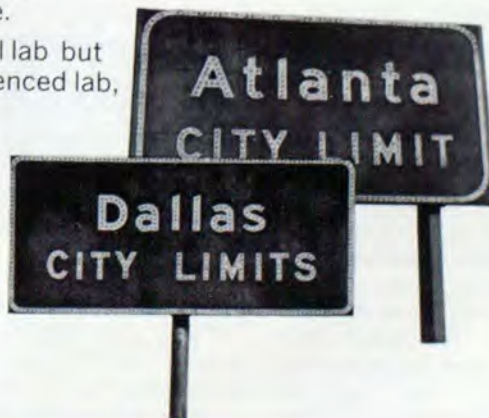
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by Alfred Coda

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by Harold J. Ashe

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by John K. Hill

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The Professional Photographer®

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COVER

Detroit skyline photographed during the Annual International Freedom Festival fireworks display. The Festival, sponsored by The J. L. Hudson Co., celebrates US Independence Day and Canadian Dominion Day. Photograph courtesy Detroit Convention Bureau. (For PP of A's Detroit Convention package, see page 24.)

THE PROFESSIONAL

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JULY 1972 Vol. 99 No. 1922

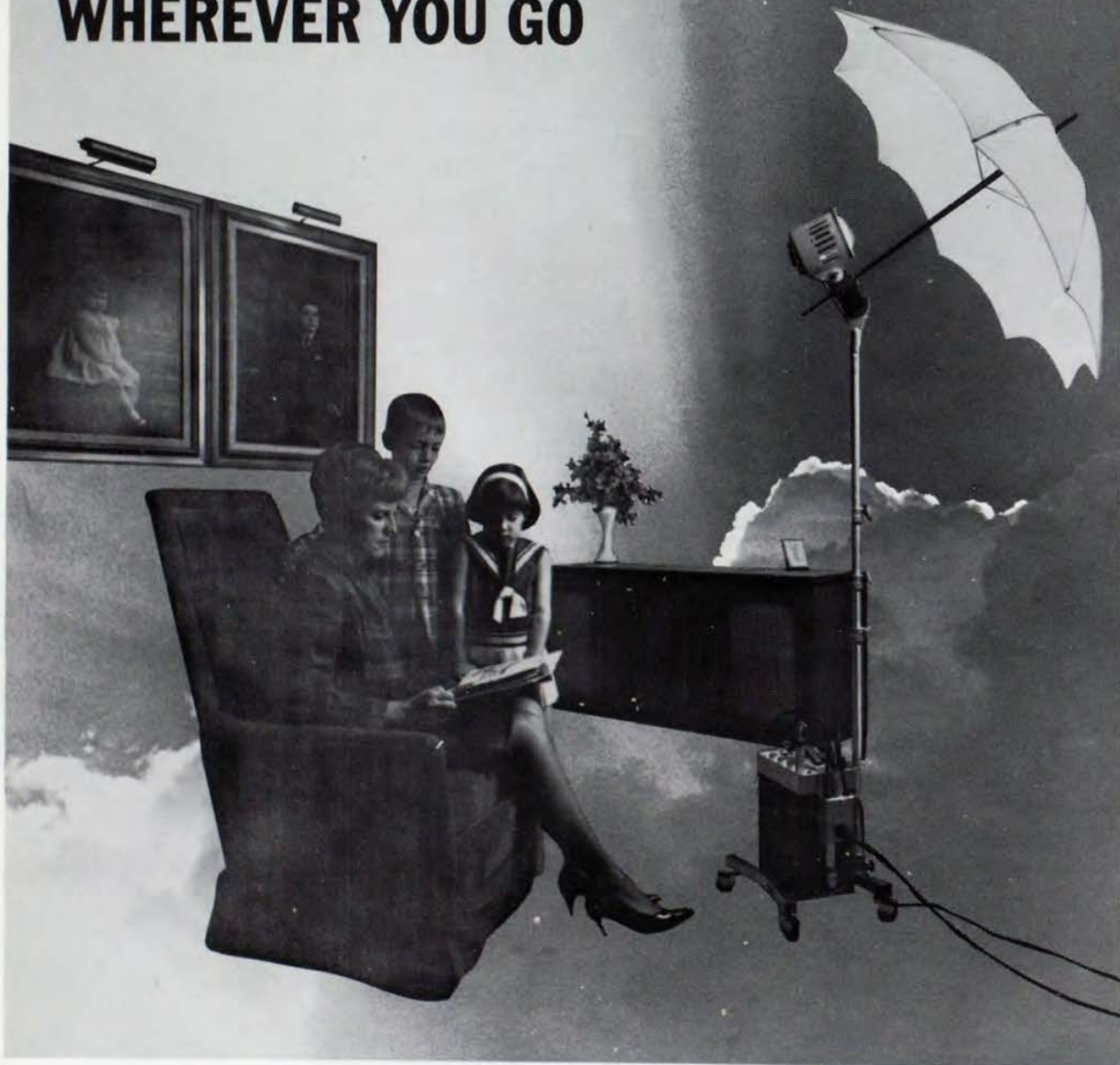
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By Bill Stockwell

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This will delight you! The \$90 Rally tuition will apply, in full, on my two-day seminars in 1973. So, you get your money back!

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Remaining 2-Day Seminars

July 10-11 New York City
July 24-25 Des Moines, Ia.
July 27-28 Kansas City, Mo.
Aug. 7-8 Orlando, Fla.
Aug. 10-11 New Orleans, La.
Aug. 16-17 St. Louis, Mo.

Drop me a note and I will send details of my remaining 2-day seminars. I'll also send you my 1-day Rally brochure. The pictures are in COLOR!



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Oct. 15 Rochester, N.Y.
Oct. 17 Hartford, Conn.
Oct. 29 Philadelphia, Pa.
Oct. 31 New York City.

Nov. 5 Los Angeles, Cal.
Nov. 7 San Francisco, Cal.
Nov. 12 St. Paul, Minn.
Nov. 19 Atlanta, Ga.
Nov. 21 Miami, Fla.

Dec. 3 Dallas, Tex.
Dec. 5 San Antonio, Tex.
Dec. 10 Omaha, Neb.
Dec. 17 St. Louis, Mo.

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Newsevents

The Professional Photographer July 1972

Price and Wage Regulations

Businesses with 60 or fewer employees have been excused from price and wage regulations, according to a recent announcement by Donald Rumsfeld, Director of the Cost of Living Council.

In announcing the action, Rumsfeld cautioned that "voluntary restraint is expected from small units and their employees." He added, "The Cost of Living Council will continue to monitor the price and wage behavior of firms qualifying for the small business exemption."

The exemption affects all price adjustments and most pay adjustments of most firms having an average of 60 or fewer employees. Part time and casual employees are counted as full time for purposes of computation.

Tier II firms do not qualify for the exemption, regardless of the number of employees.

A firm coming into existence after December 31, 1971 is classified as a new firm and permanently determines its exemption at the end of its first four calendar quarters beginning on or after April 1, 1972. It must have an average of 60 or fewer employees in each of its first four quarters in order to permanently qualify for the small business exemption.

A new firm for purposes of the small business exemption is a firm coming into existence after December 31, 1971. This firm computes its average number of employees by dividing the sum of the number of employees employed, in the pay periods which included June 30, September 30, and December 31, 1971 and March 31, 1972 by the number of such pay periods for which the firm was in existence.

Firms coming into existence on or after January 1, 1972 must measure their employment levels in the four calendar quarters after March 31, 1972. If, under the computation rules provided in the regulation, the firm has 60 or fewer employees during each of these quarters, it qualifies for the exemption.

Those individuals defined as employees under 3121 (d) of the Federal Insurance Contributions Act (Title 26, US Code) and partners, are

Turn to page 14



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

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Newsevents

From page 11

employees for purposes of the small business exemption.

Only to the extent permitted by Price Commission or Pay Board regulations which applied to the firm's adjustments prior to its exemption may a firm which qualifies for the small business exemption set a price or pay adjustment retroactively.

PP of A Life Members

The PP of A Board of Directors has granted Life Membership in the Professional Photographers of America, Inc. to: B. J. Burns, M.Photos., Evanston, Ill.; George Caragone, Chapala, Mexico; Kenneth Carson, M.Photos., Dallas, Texas; Tessie Dickerson, Fort Worth, Texas; R. McElwain, Reno, Nev.; Valentine Okoniewski, Wilmington, Del.; and R. M. Rangel, Logansport, Ind.

An individual who has been active in professional photography for 50 years or more and has maintained a membership in PP of A for at least 15 years may apply for Life Membership.

Kodak Names President, Chairman

Walter A. Fallon has been named President and Chief Executive of Eastman Kodak Company, following the resignation of Louis K. Eilers. Gerald B. Zornow has been named Chairman.

Photokina 1972

Principal organizers of "Photokina 1972" met in New York City in April to invite American photographers and exhibitors to attend and participate

in the 12th World Fair of Photography.

Approximately 700 exhibitors from all photo producing countries of the world are expected to attend Photokina in Cologne, Germany, September 23-October 1.

Dr. Robert Krugmann, Delegate General of the Cologne Trade Fair Authority, speaking at the luncheon meeting, emphasized the world-wide importance of Photokina. "The photo industry and trade of all countries consider it the most important marketing center for information, contacts, and . . . business," Dr. Krugmann said.

Representatives at the Photokina planning meeting included: Christoph Ledermann, General Manager of the German American Chamber of Commerce; H. J. Ernst, member of the Board of the Association of German Photographic Manufacturers and Chairman of the Board of Photokina; Count Harald von Posadowsky-Wehner, German Consul General; Howard D. MacPherson, Deputy Commissioner, New York State Department of Commerce; L. Fritz Gruber, Director of the cultural program at Photokina; and Dr. Krugmann.



L. Fritz Gruber discusses cultural section of Photokina.



Speakers at Photokina 1972 luncheon: Count Harald von Posadowsky-Wehner, Christoph Ledermann, Dr. Robert Krugmann, Dr. Howard D. MacPherson.

Turn to page 116

YOUR TELEPHOTO CAN'T TAKE THIS PICTURE.



Photo taken at LaGuardia Airport by Dominique, using a Miranda SLR with a Soligor 200mm lens and a "Telephoto Flash."

Not from 300 feet away. At night. And with the helicopter rising rapidly into the sky.

Not unless it has the help of the "Telephoto Flash" (our name for the Matador 500).

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On full power, the Matador 500 blasts out 15,000 BCPS (200 watt-seconds) foolproof flashes. Up to 150 of them, each at their peak. Switch to half or quarter power, and flashes-per-charge rise to 400, recycle time drops to 1 second.

And without a miss. We know, because we've test-

fired the Matador 500 hundreds of thousands of times. So you know it can go the distance more ways than one.

Yet, the Matador 500 doesn't weigh much. A mere 16 oz. on camera. Or cost much. Only \$265*, complete with power pack, lamp head, A.C. cord, A.C. charger/adaptor and battery compartment. And, without it, your telephoto lens is blind at night.

Another helpful note: our optional SL-1 Fast Charger can recharge batteries in 60 minutes, partially charged batteries even faster.

Is the Matador 500 more flash than you need? Then ask your Ultrablitz dealer to show you the next best thing: the Meteor SP-GH. It's the one-piece flash that has become the standard for studio and news photographers. For less than \$120*.



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Trade Talk

Ethel Cook, Cooks Photo-Art Studio, Vienna, Va., has been awarded the Man of the Year award by the Vienna Chamber of Commerce. Mrs. Cook is presently developing a five-year plan of studio ser-



TOMMY COOK

Ethel Cook receives Man of the Year award from Dr. William Hoolnagle, Vienna (Va.) Chamber of Commerce.

vice to Vienna and Northern Virginia. . . . **Mike Rotunno**, Chicago photographer, has received the First Chicago Ambassador award from the Chicago Convention and Tourism Bureau. He has made more than 300,000 photographs at Chicago's Midway and O'Hare International Airports.

The editor of the Port Huron, Michigan, newspaper, which carries the advertising account for **Mary and William Goschnick**, was so pleased to read of the good results the Goschnicks received from their passport advertising (*The Professional Photographer*, May, 1972, p. 78) that he is doing something with the idea. He is reprinting the magazine article to use as a selling tool showing other local merchants how small ads get results. In addition, he devoted a 1/4 page house ad in the May 9 issue showing the reprint and stating "Times Herald Ads Get Results! 70 People in One Day from Their Ad!" Mary Goschnick's surprised reaction was, "It nearly scared me, it was so big and so free."

Randy Nab has opened a studio at 320 S. Gillette, Gillette, Wyo. . . . **Martin and Dorothy Brody** operate a business more than 2,000 miles from their Cave Creek area residence in Arizona. The Brodys own a photographic studio in New Ha-

Meet the Calumet "Multi-Power" Electronic Flash System

The heart of Calumet's new Multi-Power model 3000 Electronic Flash System is a unique solid state 400 W/S "Multi-Power" generator. It lets you add more power when you need it. The electronic components and circuits are extra heavy duty for powering the Add-On Banks (600 W/S and 1200 W/S boosters). When either of the Add-On Power Banks are connected to the compact 400 W/S generator the light output increases to 1000 W/S or 1600 W/S.

The new system recycles fast... 1600 W/S to full 100% output in 1.6 seconds. Even faster recycling at 200 W/S for motorized cameras (3 frames per sec.). Plug in up to four flash heads. The unique power selector switch lets you control lighting ratios, with three heads attached.

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**President's
Message**

*Charles H. Haynes, Cr.Photos.,
President, Professional Photographers
of America, Inc.*

Welcome to Detroit

From the day I joined the PP of A 26 years ago, I hoped that a national convention would return to Detroit. And now it will — for the first time since 1908.

My desire was born not merely out of loyalty and affection for one's hometown, but largely in the recognition of the professional contributions from so many photographers in Michigan throughout the years.

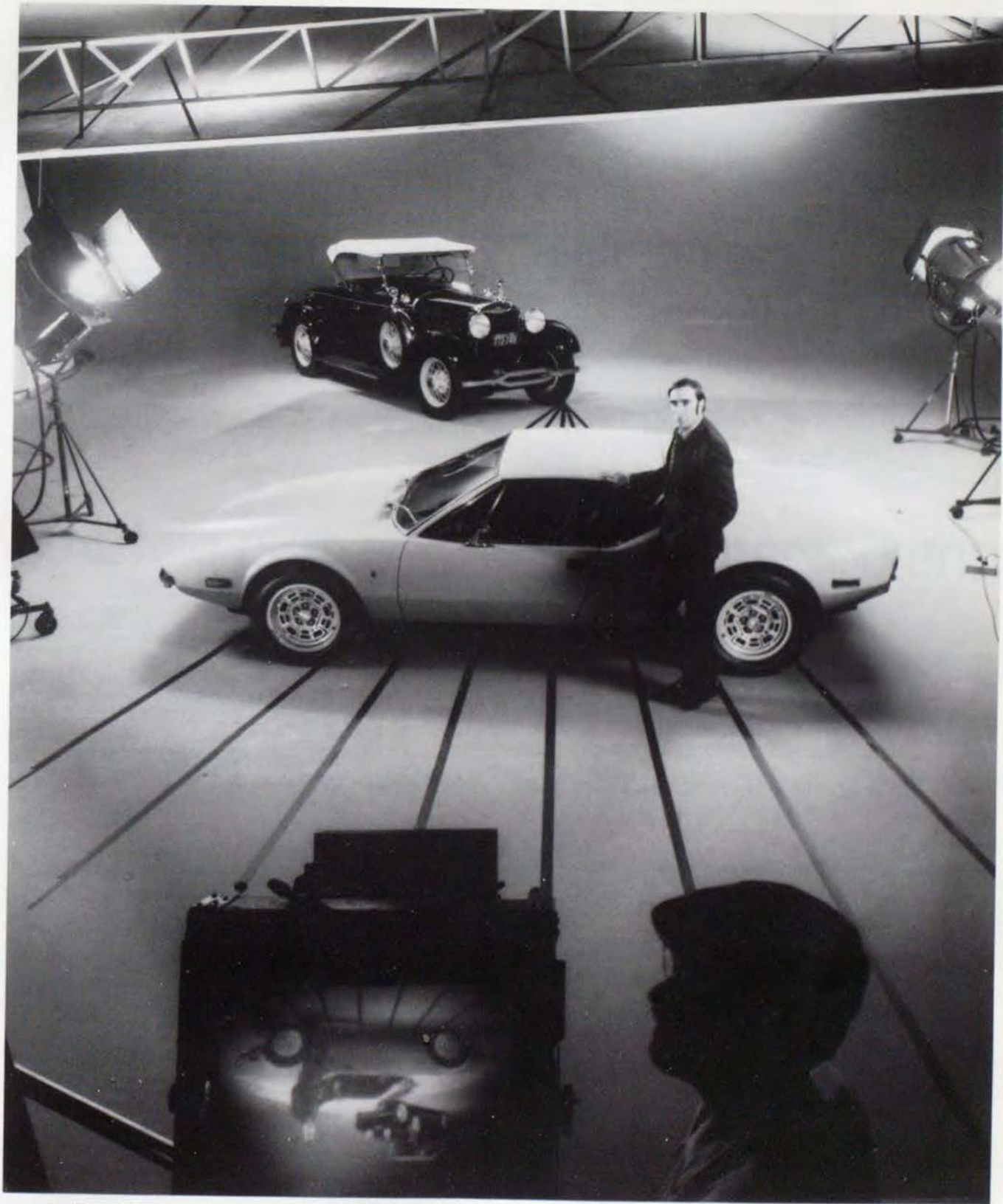
Of course, the same circumstance is true for all other states. What I am saying is that our annual convention, more than at any other time, serves to remind us that the strength of the national organization is clearly linked to the interest and support of thousands of individuals and hundreds of local, state and regional groups.

So, in my pride of having thousands of colleagues and their families join me at "home," I also recognize and acknowledge that this moment simply would not have been possible without our members from Maine or California or Texas or the Carolinas.

This year's PP of A Convention brings with it some interesting convention "firsts," such as:

- The first time that our Awards Banquet will be held in another country, in neighboring Windsor, Canada.
- The first time that a convention will be reconvened in Malaga, Spain, with workshops and discussion periods.
- And the first time that we will be utilizing one of America's largest centers for trade and industrial exhibitions—Cobo Hall

Turn to page 104



Eight billion words later!

Measured by that old adage, "One picture is worth . . .," that's what we have on hand at Ford Photomedia Studios. Right. We have over 8 million negatives on file depicting man's enduring love affair with his automobile, an affair that has gone on from the time of Henry Ford and his first car, to the sleek 1972 Pantera shown above. With the classy 1928 Lincoln Roadster and many, many others in between.

And just as we have developed so many better ideas for our cars, we have developed many better ideas in photography since our first negative was made back in 1908.

It's been a real "affair of the art," and we've loved it.



...has a better idea
(we listen better)



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one camera...one click...two pictures

For the school and other volume photographers who shoot in both color and black and white there is the new semi-automatic Beattie Coleman Dual Gemini. It, too, employs the new beam-splitting technique, simultaneously recording color plus black and white on either 70mm or 35mm long roll film magazines, mounted side and back. Rear magazine may be operated independently. Expensive color film need not be exposed with each shot. Pose and subject identification is assured with the Negative I. D. System for both magazines.

Your dealer has the Gemini and Dual Gemini now, so you can start pleasing your customers right away with instant Polaroid proofs or use only one camera to take volume pictures in color plus black and white. For detailed literature write:

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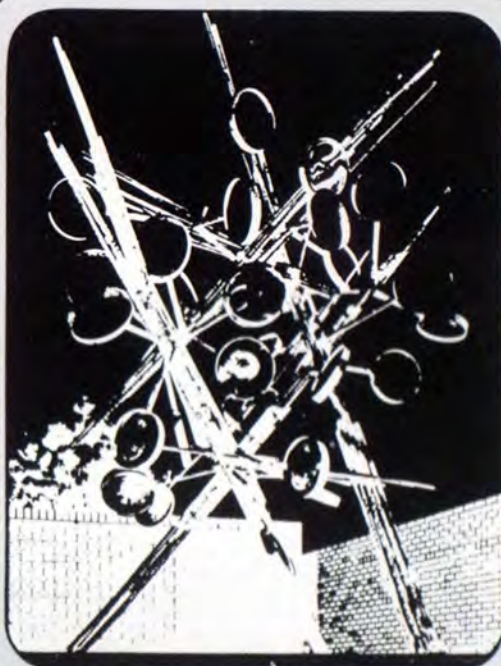
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DATELINES



ppa'72

THE PROFESSIONAL PHOTOGRAPHERS GUIDE TO SPECIAL EVENTS

PP of A CALENDAR 1972

THROUGH SEPTEMBER 15
50th ANNIVERSARY YEAR
WINONA SCHOOL 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.

1973

AUGUST 5-9
82nd INTERNATIONAL
EXPOSITION OF
PROFESSIONAL
PHOTOGRAPHY
Denver Hilton and
Brown Palace Hotel
Technical Products Exhibit
and Programs at
Denver Convention Complex
Denver, Colo.

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.

1972 CONVENTIONS

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

DATELINES

CONTINUED

AUGUST 6-9

PPA of New Zealand
Logan Park Motor Inn
Auckland, New Zealand
Anthony Henry, Conv. Chairman
253 Upper Symonds St.
Auckland, 3, New Zealand

AUGUST 20-22

PPA of Pennsylvania
Sheraton Harrisburg Inn
Harrisburg, Pa.
John Rygiel, Conv. Chairman
100 Wyoming Ave.
Wyoming, PA 18644

SEPTEMBER 23-OCTOBER 1

Photokina
Cologne, West Germany

SEPTEMBER 24-26

PP of Canada
International Inn
Winnipeg, Manitoba
Sheldon T. Zettler,
Conv. Chairman
82 Lavel Drive
Winnipeg, 19 Manitoba

PPA of New England
Sheraton Wayfarer Motor Inn
Bedford, N. H.
Marley R. Lewis, Conv. Chairman
12 Dean Street
Worcester, MA 01609

SEPTEMBER 24-27

PPA of New Jersey
Howard Johnson Motel
Atlantic City, N. J.
Mike Q, Conv. Chairman
c/o Coronet Studio Photographers
2004 Lincoln Highway
Edison, NJ 08817

SEPTEMBER 30-OCTOBER 1

PPA of Maryland
Carousel Motel
Ocean City, Md.

SEPTEMBER 30 - OCTOBER 2

PP of Louisiana
Fontainebleau Motel
New Orleans, La.
John E. Kuhlman, Sr., Exec. Mgr.
5590 Canal Blvd.
New Orleans, LA 70124

1973 CONVENTIONS

JANUARY 6-10

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

JANUARY 27-28

PP of Idaho

MARCH 4-6

PP of Indiana
Stouffer Inn
Indianapolis
Lawrence Anspaugh,
Conv. Chairman
PO Box 432
Decatur, IN 46733

MARCH 10-13

Wisconsin PPA
Pfister Hotel
Milwaukee, Wis.

MARCH 11-12

PP of Massachusetts
Sheraton Yankee Drummer Inn
Auburn, Mass.

MARCH 11-15

PP of North Carolina
Durham Hotel-Motel
Durham, N.C.
Preston Brown, Conv. Chairman
Reynolda Manor
Winston-Salem, NC 27106

MARCH 16-19

PP of Ohio
The Sheraton Columbus Motor
Hotel
Columbus, OH 43215

MARCH 17-19

PPA of New Mexico
Four Seasons Motor Inn
Albuquerque, N.M.
Eddie Colclasure, Exec. Secretary
1008 Arizona St. S.E.
Albuquerque, NM 87108

APP of Illinois
Pere Marquette
Peoria, Ill.

APRIL 1-4

PPSNY Conference
Catskills (N.Y.)
Kenneth M. Hay, Conv. Chairman
37 Tanglewood Rd.
Albany, NY 12205

APRIL 7-10

PP of Michigan
Pantlind Hotel
Grand Rapids, Mich.

APRIL 14-17

Missouri PA and
Kansas PPA

APRIL 28-29

Alaska PPA
Anchorage Community College
Anchorage, Alaska
Frank Flavin, Conv. Chairman
Box 2463
Anchorage, AK 99510

APRIL 29-MAY 1

Intermountain PPA

MAY 13-15

PP of Iowa

MAY 14-17

Texas PPA
Sheraton-Dallas Hotel
Dallas, Texas

JUNE 23-25

PP of California
Town & Country Hotel &
Convention Center
PO Box 929
Turlock, CA 95380

AUGUST 5-9

PP of A
Denver, Colo.

SEPTEMBER 23-25

PPA of New England
Sheraton-Hyannis
Cape Cod, Mass.

1974 CONVENTIONS

MARCH 15-19

PP of Ohio

MARCH 31-APRIL 2

APP of Illinois

MARCH 31-APRIL 3

Kansas PPA
Hotel Broadview
Wichita, Kansas

APRIL 7-9

Missouri PA

MAY 19-21

PP of Iowa

AUGUST 4-8

PP of A and PP of California
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

APRIL 4-6

APP of Illinois
Pere Marquette
Peoria, Ill.

MAY 16-18

PP of Iowa

AUGUST 1-5

PP of A Convention
Washington, D. C.

SCHOOLS, CONFERENCES AND SEMINARS

(See page 119)

CURRENT EXHIBITIONS

(C) George Eastman House
(M) Museum of Modern Art

THROUGH JULY 21

Marvin Obremsky
Nikon House
New York, N.Y.

THROUGH JULY 23

George Krause
Phil Trager
The Witkin Gallery
New York, N.Y.

THROUGH JULY 30

Barbara Crane: People of the
North Portal of the Museum
Museum of Science and Industry
Chicago, Ill.

THROUGH AUGUST 31

The Variety Show
Quivira Photograph Gallery
Albuquerque, New Mexico

NOTICE

All Affiliate convention dates must be cleared through PP of A Headquarters in order to avoid conflict. Otherwise, there may be cause for withdrawal of Merits by PP of A. Write or telephone dates to "Datelines" (312) 298-4680.

FUTURE EXHIBITIONS

JULY 21-23

PP of A Loan Collection
Playhouse-Seattle Center
Seattle, Wash.

JULY 25-AUGUST 21

Maryl Joseph
Bruce Wolf
Nikon House
New York, N.Y.

JULY 26-AUGUST 27

Scenes of England
India Portraits by Frith
and
Bravo-Mexican Photographs
The Witkin Gallery
New York, N. Y.

EXHIBITORS AT COBO HALL

JULY 29-AUGUST 5

PP of A Loan Collection
First National Bank
Bremerton Branch
Seattle, Wash.

AUGUST 8-SEPTEMBER 2

Richard Hansen
Photographs of the Bay Region
The Focus Gallery
San Francisco, Calif.

AUGUST 22-SEPTEMBER 22

Peggy Pine
Mark Feldstein
Nikon House
New York, N.Y.

AUGUST 27-SEPTEMBER 27

Jerry Uelsmann
Vanderbilt University
Nashville, Tenn. (G)

SEPTEMBER 1-30

Photography in the 20th Century
Witte Memorial Union
San Antonio, Tex. (G)

SEPTEMBER 5-OCTOBER 7

Barbara Morgan
The Focus Gallery
San Francisco, Calif.

SEPTEMBER 6-OCTOBER 8

Ansel Adams at 70
The Witkin Gallery
New York, N.Y.

OCTOBER 10-NOVEMBER 4

Thomas Albright
Critic's Choice II
The Focus Gallery
San Francisco, Calif.

OCTOBER 11-NOVEMBER 12

Jacques Lartigue
Denis Brihat
The Witkin Gallery
New York, N.Y.

NOVEMBER 1-NOVEMBER 30

Jerry Uelsmann
Juniata College
Huntingdon, Pa. (G)

NOVEMBER 7-DECEMBER 2

Mary Randlett
The Focus Gallery
San Francisco, Calif.

NOVEMBER 15-DECEMBER 10

Naomi Savage
Lee Friedlander
The Witkin Gallery
New York, N.Y.

DECEMBER 5-JANUARY 6

J.H. Lartigue
The Focus Gallery
San Francisco, Calif.

DECEMBER 13-JANUARY 7

Burk Uzzle
Lilane De Cock
The Witkin Gallery
New York, N.Y.

Major producers of photographic equipment, materials, services, supplies and techniques will be presented in the Technical Products Exhibits at the 81st International Exposition of Professional Photography at Cobo Hall, Detroit, July 23-27.

COMPANY BOOTH

Adams Retouching Machine—621
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Alfa Color Lab/A&F Photo Equip.—1420
All-States Photo Co.—1317
American General Products—1120
American Photographic Appl. Corp.—533
Arkay Corporation—937
Art Leather Mfg. Co., Inc.—426
The B D Company—1112
Bader Brothers Limited—1319
Balcar (Teckno-USA)—221
Beattie Engineering Corp.—521
Belmont Mfg. & Supply Co.—618
Berkey Marketing Co., Inc.—626 & 527
Berkey Professional Processing—332
Beseler Photo Marketing Co.—514
Blackhawk Photomount Co.—112
Bogen Photo Corporation—1126
Bremson Photo Industries—1214
Brooks Institute—1431
Burke & James Inc.—119
Byers Photo Equipment Co.—327
Callen Photo Mount Corp.—335
Calumet Photographic, Inc.—612
Cameo Color Lab, Inc.—429
Carlwen Industries—532
M. W. Carr & Co., Inc.—512
Alex L. Clark, Limited—1323
Coda, Incorporated—113
Coleman Systems—219
Colenta America Corp.—837
Keith Cole Photography—1031
DNJ Color Labs (KMS Industries)—421
Dale Color, Incorporated—728
Davis & Sanford Co., Inc.—631
Dexter Press, Incorporated—634
Dyna-Lite, Incorporated—926
Eastman Kodak Company—814
Edwal Scientific Products Corp.—1230
Ehrenreich Photo-Optical Inds.—1014
Electronic Systems Engineering—1121
Electro-Photo Systems, Inc.—226
J. B. English Company—620
Family Record Plan, Inc.—322
Ferrex Corporation—1316
Fine Art Color Lab, Inc.—438
Oscar Fisher Co., Inc.—1336
Frigiheat Industries—1337
GAF Corporation—614
Gamma Photo Labs, Inc.—419
Garrett-Lane Color Lab, Inc.—1233
General Products—731
Giorgi Process, Inc.—1037
Gittings, Inc.—1423
Gratlex Div. (Singer Company)—522
Gross Manufacturing Corp.—535
Hamlin-Overton Frame Co., Inc.—331
Hartcraft Frame Company—428
Ernest G. Hertzberg & Associates—212
Hoffman Camera Corporation—338
The Holson Company—319
Honeywell Photographic Prod. Div.—1226
Houston Photo Products Inc.—316

H. P. Marketing Corp.—1419
Jasper Custom Furniture—412
Jonas Photo Products Co.—1422
Koppel Color—737
Krank - N - Roll Mfg. Co.—115
Kreonite Incorporated—1417
Lacquer-Mat Company—1320
Larson Enterprises, Inc.—1131
Leather Craftsmen, Inc.—534
E. Leitz, Incorporated—726
Lektra Laboratories, Inc.—635
Lucht Engineering—938
Lyndon Color Labs (KMS Industries)—314
McDonald Photo Products, Inc.—414
Macbeth—416
Marvel Professional Photo Supply—334
The Master Mount Corp.—637
Matrix Systems, Ltd.—1328
Charles Mayer Studios, Inc.—1229
The Medick-Barrows Company—427
Meisel Photochrome—1021
Meteor Photographic—828
Minolta Corporation—320
Monkey Color, Inc.—826
Mornick Instrument Company—1231
National Color Laboratories—812
Neblett Color Labs—337
Newcombe - Macklin Co.—531
Nord Photo Engineering, Inc.—1413
Norman Enterprises, Inc.—326
North American Photo, Inc.—1216
PTN Publishing Corporation—1232
Paillard, Incorporated—716
Pako Corporation—831 & 834
B. F. Perkins—423
Photo Charm Div. (Talyor Graphics)—632
Photo-Control Corp.—1034
Photogenic Machine Co.—1012
Photo Sciences Div. (Unicolor) (KMS Industries)—928
Phototechniques, Inc.—1026
The Pierce Company—323
Portrait Packages, Inc.—422
Pro-Color, Inc.—312
Quick-Set, Inc.—1432
The Rangefinder—734
Regal Color (KMS Industries)—220
Rollei of America, Inc.—1128
Sargent Welch Scientific Co. Densichron Division—321
Seal, Incorporated—519
Shiflet Enterprises, Inc.—633
Sickles, Incorporated—1228
Simplex Specialty Company—1234
Smith-Victor Corp.—735
Studio Sales & Service, Inc.—622
Superior Specialties, Inc.—432
Taprell Loomis, Inc.—431
United Business Publications—328
Vilas-Mages, Company—733
Vivi Color—434
Wallace Laboratories, Inc.—329



Frank Angelo



Robert A. Corbitt



Edward W. Snyder



John Tillman

Convention Program Package Wrapped and Ready

There will be something for everyone in Detroit this month. It will be the biggest package ever put together for photographers—the 81st International Exposition of Professional Photography and the 20th National Industrial Photographic Conference, July 23-27.

And there's a great deal that's special about the 1972 Convention. Each day has been given its own programming designation: Monday is "School Photography & Education Day"; Tuesday will be devoted to "The Magic and Mystery of Light"; Wednesday is "All Canada Day," a salute to Detroit's next-door neighbor and PPOC; and Thursday is "Creative Challenge Day."

And for welcome convenience—everything will be under one roof—programs, registration, meal functions, and the Technical Products Exhibit—all in Cobo Hall, Detroit's glamorous and efficient convention center. Another added bonus is the special low hotel rates arranged by the PP of A at the Headquarters hotels—Sheraton Cadillac and Detroit Hilton. Both hotels are within walking distance of Cobo Hall.

A full schedule of special events has been planned for "after hours." On Sunday evening there's the ASP Masters Reception and Banquet and the Atlanta Mixer, both at the Sheraton Cadillac Hotel. Monday evening will be highlighted by the traditional Beef/Beer/Bull session sponsored by the Commercial Division, but open

to all, and a tour and open house at Powell Studio.

Tuesday evening's special event is a tour of General Motors Photo Technical Center, which will include demonstrations of car lighting and photographing cars with a 50' projection background.

And Wednesday evening is the highlight of the Convention—the Annual Awards Dinner at the Elmwood Casino in Windsor, Ontario, the largest night club in North America. This is the first time a PP of A Awards Banquet has been held outside the USA and the entire cost has been kept to \$12 per person. Ray Charles, the featured headliner at the Casino, will entertain party-goers following the sirloin of beef dinner and dancing.

Special Luncheons, Too

There's special luncheon activity planned, too. The Affiliates Luncheon is scheduled on Monday, followed by the traditional Winona Luncheon—this year marking the 50th anniversary of the founding of the Winona School of Professional Photography.

On Wednesday both the Industrial and Portrait Divisions will hold luncheons. Dr. Thomas Vrebalovich, of the Jet Propulsion Laboratory, California Institute of Technology, will speak at the Industrial luncheon; Frank Angelo of the Detroit Free Press will address the Portrait group. Luncheons are open to all registrants.

Detroit Mayor Roman S. Gribbs will welcome convention attendees at the opening session on Monday morning in Cobo Hall. Keynote speakers at all-Convention programs include: Dr. Reuben Gornitzka of Direction, Inc., Denver, Colo., on Monday morning; Cavett Robert, attorney and business consultant, Phoenix, Ariz., on Tuesday afternoon; and Honorable Robert L. Johnson, Assistant Secretary of the Army, on Wednesday afternoon.

On the program scene, three more speakers have been added to the Industrial Division schedule. John Tillman, The Port of New York Authority, will tell about "The Port Authority Eye—A New Kind of House Organ," on Tuesday morning. Edward W. Snyder, Eastman Kodak Co., will discuss "Photography, A New Approach to Problem Solving in the EDP World and Its Relationship to Micropublishing," on Thursday morning. Robert Corbitt, also of Kodak, will speak on "Professional Photography—A Perspective," on Thursday afternoon.

Harper Leiper, M.Photog.Cr., President of the Photographic Art & Science Foundation, Inc. will have a program on new developments concerning the Foundation.

Programs for Young Photographers

There are special programs planned for students and young photographers, too. On Sunday afternoon young people will have a chance to investigate careers in photography.

Turn to page 28

You can now make color movies of the wedding while you shoot the candids. We can now process, edit and title the film for you.

An automatic super 8 movie camera, the new high-speed color film and existing light are all you need to add a lot more prestige and profit to your wedding business. While you're shooting the candids, a simple change to your "second camera" can record all the action of the wedding. Sound simple? We know it is. We've tried it many times with a single photographer and have had outstanding results with both the candids and the movie.

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81st Annual Exposition of Professional Photography

July 23-27, 1972 Cobo Hall — Detroit

ALL-CONVENTION PROGRAMS

(For complete schedule and floor plans, consult Official Program booklet.)

Sponsored by Professional Photographers of America, Inc.

C Commercial I Industrial P Portrait

Saturday, July 22

10:00 a.m. Registration Center opens — Cobo Hall. Admission to all functions by badge only.

Sunday, July 23

9:00 a.m. Registration Center opens — Cobo Hall.
9:30 Pre-Council Meeting.
10:00 Exhibition of Professional Photography — Open daily.
11:00 Greenfield Village Tour — Leave Cobo Hall 11 a.m., 12 noon, 1 p.m., 2 p.m., 3 p.m. \$5.00 adults; \$4.00 children.
12:00 National Council Annual Meeting.
1:00 Technical Products Exhibit — Cobo Hall. Closes 6 p.m. Hospitality Center — Coffee, compliments of Exhibitors.
2:30 Youth Program (Students-Careers).
6:00 American Society of Photographers Reception (Cash Bar).
7:00 American Society of Photographers Banquet — Jason Hailey, M.-Photog. Cr., ASP President, presiding. Crystal Ballroom, Sheraton-Cadillac Hotel, \$10.00.
9:30 Atlanta Mixer — Dancing — Grand Ballroom, Sheraton-Cadillac Hotel. Your badge is your admission (Cash Bar).

Monday, July 24

School Photography & Education Day

8:00 a.m. Registration Center opens — Cobo Hall.
9:30 Opening Ceremony — Welcome by Detroit Mayor Roman S. Gribbs. What's Our Direction? — Dr. Reuben Gornitzka, author, lecturer and radio-television personality, Direction, Inc., Denver, Colo., sponsored by Hoover Worldwide Corp. Introduction of Gift and Get program by George H. Eversman, J. Walter Thompson Company, New York, N.Y. Charles H. Haynes, Cr. Photog., Detroit, presiding.
11:00 Gift and Get — David Clark and Joseph Schächter, J. Walter Thompson Co., New York, N.Y., and Oscar Katov, PP of A Public Relations Counsel, Chicago, George H. Eversman, Vice President, J. Walter Thompson Co., presiding.
12:00 Technical Products Exhibit — Cobo Hall. Closes 6 p.m. Hospitality Center — Coffee, compliments of Exhibitors.
12:30 Affiliation Luncheon — Bill Bell, M. Photog. Cr., Affiliated Associations Chairman, presiding. Presentation of Community Service Award. Room 2001B, Cobo Hall. \$6.00. All registrants invited.
2:00 Photographers Panel & Educators. (Panel of four photographers open to questions from Photo Educators.)
4:00 American Society of Photographers Clinic — Henry W. Leichter, M. Photog. Cr., Rochester, N.Y., moderator.
5:00 Powell Studio Tour, Detroit, Mich.
6:00 Beef/Beer/Bull — Room 2001B, Cobo Hall. \$7.00. All registrants invited.
6:00 Brooks Alumni Association Dinner — Cobo Hall.

Tuesday, July 25

Magic & Mystery of Light Day

8:30 a.m. Registration Center opens — Cobo Hall.
9:30 Changing Competitive Practices in Portrait Studios — a Problem-Discussion Forum — Sidney Kleinman, Chicago, Ill., presiding.
9:30 American Society of Photographers Program (under 30 photographers). Jason Hailey, M. Photog. Cr., ASP President, presiding. Room 303B, Cobo Hall.
9:30 Educators Panel in Dialogue with Educators — Ed Scully, Modern Photography magazine, New York, N.Y.; Douglas Stewart, Northern Illinois University, DeKalb, Ill.; Dr. George C. Whipple, Ohio Northern University, Ada, Ohio; and Byron Shurtleff, University of Delaware, Newark, Del., moderator.

12:00 Technical Products Exhibit — Cobo Hall. Closes 6 p.m. Hospitality Center — Coffee, compliments of Exhibitors.
12:30 Winona Luncheon-50th Anniversary — Virginia Stern, Cr. Photog., President Winona School Alumni Association, presiding. Room 2001B, Cobo Hall. \$6.00. All registrants are invited to attend.
2:00 Human Engineering — Cavett Robert, Phoenix, Ariz.
3:00 National Council Meeting.
4:00 American Society of Photographers Clinic — Henry Leichter, M.-Photog., Rochester, N.Y., moderator.
6:00 Tour of General Motors Photo-Tech Center.

Wednesday, July 26

All Canada Day

9:00 a.m. Registration Center opens — Cobo Hall.
9:30 C Aerial Photography — George Hunter, Toronto, Ontario, and Gordon Jarrett, Lockwood Survey Corp., Toronto, Ontario.
9:30 P Art of Seeing Light — Sherman Hines, Cr. Photog., Sherman Hines Photographic Ltd., Halifax, Nova Scotia.
11:00 C&I Theatrical Photography, or How to Break a Leg and Like It — Douglas Spillane, Douglas Spillane Studio, Stratford, Ontario.
11:00 P Meet the Millers — Ronald & Eleanor Miller, Ronald Miller Studio, Willowdale, Ontario.
12:00 Technical Products Exhibit — Cobo Hall. Closes 6 p.m. Hospitality Center — Coffee, compliments of Exhibitors.
12:30 I Industrial Division Luncheon — Speaker: Dr. Thomas Vrebalovich, Jet Propulsion Labs, California Institute of Technology, Pasadena, Calif. Room 303B, Cobo Hall. \$6.00. All registrants are invited to attend.
12:30 P Portrait Division Luncheon — Speaker: Frank Angelo, Detroit Free Press, Detroit, Mich. Room 2001B, Cobo Hall. \$6.00. All registrants are invited to attend.
2:00 All-Convention program — Honorable Robert L. Johnson, Assistant Secretary of the Army, speaker.
3:00 P Bridal & Wedding Photography — Cecil Rice, Robert Simpson Co., Ltd., Toronto, Ontario.
6:30 Awards Banquet — Ray Charles Revue, Dancing, Beef Banquet, Elmwood Casino, Windsor, Canada. Last bus leaves 6:30 p.m. from hotels. \$12.00 — includes transportation.

Thursday, July 27

Creative Challenge Day

9:00 a.m. Registration Center opens — Cobo Hall.
9:30 C Human Compassion — Myles DeRussy, M. Photog., Chicago, Ill.; Ted Edeen, Laramie, Wyo.; Vernon Smith, New York, N.Y.; Phil Van-Duivendyk, Waco, Texas; and Dick Kent, M. Photog. Cr., Dick Kent Photography, Albuquerque, N.M., coordinator.
9:30 P The Challenge — Photographer/Artist — Opal Burnham, Terre Haute, Ind.; Rita McCauley, Ozone Park, N.Y.; Eva Frabotta, Dearborn, Mich.; Kay Isaacson, Ft. Dodge, Iowa; Charles Hansen, Chicago, Ill.; Richard Adkins, Terre Haute, Ind.
10:00 Technical Products Exhibit — Cobo Hall. Closes 2 p.m.
2:00 Ford Photomedia Tour — John D. Mayberry and Harley Wiseman, Ford Motor Co., Detroit, Mich.
2:00 Print Judge Seminar — Richard Atamian, M. Photog. Cr., Bradford LaRiviere Inc., Saginaw, Mich.
8:00 Papoose Boat Trip — Includes transportation to Canada, 3-hour Boat Cruise, and transportation back to hotels. \$5.00.

Friday, July 28

3:00 Buses leave hotels for airport and Reconvened Convention in Spain.

The Hasselblad 500 EL/M. It brings the concept of "Film Director" to 2 1/4" photography.



The Hasselblad 500 EL/M is the only electrically-driven 2 1/4" camera. After you take a picture, the 500 EL/M advances the film and cocks the shutter, readying itself for the next shot automatically. This allows the photographer to concentrate less on the mechanics of the camera and more on composition. And because it can be triggered remotely in a variety of ways, the 500 EL/M opens some interesting possibilities. It lets you get out from behind the camera and work with your subject. In a sense, it permits you to become more a director than a cameraman. Picture this.

SCENE ONE

You're an advertising photographer and you have to shoot a

group of kids. You take your Hasselblad 500 EL/M, snap on a 70-exposure film magazine and a Zeiss Planar 80mm f2.8 lens. You slide off the waist-level viewing hood and slip on an eye-level prism finder with



through the lens metering system. Now you set up the camera on its tripod and attach a 100-foot release cord, wound on a cord reel. You focus, set your speed and aperture, then walk away from the camera to work with your subject. You shoot as you work, no distracting the kids by the presence of the camera.

SCENE TWO

You're a medical photographer filming an operation. You set up

two Hasselblad 500 EL/Ms on tripod mounts, each covering a different angle. Again you use a 70-exposure magazine on each camera with different film, but this time you change to Zeiss Sonnar 150mm f4 lenses, with appropriate filters. You preset the controls, then plug the two cameras into a single command unit (this unit can handle four Hasselblads at once).



You attach a release cord to the command unit, and you're ready to trigger both cameras simultaneously throughout the operation.

SCENE THREE

You're an industrial photographer and your assignment is to photograph instrument readings at pre-determined intervals over a period of time. You change to a Zeiss Distagon 500mm f4 lens. Then you connect the Hasselblad to its timer and set the timer to trigger the camera at the desired intervals. You pre-set the camera, start the timer, and leave.



When the time comes, the intervalometer will trigger the camera. It operates off the same rechargeable batteries that will automatically ready the camera for the next shot. There's no need for the two of you to hang around waiting. Only the camera.

SCENE FOUR

You're a wildlife photographer and you're out to get pictures of an animal that would just as soon eat you as pose for you. So instead of going after the animal with your Hasselblad, you arrange to have the animal come to you. And not find you there when he arrives. Only your Hasselblad. To do that you set up your 500 EL/M near the water hole, pre-set the controls, equip the camera with a remote radio control unit, and put distance between yourself and your Hasselblad. You watch through binoculars, and when the animal appears, you trigger the camera by radio signal, shooting up to 70 exposures, without a scratch.



Of course, a good many photographers simply don't have the occasion to use the 500 EL/M remotely. They use it hand-held or tripod-mounted. Or, like the American Astronauts, attached to their chest packs. The 500 EL/M, as remarkable as it is, is only one camera of the Hasselblad System. For information on the other Hasselblads and their extensive accessories, write for our free catalog, Paillard Incorporated, 1900 Lower Road, Linden, N.J. 07036. Other products: Bolex movie equipment, Hermes typewriters and figuring machines.

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MODEL SLR-100

Only automatic, electric SLR camera with self-threading take-up cassette. Accurate, parallax-free focus. Accepts 100', 35mm film. Half-frame format cuts film and processing costs. Choice of lenses. Automatic pre-set iris. Synch shutter for flash. A fine camera you can depend on for consistently good results.



MODEL EP-35+ Super 35mm

Finest school photography camera made. Uses unperforated 35mm film. Oversize 1 1/4" x 1 3/4" format improves print quality, facilitates cluster lens package printing. Enlarges direct to 5" x 7". Fully automatic, electric. Uses take-up cassettes. 100' capacity. Built-in electronic flash. Fool-proof ID. Viewfinder or framing light. Proven Electro-Photo dependability.



ALL HAVE TAKE-UP CASSETTES

Removable take-up cassettes with built-in cut-off knife permit removing any portion of film. Eliminate costly extra magazines.

Convention Program Package Wrapped and Ready

From page 24

On Education Day, photographers and educators will conduct a dialogue with youth on Monday afternoon, and on Wednesday morning the ASP program will be geared to photographers under 30 years of age.

Presentation of the proposed "Gift and Get" program—an industry-wide national advertising campaign to promote professional portraiture—will be made at the opening session by George H. Eversman, Vice President, J. Walter Thompson Co., New York, N.Y. The concept of a national consumer advertising program has been designed and endorsed by the PP of A, the Studio Suppliers Association and the Association of Professional Color Laboratories. A special program to further discuss the campaign will be held later in the morning with Eversman, David Clark and Joseph Schachter of J. Walter Thompson and Oscar Katov, PP of A Public Relations Counsel, Chicago.



TOM GRIEGER

Beef/Beer/Bull will afford ample opportunity for the commercial photographer to review business and production topics. Informal dinner will start at 6 p.m. in room 2001B, Cobo Hall on Monday, July 24. Each round-table will have recognized expert who will field questions and stimulate new viewpoints during the evening. At close of "bull" sessions summaries will be given from each table, of methods reviewed and problems solved.

On Tuesday morning a problem solving discussion forum—"Changing Competitive Practices in Portrait Studios"—will be conducted by Attorney Sidney Kleinman of Chicago. Among the topics to be discussed are school and yearbook photography, the 99c portrait, candid weddings, and licensing laws.

The Workshop and Clinic of the American Society of Photographers will be held on Monday and Tuesday afternoons from 4 to 6 p.m. Informal programs of questions, answers and demonstrations on a variety of topics will be handled by ASP members. Henry Leichtner, M.Photog.Cr., will act as Moderator.

The Exhibition of Professional Photography, open whenever there is a scheduled convention activity at

Turn to page 94



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5x7	Borderless	.45	.30
4x5	Borderless	.30	.25
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5x7
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4x5
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You've got to supply the personal touch, but we can help. We're Durst ACS. The ACS stands for Advanced Color Systems. They're systems which can help you in diverse and unique ways. To deliver a distinctively, saleably different product. To afford the economy and repeatability of automation, *now*, when you need it.

Who's Durst ACS? The products used to be Pavelle. The product design ingenuity is the same, the names have changed. But now, with the acquisition of the former Pavelle equipment manufacturing facilities by Durst, other things will change. The combination of Pavelle's electronics and processing expertise with Durst's design, engineering and manufacturing know-how will mean more products, still more ways of achieving a profitable personal touch.

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When you've got the Personal Touch, we'll help you merchandise it. We'll supply distinctive Personal Touch stickers and posters if you'd like some (see box below), and then we'll make the Personal Touch symbol instantly recognizable to potential wedding photo customers by running identity ads in magazines like MODERN BRIDE, BRIDES and to custom color lab customers in ART DIRECTION and COMMUNICATION ARTS.

The Durst ACS line includes enlarging color printers, the original fadeproof dichroic color heads, a roll easel and fully automatic color film and roll paper processors. Every one with the profitable Personal Touch built in. See your dealer, or write for his name and more product information. Photo-Technical Products, Inc., Garden City, New York. Subsidiary of Ehrenreich Photo-Optical Industries, Inc. 

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THANKS, American Photographers

by Ivan P. W. McLellan

When I decided to make a trip to the United States in the fall of 1971. I contacted photographers I had read about in *The Professional Photographer* for many years. My motive for making the trip was to meet leading photographers throughout the coun-



McLellan (right) chats with Bud Moyer, M.-Photog., during his stopover in Traverse City, Michigan.

try. I wanted to see how they ran their businesses, how they advertised, how weddings were covered and sold, how direct color was presented and sold to observe and learn as much as I could.

I received many replies to my inquiries. All the photographers I contacted were more than happy to have me visit their studios; some even invited me to stay in their homes.

I left New Zealand, September 6, flew a total of 20,000 miles and drove a rental car more than 1,000 in six cities, on the wrong side of the road for me. I was interviewed by three newspapers, appeared on a VIP radio program, gave a talk to a class of 5th graders and met a host of terrific people.

My first stop, after landing in San

Turn to page 37



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8 EXPOSURE NEGATIVES

MASK #8 DESIGNED FOR USE WITH
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Cropping "A" runs from the top of the mask opening but does not reach the bottom of the mask — this is used for most portraiture. But we also offer "B" cropping for use with horizontal negatives to provide even distance from the center subject to both ends and/or for your special cropping requirements on vertical negatives.

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3½ x 5 (3/16" borders) 30c ea.
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50 or more negatives
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Francisco, was the Ted Sirlin Studio in Sacramento. From there I flew to Minneapolis and visited the Keith Cole Color Lab., Pearce Ltd., Nord Photo Engineering and the Larsen Studio in St. Paul. In Oconomowoc, Wis., and Traverse City, Mich., I saw Gene and Betty Lensmith and Bud Moyer. Going on to Cleveland I vis-



Ivan P. W. McLellan of Pukekohe, New Zealand, studies wedding album with Connie Hillhouse, Markow Photography receptionist.

isted with Henry Barr and the Euclid Studio team; and John Briggs, Madison Geddes, Bill Davis, Elroy Sanford and Dick Wetzler. My Youngstown stops included visits with Bill Abey and his team and the Photogenic Machine Co. staff.

Arriving in Chicago on September 14, I went to the studios of Charles Hansen, Stephen Lewellyn, Henry Van Westrop and Richard Nopar. Calumet Photographic Inc. in Elk Grove Village was my last stop before visiting PP of A headquarters in Des Plaines.

On to Kansas City, Mo., on September 17, I met Leo and Virginia Stern, James Fromme, visited Studio Sales and Service, Bremson Photo Industries and the Strauss-Peyton Studio. In Dallas I saw McDonald Photo Products, Meisel Photochrome, James Deaver of Gittings, Inc., Olan Mills Studio and Fred Conger. Winding up my tour I called on Robert Markow and Bob Wilcox in Phoenix and the Keith Cole operation in San Francisco before leaving for New Zealand on September 25.

Highlights of my tour: to see the quality of color being produced by the color labs; to see wedding presentations with candid after candid in perfect color balance; to see the apparent perfect color prints in a color lab being rejected as below their standard; to see a brand new studio two weeks old and lacking nothing; Turn to page 114

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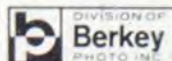


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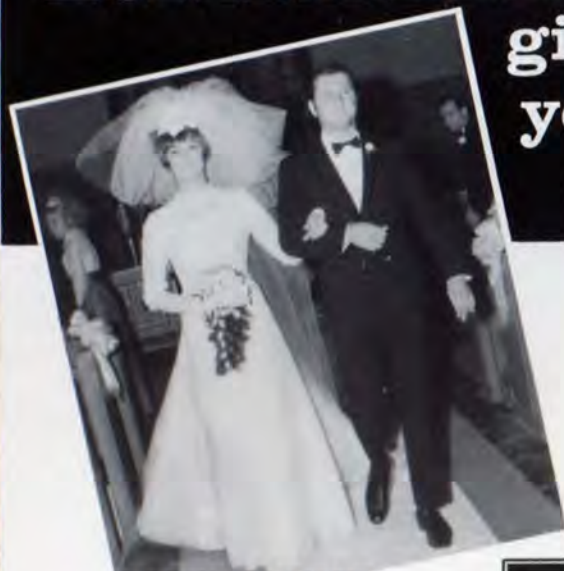
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Let's Promote Our Professional Standards

by Bud Moyer, M.Photog.

One of the main purposes of the PP of A is to help all photographers and give them service and guidance which will lead to the betterment of the profession.

Because of constant changes in economy, technology and customer attitude, greater demands are put on the professional photographer. He must be capable of producing a superior product, by yesterday's standards. Also, he must put in time and effort behind the camera besides selling his product. Specialization such as processing and finishing must be left to others. Time is fast approaching when darkroom technology skills will require formal training; even a technical degree.

We photographers are lax in promoting photography on a national basis, especially in portraiture. To promote photography on a meaningful, marketable basis we must realistically look at our studios, ourselves and our photography. We should stimulate our imagination and project self confidence and pride into our work.

We can become active in local, state and national associations. Also, attend seminars, workshops and conventions and thereby gain knowledge and experience needed to sell ourselves, our studios and our photography.

If we are not increasing our net earnings in proportion to our increase in knowledge, or not raising prices to meet the costs of doing business, then our business is depreciating. If our business depreciates then we cannot expect to keep up with the growing demands which will be placed upon us. This will present many problems to the photographer, and in time to his family as well. When the day comes to sell our studios, depreciation will have left little value on our image, our equipment, and our many years of hard work.

Those who don't want to reach

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Bright ideas in a flash.

The Mariner 9 Orbiter Photographs Mars*

by Thomas Vrebalovich, Jet Propulsion Laboratory
California Institute of Technology, Pasadena, California

results

The most scientifically rewarding space mission of this decade is the Mariner 9 Orbiter about Mars. The previous spacecraft to Mars, Mariners 4, 6 and 7, flew by the planet taking data on but a small sample of the Martian landscape.

Mars is far different than the previous missions indicated. It is different than the Moon and has many processes of planetary development that are familiar to us on the Earth, e.g., vulcanism, fluid erosion, wind erosion, and faulting.

mission

The Mariner 9 spacecraft, launched on May 30, 1971, was placed in a 12-hour orbit about Mars on November 13, 1971. The first month and a half were spent in reconnaissance of a planet covered by a dust storm. Nearly 7,000 pictures were taken, including a series from an orbit whose minimum altitude was 1650 kilometers (1,000 miles). This altitude allowed mapping coverage of over 85% of the planet's surface after the dust storm had abated. (The North Polar region will be mapped during June and July of this year to complete the mapping portion of the mission.)

experiments

Mariner 9 has a wide and a narrow-angle television camera, an ultraviolet spectrometer, an infrared radiometer, and an infrared interferometer spectrometer. In addition, the radio signals are used in a planetary occultation experiment and a celestial mechanics experiment.

television camera system

The performance of the two television cameras is shown in Table 1. The two cameras are shown in Figures 1 and 2. The wide-angle camera is used for mapping and the narrow-angle camera gives high resolution detail of the surface. The maximum resolution is 1500' per picture element for the wide-angle and 150' per picture element for the narrow-angle camera. The data recorded on the television vidicon is read out and stored on the spacecraft tape recorder, which is played back at a rate of 16.2 kilobits per second to the Goldstone 210' antenna twice per day for a total of 64 pictures.

The vidicon has 700 scan lines with each scan line divided into 832 picture elements. Each picture element has a dynamic range of 0 to 511 data

numbers (D.N.) (9 bits per picture element). This is a tremendous dynamic range for the television systems, especially when coupled with a shutter speed range of 3-6144 milliseconds. The brightness range is 22 to 1100 foot-lamberts at 96 milliseconds on the wide-angle camera and 12 milliseconds on the narrow-angle camera. The noise in the total system is 2 D.N. root mean square. Mars is a low contrast planet, and over the small area covered by the narrow-angle camera the maximum variation is about 50 D.N. The wide-angle camera, which has 10 times the angular field of view, has an average variation of 100 D.N. at the lowest altitude (1650 km) to 300 or 400 D.N. at high altitudes where a large part of the planet is viewed.

television data recording

The television camera vidicon is exposed and then scanned, and the data is recorded on the tape recorder during a 42-second frame time. At the end of the 42-second period, the vidicon is erased. While the first vidicon is erased, the second camera system is exposed and the picture recorded. Consecutive or single pictures may be recorded. Shutter speeds, which are controlled by ground commands,

*This paper presents the results of one phase of research carried out at the Jet Propulsion Laboratory, California Institute of Technology, under contract No. NAS 7-100, sponsored by the National Aeronautics and Space Administration.

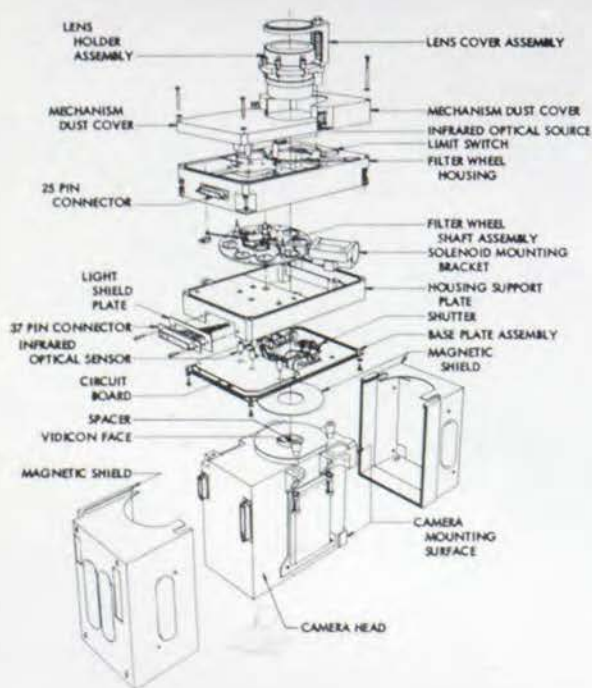
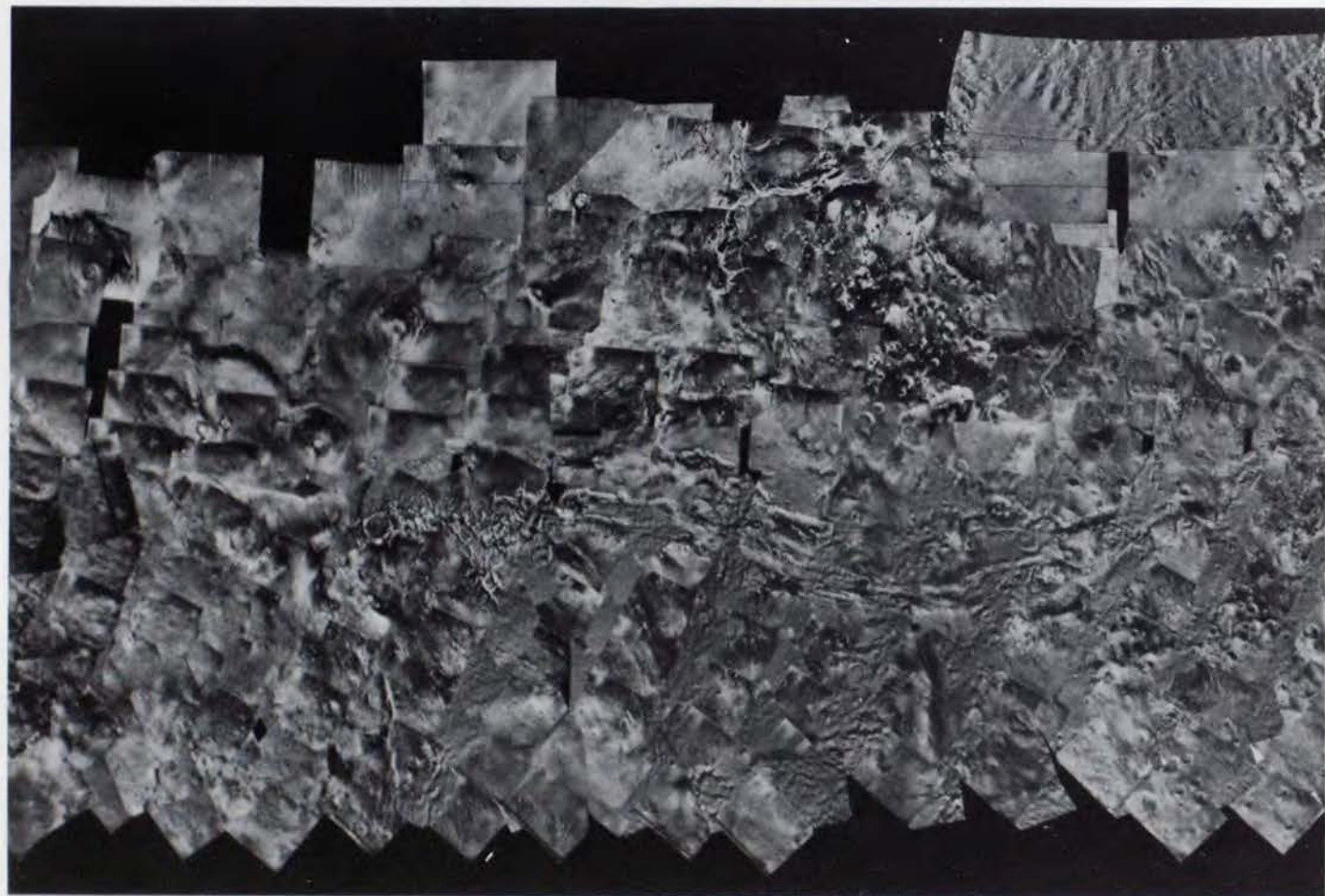


Fig. 1 — Wide-angle television camera

CANYON LANDS MOSAIC The real-time processed filtered version from the wide-angle camera is used in this mosaic, which was prepared by the US Geological Survey, Flagstaff, Arizona. These photographs have been scaled, but not rectified; therefore they do not fit together perfectly. This mosaic consists of almost six mosaics each of which extends 30° in latitude and 45° in longitude. The total mosaic extends from 30° north to 30° south and 20° west to 145° west. The east-west distance is nearly 5,000 miles. This is one of the most exciting regions of the planet. It includes the canyon lands, which have been recognized as canyons for the first time. The original mosaic and other NASA photographs of Mars will be on exhibit at Cobo Hall, Detroit, during the PP of A 1972 Convention.

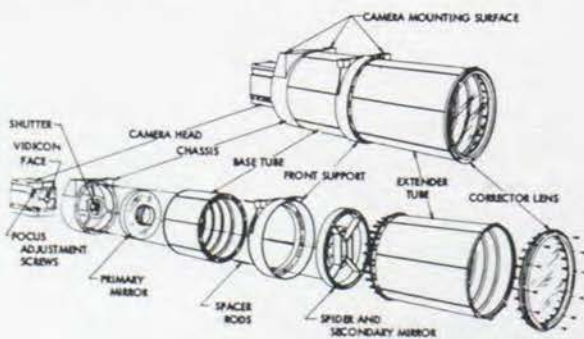


Fig. 2 — Narrow-angle television camera

TABLE 1 — CAMERA PERFORMANCE

Characteristic	Wide-Angle Camera	Narrow-Angle Camera
Focal length, millimeters	50	500
Focal ratio	f/4.0	f/2.35
Shutter speed range, milliseconds	3 to 6144	3 to 6144
Automatic shutter speeds, milliseconds	48, 96, 192	6, 12, 24
Angular field of view, degrees	11x14	1.1x1.4
Active vidicon target raster, millimeters	9.6x12.5	9.6x12.5
Scan lines per frame	700	700
Picture elements per line	832	832
Bits/picture element	9	9
Frame time, seconds	42	42

can either be automatic or fixed. The filter may also be set for the wide-angle camera (the filter became inoperable after two months in orbit). Most of the procedure, including taking the pictures and pointing the platform on which the instruments are mounted, can be controlled by an on-board computer or from ground commands that take from 7 to 22 minutes to reach the spacecraft, depending on the range.

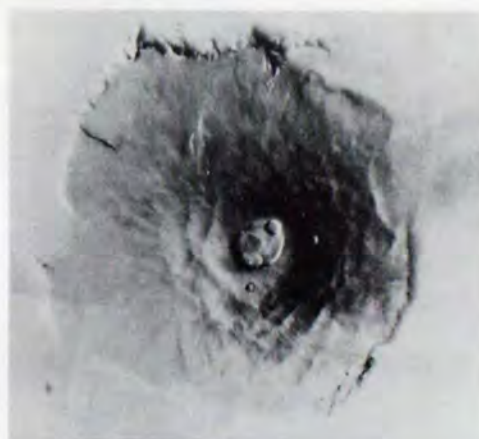
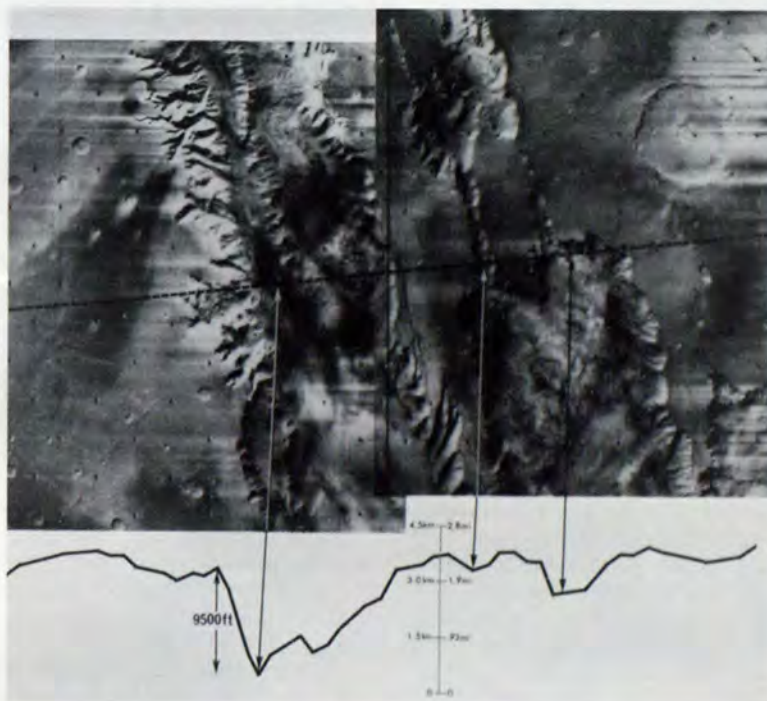
television data processing

The television pictures are received at the ground station at a maximum rate of one picture every 5.4 minutes. During this period, the picture in a digital format is processed on a computer to produce three different versions. The first is a raw picture with no enhancement. The second is a shading corrected version that removes the nonuniformity of the vidicon camera photometric response, and this is then contrast enhanced. The third version, the version used for the Canyon Lands mosaic, is made using a digital filter that emphasizes local variations within the image to maximize surface detail (this is rather like a treble gain control in a high fidelity amplifier).

All of the above processing is done in real time and the computer-processed pictures are recorded on a 70mm video film recorder. The enhancements maximize the data to fit the dynamic range of the film. All three versions of the pictures are seen

Turn to page 88

Tithonius Lacus region on Mars photographed by Mariner 9 revealed canyon twice as deep as Grand Canyon. Arrow, left, points to Martian canyon estimated at 9,500' deep, 75 miles wide. Dotted line is UVS instrument's scan path across surface. Vast chasma and branching canyons represent landform evolution. Photographs made with wide-angle camera at altitude of 1,070 miles, cover 400-mile area. North is right. Two arrows at right relate low points to ultraviolet measurements.



Gigantic volcanic mountain on Mars, Nix Olympica, was photographed by Mariner 9 in late January as great Martian dust storm subsided. Clearing atmosphere reveals mountain 310 miles across at base. Main crater at summit, a complex multiple volcanic vent, is 40 miles in diameter. Mountain is more than twice as broad as most massive volcanic pile on Earth. Mosaic was computer enhanced in JPL Image Processing Laboratory.

Dr. Thomas Vrebalovich is Assistant Project Scientist and Science Recommendation Team Chief of Mariner Mars, 1971. The Photoscience Groups headed by Dr. Vrebalovich have provided scientific direction for television projects on the Ranger, Mariner and Surveyor programs. He was awarded the Karl Fairbanks Memorial Award by the Society of Photo-Optical Instrumentation Engineers; he is a member of the American Physical Society, Sigma Xi (Honorary), and Associate Fellow of the American Institute of Aeronautics and Astronautics. Dr. Vrebalovich will be the featured speaker at the PP of A Industrial Division Luncheon, on July 26, at Cobo Hall, Detroit.



The World View of K. W. Gullers

by Kay Reese

Recently I had the pleasure of visiting Karl W. Gullers, Sweden's leading industrial photographer, in his skyscraper in Stockholm. I was a guest of the Swedish government for two weeks; I'd been invited by their Foreign Office under a new cultural exchange program to become better acquainted with the work of professional photographers in Sweden.

I had known Karl for many years and I was an admirer of his work, but I was not prepared for the bustling international operation I found when I reached his headquarters on the two top floors of a 16-story tower which dominates the Kungsgatan in downtown Stockholm.

This big well-run shop is not only the home base of Gullers—the legendary and far-ranging photojournalist—and of his son Peter—a fine professional photographer, it is also a busy, well-serviced stock picture library, which is supplying pictures to publishers and filmstrip producers around the world; and also the head office of Swedephoto, the new international photographic syndicate, and of Gullers Productions, Inc., a highly sophisticated, highly successful international publisher.

Swedephoto is a story in itself; this report is about Gullers Productions.

I think it is safe to say there is nothing like it. Gullers Productions plans, photographs, designs and produces photographic books for government and industry on an international basis. While Karl and Peter Gullers and the eight photographers who are affiliated with them through Swedephoto are well-equipped to accept assignments—and are delighted to do so—they can do much more. This Swedish powerhouse can initiate and plan assignments and deliver the finished book, or report, anywhere in the world.

Their industrial clients include the great Swedish companies ASEA, SKF, Stora Kopparberg, Volvo, and many overseas, from Renault in France to Midland Steel in Chicago. Gullers' stunningly designed paperbacks have been translated into 11 languages, including Russian, and sold in editions of 50,000 to 175,000; (I was intrigued to note that the reviewers' blurbs on the jacket of one book came from newspapers in London, Saarbrucker, San Francisco, Buenos Aires and Hong Kong.).

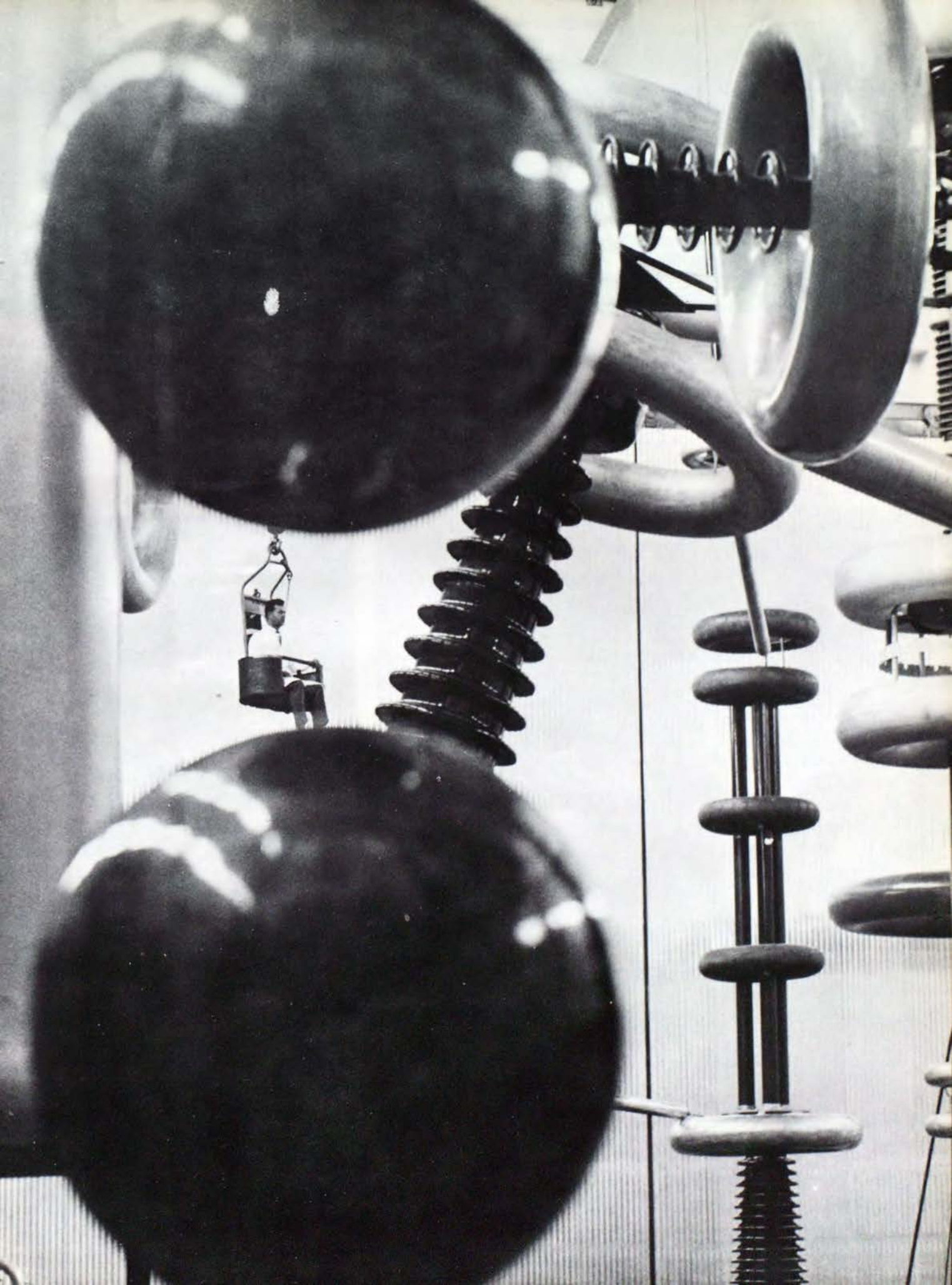
In fact, Karl told me delightedly, he had just been recognized in a Japanese factory, on a tour with a delegation of Swedish industrialists, by an admiring reader—a Japanese worker who asked for his autograph on a copy of "Made in Sweden."

This famous little book was the first photographic paperback published in Sweden; Gullers produced it in 1965, and sold out his first edition of 50,000. Before he took his print order to the printer he had sold the book to a number of Swedish companies who do business around the world. Each company was given an opportunity to print an insert in the front of the book describing its own product or service.

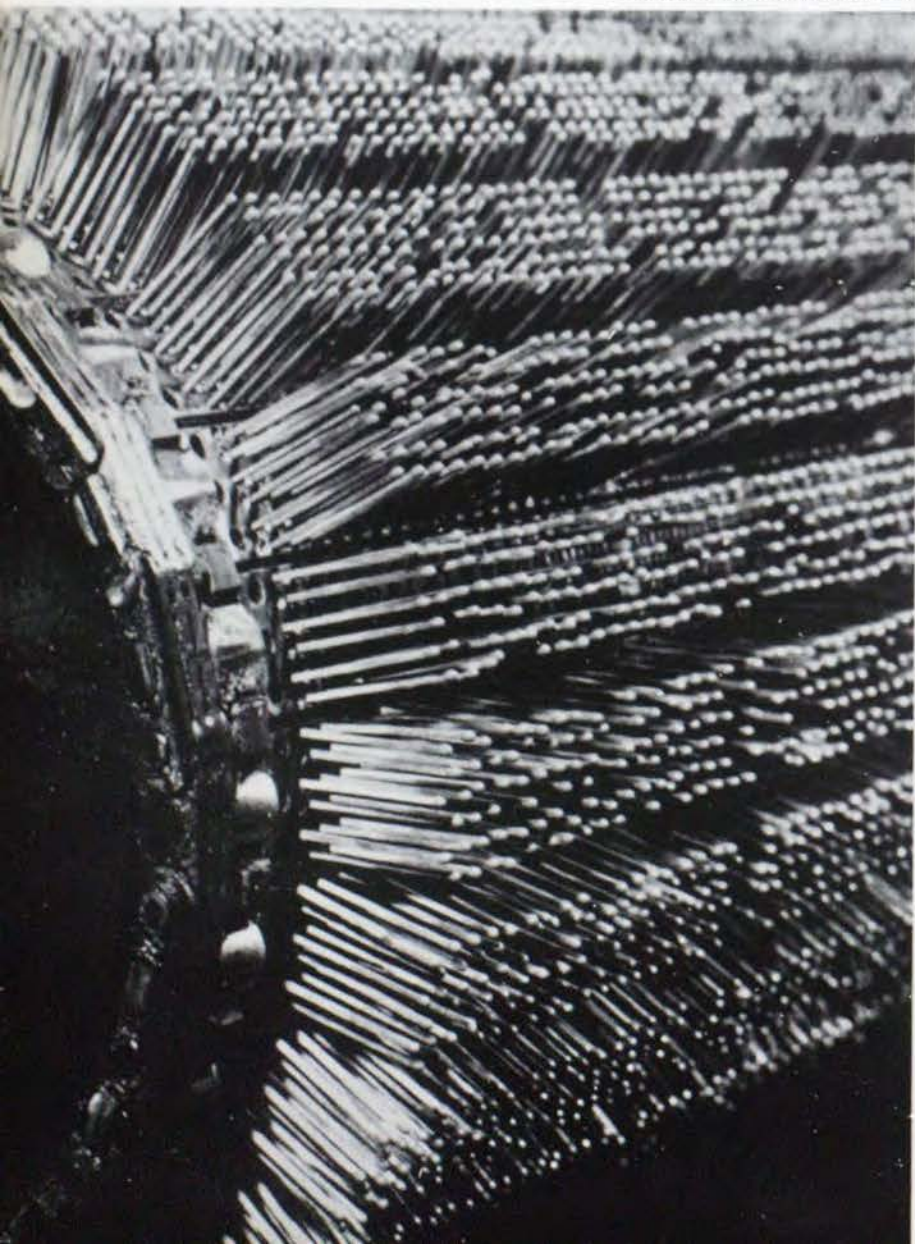
In several cases companies simply elected to print the message "With the compliments of..." because "Made in Sweden" is an eye-opening analysis of the use of Swedish products abroad. Gullers' photographed hundreds of unexpected examples: the great statue of Christ which is a landmark in the harbor of Rio de Janeiro, for example, is constructed of Swedish concrete; the Mont Blanc tunnel is being built with the help of Atlas Copco equipment. This book demonstrates the interlocking trade relations we enjoy on this "Space-ship Earth," and makes its point



Karl W. Gullers, right, with PP of A Past President Wesley E. Bowman in 1965, at site of PP of A Headquarters in Des Plaines. Right: High tension laboratory in Ludvika, Sweden, photographed by Gullers for ASEA.



Swedish matches in production.



*Radio observatory near Gothenburg.
Antenna searches for signals from
outer space.*



Pulp mill, Nova Scotia.



beautifully for the companies who sponsored it.

It was also profitable for the photographer. Many of the pictures were drawn from Gullers' big file, which is now made up of some 425,000 negatives. A number were made specifically for the book on new assignments from the participating companies.

"Made in Sweden" was printed in Uppsala; since then Gullers Productions has printed its books in the Netherlands, in Italy, Switzerland and Japan. In all some 35 titles have come from Gullers' King's Tower, as his building is called in Swedish; Gullers owns the two top floors.

I sat down to try to find out how all of this is accomplished.

I learned that the staff of six at the King's Tower includes a brainy young executive secretary, who speaks five languages. It also includes Olle Kympling, Gullers' right hand, who proved to be a pleasant, aggressive, enormously savvy young man, with three years experience as Director of Photography for Bonniers where he had the responsibility for 26 staff photographers. Olle (his name sounds like a well deserved *Olé*) received his basic business training with Karl—the two men worked together for almost ten years. He rejoined Gullers Produc-

tions last June, after spending a year organizing Swedephoto. (The agency is now selling photographic features in 15 countries for the photographers it represents, and for Sweden's big Ahlers' publications group of ten magazines.) Kympling continues as Director of Swedephoto; he works closely with Karl on books.

Karl also works closely with his son Peter, who does photography for the books, and had just returned from an annual report assignment in Lapland.

Gullers Productions maintains its own color and custom black-and-white lab, which can, and often does, work overnight and weekends. I found the quality of the work—particularly the Type C prints—superb. The manager of this lab is a gifted German named Werner Schafer.

For his books Karl has enlisted the talents of Sweden's wonderful designers, among them Olle Eksell, and writers, including the late, great Stieg Trenter, who, before he died in 1968, collaborated with Karl on a series of hilarious mystery stories about a traveling photographer. These books have never been translated into English. I wish they were!

Gullers' gracious wife Ingvor traveled widely with him, and is his hostess when he must entertain. He stated that he felt she was indis-

pensable. Mrs. Gullers, who was cheerfully overseeing plans for a cocktail party Karl gave for me that evening, explained that she felt this should be taken with a grain of salt—but she made me very much at home.

However, a talent for organization is only one of the secrets of successful publishing. What makes Gullers Productions outstanding, in my opinion, is the imagination and resourcefulness of Gullers himself. His books are not only well-produced, he seems to have an enviable knack of hitting the nail on the head; Gullers' books provide information that's needed. They are all designed to serve a useful purpose.

In 1970, for example, he published a paperback called "Sweden, Your New Country," in nine languages, for the 600,000 "new Swedes" who have immigrated to Sweden to help meet the job shortage in Swedish industry. This little picture book is at once a guidebook and an introduction to Swedish customs; its first edition sold out. The Swedish Employers' Federation ordered 25,000 copies.

Gullers' paperback "U.S.A./Sweden" even served a political purpose. At a time when relations between our two countries were seriously strained by Viet Nam, Karl quietly demonstrated,

Turn to page 96



Books produced by Gullers Productions provide information that's needed; are designed to serve useful purpose.



Son Peter and Karl Gullers on balcony of King's Tower, overlooking Stockholm.

No matter how you use "Strobo-Eye" will give you

The guesswork in flash photography is gone. Using the new Honeywell Pentax Spotmatic IIa along with either our 772 or 882 Auto/Strobonar, you'll never have to wonder about correct flash exposure again, whether you bounced for natural light, held off-camera for shadowing or used as a direct flash for quick "grab" shots. You'll get a more natural look from artificial lighting.

With this combination, you also get

variable range control with choice of f/stops for depth-of-field control.

The Strobo-Eye Sensor automatically measures light reflected from your subject, so that you can get proper exposure, from two to forty feet away. Its ingenious "Green Light" system verifies each exposure. When the Green Light goes on, you got a good exposure. No more fussing and fuming about ceiling height or the reflective quality of the off-white tile. Trip the flash manually. Green says "go"; it'll black out if your flash didn't reach the subject; it will stay on until the next flash is sensed if you were right. So you can't go wrong, you'll never get a bad exposure, never a phoney-looking badly lit flash picture again.

**Honeywell Pentax Spotmatic IIa—
Years ahead of all other
fine cameras.**

The built-in Strobo-Eye sensor is the frosting on the cake. This camera has every feature of the Spotmatic II, the only camera in the world with Super-Multi-Coated Takumar lens as standard. Seven super-thin layers that give the lens flare-taming, color-capturing capabilities no other camera can match. Its through-the-lens metering system has been perfected and refined for 12 years, a full-format integrating method that's most accurate by far for most of your shots. And still a rugged camera that's compact and has great "feel," almost like an extension of your hands.



the flash, Honeywell's new good exposures

Computerized Auto/Strobonars for perfect exposures, no matter how you aim the flash!

Auto/Strobonar 772 works with either the Strobe-Eye Remote Sensor or with the Honeywell Pentax Spotmatic IIa with its built-in Strobe-Eye. Its automatic operating range is from two to 40 feet and it operates on rechargeable batteries, 120-volt AC or both. You get more than 80 flashes per charge and a recycle time of under 12 seconds with combined power sources and less than 15 seconds on battery alone. It has a guide number of 80 for ASA 25 film, a 50° angle of coverage with flash duration up to 1/50,000 second on automatic and a Green Light exposure indicator.



ON-CAMERA OFF-CAMERA BOUNCE



Auto/Strobonar 882 also works with the Remote Sensor and the Honeywell Pentax Spotmatic IIa. It operates on a 510-volt battery or 120-volt AC and recycles in two to four seconds on AC. You get up to 1,000 flashes per battery, a 50° angle of coverage, a guide number of 80 for ASA 25 film, a Green Light exposure indicator and automatic operation from two to 40 feet with flash durations as fast as 1/50,000th second. For serious amateurs and pros.

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The Strobe-Eye on-camera sensor for off-camera flash can be mounted on other fine cameras.

The Strobe-Eye mounts to your camera's accessory shoe. Connect to X-sync receptacle and flash cord from Honeywell 772 or 882 remote Auto/Strobonar. For either on or off-camera lighting, Strobe-Eye will measure light reflected from your subject automatically and cut the flash at the precise point for ideal exposure. You'll have a range of 4 f/stops for each film speed with complete variability between stops. Auto/Strobonar will operate up to 10' off-camera.



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Relocating and Remodeling

by Jerry L. Cornelius, Cr.Photos.

Moving your studio to a new location can be a painful experience, frustrating and often more costly than you will plan. The experience can be eased a little if you follow a few guidelines by those who have experienced the agonizing time of relocating.

Understand one thing first of all . . . it will always be expensive. And, it will probably be more expensive than you made allowance for in your budget. Your only hope is to hold it down as much as possible.

We have categorized the entire

project of relocating and remodeling into a five-phase plan:

Phase 1—Decision to move

Phase 2—Finding the location

Phase 3—Planning your remodeling

Phase 4—Remodeling the new location

Phase 5—Moving.

To better understand our particular situation, a brief explanation of our operation is in order. We operate a combination portrait and commercial business which is about 50% commercial; 40% seniors and 10% portraits and weddings.



Built in 1955 by an insurance company, Cornelius Photography building features security lights over each doorway.



Framed 30x40 color prints are displayed in reception room of Cornelius Photography in Tulsa. Bookkeeping office is behind delivery counter. (See other view, below right.)

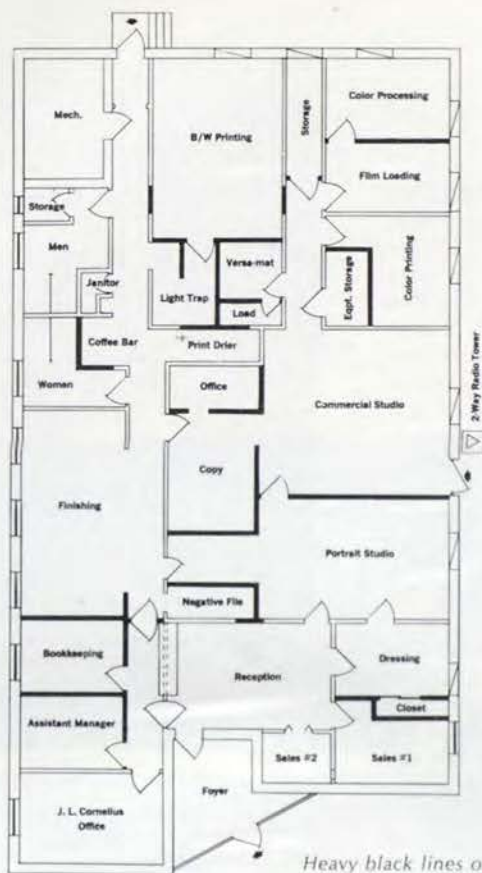
Prefinished plywood on two walls gives warmth to author's office. Built-in files and cabinets store material out of sight, as office is often used as customer conference room.



Portrait studio, dressing room and both sales rooms all lead off reception room. (See other view, above.)



Dressing room, left, opens directly into portrait studio, on facing page.



Heavy black lines on floor plan indicate new walls; all others were existing.

Aside from myself, we employ three men and three women regularly, plus several part time people with additional help in rush seasons. In addition, we use outside retouchers and colorists in the portrait work.

The assistant manager, Vernon L. Wood, has responsibility for all portrait and wedding work while I work primarily with commercial customers and general studio management. We have a photographer-technician who can fill in for either of us on occasion.

Before continuing, I'd like to make it clear that we don't know all the answers, but I'm hopeful the following tips might be of assistance should you be planning on a move.

1. Decision to Move

Decide if a move really is in order by using these three checkpoints: (1) Can you afford the expense? (2) Will a move improve your future business profit picture? (3) Is your present



space all that unacceptable because of either size or location?

If you say yes to the above three, you are now ready to go into the next phase which could prove to be the most trying of the five. Naturally, you need to decide first if you wish to lease or purchase.

2. Finding the Location

Before starting out to find our new location, we set up the following guidelines: 1. The location must have an abundance of free parking; 2. It must rent for not more than \$... per square foot; 3. It must have not less than 4,000 square feet of floor space; 4. It must be situated on or near a main street on the southeast side of town (the better area of Tulsa); 5. It must be easily accessible to the expressway system.

After a total of 19 months of looking and planning, we finally settled on a location which met all our specifications. The building had parking on all sides, even free street parking; it was at a good rental rate; it had 4,500 square feet; it was on a main street on the southeast side; one expressway was five blocks south and another 15 blocks north.

3. Planning Your Remodeling

We went into the planning with the aid of a local architect (and customer), plus spending hours on our own making detail drawings of the floor plan and work movement patterns, plus all cabinets and built-ins.

We did adopt an attitude in the planning stage that has thus far proved to be a good one. We planned and had constructed everything in the entire studio exactly the way we wanted and refused to shortchange or shortcut. This "do-it-right-the-first-time" attitude is proving to be less expensive in the long run.

This type of thinking went along with our policy we adopted many years ago regarding the purchase of photographic equipment, which is—buy the best available or don't buy it at all! Therefore, for some time now we have always purchased what we consider to be the best money can buy in each of our cameras, etc. If we can't afford something, we just wait until we can get the money rather than purchase something "just to get us by."

One of the things we tried to do in planning our new studio was to alter the existing building as little as possible. From looking at the floor plan

it seems we did not keep this in mind since we have 27 rooms and over 30 doors; and doors and partitions are expensive.

But, having moved into an existing building, we were able to build very few partitions and doors. The heavy black lines on the floor plan indicate the new walls, while all others were existing. Incidentally, our building was originally built in 1955 by a large insurance company that moved into newer quarters for their district office.

With all the hours of planning and detailing, it was possible to put into the new studio every important feature we wanted with one limitation. With any plan, you often have to sacrifice, especially considering the fact that we were attempting to build as few walls as possible.

We did and still do feel our commercial studio is ideal for small and medium product set-ups, but limited for larger items. However, our business presently does very little of the larger product work and this has not proved to be a problem.

Some of the features we considered important and that we were able to incorporate into the studio were:

1. The entire studio carpeted (with indoor/outdoor type) except the foyer and restrooms. Without tile floors, we were able to discontinue our maintenance service and hire a college student part time, and thus save about \$50 a month.
2. FM music throughout the building.
3. Telephones at all work stations, most with 13' cords, a feature we highly recommend in that the long cords are a small one-time charge from the phone company and add greatly to work efficiency.
4. Parking on all sides of building.
5. Intercom to all areas from centralized finishing room.
6. Security lights at each entrance on a timer separate from the front display sign. A light thus comes on at each doorway at dark and goes off at daylight.
7. Separate restrooms for men and women.
8. A wash basin in the customer dressing room, which practically eliminates customers walking through employee areas to the restroom facilities. With the wash basin in the dressing room, we did not feel a customer restroom in the front area of the studio was necessary, and it would have been extremely costly.
9. Print washers on water sole-

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Partitioning off area at back of portrait studio yielded negative storage room, which can hold some 30,000 envelopes.



Jerry L. Cornelius, Jr., is owner of Cornelius Photography, 1632 S. Harvard, Tulsa, OK 74112. He entered the photographic field in Tulsa in 1960 and received his Photographic Craftsman degree in 1969. Cornelius is Chairman, PP of A Commercial Division.





Finishing room has island worktable surrounded by spotting area, trimmers, dry mount press, drying racks. Materials store behind sliding doors.

Enlarger station in color printing room, center left, features adjustable countertop baseboard. Light box is built into counter (right). Black-and-white printing darkroom, below, features adjustable countertops under enlargers, negative viewing boxes at each enlarger station. Free-standing sink allows freedom of movement within room. Safelights (15) are controlled by one switch.



Far left and left: Color darkroom can be used for processing black-and-white film by hand, is also used for Kodalith, etc. Room has easily accessible water and filter hook-ups. Custom-built sinks are of pressed board covered with chemical resistant paint.

G. W. HARRIS

A special print exhibit at Cobo Hall during the PP of A convention will pay tribute to the late George W. Harris, a true pioneer in photography.

Harris' professional career spanned more than 70 years — from photojournalist to White House photographer of seven Presidents.

Along the way, Harris' accomplishments were indeed remarkable. In 1905, with Mrs. Martha Ewing he opened the historic Harris & Ewing Studio, the first photographic news service in the nation's capital.

Recognized as the official White House photographer from Roosevelt (Teddy) to Roosevelt (Franklin), he was also founder of the White House Photographers Association.

In 1911, Harris served as President of the Photographers Association of America, which later became the PP of A. And, in 1922, he founded the Winona School of Professional Photography, the first school of its kind in the country.

With George W. Harris, the profession of photography gained one of its great figures.



Evelyn Walsh McLean, wearing Hope diamond.



Harris backlighted profile of Warren G. Harding.



Harris accompanied Woodrow Wilson to Paris in 1918, photographed Peace Conference delegates.



Herbert Hoover, 31st President of United States.

Below: Cabinet members and Government officials keep fit during World War I. (Franklin D. Roosevelt, extreme right.) Below right: President Taft goes for a stroll, 1911.



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3. Strong, silent Body by Fisher.

A GM tradition that still stands for fine craftsmanship. And great durability. Now, a special welding process makes 1972 bodies even stronger. Body by Fisher means beauty on the outside—and comfort on the inside.

4. GM's power ventilation system.

It keeps the air moving even when traffic isn't.

5. Magic-Mirror finish.

A GM exclusive that's easy to care for, easy to touch up and keeps its luster.

6. The sealed battery terminal.

1972 GM cars offer an exclusive new type of Delco battery that has sealed terminals, *on the side!* This will help prevent corrosion buildup. The battery even has an "eye" that glows when it's thirsty.

7. An impact-resistant windshield.

When you float molten glass on top of molten lead, you get a special glass. And that's the kind we use in our laminated windshields. They're thin, yet strong, and less likely to produce lacerations if broken. We've even hidden the radio antenna in the windshield, so you'll never have to raise or lower an outside antenna again.

8. Traditionally high resale values.

Because of GM's long and consistent record of building better, more durable cars, they traditionally command high resale prices. It's good to know

that your GM car will likely be worth more than other cars when you sell it.

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Found only on GM cars. It's all this and lots more. Just ask any Chevrolet, Pontiac, Oldsmobile, Buick or Cadillac dealer.



General Motors Corporation

The senior portrait photography market, a good 30% to 40% of the average professional portrait studio's business, is changing.

For some studios, this change will mean loss of business; for others, it could mean business growth. The effect changing times will have on your studio depends on how well you re-evaluate and, then, redirect your senior dealings to correspond with new market demands.

First, let's take a look at the focus of the senior portrait market—the student himself. As a high school senior, anywhere from 16 to 18 years old, he is just becoming a very good buyer. He has more control over his parents' money than he has ever had. At the same time, he enjoys more independence for his age than his parents—or for that matter, his older brothers and sisters—ever did.

His independence may be reflected in anti-establishment attitudes, seeming disregard for tradition, colorful or unusual dress. Whatever his particular variation on the senior student image may be, he is a force to be reckoned with.

The senior photographer not only

has a duty to himself, but to the whole trade, in dealing with this force. The student, faced with possibly his first real taste of professional photography, can be won or lost to the portrait market for life because of his senior picture experience. Dissatisfied at the beginning of his adulthood, he will have no incentive to venture into a portrait studio again.

Current figures indicate that 55% of the present adult population will not have their picture made again once they are married. This area of potential growth for the portrait photographer is nipped in the bud, however, when, at the senior level, future customers are "turned off" by professional portrait photography. Each senior portrait you make is either a self-destruct mechanism or a seedling.

Quality at a reasonable price is still the name of the senior portrait game—but the rules are changing.

The seniors graduating today have been brought up with K to 8 school color packages. Boys wear bold striped pants, bright shirts and wild ties, if any ties at all. The televisions in their living rooms at home tend to be color rather than black-and-white. Is there any reason, then, they should be entranced by a black-and-white portrait?

In today's senior portrait market, black-and-white is losing ground to color. Students who have grown up in the midst of color have come to expect it. For the independent portrait studio, the switch from black-and-white to color is not only economically feasible but also desirable.

The studio that makes the switch and has the resulting processing done in a professional color lab, stands to gain time and money. Along with about 25% more gross (color package price versus black-and-white price), the time normally spent on in-house darkroom processing of black-and-white film can be devoted to developing new business in areas such as adult portraiture and in-the-home photography.

The same student who expects color also demands more expression in his senior portrait. He is free, casual, and he cannot understand why his senior picture must be stiff,

Changing Times Challenge Senior Portrait Photographer

by Robert C. Morris, Cr.Photos.



Instead of worrying about props and settings, photographer should concentrate on student, as shown left and below.



The student is free, casual, and wants his senior picture to be same. Above: Standard senior portrait. Right: Portrait more appealing to today's student customer.





Robert C. Morris, Cr.Photos., is Marketing Coordinator, Portrait Photography, for Eastman Kodak Company. He is a graduate of RIT; received his Cr.Photos. degree from the PP of A in 1966. He serves as liaison between Kodak and the PP of A and the Winona Board of Trustees.

formal, artificial. The "mug shot" syndrome that peoples a yearbook with look-alikes is traceable to the average senior photographer's tight time limit. A student is in, photographed and out of a sitting in a matter of a few minutes, leaving the photographer no time to study his subject before he makes an exposure. The resulting mug shot—whether it is in black-and-white or color—is simply not very appealing to today's student customer.

Recognizing student dislikes for the formal head-and-shoulders photograph, some photographers have taken to outdoor casuals—one-half or three-quarter length portraits—

only to find that, in some cases, they have created new problems for the yearbook staff. Suddenly, a yearbook with 400 seniors looks like a fashion ad and a busy one at that with plenty of foliage and building backgrounds to clutter up the pages.

Instead of worrying about props and settings, however, a photographer might better concentrate on the student himself. Acting within the short time allotted, he must be a showman working quickly to evoke a spark from his subject and capture it on film. If a portrait picks up a little of the personality of the student—a slight smile, a little gleam in the eye, a special tilt to the head—it is well on its way to success.

The communications program that precedes such success must begin well ahead of the encounter between student and photographer in a sitting. In fact, if you are actively engaged in senior portrait photography, it should begin right now.

To start, remember that the students you are dealing with today are different from the students of five years ago. Gone are the days when each student unquestioningly followed suit. One school on the east coast, for instance, with 300 students graduating, had 180 show up for graduation and only 30 wearing caps and gowns. And some students are already balking at having their portraits made. Your only hope is to work to establish some rapport.

You might photograph a junior that is interested in photography, for example, and show him how to use your equipment. Invite him to learn about portraiture by working with you. Sure, you would be investing some time in training with no visible dollar returns, but at the same time you would be establishing a direct communications link with the future seniors. You then would have a repre-

Turn to page 111



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THE NIKON SYSTEM HAS GROWN ONE CAMERA A LARGER

NEW NIKON F2



The Nikon F2. A dramatic addition to the legendary Nikon System — already the most complete in all of 35mm photography. An important advance in the state of the photographic art.

12 years of experience

Nikon engineers called upon 12 years of experience with the F to create this camera. Where an improvement, however small, could be made, it was made. Still, the F2 is unmistakably part of the Nikon System. It accepts all 41 Nikkor lenses, all bellows attachments, extension tubes and other closeup equipment, even the 18 finder screens. And, following the F, it becomes the second 35mm camera to offer 100% finder accuracy.

But the F2 also expands on yesterday's accomplishments with today's most advanced technology. Changes are as small as a slightly repositioned shutter release. As major as a totally compatible motor drive system. A two-way hinged, removable back. A servo EE system for fully automatic exposure control. Shutter speeds from 10 seconds through 1/2000th. And much, much more.

The basic Nikon F2

"Human engineering" has played a vital role in the design of the F2. Controls are repositioned and redesigned for fast, natural, comfortable handling. The film advance works with a single short stroke; the shutter can be tripped with the lever forward. Moving the lever out slightly switches the Photomic meter system on. Independent mirror lockup is accomplished quickly and simply without the loss of a frame. And the mirror is bigger, so there's no finder image cutoff even with long tele lenses.

In the F2, the famous Nikon shutter travels faster than ever for greater accuracy, higher synch speed. A dual-purpose self-timer also permits accurate 2, 4, 6, 8 and 10-second exposures. Multi-slotted takeup spool and hinged back simplify film loading; back removes instantly to permit use of 250- and 800-exposure motor drive magazines. Several important steps assure absolute film flatness. And film rewinding is accomplished with

a clutch button and a high-g geared rewind. This system is also the first in 35mm to permit fully accurate multiple exposures.

The F2 Finders

F2 finders include the standard Prism, with built-in ready light for Nikon flash. The F2 Photomic Meter/Finder features "center-weighted" readings, a sensitivity range of EV 1 to 17 (1 sec. at f1.4 to 1/2000th at f8), shows shutter speed and lens aperture as well as flash ready-light, works on silver oxide batteries housed in the camera body. Amazing new EE aperture control system includes special F2S Photomic finder with a sensitivity range of EV minus 2 to 17! The cordless aperture control attachment slips neatly onto the camera and requires no separate battery pack. Nikkor lenses used with this system require no modification. F2S Photomic can also be used without aperture control attachment. Other F2 finders include Action Prism, Waist-level and 6X Magnifying.

The F2 Motor drives

This cordless, modular system fits any F2 camera without adaptation. Motor screws into tripod socket without removal of back or base. Compact battery pack attaches directly to motor. Then, 250- and 800-exposure magazines can be added, after removing back. Even film rewinding is motorized.

The basic F2 motor drive has 1, 2, 3, 4 and 5 frames-per-second firing rates. It works on interchangeable, quick-charge nickel-cad batteries or, for rates up to 4 fps, with penlite AA cells.

It all adds up to today's ultimate 35mm slr. Today's ultimate photographic system. Whatever you own now, whatever you have wanted to own, establish new priorities. The Nikon System has grown one camera larger, and moved even further ahead of everything else in the camera world. See your Nikon dealer, or write for details.

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PIC

PHOTOGRAPHIC INDUSTRIAL COMMUNICATIONS

Management Report from the
Professional Photographers of America, Inc.

Vol. 1, No. 3



Inside This Issue

This issue of PIC, the third of a series of management-oriented publications, continues to illustrate the vital and valuable role which photography plays in industry.

Leading off is a case history of an in-plant photography department's function, as a member of a company team, in developing and successfully completing a complex and long-range project.

At General Mills, the Recipe for Success Is Teamwork

Teamwork, the formula that spells the difference between winners and losers in sports, is an equally vital factor in the day-to-day operations of virtually every successful company.

As a member of a company team, the in-plant photography department plays an important role in bringing a specific project to its winning conclusion.

A case in point is the contribution of the photography department in developing the Betty Crocker Recipe Card Library project of General Mills, Inc. The first General Mills recipe cards, in a little wooden box, were offered more than 40 years ago. The idea for a new series of recipe cards, available by direct mail only, was developed jointly by General Mills and Western Publishing Company. The new library, to be launched under the Betty Crocker trademark of General Mills, was based on a deceptively simple approach: the cards would have a recipe on one side and a four-color photograph on the other.

As explained by Harland P. Nasvik, Manager of the Photography Department, "Photographing food in color was not new to us, for we do it every day in producing cookbooks and in completing many other assignments. What was special about this project was to achieve results for about 700 different consecutive situations."

The second feature article is the first of what promises to be a continuing series on the role of women in industrial/institutional photography.

Also on the inside is "the Gallery" — a selection of outstanding photographs made by in-plant corporate photographers. This section, a permanent feature of PIC, welcomes print submissions from industrial and institutional sources.

Work began on the project in November, 1970. Vertical 4"x5" cards with high quality paper and a glossy washable finish were decided upon; a



Betty Crocker's fruit floaters, photographed by General Mills in-plant photography department.

plastic hinged recipe box, available in four popular kitchen colors, was chosen. Recipes were to be divided into "family" and "company" categories — 12 packets in each. Every packet would contain 27 recipe cards and some blank cards.

As recipes were chosen and edited for each packet of cards, photography was scheduled. At a pre-planning session, foods to be photographed were prepared in the Betty Crocker photography kitchen at the Minneapolis offices. They were shown to editors from Western Publishing and General Mills, the art director, stylist and photographer.

At these sessions, backgrounds and props were suggested and the mood of each picture was established.

From the beginning, a photographic goal of five or more pictures per day was established. This objective was attained throughout the project — and in each photography week, 25 to 28 photographs were made.

"Obviously," Nasvik said, "this could only be achieved through great teamwork on the part of all hands — through recipe planning, layout, styling, propping and food preparation phases up to the camera, and by superb printing and printing control beyond."

In the team effort, the home economists prepared beautiful foods, the stylist brought fresh color combinations and props, the art director zeroed in for a variety of settings to fit the style of the cards, and the photographer lighted and visualized the food in the most dramatic way.

Said one participant in the group effort: "The project was a pleasure from beginning to end be-

cause of the beautiful cooperation from every one concerned. It was exciting to watch one idea build on another, and almost feel the spark of creativity during these sessions. And the results speak for themselves."

The results do, indeed, speak for themselves, as any subscriber to the Betty Crocker Recipe Card Library can attest. The foods photographed in full color are immediately appealing, and realistically and excitingly portray the finished product of recipe development.

The photography department, Nasvik said, is proud to have had a part in such a unique and challenging assignment. This pride is tangibly reflected in the department's display of its work to the public and to company management.

"We create lobby displays of our wares," he explained, "and absorb the costs in our department. We write letters to management sectors and include a sample of the 'team' effort. This in turn stimulates management, from the Chairman of the Board on down, to visit us with their guests as they tour our building. The ever-present display of our varied photography enables everyone to compare our work with that purchased from other sources at a far greater cost."

The department, he added, must pay all costs, including rent, and must also return a percentage of earnings just as any other sales or marketing area does.

At General Mills, photography plays an eminent position in a group effort where teamwork has been the recipe for success — and contributes to the profitable operation of the company.



Recipe Card Library photography project, lobby display at General Mills.



Harland P. Nasvik, Manager of Photography Department, General Mills, Inc.

Sister Noemi's nature photographs illustrate four inspirational books of poetry.



Sister Noemi Weygant, O.S.B.

Lois Weissflog's photography for Gulf Oil Corporation appears in corporate publications, press releases, and exhibits.



Mrs. Lois M. Weissflog

Two "First Ladies" of Photography: Dedication and Love

(Editor's Note: In researching information on women in industrial/institutional photography, PIC soon discovered that a goldmine of material is available from the several dozen women members of the PP of A's Industrial Division — all of whom have outstanding professional backgrounds. Because of space limitations, we will be able to profile and illustrate the work of only two individuals in a single issue. The choice was a difficult one. However, we offer the following as the first of what promises to be a continuing series.)

At first glance, a Benedictine nun and a staff photographer for one of the nation's largest industrial corporations might not seem to have too much in common.

Yet, Sister Noemi Weygant, O.S.B. (Order of St. Benedict) and Mrs. Lois M. Weissflog exhibit striking similarities in both professional achievement and public service. And, above all, they share a love of the art of photography which goes beyond the ordinary.

Sister Noemi practices her religious vocation through photography. She is the official photographer and publicity director for St. Scholastica Priory, Duluth, Minnesota.

Since 1957, the Roman Catholic nun's pictures have won ten awards from the PP of A, and more than 40 from the Minnesota Professional Photographers Association.

In addition to her regular photographic duties — which include publicity pictures, portraits, post-



Sister Noemi has discovered a new way of walking and seeing and knowing nature.

cards, movies and TV slides, and pictures for the college yearbook and newspaper — Sister Noemi is an avid nature photographer.

Her nature pictures were used to illustrate four inspirational books of poetry authored by a Lutheran minister, Rev. Herbert Brokering. She also produced four books using her own poetry and illustrations, covering the four seasons of the year. For two summers, Sister Noemi taught photography to culturally deprived teen-age boys in the Chicago ghetto. Among her students were members of the controversial Blackstone Rangers, with whom, she reports, she had "the closest rapport." Another book, soon to be published, is based on this experience. Titled "The Green Ghetto," it will combine Reverend Brokering's poetry and Sister Noemi's photography.

At the present time, she heads the photography department at the College of St. Scholastica, which will begin offering a photography major in the fall of 1972.

Sister Noemi's latest project is converting 80 acres of farmland into a wildlife sanctuary with the help of her photography students.

Her love of nature, later to bloom photographically,

was developed during her childhood on a Montana homestead. There she learned to ride wild Indian ponies obtained from friendly cowboys. She was graduated from the University of Minnesota and worked in advertising before entering the Priory and the religious life.

Her philosophy toward photography?

"I have found such creative joy and challenge in photography," she says, "that I choose to do it. I am never required to do it. There is a vast difference. I tell my students that when the day comes that photography is a drudge, that the excitement of it, and a vision for it, is lost — then give it up.

"I think if a photographer is going to emerge from the common, totally oriented commercial stream, he must be *dedicated* to his work, with a *love* for it."

Sister Noemi's words may certainly be applied to both the professional and avocational interests shown by Mrs. Lois M. Weissflog.

Mrs. Weissflog has been a staff photographer for Gulf Oil Corporation, Pittsburgh, for 21 years. Her work encompasses advertising and public relations photography, color and black-and-white, for corporation publications, press releases, exhibits

and films. She also produces portraits of Gulf executives and other employees.

Mrs. Weissflog's professionalism and obvious love of photography as an art is reflected in the samples of her work illustrated with this article. She has gained special recognition in photography exhibits over the past 20 years, including PP of A national exhibitions.

Her photographs have been published in newspapers throughout the country and have appeared in several national magazines: National Geographic, Finance, and Commercial Car Journal.

These professional achievements, however, record only one facet of Mrs. Weissflog's total involvement as a photographer, artist and citizen.

Trained as an artist (she graduated from the Art Institute of Pittsburgh and studied painting and design at Carnegie Institute of Technology), Mrs. Weissflog worked as a commercial artist before joining Gulf Oil.

Her artistic talents have been applied both on and off the job: she has painted portraits in oil of six Gulf vice presidents for presentation to them upon retirement, and has been represented in various art exhibits in Pittsburgh and surrounding areas.

Moreover, her volunteer activities have included courtesy photography done for various community

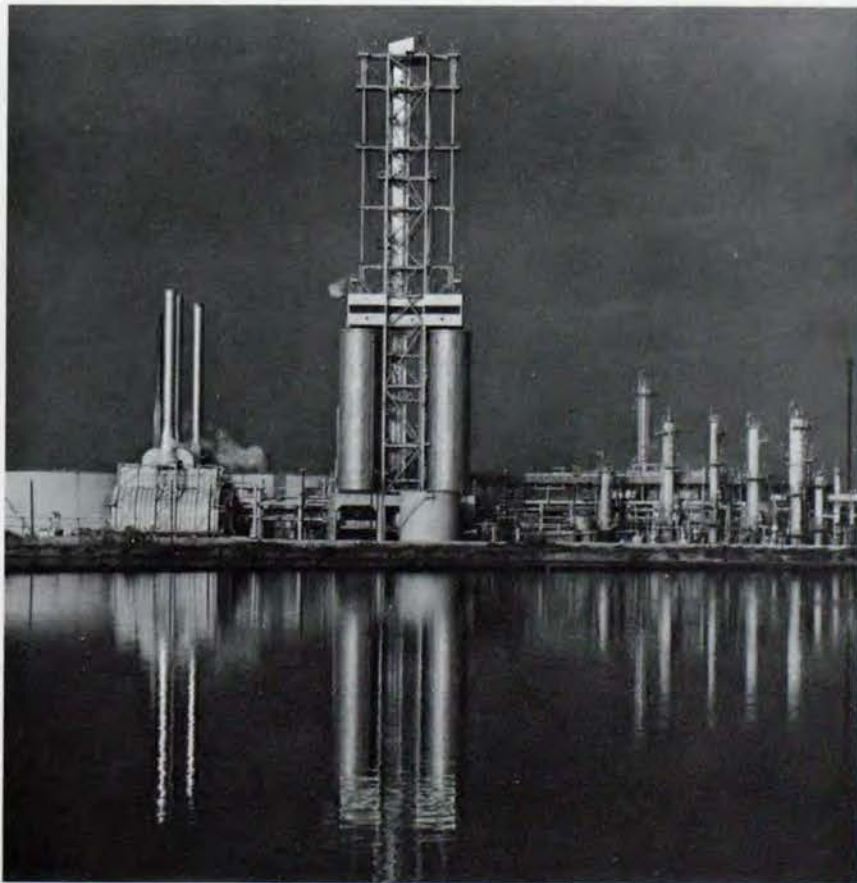
and public affairs groups, such as the Association for the Blind, the Industrial Home for Crippled Children, Planned Parenthood, NAACP and other minority groups, the World Affairs Council, the Diocese of Pittsburgh, and other organizations.

In nominating Mrs. Weissflog for the honor of "First Lady of Petroleum" in 1971, the members of the Desk & Derrick Club of Pittsburgh cited, in part: "Her public appearances and courtesy photography for community organizations have shown many of the public opinion-molders a warm, human — and certainly different — side of an industry. . . . Her photographs have shown millions the complexity and romance of the oil industry, and have personalized its people to vast audiences."

Her public platforms have included articles and speeches before various professional groups on photography in the oil industry. She has also written about and given television demonstrations on candlemaking, another of her avocations.

Mrs. Weissflog's busy career and outside interests demonstrate the same dedication and enjoyment of life that permeates Sister Noemi's service to her religion and community.

We salute these two women for their advancement of their profession, and for their contributions to the public.



Gulf's delayed coker, Port Arthur, Texas, photographed by Lois Weissflog, appeared in color in "The Orange Disc," bimonthly employee publication of the Gulf Companies.

the Gallery

The photographs on these pages were made on-the-job by in-plant corporate photographers to document specific projects within their companies. They not only illustrate the practical role of the photographic function in business and industry, but also stand on their own as fine photographs.

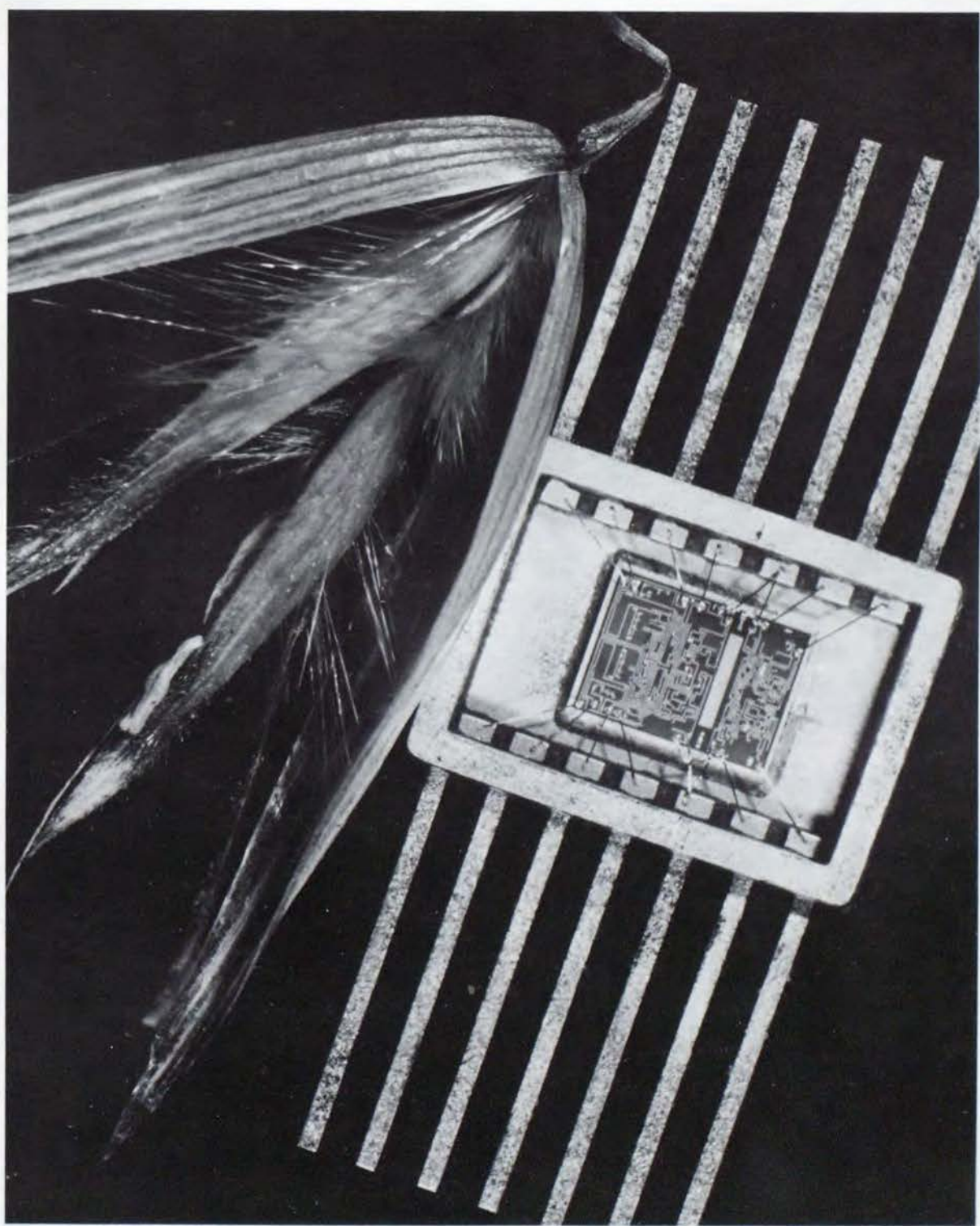
"The Gallery" is a permanent feature of this management report. We welcome submission of outstanding prints by industrial photographers for reproduction in PIC.

Prints should be 8x10, black-and-white, well-mounted, with the title of the photograph (if any), the photographer and his business affiliation and address clearly indicated on the back. Include a brief description of the project photographed or the purpose (end use) served by the photograph. Prints submitted should be cleared with the photographer's company for reproduction in PIC.

Please send your prints to: Editor, PIC, c/o Professional Photographers of America, Inc., 1090 Executive Way, Des Plaines, Illinois 60018.



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Benton Harbor, Michigan
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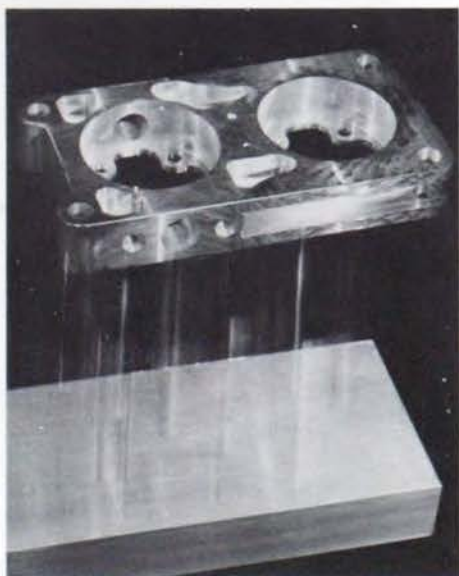


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Course 30 Photographic Portraits in Oil.

A course for the photographic color artist dealing with portraiture. Basic principles of painting are adopted to toned photographs of various surfaces from monotone portraits to pastels. All phases of photographic painting from the delicate miniature to the large portraits brushed in oil in a contemporary or old master style will be shown and studied.

Course 29 Negative Retouching.

Competent retouchers are in great demand. This course — designed for the beginner — teaches basic fundamentals of stroke and touch for both machine and hand-retouching. Near-beginners, too, will find the instruction helpful, especially in determining the point at which to stop to avoid over-retouching, so important in character studies. Observing the actual retouching of negatives by the instructor is made easy through closed-circuit television. All equipment and negatives are furnished by the school.

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PRO-7C

Rear Projection in Fashion/

by Bill Ryan



Deadline pressures on photography of Paris Collections are great. Accustomed to pressures of battlefield, Jean-Claude Sauer (left) works on short deadlines. Above: Cover of Paris Match magazine shows Sauer's rear screen technique. Lighting was by two 1200 w/s Balcarl Elliptica flash units, and 2400 w/s in rear screen projector.

In Paris, February weather can be damp and cold. Studios are not always heated as well as they could be. Winter weather, though, is hardly noticed by the French models and photographers. During the "Paris Collections" Paris studios are running night and day under full throttle against fierce deadlines.

The pressure to make outstanding fashion photography in a short time is caused by the fact that the one-of-a-kind outfits are usually available only between showings during the day to the all important buyers and members of the world's press. And reputations are made (or lost) by a photographer's ability to work under pressure, to capture a new idea or technique that sets off his work. There is little time to secure props and location work is difficult.

None of this is unusual to Jean-Claude Sauer, photographer for Paris Match magazine. He is accustomed to working around flying bullets rather than gauze and silk. For 12 dangerous years he covered the violent areas of the world for his magazine. He began his fashion work in New York in 1966. After making a Life magazine cover, his pictures of the fashion world appeared in many US fashion magazines. Jean-Claude is therefore calm and self assured in the high pressure world of fashion photography. His editorial background shows in his pictures which tend to a story-telling technique rather than mere illustrations.

This sense of drama was recently extended into some unusual rear projection photographs that brought a "new" idea into the Paris Collections photographs.

The problem of the Paris Collections in February was an abundance of riches. From the hundreds of costumes being shown by the couture houses, the editors of Paris Match

Turn to page 106



À gauche: robe en coupe ras de Claude Cardin.
En haut: La divine, robe en coupe ras imprimée avec robe en plumes de sang.
Haut de l'album: Dior (1953) (chez Yves); Les hommes.
En haut: robe, col de l'été (1953) (chez Papard); A droite: robe plume en jersey de
coton peché (1953) (chez Max Virey)



Pour le grand retour à la femme-femme
une mode nouvelle
**SOUS LE SIGNE
DE MARILYN**



Le phénomène sociologique du retour vers la femme-femme caractérisé par les ronds de sa silhouette, phénomène de réaction contre la mode de la femme-bifurmée, fille et essence — que les grands couturiers avaient imposés ces derniers années — prénomme au mouvement nouveau dans la mode des dernières années, c'est le style Marilyn, inspiré par celle qui fut le « sex symbol » des années 50. Robes capotées, décolletés profonds, piques collantes accompagnées de maquillages éclatants et de cheveux à la blondeur platine. Cet hommage à Marilyn a fait de Louise Despointes, sous de la grande star disparue, un mannequin vedette. C'est à elle que nous avons demandé de présenter cette mode devant des photos célèbres de Marilyn.



Left and top: Picture sets up story. A Paris fashion house publicized their new offerings were inspired by motion pictures and Marilyn Monroe. Concept was put into visual terms through rear screen projection in Studio Balcar. Monroe's influence on fashions is shown in series (originals in color). Above: Rear screen projection: Plenty of power in 2400 w/s projector; f/1.4, 105mm projection lens; a mirror; black area behind screen, and proper working distances.



Bill Ryan was associated with Anso Professional Products, is former Vice President of Calumet Photographic, and is now President of Tekno, Inc., specialists in photographic lighting, PO Box 65, Techny, IL 60082. He makes frequent trips to Europe and is in contact with many professional photographic activities there.

AUDITORS' REPORT

To the Board of Directors of
Professional Photographers of America, Inc.:

We have examined the consolidating balance sheet of PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC. (a Delaware corporation, organized not for profit) AND SUBSIDIARY (PPA Publications, Inc., an Illinois corporation organized for profit) as of December 31, 1971, and the related consolidating statements of income and expenses and changes in financial position for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances. We have previously examined and reported on the financial statements for the preceding year.

In our opinion, the accompanying financial statements present fairly, on an individual and a consolidated basis, the financial positions of Professional Photographers of America, Inc. and Subsidiary as of December 31, 1971, and the results of their operations and their changes in financial position for the year then ended, in conformity with generally accepted accounting principles applied, except for the change by Professional Photographers of America, Inc., in the method of accounting for the investment in its subsidiary discussed in the note to the consolidating financial statements, on a basis consistent with that of the preceding year.

ARTHUR ANDERSEN & CO.

Chicago, Illinois,
March 24, 1972.

Professional Photographers of America, Inc. and Subsidiary CONSOLIDATING STATEMENT OF INCOME AND EXPENSES FOR THE YEAR ENDED DECEMBER 31, 1971

	Professional Photographers of America, Inc.	PPA Publications, Inc.	Eliminations	Consolidated	
				1971	1970
INCOME:					
Membership dues	\$296,406	\$ —	\$ —	\$ 296,406	\$ 289,816
Convention	174,900	—	—	174,900	167,308
Winona School of Professional Photography	169,429	—	—	169,429	182,408
Magazine	—	476,819	—	476,819	479,617
Directory (none published in 1970)	—	35,176	—	35,176	—
Interest and investment income	10,298	—	—	10,298	8,936
Sundry	13,501	—	—	13,501	12,970
Total income	\$664,534	\$511,995	\$ —	\$1,176,529	\$1,141,055
EXPENSES:					
Administrative office	\$245,084	\$ —	\$ —	\$ 245,084	\$ 266,368
Convention	132,750	—	—	132,750	146,727
Winona School of Professional Photography	180,679	—	—	180,679	174,662
Magazine	—	459,758	—	459,758	486,560
Directory	—	41,106	—	41,106	—
Total expenses	\$558,513	\$500,864	\$ —	\$1,059,377	\$1,074,317
INCOME OVER EXPENSES BEFORE INCOME TAXES AND EQUITY IN EARNINGS OF SUBSIDIARY	\$106,021	\$ 11,131	\$ —	\$ 117,152	\$ 66,738
PROVISION FOR FEDERAL AND STATE INCOME TAXES	—	2,900	—	2,900	—
INCOME OVER EXPENSES BEFORE EQUITY IN EARNINGS OF SUBSIDIARY	\$106,021	\$ 8,231	\$ —	\$ 114,252	\$ 66,738
EQUITY IN EARNINGS OF SUBSIDIARY (see note)	8,231	—	\$ (8,231)	—	—
EXCESS OF INCOME OVER EXPENSES	\$114,252	\$ 8,231	\$ (8,231)	\$ 114,252	\$ 66,738

CONSOLIDATING STATEMENT OF CHANGES IN FINANCIAL POSITION FOR THE YEAR ENDED DECEMBER 31, 1971

	Professional Photographers of America, Inc.	PPA Publications, Inc.	Consolidated	
			1971	1970
WORKING CAPITAL WAS OBTAINED FROM:				
Operations—				
Excess of income over expenses before equity in earnings of subsidiary	\$106,021	\$ 8,231	\$114,252	\$ 66,738
Add—Provisions for depreciation and amortization, noncash expenses (computed substantially on the straight-line basis)	21,157	13,006	34,163	30,993
	\$127,178	\$ 21,237	\$148,415	\$ 97,731
WORKING CAPITAL WAS USED FOR:				
Purchases of property and equipment	22,209	2,861	25,070	36,074
Reduction of long-term portion of mortgage payable	10,569	—	10,569	10,079
Reduction in advances from parent	(52,609)	52,609	—	—
Resulting in an increase (decrease) in working capital of	\$147,009	\$ (34,233)	\$112,776	\$ 51,578

ANALYSIS OF CHANGES IN WORKING CAPITAL

INCREASE (DECREASE) IN CURRENT ASSETS:				
Cash	\$ 62,653	\$ (15,555)	\$ 47,098	\$ 51,752
Certificates of deposit	(3,000)	—	(3,000)	30,000
Treasury bill	53,305	—	53,305	—
Marketable securities	2,075	—	2,075	4,463
Accounts receivable	5,758	2,994	8,752	(4,293)
Prepaid expenses	(530)	(15,944)	(16,474)	38,206
Advances to Photographic Art & Science Foundation	—	—	—	(2,500)
Refund due on Federal income taxes	—	—	—	(10,856)
(INCREASE) DECREASE IN CURRENT LIABILITIES:				
Accounts payable	(3,542)	(16,904)	(20,446)	75,019
Mortgage payments due within one year	(500)	—	(500)	(500)
Accrued expenses	(1,712)	12,862	11,150	(5,471)
Unearned income	32,502	(2,419)	30,083	(121,242)
Federal and state income taxes	—	733	733	(3,000)
	\$147,009	\$ (34,233)	\$112,776	\$ 51,578

The accompanying note to consolidating financial statements is an integral part of these statements.

Professional Photographers of America, Inc. and Subsidiary CONSOLIDATING BALANCE SHEET—DECEMBER 31, 1971

ASSETS

	Professional Photographers of America, Inc.	PPA Publications, Inc.	Eliminations	Consolidated	
				1971	1970
CURRENT ASSETS:					
Cash—					
Administrative office	\$117,515	\$ 2,894	\$ —	\$120,409	\$ 93,816
Winona School of Professional Photography	27,918	—	—	27,918	7,413
Certificates of deposit	27,000	—	—	27,000	30,000
Treasury bill (face amount—\$55,000)	53,305	—	—	53,305	—
Marketable securities, at cost (approximate market price \$197,000)	136,450	—	—	136,450	134,375
Accounts receivable, less reserve of \$6,500	5,758	27,503	—	33,261	24,509
Prepaid expenses—					
Directory	—	7,371	—	7,371	19,441
Convention	18,731	—	—	18,731	18,800
Other	3,083	3,954	—	7,037	11,372
Total current assets	<u>\$389,760</u>	<u>\$ 41,722</u>	<u>\$ —</u>	<u>\$431,482</u>	<u>\$339,726</u>
INVESTMENT IN SUBSIDIARY at equity in net assets (see note)	\$ 18,920	\$ —	\$ (18,920)	\$ —	\$ —
PROPERTY AND EQUIPMENT, at cost:					
Administrative office—					
Land	\$ 62,250	\$ —	\$ —	\$ 62,250	\$ 62,250
Building and improvements	217,955	4,886	—	222,841	222,566
Furniture and equipment	37,963	12,563	—	50,526	36,749
Computer programs	—	54,711	—	54,711	52,961
	<u>\$318,168</u>	<u>\$ 72,160</u>	<u>\$ —</u>	<u>\$390,328</u>	<u>\$374,526</u>
Less—Accumulated depreciation and amortization	47,172	28,639	—	75,811	53,672
Administrative office, net	<u>\$270,996</u>	<u>\$ 43,521</u>	<u>\$ —</u>	<u>\$314,517</u>	<u>\$320,854</u>
Winona School of Professional Photography—					
Land	\$ 34,796	\$ —	\$ —	\$ 34,796	\$ 34,796
Building and improvements	269,643	—	—	269,643	265,970
Furniture and equipment	90,602	—	—	90,602	85,007
	<u>\$395,041</u>	<u>\$ —</u>	<u>\$ —</u>	<u>\$395,041</u>	<u>\$385,773</u>
Less—Accumulated depreciation	197,198	—	—	197,198	185,174
Winona School, net	<u>\$197,843</u>	<u>\$ —</u>	<u>\$ —</u>	<u>\$197,843</u>	<u>\$200,599</u>
	<u>\$877,519</u>	<u>\$ 85,243</u>	<u>\$ (18,920)</u>	<u>\$943,842</u>	<u>\$861,179</u>

LIABILITIES

	Professional Photographers of America, Inc.	PPA Publications, Inc.	Eliminations	Consolidated	
				1971	1970
CURRENT LIABILITIES:					
Accounts payable	\$ 9,159	\$ 23,058	\$ —	\$ 32,217	\$ 11,771
Mortgage payments due within one year	10,600	—	—	10,600	10,100
Accrued expenses	11,454	454	—	11,908	23,058
Unearned income—					
Membership dues	86,715	—	—	86,715	139,381
Magazine subscriptions	—	40,100	—	40,100	15,004
Directory	—	—	—	—	22,677
Convention and other	36,817	—	—	36,817	16,653
Federal and state income taxes	—	2,711	—	2,711	3,444
Total current liabilities and unearned income	<u>\$154,745</u>	<u>\$ 66,323</u>	<u>\$ —</u>	<u>\$221,068</u>	<u>\$242,088</u>
ADVANCES FROM PARENT	<u>\$ —</u>	<u>\$ 11,566</u>	<u>\$ (11,566)</u>	<u>\$ —</u>	<u>\$ —</u>
MORTGAGE PAYABLE, 5%, secured by administrative office land and building, due in monthly installments of \$1,070, including interest, to 1976, less current portion included above	\$ 39,323	\$ —	\$ —	\$ 39,323	\$ 49,892
FUND BALANCE:					
Balance, as previously reported	\$575,076	\$ —	\$ —	\$575,076	\$502,461
Adjustment of investment in subsidiary (see note)	(5,877)	—	—	(5,877)	—
Balance, beginning of year, restated	\$569,199	\$ —	\$ —	\$569,199	\$502,461
Excess of income over expenses for the year	114,252	—	—	114,252	66,738
Balance, end of year	<u>\$683,451</u>	<u>\$ —</u>	<u>\$ —</u>	<u>\$683,451</u>	<u>\$569,199</u>
SHAREHOLDER'S INVESTMENT:					
Common stock, \$10 par value; 100 shares authorized and outstanding	\$ —	\$ 1,000	\$ (1,000)	\$ —	\$ —
Capital contributed for shares in excess of par value	\$ —	\$ 4,000	\$ (4,000)	\$ —	\$ —
Retained earnings (deficit)—					
Balance, beginning of year	\$ —	\$ (5,877)	\$ 5,877	\$ —	\$ —
Add—Net income for the year	—	8,231	(8,231)	—	—
Balance, end of year	<u>\$ —</u>	<u>\$ 2,354</u>	<u>\$ (2,354)</u>	<u>\$ —</u>	<u>\$ —</u>
Total shareholder's investment	<u>\$ —</u>	<u>\$ 7,354</u>	<u>\$ (7,354)</u>	<u>\$ —</u>	<u>\$ —</u>
	<u>\$877,519</u>	<u>\$ 85,243</u>	<u>\$ (18,920)</u>	<u>\$943,842</u>	<u>\$861,179</u>

NOTE TO CONSOLIDATING FINANCIAL STATEMENTS—DECEMBER 31, 1971

INVESTMENT IN SUBSIDIARY:

To comply with the requirements of Opinion No. 18 of the Accounting Principles Board of the American Institute of Certified Public Accountants, Professional Photographers of America, Inc. has changed the method of accounting for its investment in PPA Publications, Inc., a wholly owned subsidiary, from the cost basis to the equity method. Accordingly, the fund balance as of December 31, 1970, as previously reported, has been adjusted to reflect the net loss of PPA Publications since inception. Had

this change been applied to the individual financial statements of Professional Photographers of America, Inc. for the year ended December 31, 1970, the excess of income over expenses of \$73,681 previously reported would have been reduced to \$66,738, and the fund balance at the beginning of the year previously reported as \$501,395 would have been increased to \$502,461.

Our Day in Detroit

Monday, July 24, is the big day for retouchers at the 81st International Exposition of Professional Photography in Detroit.

This is the first time in the history of the PP of A that so much time has been allotted for activities and programs geared toward the field of retouching. The Retouchers are now a very active part of the PP of A Portrait Division and want to encourage all retouchers from all parts of the country to attend this convention and support the organization which is supporting their cause.

To start the day off at 11:00 a.m., Verna Madigan, Madison, Wisconsin, and myself will share a program. Verna will be showing negatives and finished prints that were entered in various state competitions over the past few years. She will discuss why retouchers finished prints do not hang. She will be telling what a judge looks for at a competition. Verna is a Qualified National Judge and is also Co-Chairman of the National Retouching Competition.

During my half of the program, I will show how retouching competitions are set up, both on the state and national level. We hope that through this talk, many retouchers will be able

to take information back to their individual states and organize retouching competitions.

Monday is also Honors Day for all present and past chairmen of state retouching competitions. All state chairmen are encouraged to attend, or send a representative in their place.

James Cecconi, Cr.Photos., Eastman Kodak Company, will be the star of the day. His program is at 2:00 p.m. Jim is one of the most knowledgeable retouchers of our time. He does much research and testing that the average retoucher does not have time or facilities to do.

Those who have entered work in the National Retouching Competition should not miss the Judges Critique at 3:30 p.m. The judges will discuss the negatives and prints entered and give their evaluation on why the finished prints hung. If prints did not hang, the retoucher will be told what he could have done to make the print acceptable.

National Qualified Judges do all the judging in the National Retouching Competition. If a retoucher did not enter the competition, it is still important to attend this program as listening to the judges will be a retouching instruction class within itself.

Jeanette Wallen, 7200 Huron River Dr., Dexter, MI 48031.

For the Retoucher

Jeanette Wallen



board meeting

The annual spring meeting of the Board of the Professional Photographers of America, Inc. was held in April at French Lick Springs, Indiana. Above: President Haynes and Chairman of the Board Guttosch; Director Riley Taylor, Vice President-Treasurer John Smucker. Below: Directors Charles Geiger, Howard Hood, Kermit Buntrock, Bill Bell and Ted Sirlin; First Vice President Jerry Smolka. Photographs by Frederick Quellmalz.



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Studio Small Talk

Patricia & Mike Q, M.Photog.

A Lighting System—Part I

In any portrait studio the type of lighting system used materially affects your results. A good system need not be expensive nor does high cost guarantee the best quality. Here are several features to consider:

1. A sufficient amount of light to make exposures at the desired f-stop. Our personal feelings are that portraits should be made at one or two stops below the widest aperture, for this will produce the sharpest images with a softening of the background. Therefore, buying lights that are too large in output is wasteful because of the added cost, bulk and more costly maintenance.

2. A reflector sufficiently large to evenly illuminate without being pulled back too far. In some lights the flashtube moves back and forth and may be adjusted to the most desirable pattern of illumination.

3. A consistency of light output so we may standardize our exposures. If the small potentiometer which controls the neon ready light is not accurately set, the light may indicate that you are ready for your next exposure when in fact you will only get a reduced intensity flash. An excellent way to determine if this is happening in your light is to use any of the available flash meters in the following manner. With the flash meter in operation, fully charge the light (30 seconds after the ready light goes on) and fire the strobe. Repeat this procedure as soon as the ready light goes

Turn to page 86



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Studio Small Talk

From page 84

on. Both readings should be identical. If they are not, your ready light cannot be trusted.

4. A controlling device (barndoors) so we may reduce the amount of light in any direction and remove the possibility of background shadows. This device also prevents a chance of lens flare. It is often desirable to angle a light so it is pointed in the direction of the camera. This is done to build a three-dimensional effect or bring out texture in your subject. If we fail to shield the light and prevent it from striking our lens, we will set up internal reflections in the lens which will materially degrade the image and color quality.

5. In the case of speedlights, which most of us use, a modeling light system which produces the identical shadow pattern as the flashtube. Unless one uses bounce light or umbrellas, which throw broad illumination, we assume that the modeling lights on our strobes throw the identical light and shadow pattern as the electronic flashtube. In some lights this is not true and can be very frustrating to the photographer who sees one image on his groundglass and an entirely different one on his processed film. If the modeling light and flashtube are enclosed in a groundglass diffusing container, you can be fairly certain of reliable results. If they are not, and the modeling light is on the outside, or in front of the flashtube, the unit should be tested.

The most reliable test is to set up a subject and make two negatives. The first negative is made in a conventional way and the second, using only the modeling light and the appropriate longer exposure. (Keep the same f-stop.) The processed negatives should be compared to determine whether the highlights and shadows fall in exactly the same place.

We find it impossible to adequately cover this subject in a single article. Next month's column will be a continuation on this subject.

Patricia & Mike Q., M.Photos., Coronet Studio Photographers, 2004 Lincoln Hwy., Edison, NJ 08817.

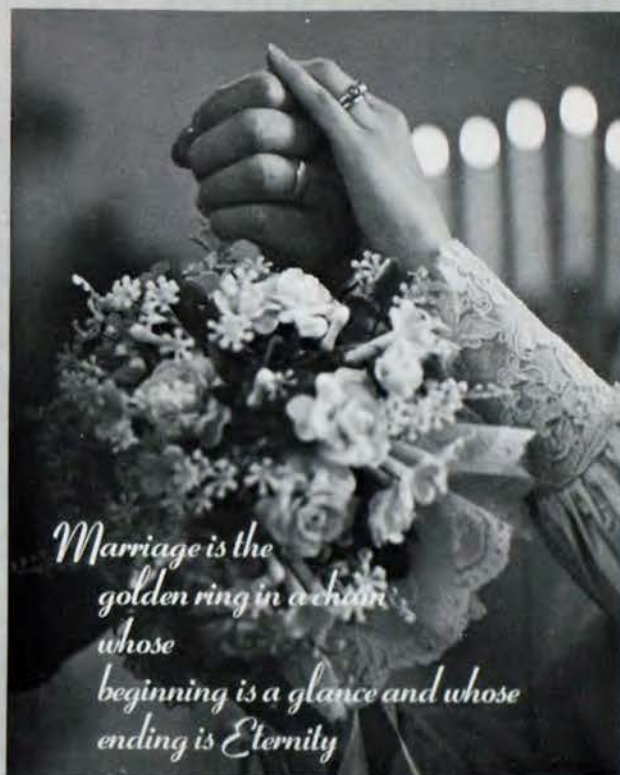
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whose
beginning is a glance and whose
ending is Eternity*

LL-10

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What is life when
wanting love?
Night without
a morning;
Love's the cloudless
summer sun
Nature gave adorning.

LL-1

Intreat me not
to leave thee,
Or to return from
following
after thee.

LL-2

For I do love you...
As the dew
loves the flowers;
As the birds
love the sunshine;
As the wavelets
love the breeze...

LL-3

It is in loving,
not in being loved
The heart finds
its quest;
It is in giving,
not in getting
Our lives are blest.

LL-4

For whither
thou goest,
I will go;
And where
thou lodgest,
I will lodge;
Thy people shall
be my people;
And thy God my God.

LL-5

O my love is like
a red, red rose
That's newly sprung
in June;
O my love is like
the melody
That's sweetly played
in tune.

LL-6

To have and to hold
from this day
forward,
For better, for worse,
for richer,
for poorer,
In sickness and
in health,
To love and to cherish,
Till death us do part.

LL-7

Because God made
thee mine;
I'll cherish thee.

LL-8

Love is the moon,
Beautiful and ever new,
Full of harvest dreams
come true;
A glowing comfort
through the night.
Love is like the stars:
As bright, abundant
as their number,

LL-9

Still shining through
leaves slumber.
A guide that's never
out of sight.
Love is like the heavens:
An eternal creation,
Filling life with inspiration,
A symbol of what's good
and pure and right!

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The Mariner 9 Orbiter Photographs Mars

From page 45

on television in real time and hard copy is available several hours after the receipt of data.

A second system for producing computer processed data was developed and used for nonreal-time products. This system is used to decalibrate all the pictures. For example, the decalibration removes vidicon blemishes and camera optical and electronic distortions. This system can also scale and rectify pictures for making maps. It is used to produce special products for experimenters such as special enhancements or the mosaicing of two or more pictures together on the computer.

conclusions

Mars is a far different planet than we expected to see. It is still in the throws of dynamic change. The polar caps, which are made up of carbon-dioxide ice and perhaps some water ice, form and partially disappear each year. The dust storm that had begun before the arrival of Mariner 9 spread over the whole planet. The dust storm was a bonus even though it obscured the planet from Mariner 9 for over six weeks. Features that look like old stream beds may have been caused by liquid erosion. Caldera-type volcanoes and lava flows, and impact craters like those on the Moon have also been recorded. Although little water vapor is found in the atmosphere and although the surface pressure is 1% of that on earth, what we have seen certainly has increased the likelihood that life, plant life, may exist or may have existed on Mars.

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Membership Report

May 248/Total for year — 1129

The following applications for PP of A membership were received during the month of May. 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 1972 (in parenthesis). Total applications for May 248, for the year 1129. 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 italics.

ALABAMA — 1 (11)

Balance, Richard M., 4017 Patton Rd., S.W., Huntsville 35805, (S) *Benjamin F. Folgo*

ALASKA — 2 (5)

Brennan, George H., 325 N. Flower St., Anchorage 99501, (A-C)

Scanlon, James L., Lloyds Studio, 430 Washington St., Ketchikan 99901, (A-P) *Gordon Lloyd*

ARIZONA — 3 (6)

Desert Photographics, Inc., P.O. Box 6808, Tucson 85716, (Firm) *Rick Crocy*

Crocker, Bill, Active Member, Address Above Hoff, Thayer, 6817 N. 22nd Pl., Phoenix 85016, (I)

Seban, Don W., 2938 W. Seldon Ln., Phoenix 85021, (S)

ARKANSAS — 4 (12)

Bishop, Judy W., Free Lance Artist, 1510 S. R Street, Ft. Smith 72901, (A-C)

Cox, Betty J., 218 W. Stephenson, Harrison 72601, (Asso) *Greer Life*

Cox, Harold E., Case Studio, 218 W. Stephenson, Harrison 72601, (A-P) *Greer Life*

Ott, Alan M., Rt. 1, Box 1716, Benton 72015, (S)

CALIFORNIA — 29 (144)

Aikins, Larry R., 604 Price, Redwood City 94061, (Asso) *William K. Downs*

Arnone, Kenneth E., 235 W. Quinto/Apt. 3, Santa Barbara 93105, (S) *E. E. Lawson*

Ayres, Robert B., Robert B. Ayres Photography, 1315 S. El Molino, Pasadena 91106, (I)

Chan, Y. Garrett, P.O. Box 14156, San Francisco 94114, (A-C) *Donald Tong*

Cook, Robert A., 3963 Via Lucero #16, Santa Barbara 93110, (S) *E. E. Lawson*

Colter, Michael J., 1842 Laurel Rd., Oceanside 92054, (Asso) *Antonio Ricca*

Data Color, Bill Parilla, 1236 S. Central Ave., Glendale 91204, (Sustaining) *Antonio Ricca*

Eaton, Peter M., 441 Old Coast Hwy/Apt. 13, Santa Barbara 93103, (S) *E. E. Lawson*

Eberly, Kenneth J., CO A USASAFS SOBE/Box 1564, APO San Francisco 96331, (Asso)

Fu, Sabina, 530 W. Cota St./Apt. 14, Santa Barbara 93101, (S) *E. E. Lawson*

Geller, George F., 2723 W. Olive Ave., Burbank 91505, (Asso) *Allan Jackson*

Harrell, Calvin L., Harrell Studio, 549 66th St., Oakland 94609, (A-P) *Howard D. Kelly*

Hartman, Maurice G., Hartman Photography, 16692 Landmark Ave., Yorba Linda 92686, (A-P) *Antonio Ricca*

J B Frames, Jerrold E. Baker, 21827 Barton Rd., Colton 92324, (Service) *Antonio Ricca*

Jones Photo Equipment, Dick B. Jones, 2932 Belle St., San Bernardino 92404, (Service) *Antonio Ricca*

Larmon, Eugene B., Gene Larmon Photography, 8350 Lurline Ave., Canoga Park 91306, (A-C) *Howard D. Kelly*

Lebeck, Jerry, Jerry Lebeck — Photography, 339 17 Mile Dr., Pacific Grove 93950, (A-C) *Howard Kelly*

Longfellow, Eben J., 134 N. Indiana, Vista 92083, (Asso) *Lee R. Geier*

Marshall, Jacqueline M., 4902 Sandriand Rd./#241, Carpinteria 93013, (S) *E. E. Lawson*

Mills, Sandy L., Bunnys Studio, 4448 Lennox Ave., Sherman Oaks 91403, (A-P) *Bunny West Sheppard*

Ricci, Dale A., 295 W. Spain St., Sonoma 95476, (S)

Sharp, Dorman R., Hughes Aircraft, 655 18th St., Manhattan Beach 90266, (A-P)

Silverman, Norman D., 489 Los Feliz, Santa Barbara 93110, (S) *E. E. Lawson*

Stevens, Dave, D. Stevens Photography, 1440 Princeton St., Santa Monica 90404, (A-C)

Sylvan, Jeffrey E., 1322 Castillo, Santa Barbara 93101, (S) *E. E. Lawson*

Verbois, J. Michael, 1375-A Virginia Rd., Santa Barbara 93108, (S) *E. E. Lawson*

Warwick, Michael B., Warwick Studio, 42505 N. 30th St., West, Lancaster 93534, (A-P) *Jim Bettio*

Yamamoto, Dennis S., 1225 N. Hunter, Stockton 95202, (Asso) *Richard Yoshikawa*

Yuhl, Martha K., Missy Yuhl, 7619 Hinds Ave., N. Hollywood 91605, (A-C) *Jayne H. Langdon*

COLORADO — 2 (20)

Brown, Russell W., 1939 S. Cedar Ave., Colorado Springs 80906, (S)

McGowan, Edward J., Ed McGowan/Audio-Visual Photography, 2691 S. Irving St., Denver 80219, (A-C) *Howard D. Kelly*

CONNECTICUT — 4 (18)

Brown, Allan G., Amity Rd., Bethany 06525, (Asso)

Dinoto, Angelo F., 18 Stillman Ave., Pawcatuck 02891, (S) *Benjamin F. Folgo*

Griffin, Bruce E., 59 High St., Manchester 06040, (S) *Benjamin F. Folgo*

Scarpa, Paul, 72 Upper Pataagansett Rd., E. Lyme 06333, (Asso)

DISTRICT OF COLUMBIA — 2 (3)

Evans, Brian A., 2315 Branch Ave., S.E., Washington 20020, (S)

Hassell, Oliver E., 5030 Eastern Ave., N.E., Washington 20017, (Asso) *John Meenahan*

FLORIDA — 5 (26)

Gilmore, Harvey, P.O. Box 358, Live Oak 32060, (S) *Allan Ullman*

Grey, Royce G., Greys Photographic Service, P.O. Box 23, Destin 32541, (A-C)

Jones, Jack J., Shattuck-Roether-Frailey-Wilson, Inc., 601 N. Fern Creek, Orlando 32806, (A-C)

Jones, Raymond W., Rt. 2/Box 85-W, St. Augustine 32084, (S) *Richard W. Turner*

Wilbur, June P., P.O. Box 668/3 Lemon St., Ozone 33560, (Asso) *B. E. Black*

GEORGIA — 2 (17)

Good, Henry E., Good Studio, 1090 1/2 Baxter St., Athens 30601, (A-P) *Nick Colquhitt*

Roberts, Dale E., Elliotts' Studio, 3153 Piedmont Rd., N.E., Atlanta 30305, (A-P)

IDAHOO — 1 (4)

Stoddard, Phillip G., 1795 Brenthaven Dr., Idaho Falls 83401, (Asso)

ILLINOIS — 16 (74)

Barth, Julianne F., 714 S. River St., Montgomery 60538, (Asso) *Bob Johns*

Buss, Tim I., Box 933, St. Joseph 61872, (Asso) *Ralph Haury*

Buzzack, David T., Centre For The Photo Arts, 2712 W. Agatite Ave., Chicago 60625, (A-P)

Collins, Colleen A., 14 W. First St., Hinsdale 60521, (Asso) *Bob Johns*

Cox, W. Marvin, U.S. Navy, Building 2711, Great Lakes 60088, (I)

Haskins, Charles F., CFH Photography, 509 S. Spencer St., Aurora 60505, (A-P) *Bob Johns*

Kruckmeyer, Mary K., 726 University, Evanston 60201, (S)

Lemco, John A. Biggs, Box 412, LaSalle 61301, (Service) *Bob Johns*

Myers, Jeffrey R., 527 Church St./Apt. 3-C, Evanston 60201, (S)

Newberry, Ernie Jr., Wall's Studio & Camera Shop, 1422 Broadway, Mattoon 61938, (A-P) *Bob Johns*

Read, Stephanie O., 408 Cedar St., Aurora 60506, (Asso) *Virginia Fields*

Reimann, Fred P., 10038 Holly Ln./Apt. 1 South, Des Plaines 60016, (S) *Ray White*

Sakowicz, Bernard A., Chicago Wesley Memorial Hospital, 522 Church St./Apt. 3-C, Evanston 60201, (I)

Sample, James F., Sample's Photo Studio, 107 Hickory St., Port Byron 61275, (A-P) *Bob Johns*

Schreiner, Robert A., 2531 N. Luna, Chicago 60639, (Asso) *Robert Bresnahan*

Weaver, Randy L., 1606 Russell Ave., Galesburg 61401, (Asso) *Donald Ted Hains*

INDIANA — 4 (22)

Davis, Donald J., P.O. 7070/25 Sunset Rd., Merrillville 46410, (Asso) *Howard Kelly*

Hoffman, Rosalind J., R.R. #2/Helm Rd., Chandler 47610, (Asso) *Edwin Koch*

Taylor, Marvella, 2525 Lake Dr., Anderson 46012, (Asso) *Charlie Chase*

Taylor, Robert H., Robert Taylor Photographer, 2525 Lake Dr., Anderson 46012, (A-P) *Charlie Chase*

IOWA — 6 (17)

Colormaster, Inc., Richard D. Northrup, 114 S. Marion/P.O. Box 280, Ottumwa 52501, (Service) *Chuck Kent*

Leahy, Michael H., Logandale Apt. 103-L/1717 Columbia St., Waterloo 50703, (S) *Louis F. Garcia*

Hansen, Katy W., 120 Delaware Ave., S.W., Orange City 51041, (Asso)

Olson, Kenneth L., Box 117/R.R. 1, Sheldon 51201, (Asso)

Orvis, Ralph L., Orvis Photographers, 176 Manor Dr., Riverdale, Bettendorf 52722, (A-P) *Donald Ted Hains*

Van Roekel, Lyle L., 232 N. Main Ave., Sioux Center 51250, (Asso) *J. Bodnar*

KANSAS — 2 (4)

Herndon, Eugene K., P.O. Box 2383, Kansas City 66110, (Asso)

Janssonius, Marilyn S., 960 Second St., Phillipsburg 67661, (Asso)

KENTUCKY — 2 (8)

Lloyd, Darwin B., 4124 Foreman Ln./Apt. 1, Louisville 40219, (S)

Walden, Robert N., Waldens Studio, 567 Benton Rd., Lexington 40505, (A-P)

LOUISIANA — 5 (11)

Besse, Joseph O. Jr., Joe Besse Photography, P.O. Box 35, Duson 70529, (A-P) *Richard D. Broussard*

David, Jean P., Louisiana Commercial Photography, Inc., P.O. Box 51798 OCS, Lafayette 70501, (A-C) *Richard D. Broussard*

De Moss, James D., 3235 Metairie Rd., Metairie 70004, (Asso) *Darrell De Moss*

Harris, John, Southwestern Electric Power Co., P.O. Box 1106, Shreveport 71156, (I) *Frank Hampson*

Possey, Mike L., 440 Oil & Gas Bld., New Orleans 70112, (Asso)

MARYLAND — 4 (18)

Bunn, Peter D., 8520 Allendale Rd., Landover 20785, (Asso)

Farnham, Harold M., Medical-Arts Photographic Branch, Div. of Research, 5906 Ryland Dr., Bethesda 20804, (I)

Holt, George K., 9903 Georgetown Rd., Bethesda 20814, (Asso)

Krell, Clisby H., 10012 Renfrew Rd., Silver Spring 20901, (Asso)

MASSACHUSETTS — 9 (27)

Balsley, Daniel R., P.O. Box 364, W. Newbury 01985, (Asso)

Bergeron, Ronald P., 16 Alrick Rd./Apt. 1, W. Quincy 02169, (S) *Robert E. Ashley*

Levitz, Howard J., Williams College Photo Lab., 375 Main St., Charlemont 01339, (I)

Lott, Wesley T., Ted Lott Photography, 17 Merrill Dr., Framingham 01701, (A-C) *Howard D. Kelly*

Maher, Henry P. Jr., 187 Irving St., Framingham 01701, (Asso)

Moy, Frank Jr., 8 Gaylord St., Dorchester 02124, (Asso)

Phillips, Calvin F., 844 Main St., Holden 01520, (S) *Benjamin F. Folgo*

Rocha, Ronald R., 12 Chestnut St., Attleboro 02703, (S) *Benjamin F. Folgo*

Wheelock, Garry J., 176 Pine St., Attleboro 02703, (S) *Benjamin F. Folgo*

MICHIGAN — 11 (61)

Bruhn, Charles L., 1859 Cherry St., Muskegon 49441, (A-P)

Christopher, Gerald A., Christophers' Photographic, 28368 Suburban Dr., Warren 48093, (A-C) *Robert Sieg*

Dyke, Ronald A., 6725 Wildwood, Westland 48185, (Asso) *G. William Whitworth*

Groesbeck, Rita L., 12938 Pomona Dr., Sterling Hgts. 48077, (Asso) *Ted Plochocki*

Jones, Michael L., 25024 Firwood, Warren 48089, (Asso) *Bruce Sileff*

Judd, Herbert C., 207 Darrow St., Clio 48420, (Asso) *Dick Rummel*

Kling, Norman S., Kling Studio, 733 S. Washington, Royal Oak 48067, (A-P)

Nolan, James P., 10221 Colonial Ct., Brighton 48116, (Asso) *Andrew C. Pearce*

Oltmanns, Richard G., 4601 Merritt Rd., Ypsilanti 48197, (Asso)

Rogers, Neal B., 3350 S. Airport, Bridgeport 48722, (S) *Donald R. Borg*

Rummel, William R., 130 W. Tuscola St., Frankenthuth 48734, (Asso) *Richard Rummel*

MINNESOTA — 4 (16)

De Muth, William J., De Muth Photography, Inc., 513 S. Washington Ave., Minneapolis 55415, (A-C)

Morin, James R., 69 E. Fourth St., Winona 55987, (Asso) *Richard Alf*

Pletsch, Patrick E., Rt. 2/Box 532, Mound 55364, (Asso) *Bill Pletsch*

Warren, John L. Jr., 1201 Selby Ave., St. Paul 55104, (Asso) *Howard D. Kelly*

MISSISSIPPI — 1 (6)

Tomokins, Henry C., Halls Ferry Rd., Vicksburg 39180, (Asso)

MISSOURI — 5 (27)

Dale, Mike, Mike Dale's Photography, 103 E. 16th St., Caruthersville 63830, (A-P)

Entringer, Thomas F., 1837 E. 76th St., Kansas City 64132, (Asso)

Faltah, Tony A., 3430 Gilman Rd., Kansas City 64111, (A-P)

Laval, Dixie, Layals Studio, 8958 E. 62nd Ter., Raytown 64133, (A-P) *Harry Dowdy*

Portnoy, Lewis A., Kolbrener-Portnoy Photography, 5 Carole Ln., St. Louis 63131, (A-C) *Robert Host Koetter*

NEBRASKA — 2 (7)

Morgan, William R., 2544 O St., Lincoln 68501, (Asso)

Thompson, J. Dane, Thompson Photography, 313 Norris Ave./P.O. Box 849, McCook 69001, (A-P) *Brooks Studio*

NEVADA — 1 (1)

Roeder, Stephen M., Stephens Photography, 370 S. Sierra St., Reno 89501, (A-P) *Antonio Ricca*

NEW HAMPSHIRE — 1 (6)

Anderson, Joan M., Box 904, Hanover 03755, (Asso) *Mead-Ross Associates*

CLASSIFICATION LISTINGS FOR PP of A MEMBERSHIP DIRECTORY

Portrait or Commercial Active Individual and Firm Members Only

Classification listings for the Membership Directory are as below. It is essential to supply the correct information regarding photographic operations. Each ACTIVE MEMBER only is entitled to two classifications with his membership. For each additional classification, there is a charge of \$5.

- AE** Aerial Photography — obliques and verticals.
- AM** Aerial Mapping — with specialized aerial cameras and facilities for scale production and mosaics.
- AN** Animal Photography — specialists in livestock and pets.
- AR** Architectural Photography — exteriors and interiors for architects, national architectural magazines, interior decorators.
- AS** Art Studio — layouts to finished art.
- BA** Banquet or large groups — specialists in this field.
- BP** Business Portrait.
- BI** Biological Photography — specialized work for the medical profession.
- CB** Commercial Photography, General — black-and-white only. Normal exteriors, interiors, publicity, small or large groups, meetings, copies, products in use, studio set-up of products, catalogue illustrations, general legal, construction progress, installations.
- CC** Commercial Photography, General — color and black-and-white. Same as CB but includes color.
- CO** Studio operating exclusively in color. Does not solicit black-and-white.
- CR** Criminal — Photography, Photomicrography, and Radiography, as practiced in criminal investigation.
- CX** Commercial Photography, Occasional — the average picture that any photographer can be expected to make with ordinary equipment. Most studios in smaller cities, unless exclusively portrait, are so listed.
- DP** Direct Color and Processing.
- DT** Direct Color for Trade — prints and film processing for other studios.
- EN** Enlargements — made for other studios.
- 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 _____

Associate

Members _____

(Attach separate listing for more than two Associates)

Membership in other photographic organizations: _____

References:

Bank _____

Bank Address _____

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

Sponsor Name _____

Sponsor Address _____

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

YOUR NAME (LAST FIRST MIDDLE INITIAL)																			
YOUR STUDIO OR FIRM																			
ADDRESS																			
CITY										STATE					ZIP				
MAILING ADDRESS IF DIFFERENT FROM ABOVE																			
CITY										STATE					ZIP				

Each ACTIVE MEMBER, Portrait, Commercial or Firm, is entitled to two classifications with his membership. For each additional classification, there is a charge of \$5.

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

Additional Division Services

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

☐ PORTRAIT ☐ COMMERCIAL ☐ INDUSTRIAL

Date and Place of Birth _____

Percentage of Income Derived from Photography _____%

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.

This _____ day of _____, 19 _____

Signature _____

IMPORTANT: Bylaws require the above must be signed before application can be considered.

DO NOT WRITE BELOW THIS LINE

Member No. _____

Account Number _____ Account Number _____

Date _____ Date _____

Amount _____ Amount _____

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3 for **1**

BONUS WINNERS

SPECIAL BONUS PRIZES

were awarded to the top five contestants sponsoring new PP of A members during April 15-30, 1972.

Antonio Ricca, M.Photos.Cr.
Escondido, California

Howard Kelly, Cr.Photos.
San Gabriel, California

Bob Johns
Peru, Illinois

Benjamin Folgo
Rhode Island School of
Photography

David Fritz Reins
South Side Virginia
Community College

Winners of The President's Club membership contest for 1971-72 will be announced at the PP of A Convention in Detroit, July 23-27. The Top Ten as of May 10 are listed below.

TOP TEN

Apple, H. Morton
Bakker, Gerhard
Broussard, Richard
Caragol, Charles L.
Chase, Charles
Cook, Jan
Johns, Bob
Kelly, Howard
Moore, W.E.A.
Ricca, Antonio

NEW JERSEY — 14 (36)
Buda, Anthony J., 43 Placid Ln., Willingboro 08046, (Asso) Carl K. Soholoff
Cates, Lynn W., Why, Inc., 10 Marlton Rd., Woodstown 08098, (I) Robert H. Nelson
Chudy, Edmund F., 400 Riverside Dr., Wayne 07470, (Asso) Armand M. Campanile
Gallione, Ralph E., 167 Ampere Pkwy., Bloomfield 07003, (S) James Bastinck
Gleasant, Howard F. Jr., Village Studio of Photography, 4 Maple Ave., Penns Grove 08069, (A-C)
Koch, Kenneth R., 225 Maple St./Apt. #7, Secaucus 07094, (S)
Koppel Color, Jim Tushingham, 153-173 Central Ave., Hawthorne 07057, (Sustaining) Antonio Ricca
Lehrer, Gary A., 11 Mitchell Rd., Gillette 07933, (Asso)
Nielsen, Erik, Photomedia, 808 High Mountain Rd., Franklin Lakes 07417, (A-P) James Bastinck
Pelaez, Saul A., P.O. Box M887, Hoboken 07030, (Asso) Arthur A. Ayala
Quinones, Charles, 20 Princeton Dr., Jackson 08527, (Asso)
Richards, David C. Jr., Community Relations Dept., Apt. N-30, 2011 Ferry Ave., Camden 08103, (I)
Warner, Whitey, 965 Newton St., N. Brunswick 08902, (S) E. E. Lawson
Wilhelm, Richard L., 27 Hampton Dr., Freehold 07728, (Asso) Vitaldas Dorinas
NEW MEXICO — 1 (5)
Mills, Gloria A., 5306 Menaul Blvd., N.E., Albuquerque 87110, (Asso)
NEW YORK — 15 (88)
AIC Photo, Inc., Dan Multer, 168 Glen Cove Rd., Carle Place 11514, (Sustaining)
Alecca, Michael J., 71 South Rd., High Falls 12440, (S) Benjamin F. Folgo
Benge, Charles L., Chris Benge Ltd., 7206 SPTGP, CMR 569, APO New York 09223, (A-C) T. Elvin Evers
Cullen, Charles W., Rt. #1/Box 2, Stone Ridge 12484, (S) Benjamin F. Folgo
Grossfeld, Joel S., 174 Central Ave., Lawrence-Long Island 11559, (S) Frank L. Fusco
Hoffmann, Robert O., 412 Church Ave., Cedarhurst 11516, (S) Benjamin F. Folgo
Lieberman, Myer R., 100 Ruby St., Elmont 11003, (Asso)
Privratsky, Robert E., PRO Photo Service, HQ 6 Battalion, 562 Artillery, APO New York 09045, (A-C) Cpt. Lynn A. Jenkins
Raub, George R., HHD 5th USA Artillery Group, APO New York 01971, (Asso)
Ryba, Frank W., 24-58 86th St., Jackson Hgts. 11369, (Asso)
Siller, Seymour, 65-60 Wetherole St., Rego Park 11374, (Asso)
Summers, Wilford A., Alex Summers Photography, 566 Prospect Pl., Brooklyn 11238, (A-P) Charlie Gill
Swartz, Sam, Box 787/25 Andrews Memorial Dr., Rochester 14623, (S) Donald L. Smith
Tonkin, Carlton J., CMR Box 841/7405 SPT, SQDN., APO New York 09332, (Asso)
Wikan, Lawrence E., P.O. Drawer 67, Blue Point 11715, (Asso) Howard Kelly
NORTH CAROLINA — 4 (12)
Norling Studios, Inc., P.O. Box 149, High Point 27261, (Firm)
Silver, Irving, Active, Address Above
Blaustein, Ira M., Asso., Address Above
Smith, Richard W., Asso., Address Above
Punte, Carroll S., 329 Wesley Dr., Chapel Hill 27514, (Asso) Charles W. Bradshaw
OHIO — 8 (51)
Abey Studio, Inc., 1227 Cavalcade Dr., Youngstown 44515, (Asso-Firm) Bill Abey
Jones, James R., Asso., Address Above
Allenbach, Peter G., 85 Ohio St., Mansfield 44903, (Asso) Ray Kelsling
Flower, Marvin S., 601 Brookview Ct., Oxford 45056, (Asso) George Hoxie
Kambitsch, Michael G., 2009 Wyoming St., Dayton 45410, (S) Joseph O. Becker
Phillipp, Joan M., 4518 Longwood Ave., Parma 44134, (Asso) Joseph Jedlicka
Reynolds, Steve L., 2671 W. North Bend Rd., Cincinnati 45239, (Asso) Merle Epperson
Sinks, Joel E., 1584 N. Euclid Ave., Dayton 45406, (S) Steve Dunbar
Williams, George E., 886 Critchfield Rd., Columbus 43219, (I) Robert Winslow
OKLAHOMA — 7 (18)
Crosier, Novella, 805 N. Grand, Okmulgee 74447, (Asso) Raymond B. Crosier
Custom Photo Printing, Harry E. Bird, 4024-F N. MacArthur, Oklahoma City 73116, (A-C)
Holm, Bibi S., 2915 S. Peoria, Tulsa 74114, (Asso) Bjarne W. Holm
Lowry, Dick M. III, Dick Lowry Photography, 1416 Sherwood Ln., Oklahoma City 73116, (A-C)
Owens, Robert H., 932 Mayo Bldg., Tulsa 74103, (Asso)
Spake, Michael D., 1818 W. Main St., Norman 73069, (Asso) Larry B. McDade
Stuart, James A., James A. Stuart Photography, 3717 E. 45 St., Tulsa 74135, (A-C) Roger M. Myers
OREGON — 1 (6)
Wieprecht, David E., 9031 N.E. Halsey St., Portland 97220, (S) E. E. Lawson
PENNSYLVANIA — 7 (36)
Devlin, Constance, 133 Siebert Rd., Pittsburgh 15237, (Asso) Jerry Interval

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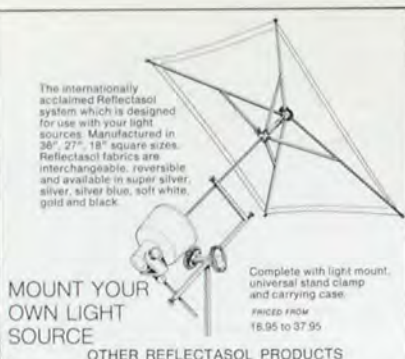
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Convention Program Package Wrapped and Ready

From page 28

Cobo Hall, will be the largest print show ever assembled. In addition to the General and Loan Exhibits and the Masters, a number of special invitational exhibits have been arranged. There will be a display of the work of the late George W. Harris, founder of Harris & Ewing Studio, Washington, D.C.; spacecraft photographs of Mars, taken by the Mariner 9 probe provided by the Jet Propulsion Laboratory; "California Landscapes," by Ulric and Marie Meisel; Detroit PPA Color Artists print exhibit and live demonstration daily; color photographs of President Nixon's trip to China on display for the first time and furnished by the White House; an exhibit of photographs furnished by the Department of the Army; and the PPOC exhibit of over 100 of Canada's best photographs.

The Technical Products Exhibit, with more than 130 displays of products, services, materials and new developments, will be open in Cobo Hall from 1 to 6 p.m. Sunday, noon to 6 p.m. Monday through Wednesday, and 10 a.m. to 2 p.m. on Thursday.

Special Tours Planned

In addition to all the banquets, luncheons and special programs, there will also be tours of Greenfield Village, the 260-acre historical area in nearby Dearborn, planned for PP of A members on Sunday afternoon; a Thursday afternoon tour of Ford Photomedia facilities at Ford Motor Company, which will include studio presentations on photography of the automobile, plus a look at studio and color lab facilities, motion pictures and photoinstrumentation activities; and a three-hour cruise aboard a Papoose charter boat on Thursday evening.

A very important plus will be added to the 1972 Convention when it reconvenes in Malaga, Spain, on July 29. A special split-charter airliner will depart from Detroit's Metropolitan Airport on Friday, July 28, headed for the Playamar Hotel in Malaga. Here PP of A members will enjoy convention sessions to improve their photographic knowledge. Vince Thomas, M.Photos, Cr., of Eastman Kodak, London, will be the featured speaker on July 30, and PP of A President Charles H. "Bud" Haynes, Cr.Photos, will speak on August 1.

Advance registration is required for all special events at the Detroit Convention. Contact PP of A at 1090 Executive Way, Des Plaines, IL 60018. ☐

RAY CHARLES

and his orchestra
featuring the Rael-
etts. Elmwood Casino,
Windsor, Ontario.

PP of A members, their families and friends will be treated to an Opening Night performance of Ray Charles and his orchestra — headliners at the Elmwood Casino, Windsor, Ontario. Charles and his Revue will perform during the entertainment portion of the Annual Awards Banquet on Wednesday, July 26.

Currently celebrating his 25th anniversary as a musical personality, Ray Charles has been called "a genius who is a legend." An accomplished musician, he taught himself to play and write for every brass and wind instrument in an orchestra, specializing in piano, organ and sax. He also composes and arranges.

As the headliner at the Elmwood Casino, Charles will perform with his 16-piece orchestra, featuring the Raeletts.

Buy your tickets at PP of A Registration Center, Cobo Hall, Detroit.



JULY 26

OPENING
NIGHT
WEDNESDAY
JULY 26

Tickets for dinner, floor show, dancing — and PP of A awards presentations — \$12 each, including transportation. Last bus leaves Convention hotels, 6:30 p.m.

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P

page by page, the many things we have in common.

He was well-equipped to do this; his first book was published in Chicago in 1939 by John R. Whiting, then editor of *Popular Photography*. Karl has worked extensively in this country, and knows and loves us.

(I was full of apologies for our bad headlines, for example; Karl said

gently, "Oh, I tell the boys, there is nothing we can say about you half so bad as you say about yourselves.")

"U.S.A./Sweden" points out that more than one-third of the population of Sweden settled here at the end of the 19th Century. This little book was sold to Swedish companies who do business here, and to US companies who do business in Sweden. Total sales to date: 80,000 copies.

Gullers himself, of course, is now very distinguished indeed. On the occasion of his 25th anniversary in 1966 he was honored with an exhibition of his work at Stockholm's Tekniska Museet—a museum which may be compared with our Smithsonian.

His colleagues have established a Gullers Scholarship in his honor; this yearly grant, sponsored by the Photography Museum in Stockholm, enables young photographers to study and travel.

Karl is President of the 5,000-member Scandinavian Photographers Association, a post he has held for ten years; he is a founder and member of the Executive Committee of Europhot, an organization which serves professional photographers in 16 European countries; and, he has served as a Trustee of the Photographic Art & Science Foundation, Inc., since it was founded in 1965. He has been active in the Professional Photographers of America, Inc. for many years, and attends most annual conventions. He told me that he tried to budget three or four weeks of his time each year for these professional activities.

His newest book also takes a long view, and beautifully expresses his knowledge of Sweden. Its working title is "The Face of Sweden"; it was published in April, 1972. "Face" is a large (11x14) hardcover report, in words by one of Sweden's leading writers, and color photographs by Gullers. It looks to me better than a visit—the way watching a game on television can sometimes be better than actually going to the stadium. This book focuses on Sweden, with love and insight.

Karl can honestly say that he knows his country like the palm of his hand. He spent his first working summers as an aerial photographer, for a company which specialized in aerial surveys. His experience also includes some solid training in a custom lab, and two years in the Stockholm studio of the famous Dutch portrait photographer Jan de Meyere.

His assignments have since taken him around the world, too many times to count. Very few businessmen can have had his experience in doing business in so many countries; he is familiar with Brazilian planning, with the organization of Canadian factories, with Japanese customs.

This experience, combined with his fine photographic skills and publishing resources, gives Karl the ability to explain one country to another in words and pictures that each can understand—photojournalism on its highest level.

From his King's Tower in Stockholm he can see the neighborhood where he grew up and went to school, the church where he was married—and far beyond. He truly has a world view.

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The Photo Colorist

Viva Fay Lefler, Cr. Photog.

Begin with the Background

Putting your subject on the picture without creating a hard line is a problem to many colorists. This is especially troublesome in painting heavy oils. The simplest procedure is to paint the background first allowing the paint to extend into the outline of the figure. When you have finished your background to your complete satisfaction, clean your subject of surplus paint being careful to stay well within the line of the subject.

A deep printed guide print on glossy paper is best to reveal the true line of the subject, but a guide print of some sort is most desirable. If you should accidentally clean into the background, take a brush and pull the paint back into the figure and clean again, this time being more careful not to run into the background. The main body of the subject should be fairly well cleaned, but the outline may have a bit of the background color in it. The best method of cleaning is with a dry clean cotton swab, or a cotton wrapped skewer for fine detailed areas. Seldom will one ever need any additional oil or medium for cleaning, especially since the use of oil tends to cause a definite line. This could also cause bleeding of the background color into the subject.

For particularly stubborn colors such as some reds, dark blues, deep greens or any color that refuses to clean off by simply rubbing with

clean cotton, a small amount of white could be used as a cleaner. This will remove most colors and not leave a shiny line. But be sure you have removed all the white you added. When the subject is completely cleaned, put the print where it will be free from dust and allow it to dry.

When it is dry enough so that it won't be fingermarked in handling (the time varies from over night to two or three days, according to the weather and the weight of paint you have used), you may start painting the subject. Paint the complexion first using basic flesh color being careful not to go completely to the edge of the outline as you apply the color and blend slightly.

Use Care with Complexions

Next feather the color to the outline with a fine brush. In this way you are able to put the complexion on top of any background overlapping the line. Exercise real caution not to get the complexion smeared over into the background. However, if your hand slips and you do get a little flesh color into the background, remove it quickly with dry cotton. Use a very light touch for it would be easy to break a hole in the tender color of the background. If you find you have dug a hole in your background, it will be difficult but possible to mix the proper color and stipple in a patch. It is important that the color you mix match the color of the background exactly before you attempt to patch.

Complete the face, building up the highlights and shadows to a weight comparable to the weight of the background. Paint the eyes, lashes and brows; next the mouth and teeth. If you should find yourself short of time you could leave the painting here till the next day.

Paint the hair next. Apply the color with a cotton swab or a cotton wrapped skewer, being careful not to go completely to the outline of the hair either against the background or next to the face. Build up the highlights and shadows in the hair with a brush until you have about the same weight of color used in the rest of the picture. Where there are loose hairs showing up in the guide print, sketch these in with your brush over the background color. Use the same shadow and highlight colors you have used to build up the main body of the

hair. Notice that every hair that shows up on the background of the guide print is not tied to the head. Some will appear just as curves which have been caught in the light. All these light fluffy hairs must be kept that way in your painting, both as you bring them down against the skin in the face and as you outline them against the background. In some cases you may wish to extend the hairline to alter the shape of the head or change the pose slightly. In most cases, however, it pays to follow the guide print, unless the customer has asked for, or consented to, the alteration. It is amazing how much the subject can be brought forward and a third dimensional quality created by the careful sketching in of these loose hairs around the head, as shown in the guide print.

Clothing Requires Same Technique

Next move on down to the clothing using the same technique as when painting the face and hair. Apply the main body of the paint to the costume using a cotton swab or a cotton wrapped skewer, keeping well back from the outlines. Then after blending slightly, carefully brush the paint up to the background line and the neck or flesh line with a very fine flat brush. This method gives a portrait with soft outlines and one that appears to present the subject rather than swallow it. It eliminates instances where the background seems to just come to the outline of the subject. Remember the background *must* go behind the subject.

Winona, our School of Professional Photography, is celebrating its 50th birthday year. We can all be grateful to this wonderful school. It has perhaps done more than any one other thing to lift the image of our profession to a more highly respected position. It has not only taught our photographers the techniques of making beautiful pictures, but has stressed the importance of ethical behavior in our dealings with our customers as well as our fellow workers. This has helped photography well up on the ladder of respect and dignity. May it continue to inspire and instruct for many more years. 

Viva Fay Lefler, Cr. Photog., 2210 South Kings Avenue, Springfield, MO 65804.

New Products

Use Reader Service cards (page 109) to get additional information on any new product or service listed in this issue.

DOI Photo Viewer



Film filing viewer (FFV) offers optional transparency viewer; each slide holder is secured in its own separate channel; there is space above filing channels for numerical identification of slide holders. All-metal unit is constructed with standardly available slide holders and parts; a built-in container holds dehydration chemicals. Door features key lock, and dust seal around inner edges. Off-white cabinet

measures 24 3/4" x 14" x 15 1/2", accommodates 1200 35mm or 720 2 1/4 x 2 1/4 transparencies.

DOI Inc., 1032 6th Ave., New York, NY 10018

Calumet Multi-Power Flash System



Multi-Power electronic flash system, American made, allows selection of power requirements from 200w/s to 1600w/s. The 200w/s mode recycles in rapid time keeping up with motorized cameras; 1000w/s mode recycles in 1.1 seconds; 1600w/s in 1.6 seconds. Model #3000 Multi-Power Flash generator (400w/s) will power add-on Power Banks Models #3001 and #3002. Model #3001 has

overall output of 1000w/s. Model #3002 provides 1600w/s output; user can operate four units into 6400w/s four tube accessory flash head. All units are compatible with Calumet Elliptica, other similar type electronic flash systems. Flash duration of Model 3000, 400w/s, 1/1000 sec.; 200w/s, 1/2000 sec.; Model 3001, 1000w/s, 1/500 sec.; Model 3002, 1600w/s, 1/300 sec. Operating features include: power cooled recirculation system; built-in photo electric cell that can be tripped from distances up to 60'; overload heat protection circuits; independent circuit breakers. 400w/s generator fits under airplane seat.

Calumet Photographic, Inc., 1590 Touhy Ave., Elk Grove Village, IL 60007

Luminos Enlarging Paper

Single weight universal enlarging paper, in "rich neutral warm tone," features long-toe extended range; can be glossed or dried to a satin-like semi-gloss. Available in conventional cut sheet sizes, professional packing, 25 to 500 sheets.

Luminos Photo Corp., 25 Wolfe St., Yonkers, NY 10705

Magnacolor Adds 16x20

Magnacolor has added 16x20 color prints to its existing automated Magna-Pack package which now includes individual units: 8 wallets, 4 3 1/2 x 5s, 2 5x7s, 1 8x10, 1 11x14, 1 16x20. Burned-in corners and diffusion are options, as well texturing.

Magnacolor Div., DNJ Color Labs, 1311 Merrillville Rd., Crown Point, IN 46307

Rolyn Coronar Lens



Developed by Friedrich Optik of West Germany, Coronar 163mm, f/4.7 lens is in normal mount, with iris, flange and click stops. Objective consists of four elements, eight coated surfaces, air-spaced and symmetrical front and rear elements. Designed for use in school photography, lens

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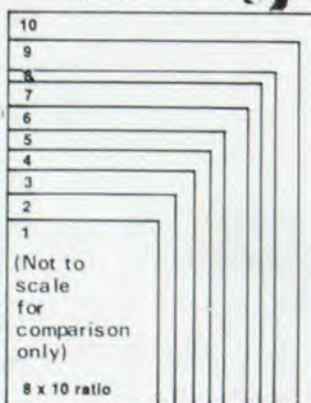
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Interstate Photo Supply Corp., 168 Glen Cove Rd., Carle Place, NY 11514

Bronica EC Camera



Zenza Bronica EC 2 1/4x2 1/4 SLR camera features electronically timed shutter, interchangeable backs, quick viewing screen interchangeability. Electronically controlled, rubberized cloth focal plane shutter has 13 speeds, 4-1/1000 second, plus B, electronic flash sync at 1/60. Power is supplied by a 6v battery located in bottom of camera; battery condition check light is on left side of body. Regular focusing hood may be replaced with either eye-level prism finders or Electro Control Meter (shown) for through-the-lens exposure determination. Bronica film back accepts both 120 and 220 film. Other features include accessory shoe, U.S. and European tripod socket, locking electronic flash socket for standard PC tips. Price of Bronica EC, with 75-mm f/2.8 Auto-Nikkor-P lens, finished in black with satin chrome trim: \$975.

Ehrenreich Photo-Optical Industries, Inc., 623 Stewart Ave., Garden City, NY 11530

Nord Densitometer



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and reading repeatability of ± 0.01 or better, includes one-hand operation for reading and selecting filters, one control knob for setting calibration into meter, locating device on probe (1/16", 1/8" or 3/16") measuring area; operates on 115v-230v AC, 50/60 HZ cycle. Lamp life is in excess of 5,000 hours. Readout unit measures 7 3/4" long, 6 1/4" high, 2 1/2" wide. Unit sells for under \$750 including voltage stabilizing transformer.

Nord Photo Engineering, Inc., 529 S. Seventh St., Minneapolis, MN 55415

Bremson Ideal ID Camera



Automatic 35mm identification camera, Ideal, for undergraduate school photography, features numbers on negatives, editing of each frame at camera, subdued light loading, fixed focus for consistent head sizes, and 1400 frames per 200' roll. Camera also has automatic frame counter, self-cocking prontor-press shutter, f/4.5 Axinon lens, choice of top or rear viewing. Ideal weighs under 15 lbs. with strobe or mazda lighting, formica finish: \$495.

Bremson Photo Industries Inc., Walnut at 43rd, Kansas City, MO 64111

3M Color-In-Color II



Micro-Input Color-In-Color II system can "reproduce, synthesize, separate, compose, proof, or transfer" color in 30 seconds, with a dry process. The system produces color print enlargements 5.4x, 7.4x, or 11.2x color positive transparencies in size from 8mm

to 2"x2". The machine also permits: combining two or more slides in a print overlay by holding the print in the system for multiple exposures; color composition for design concept, layout, and evaluation stages; transfer of the enlarged image to other surfaces, ranging from plastic and wood to cloth and metal; creation of transparencies for overhead projection, or translucencies by using the transfer capability; color correct prints from improperly exposed originals by varying print-out contrast and density. The price per print is 45 cents; software cost for overhead projection transparency or translucency for a point-of-purchase display is \$1.50; to transfer micro-input image to other materials is 88 cents. The system has color composition and color correction capabilities, colors can be added, subtracted or modified by using automated controls or manual override. Color-in-Color II is priced at \$15,000, with lease and evaluation programs offered.

3M Co., St. Paul, MN 55101

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GAF Corp., 140 W. 51st St., New York, NY 10020

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Coda Inc., 45 N. Dean St., Englewood, NJ 07631

Gossen Labosix Enlarging Meter



Gossen Labosix CdS enlarging exposure and contrast meter for both black-and-white and color can measure contrast range of black-and-white negatives and indicates correct paper grade selection on dial face. Unit operates from line voltage, incorporates voltage stabilization which automatically compensates for current fluctuation as great as $\pm 20\%$, circuitry is solid state. Meter features electrofluorescent scale illumination as well as meter and paper index input scale. CdS reading cell is housed in shatterproof probe which can be positioned anywhere in projected image area. Probe has 4mm reading area,

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Capro Ringlite



Capro electronic flash Ringlite, RL60, designed for close-up photography, is adaptable to portraiture. Power is supplied from either 4 sub C-cell rechargeable nickel cadmium batteries, 4 alkaline C-cells, or regular 110v AC. Unit consists of power pack, ring light and combination recharger and AC adapter. It has three levels of operation: 200 flashes on quarter-power, 100 flashes on half, and 50 flashes on full power with fully charged batteries. Recycling time for the capacitor-equipped flash unit is 4-12 seconds depending on power level. Guide numbers are 6 on quarter, 8.5 on half, 12 on full power with film having exposure index of 25; color temperature is 5800K. Ringlite provides a 100° angle illumination, has 52mm rear mount designed to fit all Nikkor lenses from 28mm to 200mm. Adapters are available for other lenses. Price of Capro RL60 Ringlite with power pack, sync cord and AC/charger-converter is \$95; 4 sub-C nickel cadmium cells with adapter sleeves, \$12.50.

Ehrenreich Photo-Optical Industries, Inc., 623 Stewart Ave., Garden City, NY 11530

Bogen Monolite Flash System



Monolite X200 portable electronic flash equipment weighs 6 lbs., ASA 100-160 guide numbers, provides full power recycling in two seconds. Six different umbrellas, five different reflectors, snoots, barn-

doors, fit on same basic unit and are interchangeable. Unit can be integrated into existing systems by means of Monocell plug-in photocell mounted either on the pack or on extension cord. Modeling lamp is proportional to power setting, full or half power. Three-switch selectable control of modeling lamp: off, on, and dimming circuit which operates each time unit is fired. Basic unit supplied with 14' AC line cord, 117v, 60 cycles and 14' sync cord: \$200. Interchangeable reflectors, from \$20; Monocell, \$30.

Bogen Photo Corp., 100 S. Van Brunt St., Englewood, NJ 07631

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Polaroid Corp., Cambridge, MA 02139

Remote control for Arriflex 16BL for use with Arrivox-Tandberg tape recorder.

Arriflex Corp. of America, 25-20 Brooklyn-Queens Expressway W., Woodside, NY 11377

Vinyl twin pocket portfolio for use in photography lab in handling 8x10 and 11x14 print orders (and smaller).

Indexing & Equipment Co., 411 S. Wells St., Chicago, IL 60607

Backflush microfilter for water gives efficient backflushing and eliminates valve on downstream side of micro-filter: \$55 f.o.b. Newburgh.

The Oscar Fisher Co., Inc., Newburgh, NY 12550

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Leather Craftsmen, Inc., Lynbrook, New York

Metal outfit case holds Rollei-flex SL 66 with hand grip and lenses to 250mm mounted on camera.

Rollei of America, Inc., 100 Lehigh Dr., Fairfield, NJ 07006

SLR 70mm long roll film electric camera for portraiture.

Electro-Photo Systems, Inc., 173 Freedom Ave., Anaheim, CA 92801

Photographic slip-in greeting cards for graduation, commun-

ion and confirmation; sample kit available.

The Master Mount Corp., 149-12 41st Ave., PO Box 332, Flushing, NY 11355

Tessina filter set for 35mm filters in haze, yellow, green, red and 85 (type A) tints, \$5.95 ea.; \$24.95 complete set.

Karl Heitz, Inc., 979 Third Ave., New York, NY 10022

Superfine black-and-white, 9.5-mm film with exposure index of 50 for subminiature cameras such as Yashica Atoron and Minox, 20-exposure cassettes, \$2.50.

Yashica Inc., 50-17 Queens Blvd., Woodside, NY 11377

Fog effect filters range from #1 through #5 series sizes, direct screw-in, 4 1/2" diameter, in squares.

Tiffen Optical Co., 71 Jane St., Roslyn, NY 11577

Scotch brand U-Matic video-cassettes use 3/4" format with 3M's cobalt-energized High Energy helical video tape, UC-10, \$17; UC-20, \$20; UC-30, \$25; UC-60, \$35.

3M Co., St. Paul, MN 55101

Soft release button screws into standard tapered screw-in cable release socket and locks, \$1.25.

Spiratone Inc., 135-06 Northern Blvd., Flushing, NY 11354

Cases designed for photographic equipment.

Topper Cases Ltd., St. Peter's Hill, Huntingdon, Huntingdonshire, England.

Sealed beam movie light, 250w DZR reduces glare, rated life of four hours, 20°x30° horizontal beam, DZR, \$7.05.

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

LITERATURE

To help you get the literature you want, use the Readers Service cards (page 109).

Two booklets: "Industrial Photography" . . . "Hasselblad Planar 100mm f/3.5," technical details of lens.

Paillard Inc., 1900 Lower Rd., Linden, NJ 07036

1972 price list, motion picture equipment and accessories, 24 pages.

Birns & Sawyer, Inc., 1026 N. Highland Ave., Los Angeles, CA 90038

"Silver Recovery with the Kodak Chemical Recovery Cartridge, Type P and Type 3", Publication No. J-9.

Eastman Kodak Co., Dept. 412-L, 343 State St., Rochester, NY 14650

Leaflet shows Christmas photographic greeting cards.

The Master Mount Corp., 149-12 41st Ave., Flushing, NY 11355

Catalog on photographic studio aids, 32 pages.

American Printing and Envelope Co., 304 E. 23rd St., New York, NY 10010

Folder, "Minolta Nega-Time Translator."

Sargent-Welch Scientific Co., 7300 N. Linder Ave., Skokie, IL 60076

Data sheet describes Gossen Labosix enlarging meter.

Kling Photo Co., Box 1060, Woodside, NY 11377

Brochure, "Format Frames,"

describes plastic and aluminum frames.

Format Sales Inc., 230 Fifth Ave., New York, NY 10001

Leaflet describes Swiss Rebi-koff temperature meter.

Karl Heitz Inc., 979 Third Ave., New York, NY 10022

Catalog, "Print File Negative Preserver" with how-to-use section.

Print File, Inc., Box 100, Schenectady, NY 12304

Catalog, "Editing and Film Handling Equipment," 40 pages.

SOS Photo-Cine-Optics, Inc., 40 Kero Rd., Carlstadt, NJ 07072

Leaflet, "Comparecolor," Color-in-Color machine.

3M Company, Duplicating Products Div., St. Paul, MN 55101

Brochure describes Pulsar, single unit time-lapse control and cable release.

American General Products, Inc., 1000 1st South, Seattle, WA 98134

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Let's Promote Our Professional Standards

From page 40

success should do themselves—and our profession—a favor and retire from photography. If they still want to contribute to the profession they can use their talents and skills and work for another photographer. Thus, to the betterment of our profession.

If all photographers will up-grade and promote our professional standards, our photography will improve, and our business and profits will increase.



Bud Moyer, M. Photog., is a graduate of Rochester Institute of Technology. He is Promotional Chairman of PP of Michigan's Promotional Library and Co-Captain of PP of A Portrait Division's Sales Promotion Committee. He is owner and General Manager of The Professional Photographic Center Color Lab, Traverse City, MI 49684.

President's Message

From page 18

—as the under-one-roof site for all of our programs as well as the Technical Products Exhibit. We will also have some interesting

some historic photographs taken by George Harris, the first official White House photographer — who later helped found the Winona School of Professional Photography, which celebrates its 50th anniversary this year.

So, welcome to Detroit where the photographic past and the present are joined with a peek at the interplane-



PP of A President Charles Haynes, Cr. Photog. (center), chats with James Ragsdale, Vice President, Rocky Mountain PPA, and Clarence Mabon, President, Rocky Mountain PPA, during regional convention in Colorado Springs.

programming and exhibit "firsts."

One is the first public display of the amazing photographs of Mars transmitted by the camera system aboard the Mariner spacecraft. And, still another is the first public exhibition of

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Charles H. "Bud" Haynes, Cr. Photog., 134 W. University Dr. #313, Rochester, MI 48063.



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Rear Projection in Fashion

From page 78

wanted a cover photograph and inside story that would quickly sum up the trend for their readers.

Nine of the top fashion models in Paris were selected. Representative outfits from each of the top fashion houses were picked. Jean-Claude then photographed each model on 35mm Ektachrome-X using two Balcar/Elliptica electronic flashes and fairly simple umbrella and bounce lighting.

The Paris Match studios are suggestive of a Hollywood film studio of the 1950s. There are assistants to take the flash meter readings, dress experts who assist the models in their preparations, distinguished looking ladies who are fashion editors and experts, art directors, visitors, and even the little old ladies who press the clothing, all crowded into a small studio.

Jean-Claude selected 12 of the representative 35mm transparencies and taped them together into a photo montage. This was copied onto 4x5 Ektachrome and carefully masked to make the magazine cover. The copy was again re-copied onto 2 1/4 x 3 1/4 Ektachrome to fit the transparency holder of the Balcar/Elliptica electronic flash spot unit.

Immensely powerful electronic flash can be used for rear screen projection without harm to the transparency. While a sheet of paper would burst into flame from the intense energy concentration, the dyes in a color transparency do not absorb the heat. Thus, the light passes through without harming the film.

The Paris Match photo staff then leased the Studio Balcar of Paris. The studio is run by Dick Balli from which the name Balcar originated. Dick is a former Paris fashion photographer who has moved into equipment design. His experimental studio in Paris is beautifully equipped and is usually full of visiting Americans working in

Paris, or local French photographers needing its more elaborate facilities.

The Studio Balcar is outfitted for big, rear screen projection. A 10'x10' screen is hung in an area having about 12' to 13' of space behind it. The screen is a special Mylar base material with a frosted finish that rejects light from one side, and offers maximum transmission from the rear. The area behind the screen is painted matte black. This is vitally important as any



Jean-Claude Sauer covering Yemen war. He started his fashion work after 12 years of editorial photography for Paris Match magazine.

bounce back light from the rear will destroy the contrast and brilliance of the projected image.

Dick Balli designed a special spot projector that is set up at one side of the screen facing towards the rear and aimed at a large mirror. The mirror is positioned to center on the screen. The distance of mirror to projector, and to the screen, is about 10'. This gives the light a total distance of 20' to travel. Enough "throw" is also important to give an even image. By using the mirror, only 10' to 12' of space is needed behind the screen. Thus, the effect can be achieved in a medium sized studio by "folding" the light.

The projector is fitted with an f/1.8, 105mm projection lens. The spot projector has a lot in common with a theatrical arc light, only it uses elec-

tronic flash. Anything placed in a special rear carrier is projected with high light efficiency. The electronic flash tube delivers 2,400 w/s of energy. Either two 1200 w/s flash generators can be linked together by cable, or a special 2400 w/s light unit is used. The projector fires by photo cell from the main fires.

Jean-Claude used color Polaroid for tests. The camera lens focal length is critical. Work in too close to the screen and some optical laws are broken resulting in uneven screen illumination. He used a 150mm lens on his Hasselblad camera and worked at 18' to 20' from the 10'x10' screen. The greater the distance, the better the illumination. Other acceptable lens focal lengths worked out were: 4x5 film, 240mm to 300mm; 8x10, 375mm to 500mm.

In any projection system the problem of the model's feet must be solved. She cannot be left floating in air. In the Studio Balcar, a slanting wooden platform was constructed and painted matte black. The higher end faces toward the photographer. In the finished transparency, there is a natural looking "floor" under the model without obstructing the background.

Lighting of subjects is simple. Direct frontal light is avoided even though the screen set-up will take a lot. Two 1200 w/s units with metalized umbrellas are used, one from each side. Ratios are achieved by setting one on full-power, and one on half-power, one f-stop down.

A number of 9'x4' wooden panels are also useful. A simple wood base keeps these upright. One side is painted matte black, the other matte white. The black side can be used to block stray light from the screen; the light side makes a good bounce panel.

Exposures on Jean-Claude Sauer's pictures ran about f/16 to f/22 for the umbrella light photos of models, and f/11 for the rear screen projection photographed on Ektachrome-X film.

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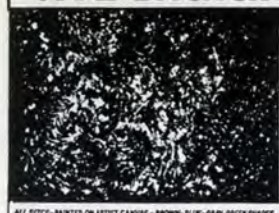
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108 in. width... 109.50 (9 ft.)... available longer
120 in. width... 109.50 (9 ft.)... available longer
132 in. width... 114.50 (10 ft.)... this size only
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72-9 ft. Window shades...	39.95	sample.

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Relocating and Remodeling

From page 56

noids, thus cutting down our water consumption.

10. Two-way radio system to all studio vehicles (moved from previous location).

11. A coffee bar for employees. (An employee lounge would be nice, too.)

12. All cabinets with sliding doors (cheaper to build than the hinged type); thus all materials store out-of-sight.

13. A floor plan and work move-

ment pattern that allows several operations to go on within the studio at the same time without one interfering with the other; such as the portrait and commercial studio rooms separate, allowing for both to be in operation at once.

14. One-inch water line (that's a bunch of water) and a quick-recovery hot water system. A 1" line turns about 3,000 gallons of water an hour, and the quick-recovery turns out continuous 130° water at the rate of over 200 gallons per hour.

15. And, of course, with Oklahoma's weather, central air-conditioning and heating.

4. Remodeling the New Location

This is the actual remodeling of the studio where you hire the workmen and hope everything turns out like you planned. In our case, we acted as our own general contractor and hired a carpenter/contractor, an electrical, and a plumbing contractor.

A word of warning—unless you have had experience with the construction trades, be careful before proceeding; investigate first.

And, a suggestion: Spend as much time on the job site as possible . . . or try to be easily available by phone. A quick answer to a contractor's question can speed up completion and save money.

5. Moving

Although somewhat frustrating, the easiest part of all is actually moving your equipment and files into the new location. We did make sure the new quarters were completely finished before making the move, and we weren't plagued by workmen under foot while in the process of practicing professional photography in the same location.

We moved over a weekend, Friday night through Monday morning; although some of the heavier pieces were installed the week before. Items such as the print washer were permanently plumbed in a few days before the move.

After a few month's operation in the new studio, we noticed several items were increased along with the rent, such as our costs for gasoline, in that we were driving more miles since we were farther from the downtown area.

Our biggest surprise was electricity—our monthly electric statement more than doubled. We had expected a somewhat larger electric bill since we increased our space 50%, but we forgot that we went from 31 light fixtures at the old studio to 101 at the new one. This cost was somewhat offset by a substantial reduction in our fire insurance premium. Our new free-standing studio lowered the premium \$250 annually over our old multi-tenant building.

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sentative at school capable of relaying important feedback: Are the students satisfied with what you are doing? What don't they like? You would learn.

At the end of junior year or the beginning of senior year, develop this communications network more fully by sitting down with the senior adviser, the yearbook adviser and the new yearbook editor. Keeping in mind that the "system" you have learned and followed for years may be junked at any time, ask questions to find out what the new editor wants. Form a good working team at the start and then make a point of maintaining contact.

Offer Options

If the editor is looking for "something new" for his senior section, why not suggest that some students be

photographed in pairs or threes. Such an option gives the student more freedom and eliminates one frequently encountered hang-up in this age group—the student who doesn't want to have his picture made by himself because he thinks he's too plain or ugly.

Another innovation you might suggest in your early meetings with the new editor is furnishing some of the group pictures—which you probably are already required by contract to make—in color instead of black-and-white. With the image on color film, you still can give them a black-and-white print for the yearbook but now there is an added mutual profit potential—the sale of color prints.

You might propose a display of group color prints—football and track teams, cheerleading squad, orchestra—in the student bookstore. Student salesmen take orders (plus deposits or full payment in advance), and order and purchase the prints from you. You sell each print at your normal profit to the yearbook committee, and they add on a profit margin for the yearbook fund. By selling the color prints, the students can bring down the cost of their yearbook, include more color cuts in their annual or even get more pages. You turn a chore into a profit and increase service.

Display Large Prints

These early discussions also offer you an opportunity to arrange a display of your senior portrait work at the beginning of the school year. To guarantee student attention, choose several of the current class leaders or heroes as the subjects of your best color photography. An effective display, including large color prints of their senior portraits and your studio name, will go a long way toward attracting the followers when it comes time for sittings.

The sitting should be a pleasant experience for the student. Too often, however, it is just the opposite. The student is forced to sit frozen in front of a large camera and glaring lights while a "senior citizen" in a bow tie, white shirt and dark suit molds him to the strains of a Strauss waltz.

Eliminate this barrier by considering your student customer as you set the scene. If you usually wear a white shirt and dark suit, consider dressing a little more casually. You might substitute for more conservative garb slightly flared slacks, a bright color or striped shirt, or a wide tie or no tie at all, when you photograph seniors. And for atmosphere, ask your student assistant to help you choose music to fit your student clients.

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Public Relations Dept.
Greenfield Village, Dearborn, Mich. 48121

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- ☐ Calendar of Events ☐ Color Folder
☐ Accommodation Information ☐ Historic Dearborn Inn Folder

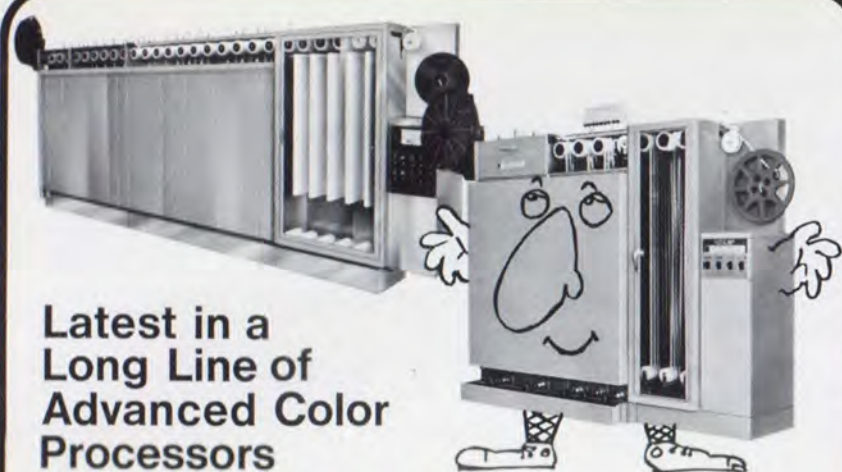
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GSA NO. GS-005-06905

moment from a busy day in an enjoyable, rather than a hostile, environment, a student no longer reads "establishment" in the photographer before him. Naturally, that all-important spark, that touch of personality, is more likely to reveal itself in such a situation.

Retouching Is Important

When you click the shutter, your job still is not over, however. All the preliminaries suddenly focus on the sale to the student.

One big selling point at this stage of the game is the portrait studio's ability to retouch. Most seniors are rather self-conscious about their complexions; retouching eases this temporary yet troublesome problem. However, 16% of those photographers using black-and-white film and 2% of those using color film are severely limiting their retouching ability by making senior pictures on 35mm or 46mm film.

In these small film sizes, there is not enough head size to do a decent job of retouching. (The student's yen for the natural does not extend to blemishes.) A move up to 3½" black-and-white film (presently being used for about 49% of the senior black-and-white work) or 70mm color film (72% of the senior color work) means a better quality job in the seniors' eyes, and that means more willing student buyers.

Student buyers become better student buyers with the proper sales approach. A competent presentation and "sales pitch"—again geared to the student customer—could mean consistently larger package orders. No more work has been done, no more film exposed, no more time expended in the actual sitting—but the senior portrait message has been communicated to the student in his own terms, and you have more profit to show for it.

Negotiator, promoter, technician, showman, and finally salesman—the senior portrait photographer truly must be a jack-of-all-trades or, better yet, a manager of them. In the senior market, especially, you might want to have another person do the final selling. A senior or other young person with sales talent can talk your young customers' language and thus extend to sales, the rapport you have worked so hard to establish.

A challenge—to make the saturated, about-to-be highly competitive senior market grow and, consequently, nurture the whole portrait trade—has presented itself. The photographer who adapts now to the changing senior scene can meet it. ■

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Candid Comments

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

Let's Get Together and Learn

It seems hard for us to believe that it has been five years since we started lecturing on the convention circuit. Within that short period of time our entire lives—both personal and business—have made an abrupt swing.

We can remember, as if it were yesterday, our feeling of bewilderment as to where do we go from here. It was at that point, in 1967, that we started to get involved, truly involved, with other professional photographers, lecturers and teachers. Through their influence our destiny began to take shape.

Since then it has been a constant growth for us—learning, practicing, experimenting and finally sharing our results with others. We are, today, a part of all those many people who have crossed our paths, sharing their knowledge and experience with us. We hope it will be a never-ending cycle, for we are constantly seeking to learn and grow from day to day.

As individuals, we hope that we are not too different from the people we were before the excitement and public acclaim came to us through our sharing with other photographers the details of our approach to wedding photography. Certainly we feel somewhat as we always have, except, maybe, for that touch of assurance that comes with the knowledge that what we are doing has been right for us. At the same time, we know that many others can profit from our experiences, and so we continue to try sharing our methods with those willing to listen.

Much to our consternation, however, we have sometimes met with individuals who have listened to our programs, read what we have written, and come away from it all with the opinion that we merely want to im-

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press others with our greatness and infallibility. Nothing could be farther from the goals which we have set for ourselves.

Share with Others

Our main purpose has always been that of wanting to share with others what we have learned through trial and error, so they would not have to go through the growth pains we had to endure. When we speak strongly, raise our voices to be heard, it is not to proclaim to the crowds our greatness; instead, it is our desire to awaken in others an urge to lift themselves up so they can gain more self-respect and the respect of their community.

It wasn't so long ago that we can't remember what it was like being young unknowns in this business. The fact also remains that we are still constantly struggling to reach upward for something bigger and better. The main difference between us and some of the other photographers with whom we have come into contact is that we opened our minds and our hearts to those who wanted to share their knowledge with us, while they sat back and closed their eyes to progress.

Which brings us to the reason for this departure from the normal form of our monthly column . . . the 1972 National Convention. Here is a fantastic opportunity for all of us to get together and learn. Much valuable information undoubtedly will be disseminated through the platform talks. Those who truly go to learn will come away rich in knowledge and enthusiasm.

Those who go to criticize and con-

demn will probably find many opportunities to fulfill their desires, returning to their studios poorer for the loss of the few sittings they missed while attending the Convention. Still others will never leave their studios to attend the Detroit Convention and stay in their comfortable ruts indefinitely.

Successful Ideas for All

But for those who go to Detroit, who open their minds to everything they hear, and then truly evaluate the concepts of others as they may pertain to their own situations, this Convention will be a highlight of the year. Remember, those who are addressing you from the platform have but one desire in mind—to awaken in others the possibility that ideas which are successful for them can be successful for others, regardless of where they are located.

Speakers do not consider themselves gods. They are all human beings who think, act and talk the same as anyone else. The fact that they may be more successful than others is exactly why they are there—to share their success with you, hoping that you, too, can benefit from what they have to say.

Go to Detroit. Listen. Speak yourself. Speak to the lecturers. Speak to the tradesmen in the Technical Products Exhibit. Speak to your fellow photographers, whoever and wherever they are.

We, personally, will be happy to meet and talk with anyone interested in seeing us.

See you in Detroit!

Sandi Zucker, Cr. Photog. and Monte Zucker, M. Photog. Cr., 10887 Lockwood Dr., Silver Spring, MD 20901.

Thanks, American Photographers

From page 37

to see a school operation and help for one day on the job; to see how a well planned approach to advertising, business management, sales control and public relations bears fruit; and best of all, the wonderful people I met and the hospitality extended by everyone.

My impressions of America: trees . . . trees everywhere . . . space too vast to understand . . . new cars by the mile . . . food markets by the acre . . . and credit cards by the yard.

Ivan McLellan is the owner of Thorpe Studio Ltd. in Pukekohe, N. Z., about 30 miles south of Auckland. He has served on the Executive Committee of the New Zealand PPA since 1965; has been a member of the PP of A since 1963. His studio is the only one in Pukekohe and has a staff of five with two part-time photographers. His main business is weddings and portraiture.

Educators in Detroit

On Tuesday, July 25, from 9:30 a.m. to noon, a panel of educators will meet at the 81st International Exposition of Professional Photography to carry on a dialogue with other educators. Byron Shurtleff, University of Delaware, will serve as panel moderator and Ed Scully, Modern Photography magazine; Douglas Stewart, Northern Illinois University; and Dr. George Whipple, Ohio Northern University, will be panel members. This is an opportunity to hear what teachers want to know about photographic education as it compares to practical uses in the field. The Educators Panel will be held in Cobo Hall, Detroit.

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1/4 page	7 1/4"	2 3/8"	175
1/3 page	2 3/8"	10"	225
1/3 page	4 3/4"	4 7/8"	225
1/2 page	4 3/4"	7 1/2"	300
1/2 page	7 1/4"	4 7/8"	300
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Ad Size

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Newsevents

From page 14

ELECTIONS

PP of Sacramento Valley



Front row: Eve Hitch, Vice President; Thora Lindblom, Executive Manager. Back row: Howard Kelly, PP of California President; Rod Ely, Treasurer; Amadeo Romero, President; Dave Harris.

Albuquerque Guild of PP

Taylor H. Collins, President; Jack Newsom, Vice President; Donna S. Mallette, Secretary-Treasurer; Feliz Davis, Director.

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APP of Illinois

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Mohawk Chapter, PPSNY

Louis R. Gigliotti, Section Chairman; Betty D. Coons, Vice Chairman; Kenneth Temple, Treasurer; Rocco T. Conte, Secretary.

NOTICE

All Affiliate convention dates must be cleared through PP of A Headquarters in order to avoid conflict. Otherwise, there may be cause for withdrawal of Merits by PP of A. Write or telephone dates to "Deadlines" (312) 298-4680.

PP of Greater Denver

Richard O. Starkey, President; Herman Birlauf, President Elect; Bill Smyth, M.Photos., Commercial Vice President; Eugene Everitt, Portrait Vice President; Jim Atkinson, Treasurer; Ellen Wagstaff, Executive Secretary; Lyn Gamber, M.Photos., Director.

PP of Oregon



Back Row: Hans Running, 2nd Vice President; Clarence Palmer, President; Bill Hanson, 1st Vice President. Front Row: John Snyder, Secretary; Walt Klages, Treasurer.

Alaska PPA

Frank P. Flavin, President; Henryetta M. McCrady, Vice President; Arya Viol, Secretary; Allen Bianco, Treasurer.

Southern Tier Section, PPSNY

Donald J. Laudato, President; Peter Maciak, Vice President; Fred Snyder, Secretary; Charles Keissling, Treasurer; Joseph M. Perez, Chairman of the Board.

Akron Society of PP (Ohio)



CARPENTER'S STUDIO, INC.
 Top: Paul Pflaum, Vice President; Fred Hartman, Program Chairman. Bottom: Ian Rosenthal, President; Helen Hartman, Secretary-Treasurer.

The Secondary Level

A. Joseph Gradian

Exciting photography is the result of a new program at Carbondale (Ill.) Community High School. Gary P. Dettl is the director of this photographic effort. Gary has two professional photographic degrees: an Associate in Applied Science degree from the Milwaukee Area Technical College, and a Bachelor of Science



Work of students in photography at Carbondale (Ill.) Community High School. Above: Dan James. Below: D. Kent Holder.



degree from Southern Illinois University. Additionally, he has worked a number of years in the graphic arts industry.

The work of these high school students is truly refreshing, featuring excellent technical quality and a high level of creativity. This in itself is a

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Complete with
Combination
bounce and
flash head
adapter.

\$27⁹⁰

See your local dealer or write for free literature on all J series brackets and accessories.

Jones Photo Equip.

2932 Belle St., San Bernardino, Calif. 92404

EDUCATION

sharp divergence from many other high school programs that settle for far lower standards.

The training approach at Carbon-dale is to hit the fundamentals particularly hard. Basics such as camera parts, f-numbers, shutter speeds and the relative merits of different camera types, all receive a great deal of attention. Gary has this to say about the training: "We start with the basic parts of a camera and the relative merits of different types of cameras and lenses—why some lenses focus sharply over a wider range of distances than others, why distortion occurs with one type of lens and not with another—for technical understanding helps a photographer get the most from equipment and process."

Transfer of Emotion

They also start thinking of photography as a means of visual communication, where photography now enters the classroom as a medium of self expression. Photographic history enters the humanities classroom as a unit of instruction, "investigating the values of this medium in the existence and maturation of our 20th century world." Gary further tells his students, "The photographer who is worthy of the name is able to sense and capture emotions of a situation and transfer that emotion to the observer of the photograph."

With this approach, Gary's students produce surprisingly mature photography. And, in doing so, they prove themselves worthy of being considered photographers of the future.

But it doesn't end there. Dave McClintock of White Bear (Minn.) Senior High School, has an enrollment of 243 in his graphic arts courses, of which 42% are girls. Dave is also a master photographer with three degrees: an Associate from MATC, and a Bachelor's and Master's from the University of Wisconsin-Stout at Menomonie, Wisconsin.

The program continues through two years of high school and takes in photography and lithography. What is taught, or the development of goals and objectives for course work, comes through Dave's involvement with the Minnesota Industrial and Commercial Photographers and the PP of A. This, of course, comes indirectly from individual conversations with professional photographers. Dave's complaint is that a liaison committee of the photographers association should have initiated this contact. He says this: "I feel these associates are important in just the

area of feeding new blood into the photographic industry."

We talk of how to get young blood into the portrait studios and Dave has a concrete suggestion: "One additional activity that I think would make great in-roads to encouraging students to go into photographic careers would be a Photographic Education Week—with activities related to that area. This could be carried on nationally, as well as by local associations."

The Printing Industries of Wisconsin carries out such an effort for an entire month ending in a Graphic Arts Workshop for interested high school youth at the Milwaukee Area Technical College where average annual attendance is in excess of 400 youngsters. If the printers can do it, so can photographers. It would be great to see a state by state ground swell of education to be capped by education day at the national convention. Or better, establish a National Photographic Education Day in Chicago, the heartland of the nation.

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

Cameras-Between-People

"Cameras-Between-People," a group encounter workshop, was held at Northern Illinois University in April.

Emphasis of the three-day work-



JIM CHIN

Doug Stewart, Associate Professor of Photography, Northern Illinois University, with students David Houle, Michael Weimer, Jim Nicholls and Michael Foley, during print critique at Cameras-Between-People workshop.

shop was focused on the human relations problems inherent in photographing people.

A similar workshop is scheduled for July 7-9. For details write DeKalb Center of Human Resources, 424 Normal Road, DeKalb, IL 60115.

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PPA Member 210

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EDUCATION

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Winona School of
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JULY 9-28

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Adirondack Conference Center
110 Roney Lane
Syracuse, NY 13210

JULY 13-18

Institute on Telecommunications
and Public Policy
Harvard Summer School Telecommunications Institute
Dept. T
1350 Massachusetts Ave.
Cambridge, MA 02138

AUGUST 5-6

PP of A and PP of Fort Worth Seminar
Green Oaks Inn
Fort Worth, Texas
Gordon Smith
2900 Photo Ave.
Ft. Worth, TX 76107

AUGUST 12-27

3rd Summer Film Institute
Tom Andrews
Kent School
Kent, Conn.

AUGUST 20-25

PPSNY Workshop
Rochester Institute of Technology
Rochester, N.Y.
Murray W. Morrow, Jr.
39 Jackson St.
Batavia, NY 14020

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Trade Talk

From page 16

ven, Conn., an operation which involves the processing of their studio portraits and wedding candids.

Sells area Community School on the Papago Indian Reservation is in need of simple cameras, which can be set manually, tripods, a print dryer, enlargers, movie cameras, and editing equipment. This equipment will be used in Photographic Arts classes for children. Readers with new or used equipment to donate should contact Linda Rosenfield, the Community School, Indian Oasis School District #40, PO Box 248, Sells, AR 85634.

Dennis Constantine, President of Europhot, was honored by 30 fellow photographers from Great Britain, Belgium, the United States, Canada and Norway, in



BIRMINGHAM POST STUDIOS

Paul Linwood Gittings, M. Photog. Cr., and John Howell, M. Photog. Cr., chat with Europhot President Dennis Constantine, and Past President Harry Sonstrod.

appreciation of his contribution to the profession over the last 20 years, at a recent dinner in Worcestershire.

Herb and Dorothy Bolton, photographers in The Dalles, Ore., for over 30 years, were the subjects of an illustrated feature article entitled "Hard Hats, Miner's Lamps Used in Photo Assignment," in a recent issue of The Dallas Chronicle. . . Long-time Milwaukee Journal staffer **Clarence Schmidt** retired recently. He was nicknamed "Red Baron" for his expertise in aerial photography.

SPSE International Colloquium of imaging scientists and engineers and nonphotographic chemists and physicists will be held August 23-25 at the University of Montreal. . . "Color: Theory and Imaging Systems," a two-day tutorial seminar jointly sponsored by Rocky Mountain Chapter of the Society of Photographic Scientists and Engineers and Lowry Technical Training Center will be held in Denver, November 2-3. For information contact Russell P. Cook, Polaroid Corporation, 730 Main Street, Cambridge, MA 02139.

"You're Not the Only One Who Cares How Your Wedding Pictures Look" is the title of a four-color ad, sponsored by

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Eastman Kodak Co., which will appear in the August and December issues of Brides magazine and the fall and winter issues of Modern Bride. The ad emphasizes that the professional photographer cares, in his choice of quality paper for finishing fine wedding photographs.

PPA Publications, Inc. has appointed The Farley Company as eastern advertising representatives for The Professional Photographer. The regional office is located at 60 E. 42nd Street, New York, NY 10017.

Chilton Book Company will soon begin to publish a series of instructive photography books for beginning, amateur and advanced photographers. They are considering proposals and manuscripts for publication. These should be sent to Chilton Book Co., 401 Walnut Street, Philadelphia, PA 19106.

The Jet Propulsion Laboratory has selected **Photographic Illustration Company**, Burbank, California, as the official source for purchasing NASA Mariner 9 8x10 photographs and 35mm slides. The photographs or alternate slides include selected pictures of the Mariner, its launch, orbit



Detailed image of Phobos made by Mariner 9 during its 34th orbit of Mars.

and overall Mars chart, as well as high resolution selected views and detailed features of the Martian surface. A set of 36 8x10 photographs is \$15 prepaid; a set of slides of the "20 most significant views and observations" is \$5.35. For further information contact PIC, Dept G, 2220 West Magnolia Blvd., Burbank, CA 91506.

Eastman Kodak Company introduced over 100 new products last year, according to the company's Annual Report for 1971, mailed recently to 223,000 share owners. . . . **Ehrenreich Photo-Optical Industries, Inc. (ASE)** reported net income of \$178,000, or eight cents per primary share, on sales of \$9,503,799 for the fiscal third quarter ended January 31. . . . First quarter earnings of \$5,181,000, or 31 cents per share primary earnings and 28 cents per share after full dilution have been announced by **GAF Corporation**.

Newsweek and Konica Camera Corp., division of Berkey Photo, Inc., have announced a nationwide election year photo contest—"Focus on Politics '72." The contest is designed to capture the mood and spirit of the election year in photographs, and will run until November 25. Entry blanks and contest information are available at all participating camera stores throughout the US.

M. Woodbridge Williams, interpretive photographer for the National Parks Service, made the photographs for 12 dye transfer prints of US National Parks scenes which President Nixon took as a personal gift to Mao Tse-Tung on his recent visit to China. Each print measured 16x20 and was mounted on 20x24 art board.

DEATHS. William Staderker, Sr., 99, of Chicago, died April 26 at his home. He retired 20 years ago after conducting a photography business for 50 years.

Lewis D. Jones, M.Photos.Cr., 69, died April 29, of cancer, in Kansas City, Mo. He had been ill about two months. Although he entered photography in New Orleans in 1918, he lived in Kansas City most of his life, and owned a commercial photography business there. Mr. Jones had been a member of PP of A Council since 1963, and was a member upon his death. His work brought him several awards, and he was a judge and speaker at state conventions. His chief hobby was motion picture travelogues.

W. W. (Bill) Angel, 55, who operated a portrait studio with his wife, Carmen, in Hereford, Texas, for 17 years, died of a heart attack on February 25. He was a Past President of the Panhandle PPA, and had served on the Board of Directors of the Texas PPA.

Charles J. Wick, 55, Delray Beach, Fla., died May 6. He had been a photographer in Delray Beach for 28 years. He served as a member of the PP of A Bylaws Committee and as a Portrait Councilman from Florida. He also was a Past President of Florida PP. An avid race car enthusiast, Wick had photographed races throughout the U.S.

Robert E. Madigan, 56, died of a heart attack on May 13, in Madison, Wis. He had operated the DeLonge Studio in Madison with his wife, Verna. Madigan entered photography in 1940 with Montgomery Ward & Co. in Chicago. He was a portrait photographer and an expert in color processing. He had taught color at Winona School of Professional Photography since 1960; he also taught at the Layton School of Art, Milwaukee.



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King, Frank E., Frank E. King Studio, Carlisle Rd., Rd 5, Dover 17315, (A-P)
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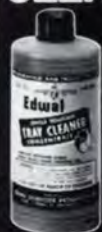
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