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commitment to change

UNIFICATION 1980



by Jerry A. Smolka, Cr. Photog.
President, Professional Photographers of America, Inc.

"Unification 1980."

Is it merely a slogan? A call for action?

What is "Unification"?

And, conversely, what is it *not*?

Next month, the National Council will take a hard look at our proposed long-range program. With that review in mind I suggest that now is the time to bury some misconceptions, fears and misunderstandings which have sprouted since the first announcement in January.

First, let us understand that "Unification" is *not* these things:

A fancy marketing and advertising program.

An attempt to deprive affiliated organizations of their "rights."

A scheme to hike dues.

An arbitrary conviction that "Big Daddies" Board of Directors and Headquarters Staff know what's best.

A step to create an "elite" membership by imposing super-tough entrance standards on newcomers.

"If 'Unification' is not these things," you say, "then exactly what is it? And tell it in a few words, please."

OK, how about these six words:

Unification is the commitment to change.

The key word is commitment. It is the acknowledgement, by the Board and Council, this year, of the urgent need to strengthen our Association in many different ways for years to come.

Why?

So that each member derives more

and better benefits for his economic and professional welfare.

Look again, please, at the word commitment. It is, simply, a decision to inaugurate change. It means a beginning. It does not mean that "Unification" is a program already graven on tablets, brought down from a summit, and handed to Council and the membership as the absolute, unequivocal Word.

The beginning of "Unification" is like a map showing directions. This "beginning" is a document prepared in mid-June by a special Task Force consisting of PP of A members and the Association's professional consultants. The result is a series of recommendations distilled from comments and observations of hundreds of members and officials of our affiliated organizations. These recommendations for action—for commitment—are what will be brought to Council for evaluation next month in Denver.

And, this process of distillation will continue every year because change is dynamic; the convictions of one year sometimes prove to be the mistakes of the next.

So I invite you to join me in the commitment for change, to improve our Association and insure further continuity of Professional Photography.

And I look forward to seeing you in Denver which promises to be the site for one of the most exciting Expositions in the history of PP of A.



cover

Bob Koropp, M. Photog. Cr., of Denver, made the cover photograph, "Scene near West End of Trail Ridge Road." Visitors to Colorado and the PP of A Convention, August 4-9, will be given ample opportunities to enjoy mountain grandeur similar to this view. (For PP of A's complete Convention program, see page 20).

next month

Framing in the Darkroom

by Lewis H. Ellsworth

Use of high-contrast framing can pep up "ordinary" photographs.

What's Happened to Studio Portraiture?

by Clyde E. Buzzard

Good Portraits Are No Snap

by Dean L. Ebel

The formal photographic portrait appears to be a dying institution. Unfortunately, not all professional portraits are considered successful by the discerning eyes of people who love and respect the subjects. Two viewpoints on the subject are aired.

The Changing Role of the Color Artist

by Ollie V. Bamford, Cr. Photog.

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The contrasting facts about Kodak black-and-white papers.

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You need a wide range of emulsions, surface textures, image tones for professional versatility. Some industrial subjects may need a cold-tone paper. Architectural interiors a warm one. Controlling the size of the silver halide crystals in the emulsion makes either base possible. And the paper base can be given a subtle tint to complement the image tone.

Changing the makeup of the layers in photographic papers permits production of many different kinds of papers. Care and skill in manufacturing make them consistent, predictable. So the print you hand your customer will be what you planned. To help you plan, here's a sampling of Kodak black-and-white papers for the professional... and a look at how they're put together.

Two papers for your contact printer

Some jobs demand the ultimate in sharpness and detail—fabric textures, for instance. And when you can use large format, a good contact print provides a beautiful way to achieve high resolution.

For smaller format negatives, contact sheets show you a roll at a glance, for frame selection and filing.

Whether you contact print large negatives or small, consider these:

Kodak Azo paper. Versatile Azo paper can meet almost any need for contact printing. The neutral-black image tone is ideal for machinery, furniture, architectural subjects. Excellent for photomechanical reproduction, too. A choice of three surfaces and two weights in contrast grades from 1 to 4. Grades all the way from 0 to 5 in single weight glossy.

Kodak Velox paper. If you need shorter printing times, use Velox

paper... about twice as fast as Azo paper. You may prefer its blue-black image for marine scenes, snowscapes, jewelry, cutlery, metal objects. Single weight glossy, contrast grades 1-4.

Four papers for your enlarger

Many times you work with small or tightly cropped negatives. Here's a choice of papers with projection-speed emulsions. One will have just the texture, tone, or special feature you need.

Kodabromide paper. The short exposure times for this extra-fast paper can help speed up production. And its locked-in contrast means you get good print-to-print consistency even if exposure or development are off a bit. This can cut down makeovers—especially important for high-volume production. A range of five surfaces and three weights. Most come in contrasts from 1 to 5. Neutral-black image tone.

Kodak Ektalure paper. The warm "brown-black" image tone of Ektalure paper gives a pleasing glow to portraits and pictorial scenes. And you get it directly, without toning, by using a developer such as Kodak Selectol developer. (For further control and even warmer tones, use any of three suggested toners.) Ektalure paper comes in six surfaces, including tweed (R) and tapestry (X). All double weight. The rough surfaces help hide retouching, and the paper hand-colors well.

Kodak Medalist paper. Medalist paper offers extra convenience in the darkroom, because all four contrast grades (1-4) have similar printing speeds. And there's excellent exposure/development latitude. For extra-precise exhibition printing, you can vary the development time to get "between-grade" contrasts. Attractive warm-black image tone, five surfaces, two weights. An all-around paper.

Kodak Mural paper. Mural paper has one primary use: big enlargements and photomurals. The tough,

single weight base can take the handling big prints get. Yet it's thin enough to help make splices inconspicuous when murals have to be made in sections. The rough surface makes spotting easy, helps break up grain. Mural paper tones and hand-colors well. Roll sizes to 54 inches.

Five papers with variable contrast

A set of Kodak Polycontrast filters gives you a choice of contrast with these five papers. Easy to stock, because you needn't keep several contrast grades on hand. And you can use techniques like split-contrast dodging—giving different parts of the print different contrast—which can't be done at all with fixed-contrast papers.

All five papers have projection speed. In addition, Polycontrast paper and Portralure paper contact print well. Use reduced printer illumination together with Kodak Polycontrast acetate filters—available in sizes up to 11 x 14 inches.

Kodak Polycontrast paper. For conventional processing, this variable-contrast paper is a good choice for anything from portraits to pictorials to architectural. It's great for printing available-light shots, where contrast can vary greatly between negatives or even between areas in a single picture. That's where split-contrast dodging comes in. Polycontrast paper has warm-black tones, five surfaces to choose from, three weights in most surfaces. A "do-it-all" paper.

Kodak Polycontrast rapid paper. When you're working with big enlargements, dense or small negatives, choose twice-as-fast Polycontrast rapid paper. Except for faster speed, it's similar to Polycontrast paper. Warm-black image tone, four surfaces, two weights.

Kodak Polycontrast rapid RC paper. This new resin-coated paper is water resistant. It processes and washes fast, 7-8 minutes wet time. Great for machine processing, too. Dries

1 Prints get handled a lot, both wet and dry. A hardened gelatin overcoating helps protect the emulsion, to shield the photographic image from abrasion damage.

2 This is where the image forms. The emulsion consists of light-sensitive silver halide crystals suspended in a layer of gelatin. Varying the make-up of this layer produces slow contact-speed emulsions or fast enlarging ones, fixed contrast or variable, warm tones or cold.

3 A very white, smooth layer of baryta is coated between the emulsion and the paper base (except in resin-coated papers). Treating the baryta in different ways forms many kinds of surfaces, from glossy to smooth matte to heavily textured.

4 The paper base can be coated with a plastic-like resin to make it water-resistant. Such papers process fast, because the base doesn't absorb water or chemicals. They dry quickly, lie flatter, have excellent dimensional stability, and resist cracking.

5 Long, strong cellulose fibers make photographic paper tough. It has to withstand handling while wet and dry, has to resist processing chemicals, has to be long-lasting. That's why only the purest cellulose is good enough to make Kodak photographic paper.

6 The paper must be a spotless, even white to provide a blemish-free background for your images. And it must be ultra-pure. Not even tiny traces of contaminants like iron and copper that might stain the image can be allowed, because you want your prints to last.

quickly, lies flat. N surface is smooth lustre; F is glossy without ferrotyping. Both medium weight.

Kodak Ektamatic SC paper. When you really need prints in a hurry, you can make ready-to-use 8 x 10's in 15 seconds. That's how fast they process in the Kodak Ektamatic processor, model 214-K, because the paper emulsion has developing agents built in. You can get stabilized prints up to 14 x 17 inches. And for long-term use, you can fix, wash, and dry them. Three surfaces, three weights.

Kodak Portralure paper. Did you know there's a variable-contrast portrait paper? It's the warmest-tone paper available from Kodak, and it's ideal for pictorials and exhibition printing. Developers like Kodak Selectol developer give Portralure paper a very warm "brown-black" image without toning. Or use any of eight suggested toners. Wide development latitude and stable image tone make it easy to work with. Four surfaces, all double weight.

A sheaf of Kodak papers to choose from

These eleven Kodak papers and more are available. Your choice of eleven surfaces, six contrasts, four image tones, so you can get just the paper you need for the effect you want.

For further information, get the Kodak professional data books G-1, *Kodak B/W Photographic Papers*, and G-5, *Professional Printing in Black-and-White*, from your dealer. These also include information on special materials you'll need for out-of-the-ordinary jobs. Panchromatic papers, proof papers, print films.

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Readers Forum

Home study overlooked?

I have just read the May issue and am appalled by the continued oversight of one segment of photographic education that is as vital today as it has been for many, many years. The issue laid "special emphasis" on photographic education and of the dozen or so articles associated with the subject, not one even mentioned home study courses in photography.

This makes me certain that not many PP of A members or cloistered professionals are even aware of what home study courses are all about. They don't realize that in their midst are thousands of professionals whose careers began with a correspondence course in photography.



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There are those who look down their noses at home study courses, yet most of these individuals never had any formal education in photography themselves. These people should be aware, for instance, that the School of Modern Photography has the largest enrollment of students of photography of all current resident and home study courses—in public, private, commercial or higher institutions of learning and training.

As Dean of the School of Modern Photography, I see the efforts put forth by students working on their own without anyone standing over their shoulders forcing them to proceed according to the speed or ability of a group of other students in the same classroom or laboratory. I am always amazed by the zeal they show to do the work; to score high grades in their written and practical tests.

I take pride in the fact that they set their own time schedules to perform the work and to study the texts. Many of them take the course to create a part time or full time income; many others perform the work because they want to increase their talents and broaden their enjoyment in, and of, photography. In most instances, there is no other way by which these students are able to learn photography—except through informal perusal and reading of photo magazines and books.

These people are not imitators; they haven't anyone standing in front or alongside of them to copy. They are creative, they are stimulated by the instructors to interpret the lesson texts and techniques into photographs of their own conception and enthusiasm.

The fact that so many of them have been and are successful in today's many worlds of photography is firm proof that they have learned their lessons well. It is apparent that the information, training and guidance has penetrated, rather than just rubbed off.

So I respectfully suggest, therefore, that rather than overlooking the home study schools in photography and their students and graduates, that credit be extended to them for their enlargement of the photographic profession and avocation. The students and graduates of these schools deserve your acknowledgment for they have a valid claim to accomplishments equal to, and in many cases beyond, that of many who wear the self-adorned label of professional photographer.

Edward E. Hannigan, Dean
School of Modern Photography
Little Falls, NJ 07024

Unification: 1980 moving too fast

While the overall goals of Unification: 1980 are laudable, I see a lot of things wrong with the details and mechanics of implementation. For example, why should National collect all the dues? The field men will be very expensive; who's going to pay for them? Why is one large monolithic organization needed? It shouldn't be necessary to take away the autonomy of local groups in order to achieve the goals.

But, my main reason for writing is to question the necessity of passing such an

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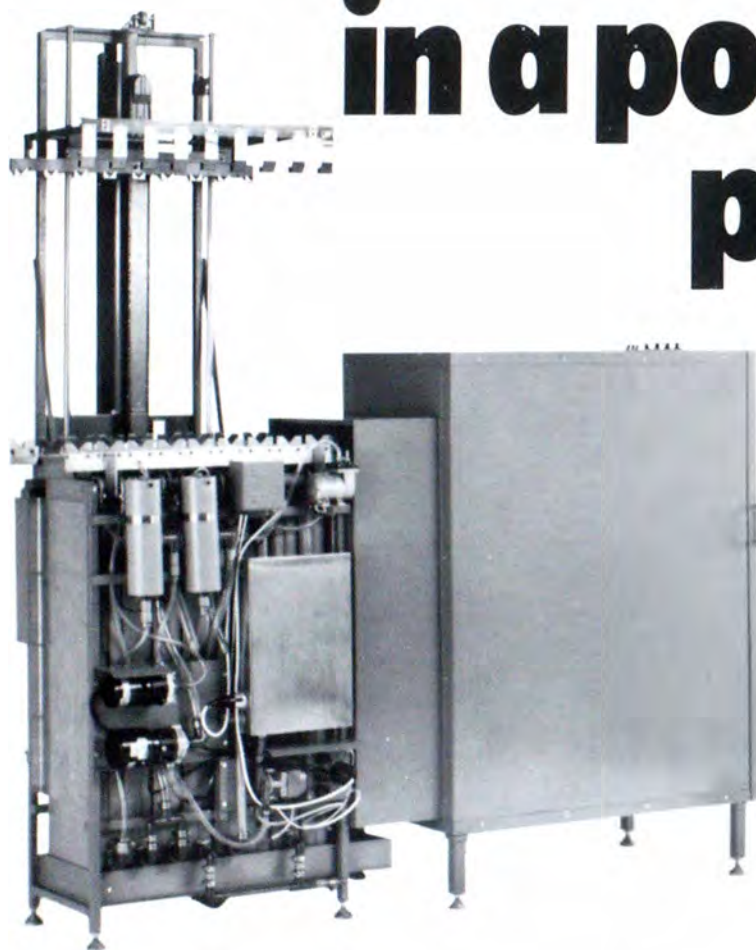
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If you're one photographer who's going to be at the P.P. of A. Convention, see Treck's Pocket Processor at booth I-7. See it work, get all the details including sales and service policies, Treck Finance Plan, and Treck's nationwide warehousing of replacement parts.

If you won't be there, a call to your Treck Photophone will do the trick.

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Motor Drive MF

A professional can spend the better part of his career fussing around with components. A problem minimized by Canon.

That's because Canon developed the F-1 system the way professionals said they wanted it developed. All at once. So each accessory and attachment fits as though it were meant to be there all the time.

These perfectly interchangeable units cut out delays and mean you never have the feeling of something being "tacked on."

The Motor Drive MF Unit, for example, attaches quickly and snugly underneath the camera body. And the batteries are housed in the grip. Not in a separate pack.

Another thing. Canon's meter system is built into the camera body. So when you change viewfinders, you don't lose the meter. The F-1 viewfinders interchange easily too.

There are eight including the Booster T Finder for exposure in extremely low light. And the Servo EE for automatic exposure during continuous or unmanned photography.

Our lenses mount with a breech lock. This allows you to change lenses in one-third the time required by screw mount lenses. There are over 40 lenses in all ranging from fish-eye to the lighter, sharper, easier handling Fluorite FL-F telephotos.



Servo EE Finder

The Canon F-1 system. Designed so you can spend less time preparing to shoot. And more time shooting.

For more about the F-1 system, see your photo dealer. Or write to us.



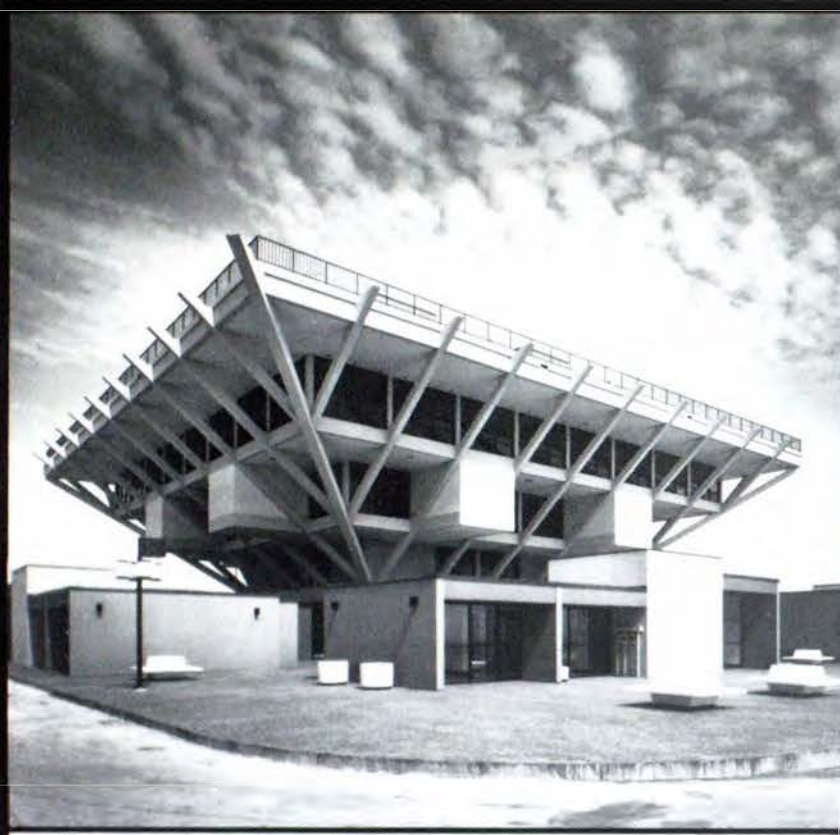
Booster T Finder

Canon®

Canon USA, Inc., 10 Nevada Drive, Lake Success, New York 11040
Canon USA, Inc., 457 Fullerton Avenue, Elmhurst, Illinois 60126
Canon Optics & Business Machines Co., Inc., 3113 Wilshire Blvd., Los Angeles, California 90010
Canon Optics & Business Machines Canada, Ltd., 3245 American Drive, Mississauga, Ontario, Canada

Newsevents

The Professional Photographer July 1973



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I'll "TRY YOU" Film and \$6.00 enclosed. Please process and print 12 5x7's and send me Free Kraft Profit Checker

Name _____
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Photo Decor Promotion Introduced

The Association of Professional Color Labs is supporting an industry-wide Photo Decor Promotion and is asking professional color labs, suppliers and photographers to contribute to its cost and participate in its activities.

According to G. E. "Bud" Keeney, APCL President, "The Photo Decor concept aims at making a family wall arrangement the 'in' thing in today's homes and offices. . . . We see the program as an opportunity for plus business for every professional photo lab, supplier and photographer."

Photographic Industry Promotions Corp. (PIPC), a non-profit corporation, will coordinate and promote the Photo Decor program. Through mass media the promotion will introduce the idea of properly decorated walls in every home, as well as every industrial and commercial office and entryway.

The program has already been presented to color lab owners, studios, and leaders of professional photographer's associations. A major preview of the promotion was given at the Western States Convention, sponsored by the PP of California, in San Diego last month.

Statistics show that studios individually cannot afford mass media, and labs spend promotional dollars competing with one another. PIPC has outlined the basis for the program plan as follows:

1. Participating studios will be trained through seminars in all aspects of wall decor.
2. Ads will run in national media following formation and training of the Photo Decor Group.
3. Sales promotion and public relations promotion materials will be distributed.
4. Additional seminars will be conducted to train Photo Decor Group members in advertising, promotion and public relations; selections and combinations of frames and accessories; color key combinations for best overall results; selling up—to show how to expand the feature ad items into plus sales.

For further information on the

Turn to page 115



BIGGER, SHARPER IMAGES FROM SMALLER SUBJECTS.

Any single lens reflex has closeup capabilities, but on the Mamiya RB67 they're built in. Move in close to your subject, and its bellows just keeps right on racking out on twin rack-and-pinion tracks. The extension continues out to 46mm (1-13/16") which, for instance, lets you focus on a subject just three inches from the front of the 65mm lens. If you really want to go into the macro range, there is also a pair of extension tubes

available. The two of them together will yield magnifications up to 1.91X with the 90mm lens!

But that's just the mechanical part. What's really important is the image quality...and the RB67 has it! Those seven interchangeable Mamiya lenses (50mm through 360mm) are crisp beyond description. And the image area is a bigger-than-you-think 6x7cm (2 1/4 x 2 1/4"). Bigger because it's

100% usable...goes to 8x10 and 16x20 without cropping. So it's actually 50% bigger than 2 1/4 square in terms of usable area. What's more, you can fill the entire negative right to the edges. No need to allow cropping room. And, the back revolves, so you can switch easily between horizontal and vertical compositions.

Shoot on just about any film type ever invented (there are 11 interchangeable backs available), looking through your choice of waist level, eye level, magnifying or metering finders, and any of five interchangeable finder screens.

Ask your dealer about the Mamiya RB67 Rental Plan, a great way to get to know and love the camera. Or write for a detailed brochure to Folio 21, Ehrenreich Photo-Optical Industries, Inc., Garden City, New York 11530. ☐



MAMIYA RB67

If you've just about decided which flash system to buy, here's something that might change your mind.

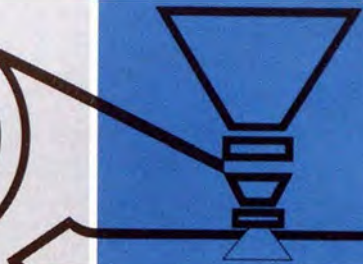
This is the Speedotron DM 400. It's a flash system you should know about before you buy any other kind. We'd like to make a little comparison to show you why. Between the DM 400 and one of the best-selling 400 watt-second systems on the market today. The Ascorlight "360." Both are excellent systems. Both feature impressive power packs—400 watt-seconds, 4 outlets, a recycle time of 3 seconds. Both offer a complete lighting package—2 large lights, 2 small ones, 3 tall stands, one short one. Both systems are versatile and reliable and durable. There is, however, one very important difference. The Ascorlight "360" system sells for \$745. The complete Speedotron DM 400 sells for \$540. We offer you those kind of savings not just in comparison with Ascorlight, but with just about any 400 watt-second system on the market today. Because we make our systems a little differently. We sacrifice when it comes to looks and fancy trimmings and concentrate all our time and money on making our systems work better. So you pay less for comparable quality. Maybe you've been thinking of Speedotron all along. If not, this ad should go a long way towards changing your mind. Unless, of course, you have money to burn.



For more detailed information and a complete price list on Speedotron DM Series flash systems, write or call Howard Warner at Speedotron Corporation, 6730 West Higgins, Chicago, Illinois 60656. 312-631-6881.



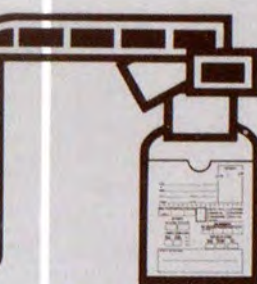
FILM PROCESSING



PRINTING



PAPER PROCESSING



ORDER HANDLING

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The New **Pako B/C Eight Printer**

...handles both
color and B/W,
...plus the price
is right. UNDER \$5,000.

Its size and price are small, but the all-new Pako B/C-Eight Printer is big in every other way. The B/C-Eight is the first compact printer designed for both color and B/W work. It produces beautiful prints from wallet-size to 8x10, plus it can handle negs from split-frame 35mm to 70mm. Printing from 4x5 negs is easy with an added accessory.

This low-voltage, solid-state printer features *external* focus controls, which need be set for the initial focus only. All other controls on the B/C-Eight are also external—plus it has a subtractive printing system, with linear color and density correction.

For less than \$5,000, you get the new B/C-Eight Printer, three lenses and seven paper masks. Save space and add to your profits with a B/C-Eight Printer!

For more information, call your Pako Distributor, or write to home office.

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switch film sizes, lenses and formats in 36 seconds!

You vary film sizes with 35, borderless 35, 46, split-70 and 70mm interchangeable long roll film magazines. Change focal length with matched lensboards of 105, 135, 162 and 190mm lenses with automatic parallax correction. Shift from vertical to horizontal formats by rotating the back.

Viewing is easy through the large $3\frac{1}{2}$ " square, ground, viewing glass on the stationary viewfinder. An upright viewing hood is available as an accessory as well as a mag-

nifying glass that fits inside both the standard and upright viewing hoods. The large Negative I.D. chamber provides 3 lines of data for pose and subject identification.

The Datronic is an extremely versatile camera for long roll photography. The ease and speed of changing photographic combinations plus its simplicity of operation will greatly increase your production.

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DATELINES



Bill Engdahl © Hedrich-Blessing

PP of A Headquarters, Des Plaines, Ill.

THE PROFESSIONAL PHOTOGRAPHERS GUIDE TO SPECIAL EVENTS

1973 CONVENTIONS

JULY 8-10

Tennessee PPA
Holiday Inn I-40
Jackson, Tenn.

JULY 15-18

Virginia PPA
Chamberlin Hotel
Old Point Comfort
Fort Monroe, Va.
James Chandler, Conv. Chairman
446 W. Washington St.
Suffolk, VA 23434

JULY 16

Closing date, 82nd International
Exhibition of Professional Photog-
raphy

JULY 22-23

Hawaii PP

AUGUST 4-9

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

AUGUST 19-21

PPA of Pennsylvania
Sheraton Harrisburg Inn
Harrisburg, Pa.
Bob Rasbridge, Conv. Chairman
5 Lyneak Ave.
Shillington, PA 19607

SEPTEMBER 8-10

PPA of Maryland
Hunt Valley Inn
Swan Rd.
Timonium, Md.
Jimmie A. Miller, Conv. Chairman
456 Phirne Ct., East
Glen Burnie, MD 21061

DATELINES

SEPTEMBER 16-17

PPA of New Jersey
Holiday Inn
50 Kenny Place
Saddle Brook, N.J.
Robert Hess, Conv. Chairman
Artisan Photographers, Inc.
105 Closter Plaza
Closter, NJ 07624

SEPTEMBER 22-24

PP of Louisiana
Hotel Fountainsbleau
New Orleans, La.
PP of Canada
Hotel Nova Scotian
Halifax, N.S., Canada
Peggy Wright, Conv. Secretary
6292 Quinpool Rd.
Halifax, N.S., Canada

SEPTEMBER 23-25

PPA of New England
Sheraton-Hyannis
Cape Cod, Mass.
Madeline Hobbs, Conv.
Chairman
74 Tower Rd.
Hingham, MA 02043

OCTOBER 6-9

Florida PP
Kahler Plaza Inn
Orlando, Fla.
Richard G. Fowler, Conv. Chairman
1739 Limewood Ln.
Orlando, FL 32808

OCTOBER 6-10

Europhot
Vienna, Austria

1974 CONVENTIONS

FEBRUARY 9-11

PPA of New Mexico

MARCH 3-5

PP of North Dakota
Holiday Inn
Fargo, N.D.
Dennis Joyce, Conv. Chairman
PO Box 1816
Bismarck, ND 58501

MARCH 9-13

PP of A BEECON &
Southwestern PA
Fairmount Hotel
Dallas, Texas

MARCH 10-11

PP of Massachusetts
Sheraton-Lincoln Inn
Worcester, Mass.

MARCH 15-19

PP of Ohio
Sheraton-Columbus Motor Hotel
50 N. 3rd St.
Columbus, Ohio
Gene P. King, Exec. Secretary
88 E. Broad St.
Columbus, OH 43215

MARCH 16-19

Wisconsin PPA
Pfister Hotel
Milwaukee, Wis.
Dick Jacobs, Conv. Chairman
603 Bay St.
Chippewa Falls, WI 54729

MARCH 17-18

Alberta PPA
Chateau Lacombe
Edmonton, Alberta
Canada

MARCH 17-19

Missouri PA
Marriott Motor Hotel
Interstate 70 at Lambert
St. Louis International Airport
St. Louis, Mo.
Robert J. Westrich,
Conv. Chairman
3826 Gravois Ave.
St. Louis, MO 63116

MARCH 23-26

PP of Michigan
Troy Hilton Inn
Maple Rd. & Stephenson Hwy.
Troy, MI 48084
Terry Thurn, Conv. Chairman
23908 Michigan Ave.
Dearborn, MI 48124

MARCH 31-APRIL 2

APP of Illinois
Peoria Hilton
501 Main St.
Peoria, IL 61602
Ralph Haury, Conv. Chairman
2103 Vandalia St.
Collinsville, IL 62234

MARCH 31-APRIL 3

Kansas PPA
Hotel Broadview
Wichita, Kansas
Dale R. Williams, Conv. Chairman
3692 Topeka
Topeka, KS 66612

APRIL 6-8

PP of Oklahoma
Skirvin Plaza Hotel
Oklahoma City, Okla.
Bill Gooch, Conv. Chairman
2815 Classen Blvd.
Oklahoma City, OK 73106

APRIL 26-30

PP of Indiana
Stouffers' Indianapolis Inn
Indianapolis, Ind.

APRIL 28-29

Maine PPA
Downtown Holiday Inn
Portland, Maine

MAY 4-7

PP of Washington
Hanford House
Richland, Wash.

MAY 19-21

PP of Iowa

JUNE 9-11

Minnesota PPA
Radisson South
Minneapolis, Minn.
Minnesota PPA
PO Box 33
South St. Paul, MN 55075

JULY 14-17

Virginia PPA
Hotel Roanoke
Roanoke, Va.
James W. Taylor,
Conv. Chairman
1712 W. Main St.
Waynesboro, VA 22980

AUGUST 4-7

83rd INTERNATIONAL
EXPOSITION OF
PROFESSIONAL
PHOTOGRAPHY
Biltmore Hotel, Los
Angeles Hilton Hotel,
Los Angeles Exhibition
Center
Los Angeles, Cal.

AUGUST 8-10

PP of A Hawaii Convention
Honolulu, Hawaii

SEPTEMBER 8-10

PPA of New England
Reuben Schaller, Conv. Chairman
267 Simsbury Rd.
West Hartford, CT 06117

SEPTEMBER 27-OCTOBER 3

Photokina
Cologne, Germany

FUTURE CONVENTIONS

FEBRUARY 22-25, 1975

Wisconsin PPA

MARCH 8-11, 1975

PP of Michigan

MARCH 14-18, 1975

PP of Ohio

MARCH 16-18, 1975

APP of Illinois

MARCH 22-25, 1975

Missouri PA

APRIL 11-14, 1975

PP of Oklahoma

APRIL 11-15, 1975

PP of Indiana

APRIL 27-28, 1975

Maine PPA

MAY 2-6, 1975

Western States

MAY 18-20, 1975

PP of Iowa

JULY 20-24, 1975

PP of A
Chicago, Ill.

MARCH 13-16, 1976

PP of Ohio

MARCH 27-30, 1976

PP of Michigan

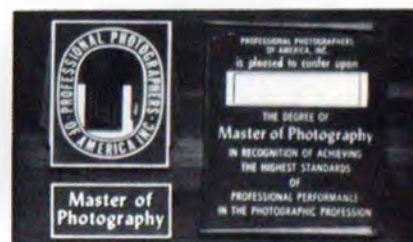


PP of A NEWS

Wall Plaques for Masters, Craftsmen

Professional photographers who have received their PP of A Master of Photography or Photographic Craftsman degrees may now purchase plaques to hang in their offices or studios.

These handsome walnut and bronze plaques measure 10"x14". Each plaque consists of three separate compo-



PP of A Master's wall plaque.

nents: the PP of A seal, the degree designation, and a scroll describing the degree with a plate for engraving the recipient's name.

They are priced at \$50 each, and may be ordered from PPA Publications, Inc., PO Box 7166, Chicago, IL 60680. Allow three weeks for shipping, and enclose check with each order.

Qualified Studios Announced

Applications from photographers for the PP of A Qualified status were judged March 17 in Sarasota, Fla., by Commercial Division juries. New qualified studios are:

Richard Matheson Photographers (CC), Kalamazoo, Mich.; Coppinger Bros. Photography (Fu), Cleveland, Tenn.; The Jack 'n Jill Studio (Ev, BP), Easton, Pa.; Art Green Photographers (PR), Campbell, Cal.; Robert Townsend Photography (CC), Tucson, Ariz.

The next Qualification judging is
Turn to page 102

APRIL 4-6, 1976
APP of Illinois

APRIL 10-13, 1976
Missouri PA

MAY 16-18, 1976
PP of Iowa

AUGUST 1-5, 1976
PP of A
Washington, D.C.

MARCH 19-22, 1977
PP of Ohio

MARCH 26-29, 1977
PP of Michigan

APRIL 2-5, 1977
Missouri PA

JULY 31-AUGUST 4, 1977
PP of A
Chicago, Ill.

MARCH 11-14, 1978; MARCH 24-27, 1979; MARCH 22-25, 1980
PP of Michigan

CURRENT EXHIBITIONS

THROUGH JULY 15
Jeffrey Silverthorne
The Witkin Gallery
New York, N.Y.

THROUGH JULY 29
Claire Trotter
Art Institute
Chicago, Ill.

THROUGH JULY 31
Al Copeland
Steve Shams
University of California
Extension Center
San Francisco, Cal.

Benn Mitchell
Nikon House
New York, N.Y.

THROUGH AUGUST 19
Diane Arbus
Worcester Art Museum
Worcester, Mass.

Brassai
The Witkin Gallery
New York, N.Y.

THROUGH AUGUST 20
British Masters of the
Albumen Print
International Museum of
Photography
Rochester, N.Y.

THROUGH AUGUST 31
Stephen Woodward
Thomas Cooper
Margaret Bourke-White
Quivira Bookshop and Photo-
graph Gallery
Albuquerque, N.M.

THROUGH SEPTEMBER 3
Catherine Noren
The Jewish Museum
New York, N.Y.

FUTURE EXHIBITIONS

JULY 16-AUGUST 9
Robert Doisneau
Columbia College
Chicago, Ill.

JULY 17-SEPTEMBER 11
Panama Canal Photos
The Museum of Modern Art
New York, N.Y.

JULY 18-AUGUST 19
Eadweard Muybridge
The Witkin Gallery
New York, N.Y.

JULY 28-AUGUST 18
ASP Masters Exhibit
United Bank of Denver
Denver, Colo.

JULY 31-SEPTEMBER 9
PP of A Memorial Collection
Colorado Photographic Arts
Center
Denver, Colo.

AUGUST 1-31
Herbert Bodkin
Nikon House
New York, N.Y.

AUGUST 7-SEPTEMBER 1
B. A. King, Steve Crouch,
Stanley R. Truman
The Focus Gallery
San Francisco, Cal.

AUGUST 9-SEPTEMBER 25
Faculty Show
Columbia College
Chicago, Ill.

AUGUST 10-SEPTEMBER 9
Don Beatty
Crocker Art Gallery
Sacramento, Cal.

AUGUST 25-SEPTEMBER 15
ASP Masters Exhibit
First National Bank
St. Louis, Mo.

AUGUST 27-OCTOBER 7
From the Picture Press
State Univ. of New York
Albany, N.Y.

SEPTEMBER 3-28
Francisco Hidalgo
Nikon House
New York, N.Y.

SEPTEMBER 5-OCTOBER 7
Berenice Abbott
The Witkin Gallery
New York, N.Y.

OCTOBER 15-NOVEMBER 25
Diane Arbus
Baltimore Museum of Art
Baltimore, Md.

OCTOBER 23-DECEMBER 2
Laura Gilpin
Leland Rice
The Witkin Gallery
New York, N.Y.

NOVEMBER 26-JANUARY 2, 1974
From the Picture Press
Albright-Knox Gallery
Buffalo, N.Y.



PROGRAM

All events will be held at the Denver Convention Complex (Curran Hall) unless otherwise indicated. (P) indicates a portrait program, (C) commercial, (I) industrial, (R) retouchers, APAG (American Photographic Artists' Guild), ASP (American Society of Photographers), and EPIC (Evidence Photographers International Council). The schedule shown below is accurate as of mid-May, however there may be minor changes before the Convention. See the final program for exact times and room locations.

WEDNESDAY, AUGUST 1

5:00 pm Photographic Exhibitions Committee
8:00 pm Judges Briefing

THURSDAY, AUGUST 2

All day National Print Judging

FRIDAY, AUGUST 3

All day National Print Judging
APAG Judging
2:00 pm PP of A Executive Committee
3:30 pm Ghost Town Safari Briefing (Denver Hilton)

SATURDAY, AUGUST 4

All day Ghost Town Safari
Retouchers Judging
Family Tours
11:00 am Bylaws Committee
2:00 pm PP of A Board of Directors
8:00 pm Photographic Specialist Committee
9:00 pm Hollywood Aloha Hawaii Party

SUNDAY, AUGUST 5

8:15 am Conclusion of six-month Management Training Seminar, Dr. Joseph Schabacher, PP of A Business Consultant, Tempe, Ariz.
9:00 am National Council Meeting (Members invited)
11:30 am Exhibition opens, closes 6:00 pm
Buffet Luncheon in Exhibition area
1:00 pm Opening Ceremony, Jerry Smolka, Cr.Photos., PP of A President, Oscar & Associates, Chicago, presiding; featuring the NORAD Band in concert and followed by The British Touch, Richard A. Hammonds, Heretford, England, and Ken Boyes, Birmingham Post and Mail, Ltd., Birmingham, England
6:00 pm Barbeque and Western Horse Spectacular

MONDAY, AUGUST 6

8:30 am Divisions Coffees:
(P) Division Report, PP of A and Kodak Promotion Program
(C) Division Planning
Industrial Division Executive Committee
8:45 am (I) Merit Award Film
9:00 am (P) Continuation of Kodak and PP of A Promotion Program
(I) Filters, Roger Meritt, Eastman Kodak Company, Rochester, N.Y.
(C) Architectural Communication Unlimited, Wayne Thom, Santa Barbara, Cal.
Photographic Art & Science Foundation
Board of Directors
SPSE Board of Directors
9:30 am Consumer Affairs Committee
Education Committee
APAG
Publications Committee
10:30 am (I) Audio/Visual Photography, Bill Yale, EMCO, Minneapolis, Minn.
(P) All Brides are Beautiful, Arthur Cournoyer, Gentry Studio, Salem, Va.
(C) Slide Presentation in the Commercial Studio, William Geyer, Norman, Okla.
(R) Retouchers Panel, Verna Madigan, Moderator, De Longe Studio, Madison, Wis.; Veronica Cass, Bay City, Mich.; Jeanette Wallen, Cr.Photos., Lyndon Color Labs, Dexter, Mich.; and Steve Sanchez, D.N.J. Color Laboratories, Crown Point, Ind.
11:00 am Photographic Exhibition Committee
Membership Services Committee
11:30 am Exhibition opens, closes 6:00 pm
12:00 noon Affiliation Luncheon
2:00 pm (I) The Challenges of Industrial Photography, Art d'Arazien, New York, N.Y.
(C) Studio Modernization, Jerry Cornelius, Cr.Photos., Tulsa, Okla.
(P) Portrait Time with the Exhibits
(R) Emulsion Stripping of Color Transparencies, Riley Taylor, Cr.Photos., Sears Roebuck & Co., Chicago
(EPIC) Tour of Denver Police Department
2:30 pm Membership Committee
Winona Board of Trustees
Affiliate Editors
3:00 pm Business Consultations: Promotion and Publicity, Oscar Katov, PP of A Public Relations Counsel, Chicago; Business Management, Dr. Joseph Schabacher, PP of A Business Consultant, Tempe, Ariz.; Competitive Practices, Sidney C. Kleinman, PP of A Legal Counsel, Chicago.
3:30 pm (I) Print Critique, Fitz Lee, M.Photos., Kraft Foods, Chicago, Ill.

82nd INTERNATIONAL EXPOSITION OF PHOTOGRAPHY

21st NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE

DENVER - AUGUST 5-9

Denver Convention Complex (Currigan Hall)
Denver Hilton Hotel
Brown Palace Hotel

- (C) Photography with a French Flair,
Georges Rollet, Les Laboratories Associes,
Paris, France
(R) **Retouchers Critique**
4:00 pm (P) **Portrait Time at the Masters Instant
Information Clinic**, Virginia Friesen, Cr.
Photog., and LaVerne Friesen, M.Photog.-
Cr., Buhler, Kan.; Edward DeCroce,
M.Photog.Cr., Denver, Colo.; Joe Mat-
thews, M.Photog.Cr., Joliet, Ill.; Ann Fusco,
Cr.Photog., and Frank Fusco, M.Photog.Cr.,
Eastchester, N.Y.
(Special Feature) **Miss America Program**,
Vi Leininger, De Pere, Wis.
4:30 pm Environmental Protection Committee
5:00 pm Judges Seminar
6:00 pm **Coors Tour** (1st come — 1st served)
7:00 pm **ASP Reception and Banquet**
7:30 pm (EPIC) **EPIC First Five Years and EPIC
Next Five Years** — Panel, Malcolm W.
Thompson, Moderator, Edinburgh City
Police, Edinburgh, Scotland; R. C. Ha-
kanson, Cleveland, Ohio; Julius Bombet,
Baton Rouge, La.; and Claude W. Bass, III,
Orange Park, Fla.
9:00 pm EPIC Meeting

TUESDAY, AUGUST 7

- 8:00 am Past Presidents Breakfast
8:30 am **Division Coffees:**
(P) Blow your Fuse
(C) PP of A Structure
8:45 am (I) **Merit Award Film**
9:00 am (P) **Over my Shoulder**, Robert Stevenson,
M.Photog.Cr., Marcellus, N.Y.
(I) **What am I doing Here**, Robert Astra,
Modern Materials Handling Magazine,
Boston
(C) **Enhancing Small Product Photography**,
Joseph Van Dolah, M.Photog.Cr., Kansas
City, Mo.
(APAG) **Facets of our Profession**, Joann
Haas, Ego, Inc., Grover, Mo.
(APAG) **Giving your Prints a Professional
Look**, Dorothy Papendick, Philadelphia
(EPIC) **Ultra Violet & Infrared —
A Scientific Explanation**, Martin Scott,
Eastman Kodak Company, Rochester, N.Y.
9:30 am Retouching Committee
Marketing Committee
ByLaws Committee
10:30 am (P) **Breaking the Ice**, Rubin Schaller,
Cr.Photog., West Hartford, Conn.
(C) **Profits in Paradise**, Werner Stoy,
Camera Hawaii, Inc., Honolulu, Hawaii
(I) **Studio Lighting for Food Photography**,
Harland Nasvik, General Mills, Inc.,
Minneapolis

- (EPIC) **False Color and the Environment**,
Ted Saylor, Tampa, Fla.
(APAG) **The Many Facets of our Profession**,
Joann Haas, Ego, Inc., Grover, Mo.
(APAG) **Giving your Prints a Professional
Look**, Dorothy Papendick, Philadelphia
11:00 am Commercial Division Executive Committee
11:30 am **Exhibition opens, closes 6:00 pm**
12:00 noon **Winona Luncheon**
EPIC Luncheon
1:00 pm (I) **NCAR Tour**
2:00 pm (P) **What's Happening in Europe**, Dennis
Constantine, Birmingham, England
(C) **Time with the Exhibits**
(APAG) **Let's Start at the Beginning**,
Ollie Bamford, Cr.Photog., Denver, Colo.
(APAG) **Let's go Creative**, Helen Yancy,
Dearborn Heights, Mich.
(EPIC) **Law Enforcement and Ultra Violet
& Infrared**, Frederick Webb, Federal Bureau
of Investigation, Washington, D. C.
3:00 pm **Business Management Consultation:**
Dr. Joseph Schabacher, PP of A Business
Consultant, Tempe, Ariz.
3:30 pm **National Council Reconvenes**
(P) **Different Approach to Sales**, Paul Ness,
Cr.Photog., Eastman Kodak Company,
Whittier, Cal.
(I) **Creative Concepts**, William Skumurski,
Jr., General Electric Co., Utica, N.Y.
(C) **Working with 35mm Camera**, John
Mason, M.Photog., Houston, Texas
(APAG) **Let's go Creative**, Helen Yancy,
Dearborn, Mich.
(APAG) **Let's Start at the Beginning**,
Ollie Bamford, Cr.Photog., Denver, Colo.
(ASP) **ASP Youth Program, Perspective on
Portraiture** — Panel, Joyce Wilson,
M.Photog., Indianapolis; Charles Chase,
New Albany, Ind.; and Paul Linwood
Gittings, M.Photog., Houston, Texas
4:00 pm (ASP) **ASP Masters Instant Information
Clinic**, Martha and Joe Zeltzman,
M.Photog.Crs., Morris Plains, N. J.; Jay
Stock, M.Photog.Cr., Martins Ferry, Ohio;
Al Gilbert, M.Photog.Cr., Toronto, Ontario;
and Mary Semprini, Cr.Photog., and Dino
Semprini, M.Photog.Cr., Elmhurst, N.Y.
6:00 pm **Beef/Beer/Bull**
7:00 pm Portrait Executive Committee Meeting

WEDNESDAY, AUGUST 8

- 8:00 am (P) **Division Breakfast**
8:45 am (I) **Merit Award Film**
9:00 am (I) **Color Balancing**, Werner Marx,
Cr.Photog., Northeast Color Lab,
Schenectady, N.Y.

continued next page . . .



DEADLINES FOR REGISTRATIONS

Register in advance or right at the meeting! Advance registrations for PP of A's great Denver Convention will be accepted through July 9, 1973. You can register when you arrive, too. Either way, the place to be is Denver in '73.

- (C) **Nuts & Bolts Commercial Photography**, J. Roland and Jimmie Jamieson, M.Photo., Memphis, Tenn.
 (APAG) **One Day at the Easel**, Ruth Brown, Cr.Photo., The Colorists, Indianapolis
 Opening Session, **New Six Month Management Training Seminar**, Dr. Joseph Schabacher, PP of A Business Consultant, Tempe, Ariz.
 PP of A Board Meeting
 9:30 am (P) **Portrait Bouquets & Brickbats**, Kurt Jafay, M.Photo., Cr., Denver Colo., Portrait Ghost Town Safari Instructor
 10:30 am (P) **Portrait Bouquets & Brickbats**, continued
 (I) **Building a Better Print via Color Print Retouching**, Vivian Geiger, Cr.Photo., Syracuse, N.Y.
 (C) **How to get Rich and Famous**, Jerry Hente, Cr.Photo., Sarasota, Fla.
 11:30 am **Exhibition** opens, closes 4:00 pm
 12:00 noon **Industrial Luncheon**
APAG Luncheon
 Technical Products Display Advisory Committee Luncheon
 1:30 pm Conventions Committee
 2:00 pm (C) **Commercial/Industrial Bouquets & Brickbats**, Raymond Conkling, M.Photo., Cr., Charles Conkling Photographers, Portland, Ore., Commercial/Industrial Ghost Town Safari Instructor

- (P) **Extra Dollars for You**, Nancy and Jack Holowitz, M.Photo., Springfield, Mass.
 (I) **Multispectral Photography from Skylab Orbit**, Tim Mathiesen, Martin Marietta Corporation, Denver
 2:30 pm Industrial Division Executive Committee
 3:00 pm Los Angeles Planning Committee
Business Consultations: Promotion and Publicity, Oscar Katov, PP of A Public Relations Counsel, Chicago; Business Management, Dr. Joseph Schabacher, PP of A Business Consultant, Tempe, Ariz.
 3:30 pm (I) **Hi-Speed Photography**, R. K. Petersen, Sandia Laboratories, Albuquerque, N. M.
 (I) **Macrobug**, Louis Arbolida, M.Photo., T R W Systems, Redondo Beach, Fla.
 (P) **The Business of Super 8 Wedding Movies**, Leo Knight, M.Photo., Cr., Southfield, Mich.
 (C) **Time with Exhibits**
 Aerial "Q" Studio Workshop
 6:30 pm **President's Reception**
 7:30 pm **Awards Banquet**

THURSDAY, AUGUST 9

- 9:00 am (P) **Advertising & Sales**, Bud Moyer, M.Photo., Professional Photographic Center, Traverse City, Mich.
 10:30 am (P) **Seeing Light**, Sherman Hines, Halifax, Nova Scotia

EXHIBITORS

For more information contact Wayne Stetson, Convention Manager, Professional Photographers of America, Inc., 1090 Executive Way, Des Plaines, IL 10018.

A & F Photo Equipment Co.
 Adams Retouching Machine Co., Inc.
 Alfa Color Lab
 American Photographic Appliance Corp.
 Arkey Corporation
 Berkey Marketing Companies
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 Cameo Color Lab, Inc.
 Canon USA, Inc.
 Carlwen Industries
 Chantreaux Limited
 Chroma Lab
 Alex L. Clark Limited
 Coda, Inc.
 Keith Cole Photography
 Coleman Systems
 Colenta America Corporation
 Coppinger Color Lab
 Creative Designs
 DNI Color Lab/Magnacolor
 J. A. Dedouch Company
 Dexter Press
 Eastman Kodak Company

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 Ehrenreich Photo Optical Industries, Inc.
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 Fine Art Color Lab., Inc.
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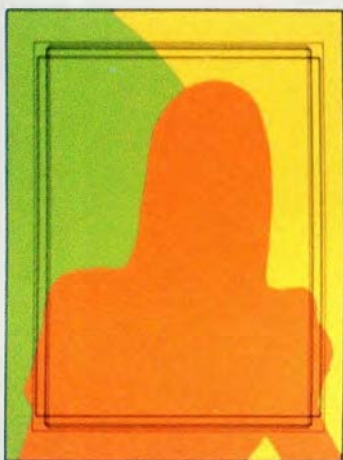
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New Products

Use Reader Service cards (page 93) to get additional information on any new product or service listed in this issue.

STARTRACK LIGHTING

Swivelier Co., Inc., Nanuet, NY 10954



Three-circuit track lighting system consists of track, starter, extender kits, and lighting fixtures for use on the track. Each StarSpot fixture is made with a SkyHook, circuit selector dial adapter for adjustable lighting. Dial has five stations which determine which of three circuits will be used by the fixture; also permits unit to be turned off for on-track storage, or disengaged. With SkyHook, lights can be placed on StarTrack and moved to any position.

OLYMPUS SLR CAMERA

Ponder & Best, Inc., 1630 Stewart St., Santa Monica, CA 90406

Olympus OM-1 35mm SLR camera is approximately 35% smaller and lighter than the average 35mm SLR camera. Focal plane shutter system has been designed to reduce vibration. Camera features bayonet type lens mount, shutter speeds of 1/1000-1 sec., over 280 accessories. Motor drive accessory group includes remote control with shutter speeds ranging from 1 frame every 3 secs. to 4 frames per sec.

NIKON LENSES

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

Two process lenses, the Apo-El-Nikkor 105mm (10X), f/5.6 and 210mm (5X), f/5.6, for direct screening color separation work. Lenses are multi-coated to eliminate internal reflections; glass corrects chromatic aberrations in the near

ultra-violet range. Lens openings are from f/5.6 to f/45; usable magnification ranges are 5X-20X for the 105mm and 3X-10X for the 210mm.

SILVER RECOVERY UNIT

Photographic Silver Recovery Ltd., Willmott House, Hampden Rd., London N8 OHG, England



Silver King reclamation unit reclaims high purity silver from fixing solutions used in processing color and monochrome films and plates. Linked to a processing tank replenishment system, unit will function automatically: cutting in when solution is available for treatment and switching off when fixer solution is out. System takes fixer solution into a reservoir, then passes it through electrolytic chamber. Unit is 23" wide, 25" high, 16" deep.

ZOOM LENSES

Minolta Corp., 200 Park Ave. South, New York, NY 10003



Auto-diaphragm Rokkor lenses, 80mm-200mm, f/4.5; 100mm-200mm, f/5.6 and 100mm-500mm, f/8 (shown) include single-action bayonet mount. Used with Minolta XK or SR-T cameras, lenses couple automatically to camera's through-the-lens metering system. 80mm-200mm lens has minimum focusing distance of 6', accepts 55mm dia. screw-in filters; \$550 with lens shade and case. . . 100mm-200mm lens has minimum focusing distance of 8', accepts 55mm dia. screw-in filters; \$320 with lens shade and case. . . 100mm-500mm lens has minimum focusing distance of 7 1/2' and built-in tripod which rotates 360°—price to be announced.

CAMERA TEST INSTRUMENTS

National Camera, 2000 W. Union Ave., Englewood, CO 80110

The Digitest 14 camera tester, tests 14 camera functions. Standard ANSI shutter speeds are read out in terms of percentage of accuracy. Three settings provide three ranges of exposures in milliseconds. . . The Star tester features precision shutter speed timing, focal plane or lens type. A three-position range switch covers the three shutter speed changes so any speed may be read from 1/2000 sec. to over 1 sec. Camera is placed over the opening in the base and under the lamp so light passes through shutter for direct reading.

PORTABLE LIGHT TABLE

Letterguide Co., Inc., PO Box 30203, Lincoln, NE 68503



Model LG1724 light table has a 17"x24" lighted Plexiglass surface for viewing, opaquing, stripping or tracing. Unit can be used on a table or desk; features Cam-Lock T-square calibrated in 1/16" matching calibrations. Overall dimensions are 19 1/2"x26"x3 3/8"; \$122 with T-square; \$110 without.

FILM AND PRINT PROCESSOR

Colorapid Corp. of America, 1270 Ave. of the Americas, New York, NY 10020



Colorapid automatic color film and print processor, Model 2001, operates on pre-programmed punch card. Unit delivers finished color print to 30"x40" in 7 min. from film or transparencies, oper-

ates in white light but accessories need to be loaded in darkroom conditions. Rolls or sheets up to 8x10 can be handled. Processor weighs less than 200 lbs., covers 9 sq. ft. floor space; \$7500 installed.

AUDIOTRONICS STUDIO CAMERA

Audiolronics Corp., 7428 Bellaire Ave., North Hollywood, CA 91605



Model PVC 838 monochrome studio television camera features 1" vidicon and 550 lines of resolution and 6" self-contained viewfinder, a built-in 5:1 rear-operated zoom lens and optional remote control. Optional 2:1 interlace, EIA (RS-330), intercom and tally light connections are also offered.

OMEGA 200 CAMERA

Berkey Marketing Co., 25-20 Brooklyn-Queens Expressway W., Woodside, NY 11377



Rapid Omega 200 camera accepts 120 or 220 roll film, provides 2 1/4 x 2 1/4 format. Pre-loaded roll film magazines are interchangeable. Each film magazine contains rapid film-advance lever, which also automatically relocks shutter, advances built-in automatic exposure counter, and activates a picture-ready signal. Automatic interlock systems prevent magazine or lens removal unless dark slide is in position. A single-window range-viewfinder is built-in, and all lenses are automatically coupled to the extended-base rangefinder. Framelines in viewfinder indicate field of view for all lenses, 90mm-180mm. All camera functions involving viewing, focusing, film transport, and shutter operation can be done at eye level. Hand grip allows balanced two-hand operation. Three standard accessory

Turn to page 90

The new Omega generation.

This is the third-generation Omega. The Rapid Omega. And it evolved from need. When the first Omega 120 was introduced nearly 20 years ago, it gave the working pro a system with greater handling convenience. And introduced a totally new and practical medium format, 2-1/4" x 2-3/4," that enlarged in direct 8" x 10" proportions.

Then in 1965, the second generation, Koni-Omega, refined the concept. And added several important contributions to professional camera design. All geared to insure professional results, every shot, under the kind of pressure a pro has to live with.

Now we have the third generation. The Rapid Omega. And this generation is the only camera in the world that combines all these features: (1) automatically-coupled film transport and shutter cocking; (2) single window range/viewfinder with moving, parallax-correcting framelines for its interchangeable lenses; (3) quick-change preloading rollfilm holders; (4) retracting pressure plate that applies optimum pressure during exposure, and releases when film is transported.

Rapid Omega is all this. A system designed without compromise, for the uncompromising working pro. Compact and lightweight enough to carry and shoot for many hours, its oversized controls are human-engineered to provide fastest working speed with minimum effort. So much so, it can even be used with gloves on.

And there are two Rapid Omega models: the "100" at \$550,* or "200" at \$475,* the latter having the added feature of magazine interchangeability. Which means you can change films mid-roll, without wasting a single frame. A great "plus" if you change from color to b/w, mid-assignment!

Both models use the entire system of lenses, rollfilm holders and accessories interchangeably, as well as the accessories of their predecessor model, the Koni-Omega "M."

Let's explore some of the reasons why our system is the major tool of the wedding photographer. Each of our four lenses, 58mm f/5.6, 90mm f/5.5 (standard), 135mm f/5.5 and 180mm f/4.5 is known for resolution and brilliance.

Each has a precision between-the-lens shutter from 1 sec. to 1/500 and B; a built-in retractable lens hood and PC/screwlock flash terminal. And they all use standard series filters.

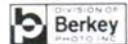
Rapid Omega's wide-base rangefinder is combined with a projected-frameline viewfinder. Whether using the 90, 135 or 180mm lens, the framelines automatically expand, contract and shift as you focus, to correct parallax and compensate for changing angle of view.

Flash users especially appreciate the interchangeable flash guide plates that read the f/stop as you focus. And the heavy duty quick-release flash bracket made for professional use.

We've also built in a host of fail-safe features, to prevent human error under pressure. To prevent lost shots, you can't remove the lens or the "200" magazine without the dark slide in place; or trip the shutter without removing the slide. And while you can intentionally double-expose, you can't do it accidentally. In fact, the shutter release locks so you can't make an accidental exposure. You can't lose the built-in lens hoods, or pull out the flash connection, or accidentally switch from M to X synch.

Truly, there's little you can't do with a Rapid Omega, except make a mistake. We designed it that way.

Ask your dealer to show you the new Rapid Omega. It's the most amazing performer that's ever appeared in a camera store. Or write for our color brochure. Berkey Marketing Companies, Inc., Woodside, New York 11377. In Canada, Berkey Photo (Canada) Ltd.



Rapid Omega. Because Every Shot Counts.

*Suggested user price. Specifications and price subject to change without notice.



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Trade Talk

Mason Philip Smith, Portland, Me., was top award winner at the annual convention of the Maine PPA. For the first time in the Association's 25-year history one photographer won every major award in the regular print competition. . . . The photographic art of David Lebe was featured at the spring exhibit at The Greenhouse, Millbrook, N.Y.

A TRIP TO THE ORIENT and a symposium in Tokyo on "Photo Imaging" is being offered to PP of A members, November 12-17. The trip is under the joint sponsorship of the Photographic Scientists and Engineers and the Photographic Industry Council.

The tour, originating in San Francisco/Los Angeles, may be planned to include side trips to Hong Kong and/or Bangkok, with a three-day Honolulu extension on the homeward flight.

In order to qualify, six months' PP of A membership is required prior to date of departure. For tour information contact Fred W. Gerretson, SPSE Trip Coordinator, Bywater Rd., Annapolis, MD 21401, telephone (301) 268-1518.

Deadline for entry of prints in the 26th Annual Print Show of the Professional Photographers of Canada is July 28. Inquiries should be directed to Sonia Goodner, Print Show Chairman, Larry Gooder Photography, 250 Lakeshore Rd. East, Port Credit, Ontario.

Richard Matheson, formerly associated with Edward Wolff as Matheson-Wolff Photographers, has opened his own studio, Richard Matheson Photographers, at 346 S. Rose, Kalamazoo. . . . R. Velmer "Val" Webb, owner of Webb Photography, Amsterdam, N.Y., has retired, and Robert Y. Arthurs has taken over the business, in addition to his duties as an Amsterdam Recorder photographer. . . . Neal Chapman has opened a studio at 1705 Mallick Pkwy., Everman, Texas. . . . Sylvia Olds has accepted a position as a wedding, school and portrait photographer with Smucker's House of Portraits, Mansfield, Ohio. . . . Jerry Bishop and Joseph Mauer have opened their studio,

Turn to page 98

The answer for your color lab... a Three Solution Color Paper Processall.[®]

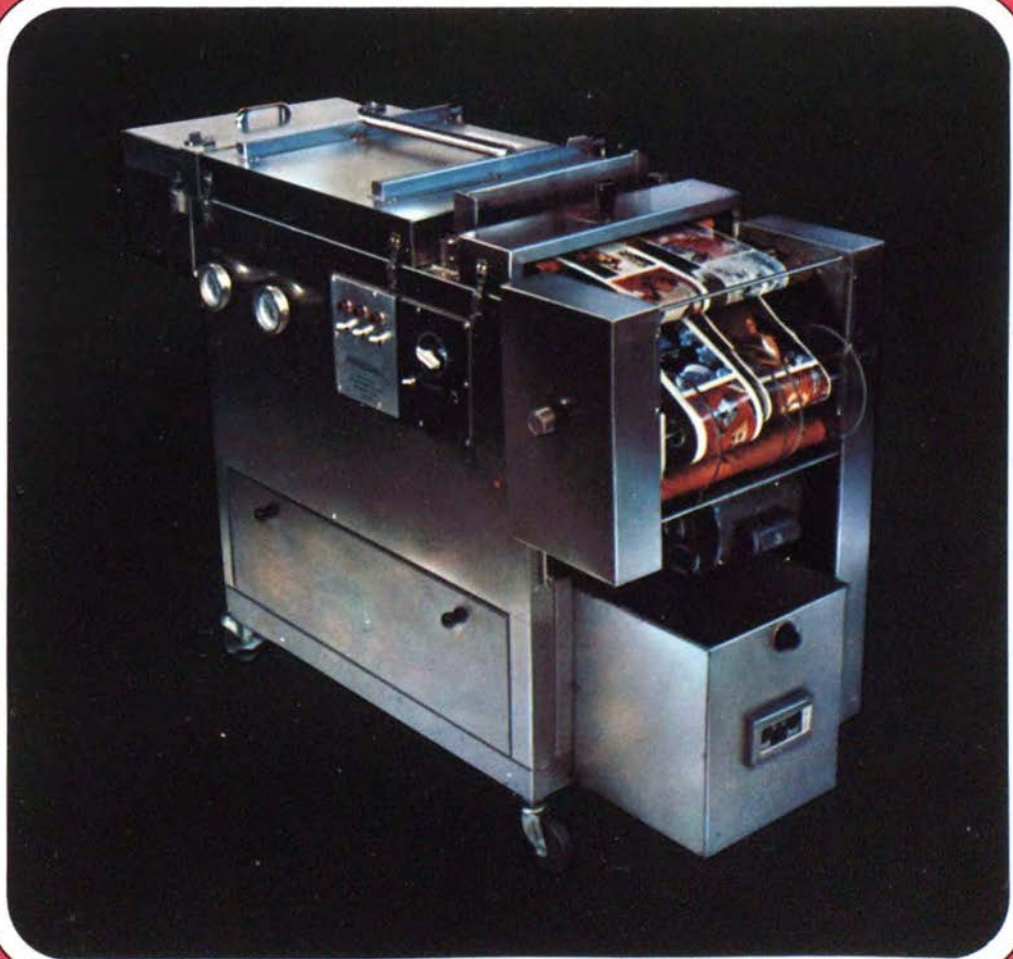
Why is Three Solution Color Paper Processall the answer? Because time after time the Three Solution Color Paper Processall turns out flawless color prints, with speed and quality unequalled by any other color paper processor.

And it's no mystery why. Special features like three solution processing, high speed processing (up to 6 feet a minute), thermostatically controlled processing solutions (guaranteed temperature control to $\pm 1/4^{\circ}\text{F}$), turbulent agitation processing, processing up to 3 rolls of paper at once and widths up to 12", with the same speed and quality, an automatic replenish-

ing system, and chemical filter to insure clear, clean prints.

Put all of those features together with simple cleaning and maintenance, daylight operational, hand constructed of 316L stainless steel, and so easy to operate, almost anyone can do it. You can see why no one else comes close to Three Solution Color Paper Processall.

For additional information contact us, the Oscar Fisher Company, Box 2305, Newburgh, New York, U.S.A. 12550, or see our location at the Photo Kina, Hall 1/0, Gangway M, Stand # 11.

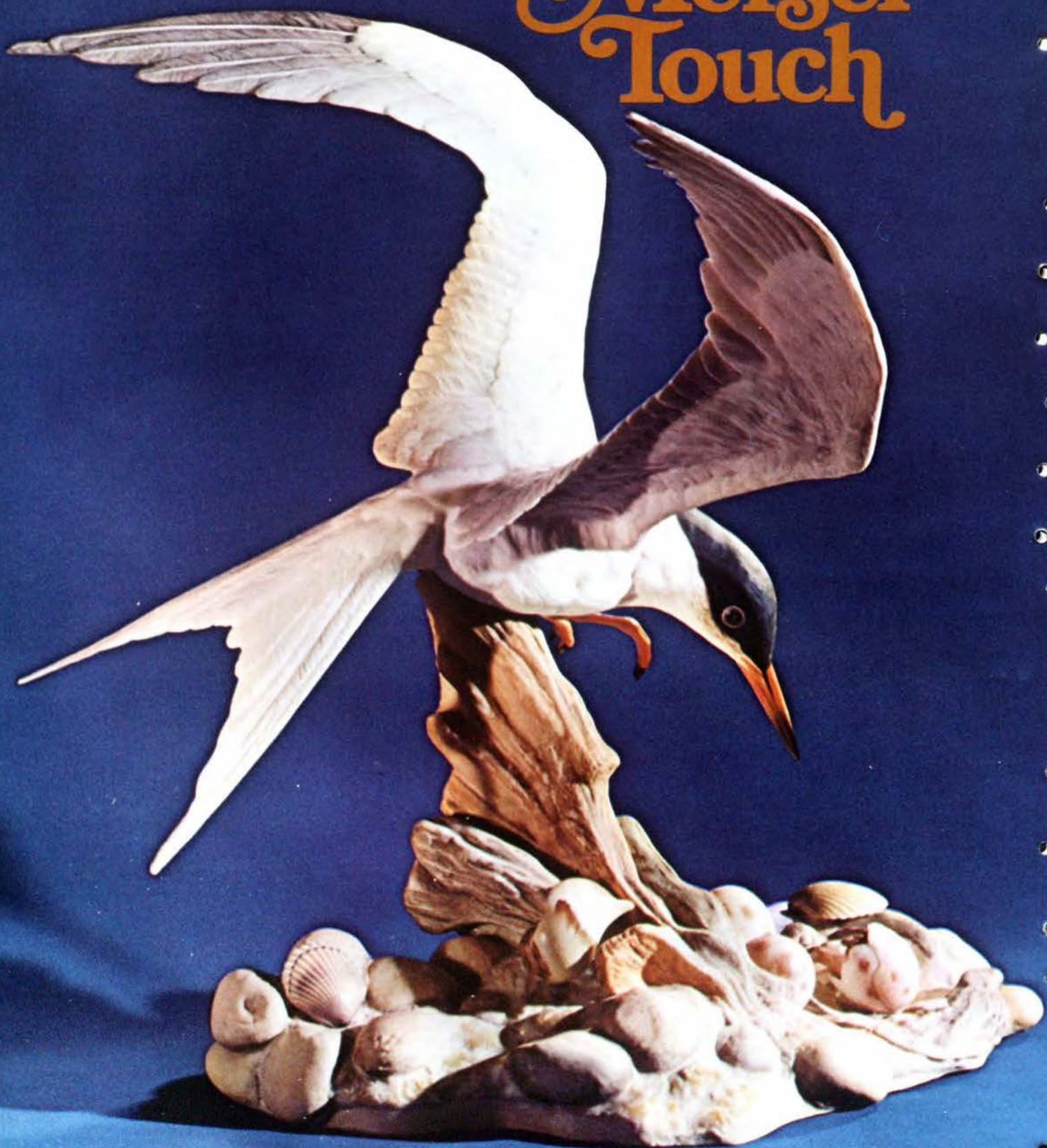


OSCAR FISHER Company, Incorporated

Box 2305, Newburgh, N.Y., U.S.A. 12550



The Meisel Touch



Transparency dupes so good they're hard to tell from the original.

If you can capture it, Meisel can dupe it!

Even those unbelievably fine features, the muted pastel colors, and that fabulous translucent quality in Boehm's "Common Tern."

Challenging, yes! Intimidating, no. In fact, with slight corrections in color, density or contrast, we can sometimes produce dupes that are better than the original transparency. And we have a pretty good reputation for dependable service.

So when one good "tern" deserves another, let Meisel dupe it. Send us your transparencies, your art work, negatives, charts, graphs or what have you. We can copy almost anything, usually without an internegative, and give you dupe transparencies to any size you want.

Our best quality transparency (*reproduction grade*) should be ordered if you plan to do separations for 4-color process. We give you precise sizing and tonal matching and, if necessary, go to single-stage masking. This, plus local color control by differential filtration and corrective dye work, assures you the best Meisel touch for your camera-ready art.

Our other grade of transparency (*display*) is less costly and should be ordered for most uses other than printing. On both grades we use the new Eastman 6120 duplicating film.

Of course, our dupes are cropped to order, dodged, burned in, spotted and perspective corrected as much as possible. If you need extra large sizes or quantities, call us. No doubt we can handle your special orders.

The 14-inch "Common Tern" pictured here and at the left was created by America's master-maker of porcelain birds, Edward M. Boehm. Photographed by Ed Carlson from the collections of Mr. & Mrs. E. W. Mudge, Jr. at the Dallas Museum of Natural History.

Unique methods and equipment for 35mm

With our new high-speed copiers, we can make up to 40,000 custom 35mm dupe slides a day.

We use gentle, diffused light through your original to achieve an even exposure and consistent quality — and to prevent any possibility of light damage to your slide.

To process your dupe slides, we have designed and manufactured our own E-4 continuous processor. It controls the temperature in primary solutions to an accuracy of a few hundredths of a degree.

Meisel makes display transparencies up to 40x120 inches using the finest quality professional films.



Dupes from full-frame 35mm originals

dupes per slide	uncol and unmounted	mounted in plastic or cardboard	numbering and collating
1	25c	30c	5c
2-5	21c	25c	4-5c
6-9	17c	20c	4c
10-24	13c	16c	3-5c
25-99	10c	13c	3c
100-499	6c	10c	2-5c
500-1000	6c	9c	2-5c
1001 up	6c	8c	2-5c

All slides are handled and printed individually, and each dupe is inspected for cleanliness, color and density.

Meisel uses diffused light to expose 35mm dupes, which prevents light damage to originals.



So when you need a dupe, of any kind, send it to us for that special Meisel touch. We're your full-service custom color lab.

From flat art or larger negatives and transparencies, we make original 35mm slides for as little as 25c each in quantities of 100 or more.

Our prices include prefiltering when necessary to correct the color. Also density correction up to two stops lighter on dark slides or one-half stop darker on light slides.

We use Eastman 5038 duplicating stock, made especially for this kind of work. The same emulsion for your entire slide order is used for consistent quality.



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PHOTOGENIC'S NEW
top-of-the-line
Studiomaster II Umbrella Outfit
IS NOT FOR THE AMATEUR

Photogenic has created a new, high quality studio umbrella outfit for the professional photographer. The highly reliable outfit is an addition to the already extensive Studiomaster II line and offers an attractive array of features to make possible the subtle, soft lighting effects that the professional photographer requires.

For example, the new unit incorporates a 250 watt, 2000 hour quartz modeling lamp which can be variably dimmed to balance with the proportional modeling lamps on the existing Studiomaster II line. Also, when purchased as a complete Studiomaster stand model, it features Photogenic's rugged voltage regulated power supply with push button control, 25W.S., 50W.S., 100W.S., 200W.S. and booster 400W.S. positions. The heavy duty power supply also features plug-in components and sensitive photocell triggering. Or, if you already own a Studiomaster II stand model unit, the new unit can be purchased as a conversion package.

So you see, Photogenic has indeed produced a versatile umbrella outfit of the highest quality with the professional photographer in mind . . . and, by the way, at a modest cost.

For complete details, see your Photogenic dealer or write for literature.



THE PHOTOGENIC MACHINE COMPANY

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DESIGNERS OF FINE LIGHTING EQUIPMENT SINCE 1921





Programs for People

by Julian A. Belin

In its diversified communications, public relations and mental health education programs, the New York State Department of Mental Hygiene makes wide use of photography to communicate the ideas, purposes and operations of one of the largest mental health organizations in the world.

Photography is especially adaptable to public information programs in mental health. Subject matter is presented in clear, understandable form that attracts attention. Conveyed by pictures, complex messages can be quickly comprehended. Pictures appeal to emotions and intellect and are a relatively inexpensive way of providing information to large numbers of people. The requirement here is not just for routine photography, but for creative photojournalism, to convey an impression as well as information.

Photography can create in the observer a sympathetic feeling or attitude toward an organization and the work it does. In mental hygiene the objective is for each photograph to convey an impression of the organization as it truly is — an organization of human beings interested in other people and their needs.

Governor Rockefeller has described Commissioner Alan D. Miller as a

Mental Hygiene News

Published by the New York State Department of Mental Hygiene

August 1967

The Monthly reminder of all new events, "In the Sun" at state camps. For more information, see page 1-3.

New Agreement Protects Employees Human Rights

Albany — The new State of New York Human Rights Law, which took effect on June 1, 1967, is a landmark in the protection of human rights. It prohibits discrimination on the basis of race, religion, sex, age, marital status, and national origin. The law also prohibits discrimination on the basis of handicap, which includes mental illness. The law is a landmark in the protection of human rights.

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Dr. Ives Heads Syracuse Unit

Syracuse — Dr. J. Ives, who has been appointed to head the Syracuse Unit of the New York State Department of Mental Hygiene, is a leading expert in the field of mental health. He will be responsible for the development and implementation of mental health programs in the Syracuse area.

Dr. Ives will be responsible for the development and implementation of mental health programs in the Syracuse area. He will be responsible for the development and implementation of mental health programs in the Syracuse area.

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Inside

The photograph should be more than a companion to the written word. This happy child illustrates value of New York State's camps for retarded, photograph appeared in Department's newsletter.

'In the Good Old Summertime'

How would you like to spend two weeks at summer camp swimming... hiking... relaxing... meeting new friends?

Sound sleeping? Perhaps. Most of an enjoy a change of scene and change of pace from the everyday routine. Personnel tends to refresh their bodies and minds at least once a year by going on a vacation. People who are mentally retarded are no exception. They, too, enjoy new experiences and a respite from the monotony of daily life. During the first year, the Division of Mental Hygiene and Children's Services of the New York State Department of Social Welfare has initiated a summer recreational training program for mentally retarded children and adults from across the state and communities throughout New York State. Each session, over two thousand mentally retarded persons will have their own "summer vacation" of fun and relaxation.

Are There Any Special Qualifications? Yes. Campers must meet the following requirements: be ambulatory and toilet trained; read no inclusive physical or medical problems; have no special diet; have attained a minimum

level of ability for recreational activities. The minimum chronological age for campers is eight; there is no maximum age. Community campers must be in the same age group and of the same functioning level as state school campers.

What Are The Activities At Camp? Swimming, dancing, croquet, ball games, canoeing, bicycling and other activities geared to the age, ability and interests of the campers are part of the program. There is a special day's schedule: Rise between 7:30 a.m. and 8:30 a.m., wash and dress, exercises, dance breakfast. A two-hour instruction period follows. Recreation consists of arts and crafts, recreational games and instruction, music and drama and swimming. Lunch is served, followed by a rest period and afternoon recreation (similar to the morning activities). After dinner, there may be a washroom visit, moon, dance, croquet, canoeing, volleyball, or dance class.

Who Staffs the Camp?

All campers are well supervised at all times. Staff at the camp consists of counselors, head counselors, nurses, a program director, arts and crafts, music, drama, and recreation supervisors, four kitchen and maintenance workers.

Is There a Charge for Attending Camp?

No. The camp is free, both to residents of other schools and to community residents.

Is Your Registration Is Accepted?

The instructor cannot have a physical examination no more than one week before the camp period. The state school will send you a form, to be completed by your family doctor. The state school will notify you of the date you must bring the form to the school, where he will put the school's name and for taken to camp by the school. At the end of the summer period, the camp will be brought back to the school, where you must meet him and bring his letter.



How Are Community Residents Selected?

If you're interested in having a mentally retarded person attend one of the state summer camps, you can obtain an application form from your county education superintendent. Send the completed application to the nearest health board. It will do the initial screening and forward your application to the state school nearest you. The school will determine whether your applicant can be accepted for camp and will also send its decision. The selection is based on the availability of the community residents in relation to the state being most in need by the state school. For instance, if the school from a state school desired to send a number of campers will between 8 and 10 years of age, community residents in that age group and of similar functional level would be considered.



"People identify with our photographs more easily if subjects appear familiar." Photographs made for summer camp brochure were also used in Mental Hygiene News, Challenge, Hospital and Community Psychiatry and as part of montage on TV show, "All the Smiling Faces"; also used in brochure describing state camp program and as part of recruiting material. Mounted prints were hung in offices of various state health officials.



Who Is Eligible to Camp?

The summer camps for the mentally retarded are open to residents of state schools for the retarded, as well as to residents from surrounding communities. The program works like this: Every two weeks, residents of a state school come to camp. During that same week, selected residents living in communities served by the school are also eligible to attend camp.

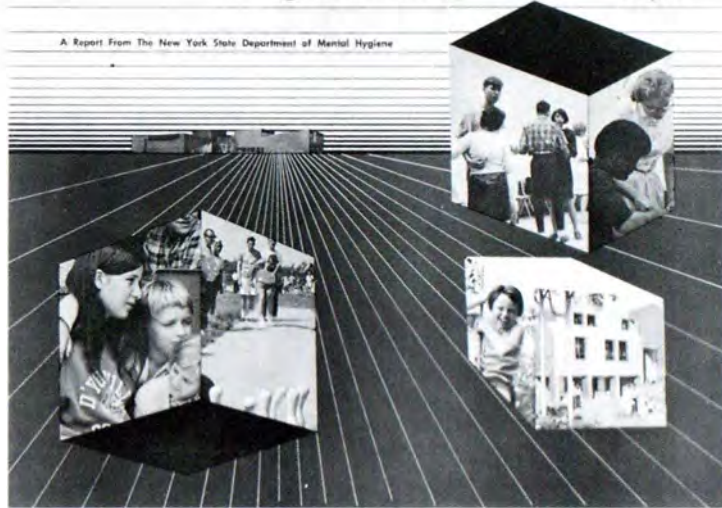


... for the Mentally Retarded.



Cover of Department's annual report utilized existing photographs showing progress in "Programs for People."

Progress in Programs for People



"take charge" commissioner. His is the image of an alert and hard working chief who wouldn't hesitate to take off his jacket and roll up his sleeves to set the tone for a vibrant, expanding and progressive organization. Such an image demands a candid style photograph.

In our highly visual age, the public's appreciation of good pictures is not to be under-estimated. Readers have become accustomed to looking at pictures of the highest quality. Magazines, television, movies, the press and advertising have made people almost unconsciously experienced judges of good and bad images. And, in an age where "the medium is the message," photography for social service faces a challenge.

Viewing for many people is taking the place of reading and listening. The inherent quality of realism in a photograph enhances the reader's sense of truth. There is no room for an arty or dull representational attitude. Timing, composition, lighting, print quality and tone, backgrounds and action are the grammar of photography. But good technical quality meets only half the requirement.

The photograph should be more than a companion to the written word. This does not mean that a photograph is expected to stand alone or that its function as an illustration has no importance. On the contrary, every picture is a psychological device quite apart from being a functional commodity. To be of value photographs must be thoughtfully prepared and must receive the same consideration as any part of a program.

Psychiatric programs, hospitals, medicine and research all provide excellent items of human interest for the photojournalist in the mental health field. Dramatization is particularly meaningful when the characters involved are as familiar as your next door neighbors.

Our department's Office of Communications, directed by Harold Wolfe, Assistant Commissioner for Communications, is the voice and ear of the department. It interprets the

Turn to page 102



Unposed photographs of interns attending work-study program of Department of Mental Hygiene. "Existing light avoided time consuming set-up and disruption of meeting, opened way for pictures that are more than representation," says author.

photography

A Service Art, A Fine Art

by Jason Hailey, M.Photos.Cr.

"... values brought to the purity of quality." Paul Klee, abstract painter of the Bauhaus, also said, "The quality value will only be reached when the form produced, or art object, contains within itself all human experience."

It was the art and teachings of Klee — his intense graphics, visual energy, constant search to "reduce quantity to quality," and his humanistic foundation of art — that did most to shape the formative period of my photographic art. In the early fifties, he provided the creative credo. Paul Klee was my thinking eye.

Photography developed as a part of me. I do not have to pursue it, it will always be there. I can rely on it to provide the best opportunities for *individual achievements* and *personal contributions*. While I have practiced photography as both a *service art* and *fine art*, it has meant something more than earning a living.

Beginning with art lessons at age nine, I took up the camera at 11 — a hobby that matured into a profession. It is still my hobby, as well as my profession, and means as much today as it did then.

My father was quite successful in retail merchandising, civic affairs and later Florida real estate. While not especially art oriented, he always guided my interest in photography and continues to advise me wisely on business matters. Our family life was closely shared with many varied activities such as hunting, fishing, camping and traveling. Many early years of sickness delayed my schooling and social adjustments. It was my mother's sensitive understanding and love that helped me through the psychological handicaps of those awkward years. Most important, my parents provided the environment for the "reason and why" and pointed the way for my life. It was this love, encouragement and inspired interest that gave me the self confidence and incentive to seek the proper training for a professional career in photography; even though they were somewhat apprehensive and hoped I would pursue a "responsible" profession!

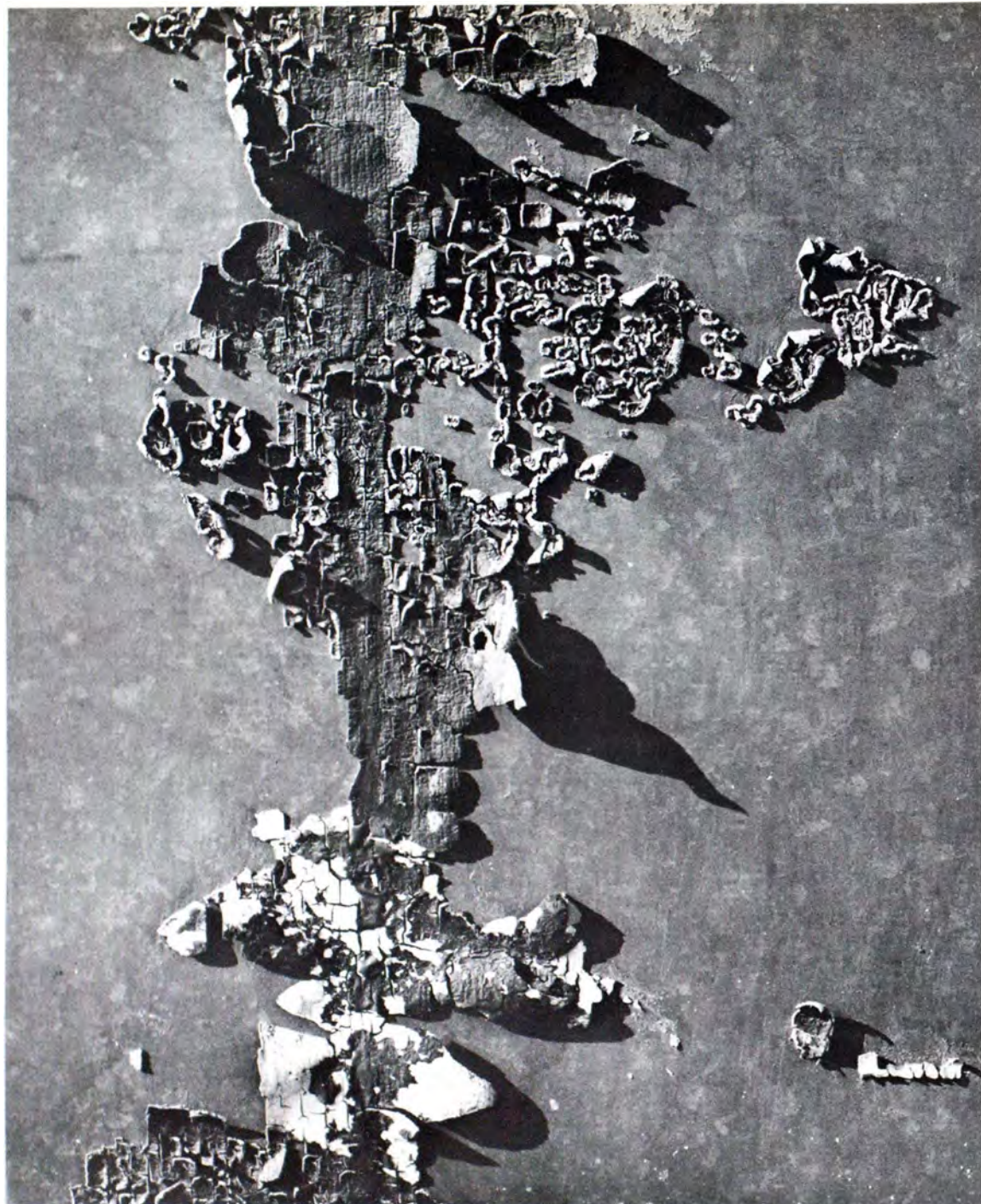


**FELLOWSHIP
PAPER**

**(A PAPER INCORPORATING
PHILOSOPHY, LIFE WORK AND
ACHIEVEMENTS IN PHOTOGRAPHY.)**



One of Maurice Chevalier's favorite portraits, by Jason Ha



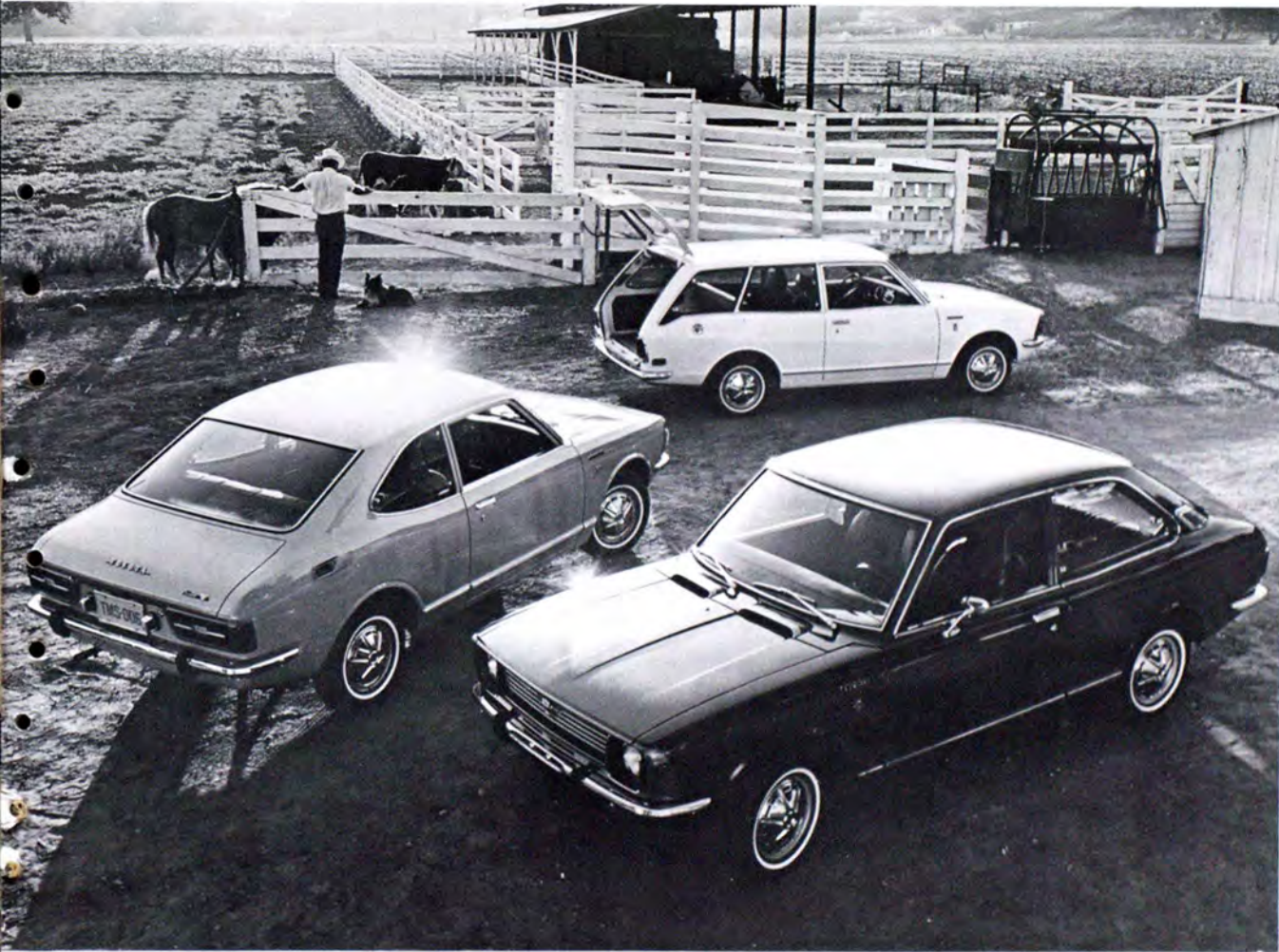
Photography as a fine art. Selective Eye® imagery appears representational; each photograph is something in itself and shows inherent beauty of the common surface.

There was photography for the high school annual, salon exhibiting, camera club activities and three years as a Navy photographer. After the war, I apprenticed in various studios including Carl Blakeslee, C. Vern Clintworth and Roy Green. These men encouraged me to submit work to the Professional Photographers of America, Inc. and I have continued ever since. Beginning in 1946, I pursued more formal training . . . photographic technology, art and design, film making and finally graduated in 1951 from the Art Center College of Design. As a student in photography at Art Center, it was Ansel Adams, Eddie Kaminski and Charlie Potts who did the most to prepare me for professional life.

In 1952, a small studio shared with two other photographers was the start of general commercial photography work.

Turn to page 82

Jason Hailey, M.Photo. Cr., has been an instructor at Winona School of Professional Photography and the Art Center College of Design, Los Angeles. A popular convention speaker and lecturer, collections of his work are in art museums and schools throughout the country. Hailey served as President of the ASP in 1972. His studio at 506 South San Vicente Blvd., Los Angeles, CA 90048.



Photography as a service art. It is important that photographer understand merchandising objective to effectively contribute in advertising work. For Toyota.

QUALITY CONTROL

by Robert F. Iannazzi

ABSTRACT

Two methods are discussed in maintaining quality control on a processor. They are the sensitometric and analytical procedures. Since packaged mix chemicals are predominantly used in processors today the former is discussed more than the latter. This is because the manufacturers of photographic processing solutions are deeply involved in making chemical analyses in order to assure consistent quality in their products. It is therefore felt that more emphasis should be placed on the sensitometric method in the field.

Processing variability and the many chemical and mechanical reasons for it are discussed in general. This section can be used as a reference when one is investigating an out-of-control situation. A section is also devoted to making pH and specific gravity readings of processing solutions. It is suggested that these readings be used to monitor the chemical activity of each solution. The last section offers a simple procedure for evaluation.

There are two types of quality control procedures that one should consider in the overall operation of a film processor. They are sensitometric quality control and analytical or chemical quality control. The former involves simple methods of quantitative evaluation that are particularly suited to the use of packaged-mix chemicals. The analytical method entails elaborate chemical testing of the chemical constituents in solutions and it presupposes that a highly qualified technician or a chemist is going to do the testing and replenishing of such solutions with calculated amounts of bulk chemicals.

Since most processing solutions are now marketed in pre-packaged mixes, it is no longer necessary to become deeply involved with analytical procedures because the manufacturers regularly do this to assure consistent quality in their products. The user, therefore, can now place more emphasis on sensitometric quality control, particularly if he is involved in a low-volume operation. (Refer to Bibliography #3, p. 103.)

By simple means, much can be learned about a certain processor. The simplest and most basic test is to look critically at some production run

through the processor. If it is color prints, imagine yourself to be a customer. Would you buy these prints?

The proper selection of subject matter for picture tests is important. Since flesh tones are extremely important, include head-and-shoulder photos of people; overall definition can be judged from landscape views which contain fine detail; a low-key picture can be utilized to indicate how extreme luminance ranges (light and dark) reproduce.

More can be learned from sensitometric control strips. Data derived from these strips can be assigned numerical values, graphed, and compared to other desirable results. (#1, pp. 17, 55)

Sensitometric Control Strip Procedure

The sensitometric strips used by photofinishers and color labs are an abbreviated version of the 21-step sensi strip. These only have three or so steps that are used for determining: 1) fog, stain, or D-min.; 2) speed, a point sometimes located about 0.6 above fog; 3) a high density for determining D-max and the contrast range between it and the speed step (or low density). The density values derived from these strips are then compared to a reference supplied by the manufacturer. A departure from these aim points is generally attributable to processing variability which is brought about by changes in development. (#3, p. 103)

Sensi strips are run with production in order to monitor the process. When feeding these strips through the processor, it is important to orient them with the end containing the least exposure first. This prevents directional effects from occurring when they are processed in the opposite orientation. (#1, p. 104)

The storage of control or sensi strips is critical. Zero degrees Fahrenheit is recommended in order to minimize changes in the latent image and in the characteristics of the light-sensitive material. A recommended procedure is to pack each control strip separately in light-tight film envelopes. This permits rapid warm-up of a strip when one is taken from the freezer. It also

prevents deleterious aging effects which are encountered when a box of control strips is repeatedly taken from the freezer and returned at a much later time after all the strips have warmed up.

Processing Variability

Chemical mixing: The chemicals used in photographic solutions have to be free of certain impurities. To insure this "photograde," quality chemicals should be used. This rating has been established by American National Standards Institute (ANSI). "Chemicals must be protected against sources of deterioration (and) contamination by keeping them in a (clean) area free of heat and moisture." (#2, p. 50)

Whenever working with chemicals, keep the area clean because chemical dust and spills increase the possibility of solution contamination.

When mixing chemicals, pay attention to the instructions. Be sure to add the correct sequence of chemicals to the mix and use the recommended water temperature. Abnormal temperatures can cause chemicals to precipitate in the solution. Water volume is another item to watch carefully. Many 5-gallon mixes today are requesting that you begin with 5 gallons of water! In light of this, problems relating to chemical inconsistency should not be



Robert F. Iannazzi is an instructor in Custom Color Printing and Mechanical Processing at the National Technical Institute of the Deaf, Rochester Institute of Technology, Rochester, N.Y. He graduated *summa cum laude* from RIT with a degree in Professional Photography, and was President of Delta Lambda Epsilon photography fraternity, in which he is still active.

immediately attributable to the manufacturer. The integrity and reliability of the person mixing the chemicals should be questioned first because history has proven that the majority of problems relating to chemical inconsistency stem from the user's chemical mixing operations.

One of the biggest problems encountered here is contamination brought about by dirty mixing vessels; *a separate mixing vessel should be used for fixing solutions*. Also, replenishment solutions that have encountered long storage life and possible oxidation should not have fresh mixes added to them. (#2, pp. 50, 51)

Compatibility of film or paper and developer: There are many variables involved in film processing. In order to maintain control of a process, it is logical that one would endeavor to eliminate completely or minimize most of these variables. A variable that is obvious, but so often overlooked, is the compatibility of film and chemistry. The manufacturer takes this into account when he markets both of these items. The user should also take this into account, particularly when different brands of film and chemistry are brought together.

Remember, certain chemicals are supposed to be present and imparted to the developer during film processing. Therefore, departure from recommended procedures will obviously produce different results.

Development—1) Time: For a negative process, if development time is decreased or increased, density will also decrease or increase; contrast reacts accordingly. An optimum development time must be standardized with each and every processor.

In film and paper processors, development time is generally controlled by the rate of film or paper travel through the developer. This is referred to as "machine speed."

An optimum speed setting has to be determined because the physical size of the developing tank and the number of feet processed within this tank have a direct bearing on development time. Once this is established, frequent stop watch checks should be made on continuously threaded processors in order to detect deviations

between the speed setting and the actual film travel rate. For example, in many instances a speed dial setting on a ribbon processor will indicate a speed setting that is not being realized because frozen bearings on a roller assembly are causing the film to drag and travel at a much slower rate. (#1, p. 30)

2) Temperature: The temperature of the developer directly affects density and contrast. Optimum operating temperatures, therefore, should be determined. Since ambient temperature is the main factor to contend with here, solutions whose operating temperatures are above or below room temperature are the most difficult to control. Elaborate tempering systems are available or provided to maintain these temperatures. There are also very simple ones. One of the simplest, yet one which is very efficient, is the immersion coil type. It is merely placed into the solution and tempered water is run through it. Many expensive processors have this type built into their processing tanks.

In general, the chemical activity or reaction of a process increases or decreases with a rise or fall in temperature. "Experience has shown that in order to obtain consistent, reproducible results, developer temperatures must be held within plus or minus 0.25 to 0.50 degrees F and the remainder of the processing solutions should be held to within 1 to 2 degrees F of the nominal value." (#1, p. 29)

In order to maintain temperatures as precise as this, a reliable and accurate thermometer is required. It is good practice to keep a standard and use it to verify the temperature reading on the processor's thermometer. So often inconsistent results are achieved because of inaccurate thermometer readings.

3) Circulation: The circulation of developer solutions prevents sludge and other reaction products from accumulating in the tanks. Filtration is used along with circulation to remove these particulates. A closed-circulation system is the most common type whereby the developer is extracted from the tank, filtered, tempered, and then pumped back into the tank.

Circulation can affect density and contrast in two ways; it prevents replenisher concentrates from accumulating in sections of the tank and it assures a rapidly blended mixture. (#2, pp. 54, 56) The amount of turbulence produced by circulation can also affect density and contrast because it serves as a method of agitation. In some processors, turbulent circulation alone is used as a method of agitation along with rate of film travel. (#1, p. 32)

4) Agitation: Agitation directly affects density and contrast. As development is carried out, bromide and other reaction products form adjacent to the silver image. "These reaction products exert a restraining action upon the development process" (#4, p. 129) and if they are not removed by sufficient agitation, uneven development, streaking and mottling will be produced.

When increased agitation is applied, a change in density is affected. This effect increases to a point where additional agitation has no further effect on density. At this point, optimum agitation is realized.

With some processors, agitation is only applied from the motion of the film through the solutions. This is highly undesirable because when machine speed is changed to compensate for an increase in temperature, agitation is affected by the increase of film travel through the solutions. Inconsistent control can result from the use of such a practice.

Optimum development is realized when fresh solution is constantly supplied to the emulsion surface. If agitation is lacking, the solution next to the emulsion becomes somewhat stagnated, exhausted and permeated with developer by-products. The result from such a condition is uneven development, streaking and mottling; particularly in the higher densities. (#1, p. 30)

5) Solution loss: In machine processors, the solution level of the developing tank can affect development. Should it drop below level, less development will be achieved because the immersion time is reduced. Solution loss generally occurs as a result

Turn to page 88



*Two lives touch in
a living portrait...recording
for all the tomorrows
that precious moment
before their lives go their
inevitable separate ways.
Charis group portraits,
through the dedication
of a truly masterful artiste,
emphasize the studied
informality of pose...
the bold, yet delicate lighting
to produce a
Gainsborough-like portrait
of unsurpassed elegance.*

Phillip Stewart Charis

Selling Precious Moments

Getting — and holding — the attention of a customer today has become more than a single act, however dramatic it may be. The customer's desires, as well as his moods, must be considered in promoting portrait sales.

For Phillip Charis selling precious moments through portraiture has evolved around a four-color brochure describing his technique and approach to his subjects. The unusual promotional and sales piece measures 4½" wide by 6¼" high folded, and opens to 22½" in four folds. Each fold-out reveals a framed portrait with an accompanying detail from the direct color portrait and a block of copy appropriate to the subject. The introductory panel shows photographer Charis and summarizes his philosophy of portraiture.

According to Charis, "The key to a great portrait is the creation of a mood within which man recognizes himself." This mood is the guiding influence in "selling precious moments."





*A Charis portrait
clearly communicates
the elusive loveliness
of a child
in the essence
of heirloom quality.
It represents
that rare sensitivity
for the subject
and that
instinctive knowledge
that children
are gifts from God...
soon to become
one of us
...but for a
brief moment
magically belonging
to the angels.*



The following is a list of
 questions and answers
 related to the
 topic of the
 article.

[illegible]

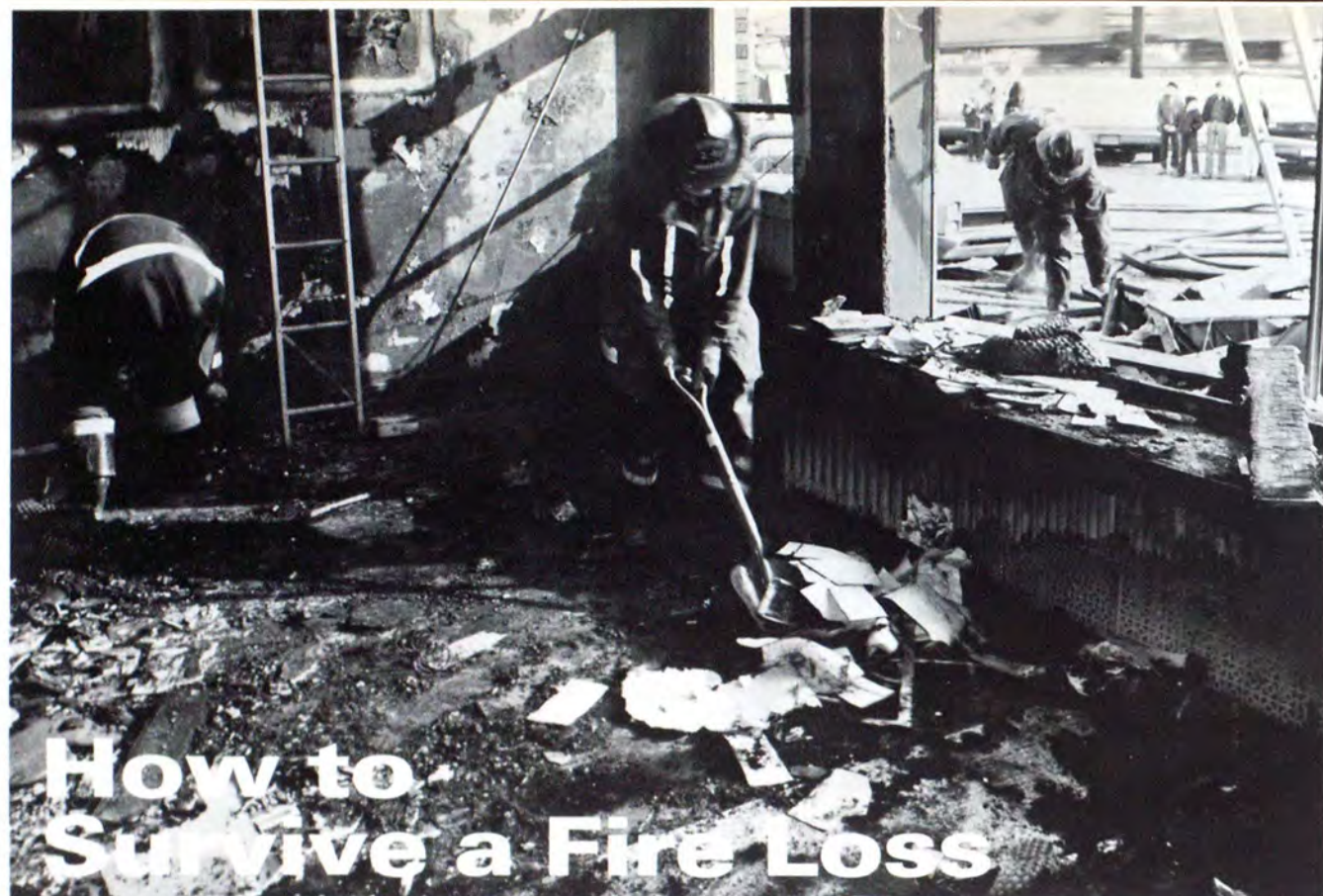
Both sides of Phillip Stewart Charis' ten-page fold-out which dramatizes his work and describes his philosophy. First page is in red with name in ornate gold lettering. All other pages are in full color. The Charis studio is located at 29 South Euclid, Pasadena, CA 91101.

[illegible]

A proposal to
re-evaluate whether
to extend the
protection of
copyright to
works of
artistic
craftsmanship
has been
submitted to
the
European
Commission
by the
British
Creative
Industries
Council.



1. *Chlorophyll*
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 10. *Chlorophyll*



BRESNAHAN PORTRAITS LTD.

by Robert Bresnahan

It was lunchtime on a late December day in 1970. My wife and business partner, Marilyn, had just left to pick up some post-holiday bargains for the next year's window decor. At the rear of the studio I sat in my office adjacent to our color lab, working on the books. At approximately 11:30 a.m., my lab assistant, Jack, called over to me. "Hey, Bob, I think I smell smoke!" Before he had finished talking, I too, had discovered the unmistakable odor, and had bolted out of my chair to the fire extinguisher. I entered the long hallway toward the front showrooms only to discover to my horror a menacing orange glow in both rooms, the sound of roaring flames, and air so superheated it threw me backward. By this time Jack had rushed out the back

way to summon the fire department.

At noon Marilyn pulled up to the studio to find smoke pouring out of it; the front window smashed, the overhead sign broken, and all this in just a few minutes. When it was over, the first of the three showrooms was nothing but an empty, charred black box; the second and third were damaged beyond repair. Everything was covered with a black oily film. The curio cabinet we had spent hours selecting had a bubbled, cracked surface where there had once been layers of delicate antiques. The frames were in the same condition. Faces on canvas-mounted portraits looked like they were covered with black veils, the outer edges charred.

Miraculously, most of our records and negatives, the cameraroom, and

my office and lab were saved. A fire-proof safe had proved worth its weight in gold. But the verdict was clear. We had been struck by the one calamity every small businessman fears greatest, the one everyone thinks happens to somebody else.

The lessons we learned in the weeks to come were quite valuable to us and we would like to share them, in the hope that you never have to exercise them.

In many cases, when there is a fire, the owners of a business are almost relieved, for it creates a perfect reason for remodeling and renovating the whole operation. But we certainly did not feel this way. The fire destroyed not only the things it touched, but also hundreds of hours of time which had been spent plan-

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A Service
of the
PP of A
Business
Services
Committee



"How I Saw The Light"



by a large format Color Negative

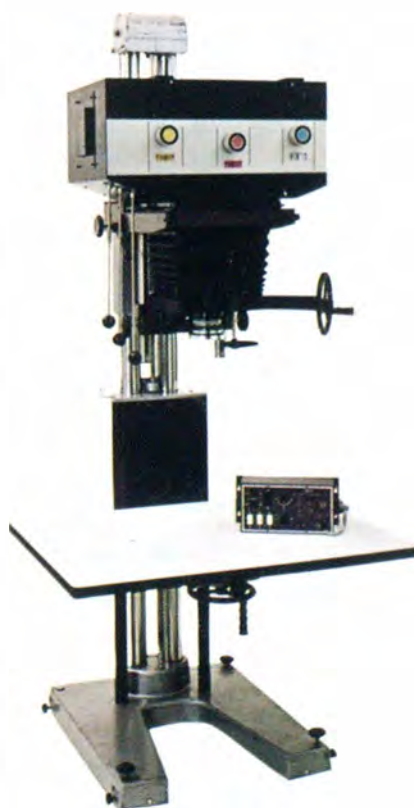
"I'm a big 8x10 color negative, and I'm tough to work with, but I finally met my match. And it seems my 'little' 5x7 and 4x5 brothers have too. Those Durst 402 & 403 color heads are really something...absolutely unique! The 403 puts 1000 watts right through me... evenly spread from corner to corner, and so diffused my scratches and dust simply disappear. And the 402 head is no slouch either, at 500 watts. Why, those quartz-bromine lamps are so bright that I'm actually exposed 1-1/2 stops faster than with a condenser head. And we used to think they were pretty fast. This halogen light doesn't fade or shift, either.

All that light would make ordinary gelatin filters fade in a minute. So I was glad to see the 403 has absolutely fade-proof dichroic filters. Does away with re-analyzing and recalibration, not to mention replacement of filters. Think of the money that saves.

Another thing that saves you money is the Durst V-184 enlarger. If you've already got one you can put a 403 head on it in five minutes, with just a small wrench. Or you can start from scratch. Same story for 5x7. You can buy a 402 head to slip on your Durst L-138S or S45, or get a ready-made L138S/402 combination.

So, if you have some tough color negatives you want taken care of, run them through a Durst Color Head with diffused halogen light and dichroic filters. They'll see the light. And you'll like the results."

For more information see your Durst dealer. Write to Photo-Technical Products Division, Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11530. ☐



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H A S S E L B L A D
P A I L L A R D
10 YEARS OF SPACE PHOTOGRAPHY

The Tech Rep Also Works for You

by Lee R. Mannheimer

What is a Technical Representative, and what does he mean to you as a photographer and businessman?

To begin with, a Tech Rep, as he is commonly referred to, is a walking mountain of facts and experiences. His primary function is to be of assistance in helping you solve problems encountered in your daily routine.

A Tech Rep acquires his knowledge from three basic areas. Schooling and background are the first of these. Be it a degree from Rochester Institute of Technology, a studio or color lab he worked in, or operated, the Tech Rep has had experience on the photographer's side of the fence.

The Tech Rep's second source of information is the weekly and monthly industry publications, which total nearly 25 per month. It is the responsibility of the Tech Rep to keep abreast of all new and changing aspects of his field. He then passes this information on so you can plan your changes or purchases necessary to keep up with the times.

However, the greatest amount of knowledge comes from you the photographer. As the Tech Rep travels from place to place, studio after studio, there are certain similar problems that may appear in a half-dozen studios. He may also have found, or will find, one man who has solved this problem, and thus be able to pass it on to the other six.

In other areas a Tech Rep may find a particular photographer with a new and clever way of telling the public who he is and what he does. After asking permission to discuss this new

idea with other photographers, the Tech Rep files another good idea away for future use.

Seek Him Out

Each year in this country there are hundreds of local, state and national conventions held for, and by, photographers. In most cases Tech Reps are in attendance at these shows. Some work in dealers' booths, some work their own company's booths, and some are merely spectators, and on occasion guest speakers. At such shows the photographer is afforded the opportunity to talk to these men about ideas and problems. Your problem may be solved by the addition of a new accessory you were not aware was available. Or your problem may be one that others have encountered, and the company is working to solve, or has solved recently.

The Tech Rep is not a mind reader. It is up to you to seek him out. All too often, after working a show, questions come up and problems arise that could have easily been handled face to face at the show. If a problem is so serious that the Tech Rep should visit your studio, this is a good time to set up an appointment. Many times during local shows or conventions, a period can be found so the Tech Rep and photographer can slip away for an hour, if the studio is close enough, to handle the problem immediately. It is the responsibility of you, the studio owner, to find this man, and ask his help in solving your problem.

The Tech Rep is there for your

benefit. He can help you to obtain information, or purchase a product you have had difficulty finding or understanding. Be it his company's product, or an unrelated product of some other firm, his knowledge and experience are there for the asking.

The cost of a Tech Rep is not inexpensive. There are representatives from chemical, paper and film companies, processing and printing equipment companies, control equipment firms, mount and album companies, camera and lens concerns, and of course, studio lighting companies. The firms that employ these men spend anywhere from \$50 to \$200 per day to keep these Tech Reps available to you, the photographer.

When a Tech Rep is working in your area he may contact you directly for an appointment, or have a dealer he is working with set up an appointment for him. Too often when the Tech Rep arrives at the studio for an appointment the photographer has gone out, or scheduled himself so heavily, there is no time to spend with the rep. In such cases both parties lose out. The photographer may lose an opportunity to see a new product or idea which can save him time or money. The Tech Rep loses his time, which is expensive, and could have been spent with a more interested party.

When a Technical Representative is working in your area, and you have asked him to stop in, use him to the fullest, and guard him zealously. His time is valuable and his success depends on his usefulness to you the photographer.



Lee R. Mannheimer has a broad background in photography. He studied marketing at Northwestern and Southern Illinois Universities and the University of Illinois. From 1964-68, Mannheimer served as a Photographer's Mate Second Class at the Naval Photographic Center, Washington, D.C. He is a Technical Representative for Broncolor Studio Lighting and is employed by Interstate Photo Supply Midwest Corp./Div. of AIC Photo Inc., 6445 North Hamlin Ave., Chicago, IL 60645.



Little Girl Blue

A Point of View

Pianissimo



The Flesh and Spirit of Motherhood



by Edward A. DeCroce, M.Photog.Cr.

An immature, senseless controversy appears to be developing in the practice of professional portrait photography . . . and after digesting the pro and con articles as published in various trade magazines it sometimes seems as though battle lines are forming between devotees of classic (formalized indoor) and disciples of the trend to outdoor portraiture.

In proper perspective it must be acknowledged that neither sterile studio conditions nor the informality of outdoor portraiture in themselves project merit worth consideration. Mediocrity has prevailed in studio portraiture . . . and mediocrity is now rampant and flourishing in outdoor portraiture under the guise of being something different.

Outdoor portraiture can be utilized as a business and artistic strength. It does not, however, re-

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A Mother and Her Two Sons



1.

2.

1. Conference at the French Foreign Office. Author was given a unique privilege when he was allowed to watch and photograph a conference between French Foreign Minister Pierre Laval and Anthony Eden, Great Britain.

2. Haile Selassie — caught at Geneva railroad station on his arrival for historic League of Nations session where he asked for help against Mussolini's invasion of Ethiopia.

3. French street urchins walked into meeting of elderly workers in Paris, where author was covering story.

4. Jim Farley — "extreme candid" taken in New York street during second Roosevelt presidential election campaign.





3.



4.

CANDID PHOTO HISTORY

by Lucien Aigner, M.Photos.

This year, we are celebrating the 50th anniversary of the "candid camera." (It was in 1923 that the first Leica was introduced on the European market.) The exhibition which the PP of A invited me to display at the Convention in Denver is selected from close to 100,000 negatives in my files—the results of my 40 years of editorial photography.

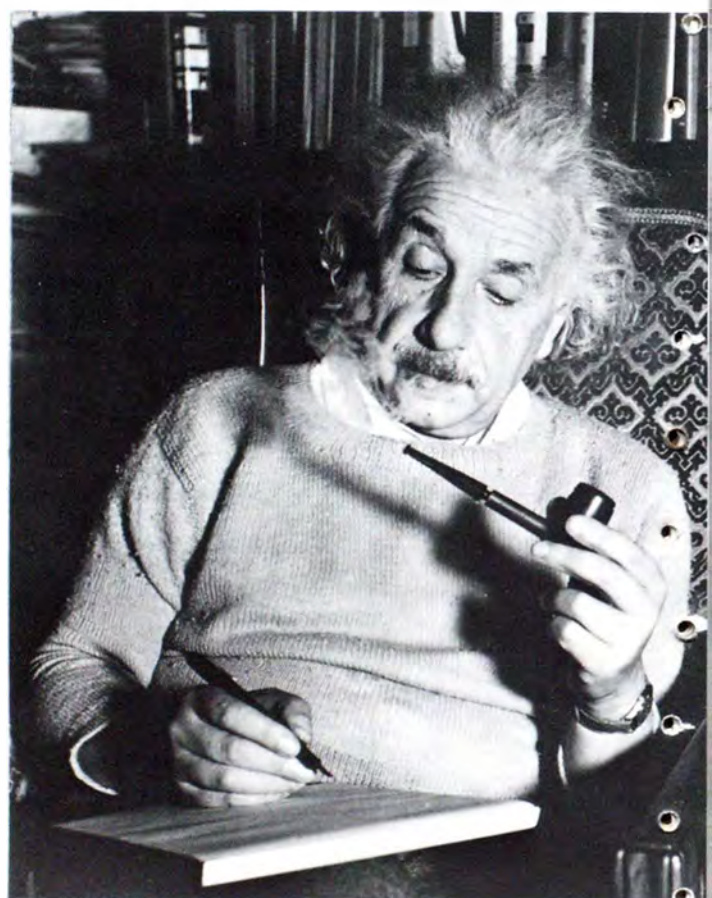
This collection traces my progress from the early days of the indiscriminate "grab-shooting" to the days when in my New England studio I have tried to explore photography in its full dimensions as a craft of high professional standards.

In the early days of the candid camera, we rejoiced in newly acquired freedom which the small, fast, easily handled 35mm gave us. This is what my gallery of world celebrities is all about, which were published widely in the world's leading maga-

Frederick Stock conducting a rehearsal. Author sat in orchestra near subject. Planning consisted mainly in choosing right spot, which would not interfere with orchestra, and yet would provide a good angle.



Einstein at work in his Princeton study. Einstein could dive into his work at a moment's notice; here, he was actually working instead of posing; there is a difference which shows in the expression.



zines and newspapers. We soon discovered, however, that this freedom led to the facile and superficial capturing of the bizarre, the unusual, the off-guard, and by indulging too much in showing humanity at its worst, we became chroniclers of its weaknesses, with a vengeance.

While the crude candid approach to portraiture has been responsible for a lot of mischief, it also contributed a great deal to modern portraiture. It showed that human beings need not "pose" for portraits (stop living and assume a dignified or artificial attitude for the camera). It showed that people could be captured with expressions on their faces, or in actions—sometimes planned and produced for the camera—which were much more revealing of their personalities than the posed picture. This change in attitude shows in all

areas, but is particularly interesting to observe in business. Ten or 15 years ago a business executive would not have thought of being photographed other than in the studio, whereas today's executive portraiture is showing these businessmen at their desks, or in the factory, against a realistic background and—alive.

This growing popularity of the spontaneous produced extremes in the other direction, until we learned that not every snapshot is necessarily meaningful. There are many moments in a person's life which actually occur, and yet are not necessarily worth capturing in portraiture.

"Planned Candid" Photography

In my career, I soon turned to looking for the meaningful, selective approach in my subjects. I have worked toward a "planned candid" photog-

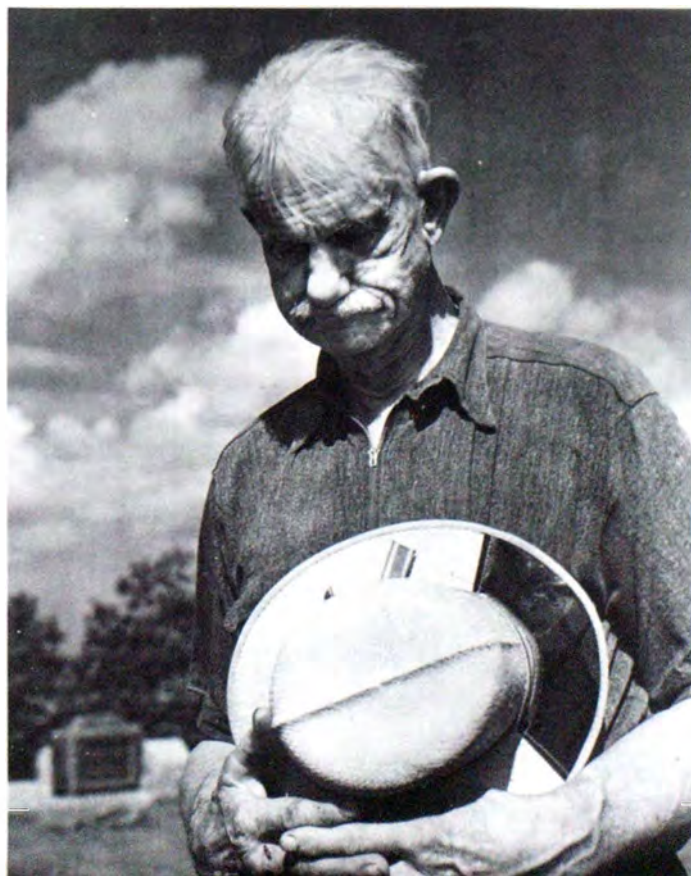
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Charles Laughton — the great British actor, objected to being photographed at lunch, but allowed Aigner to come to his hotel room; becoming absorbed in a telephone conversation, he was photographed.



All photographs copyright 1973 by Lucien Aigner.

Old man in prayer. Author says: "This happened at a time when prayer became important in my own life. All I had to do, therefore, was to find the right subjects and pray with them behind my camera."





Save a Watt!!

The new Metz 402 is devoted to the conservation of energy. Scrooge would've loved it. It can recycle in as little as one second flat. With as many as 1000 flashes on a three hour charge!

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Try the Metz 402 at specialist photo dealers, or write for details. Ehrenreich Photo-Optical Industries, Inc., Garden City, New York 11530. ☐



New Metz 402



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I, upon being accepted into membership in the Professional Photographers of America, Inc. do hereby subscribe without reservation to the Code of Ethics and understand dues include \$5.00 for a subscription to the Professional Photographer.

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Signature _____

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

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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.

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.

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- ☐ \$50.00 Annually for Portrait or Commercial Member in U.S.A.
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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.

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

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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

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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.
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The Idea Exchange



Left: Author outfitted appropriately for wet weather photography. Below: Masking tape and large plastic bags waterproof equipment. Bottom: End result is clean photograph and dry photographer.



The Compleat Wet Weather Primer

by Kenneth A. Holloway



Have you ever wondered how newsmen manage to get great photographs of football games in the middle of soaking rains? Or how they can take expensive equipment to the stadium and be confident that weather won't prevent them from covering the event in prime form?

I suggest outfitting yourself appropriately for wet weather photography in order to bring home dry equipment and "How'd he do it?" photographs.

Beginning with the essential of how to be comfortable while working in cold or rain, I suggest thermal underwear or two pairs of pants for the lowers. Two shirts or a shirt and a sweatshirt for the upper should do. On warmer occasions, when water is the only problem, a waterproof golf suit is the answer. For your feet, waterproof boots (I prefer those with steel-capped toes). In cold weather

the outer coat should be waterproof. I wear a ski jacket with inside pockets to keep film dry.

Next, protect your equipment. My favorite method is to fabricate materials at hand, such as masking tape and large plastic bags, into multi-thickness, transparent, flexible blimps. By spending 15 minutes taping a camera, you will save the expense and trouble of an overhaul, dry-out and cleaning from rain, rust and corrosion. A lens shade is useful in preventing droplets from landing on the filter. Get a Hasselblad flash bracket. It will fit any camera with a little doing; and a bracket can be made which supports not only a flash head, but also an umbrella, to keep rain off you and your equipment. I found the large umbrellas for beach chairs to be especially good.

With most football games taking place at night, a strong light source



Kenneth A. Holloway, *The Photographers*, 10168 W. Layton Pl., Littleton, CO 80120, is currently working in photographs for home and office decoration.

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WORLD HEALTH ORGANIZATION 25 YEARS



"Blind"—Chad

WHO's endeavor toward better physical, mental and social well-being for all people came into existence in 1948. This was when the need to build a better world on the ruins left by the Second World War became apparent. The photographs displayed on these pages are part of a collection of 25 from the WHO library in commemoration of its 25th anniversary. Selected works from this collection, depicting the vital work of the WHO in its 25 years of existence, will be on display for public viewing at the 82nd International Exposition of Professional Photography, Denver, Colorado, August 5-9. These photographs have been made available through the courtesy of Pan-American Sanitary Bureau, WHO Regional Office for the Americas.



"The same, only so different"—Brunei, E. Schwab



*Top: "The School Doctor"—Korea, D. Whitney.
Above: "Clean Water"—Peru, P. Almay.*

'Change a Frown into a Sale!' pleads Stockwell

Joy Inflames Album! You Can't Sell Agony!

By Bill Stockwell

The mail stack grows, as my Bill Stockwell seminars pursue our misty crusade. The letters throb with questions, plaudits, complaints, comments and soul-searing agony:

★ ★ ★ ★ ★

Complaint—I operate a high-class studio, paying high rent. I resent mingling with wedding photographers, who work out of their homes!

Answer—Some very famous photographers work out of their homes—Bill Stockwell, Joe Zeltzman, Monte Zucker . . . And, incidentally, **Richard Nixon** works out of his home!

★ ★ ★ ★ ★

Complaint—Your posed Casuals leave me cold. I cover the wedding honestly, recording exactly what I see.

Answer—Exactly what you see? You would have loved the tired, brooding bride I faced at my last wedding. Her pouty scowls ran the scale of distress, anger, anguish, apathy, petulance, nausea, agony. Are these the shining memories we promised her, noble gunner? I worked like a frantic cheerleader, turning agony into grudging happiness. She will be eternally grateful!

★ ★ ★ ★ ★

Q—Must I do my own printing, or get special lab help, to deliver your unusual Casuals?

A—Positively, no! All Casual miracles are created quickly and simply, IN SHOOTING! If your camera doesn't double-expose for Fantasys, you can sandwich two THIN negatives. Nearly all labs print them!

★ ★ ★ ★ ★

Letter: I took my first wedding ever, after your Detroit seminar. I shot around 20 Casuals, heavy on candlelight. The order hit \$480. I also sold a misty 16x20 outdoor Casual. John Righter, Hartford, Mich.

★ ★ ★ ★ ★

"Your seminar separates great photographers from good ones." Garrett A. Hyde.

"I'm shooting for 250 weddings this year. I added your color postcard to your compelling letter. The response from brides tripled." Terry Harris, Galion, O.

"Since attending your seminar, business is overwhelming. It's sure nice to have customers more concerned about whether I have the date open, than what prices do I charge. My sincere thanks to you, for making my candids come alive!" Steve Ockaskis, Jenison, Mich.

★ ★ ★ ★ ★

"I especially felt your seminar was realistic for smaller studios, where others have not been." Maxine Adams, Richfield, Utah.

"Your romantic selling is priceless! I can't believe the number of shoppers I was letting get away. Everybody gushes, Bill, over No. 113 in your COLOR book. They all want it!" Alta and Glen Cook, Wichita, Kan.

★ ★ ★ ★ ★

"Bill, your 'wild Mistys' revolutionized lab printing, just as they revolutionized the wedding story. The beautiful seminar samples come rolling in, as you teach across the nation." Harvey Denkin, Cross Country Lab, Westville Grove, N.J.

★ ★ ★ ★ ★

"How about those tiny hearts, dancing on candletips? Brides scream with sheer delight!" Dorothy Sanguine, San Francisco.

Answer: The Heartbeats spice the shooting menu in my current seminars, along with a regiment of new miracles. A regiment! You can't believe their simplicity!

"I cannot describe the happiness I now have, since attending your Detroit seminar. Even with camera trouble, my Mistys were excellent and my Snoot Fantasys were right on the money." Florence Gander, Sarnia, Ont.

★ ★ ★ ★ ★

"The full day of shooting was the greatest day I've ever spent!" Werner Davidson, Wichita Falls, Tex.

"I'm glad to hear my flaming candle Misty of bride and maids was a hit in England! As I took available light Mistys, the bride's mother kept murmuring: 'Oh, your light didn't go off. We won't have any pictures!' She was positively ecstatic when I delivered a 'bouquet' of sunny Mistys. Yes, printed wild!" Dan Tisdal, Bartlesville, Okla.

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Oct. 21-22 Cincinnati, O.
Nov. 4-5 Omaha, Neb.
Nov. 18-19 Nashville, Tenn.
Dec. 2-3 Tulsa, Okla.
Dec. 16-17 Baltimore, Md.

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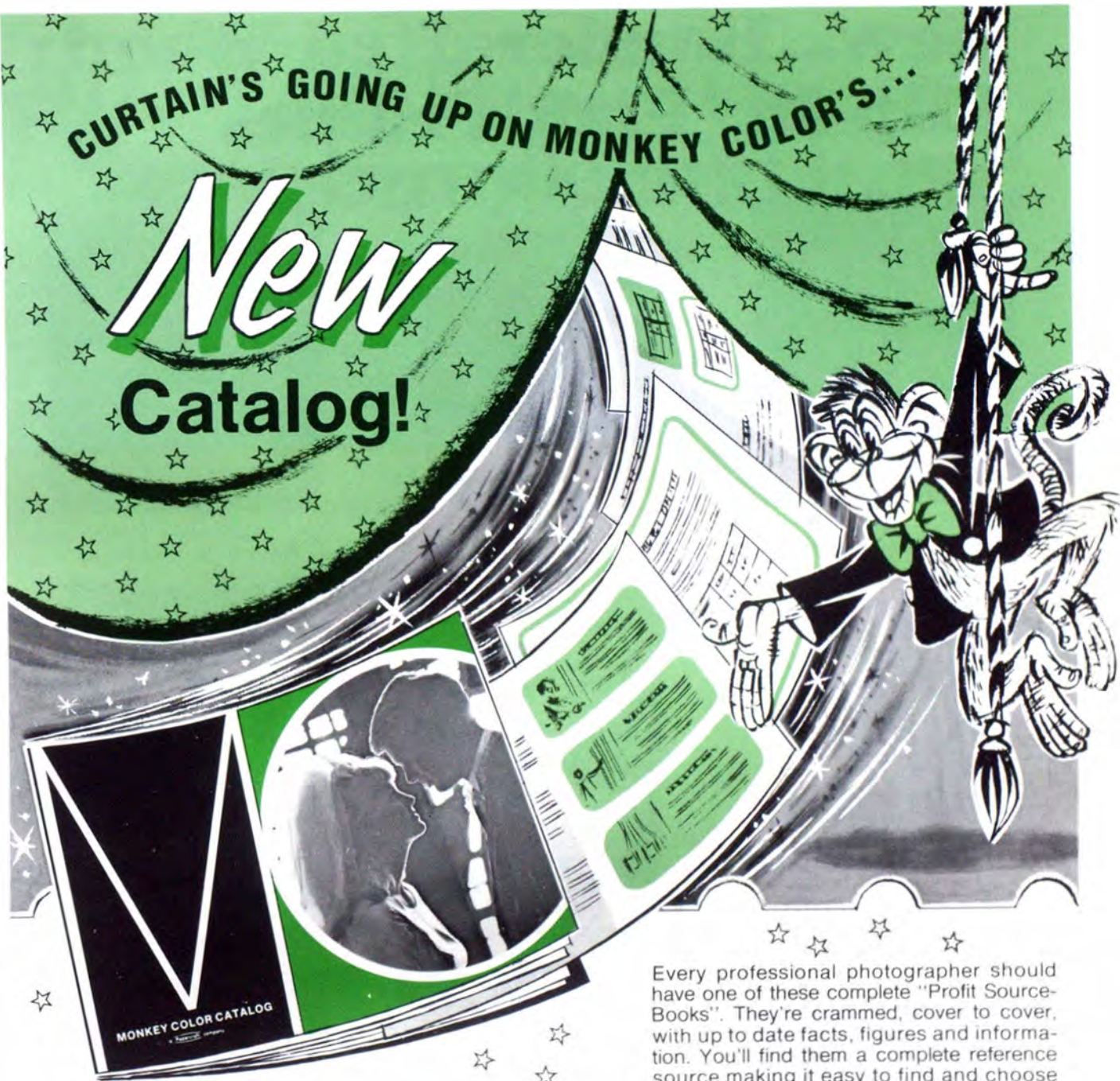
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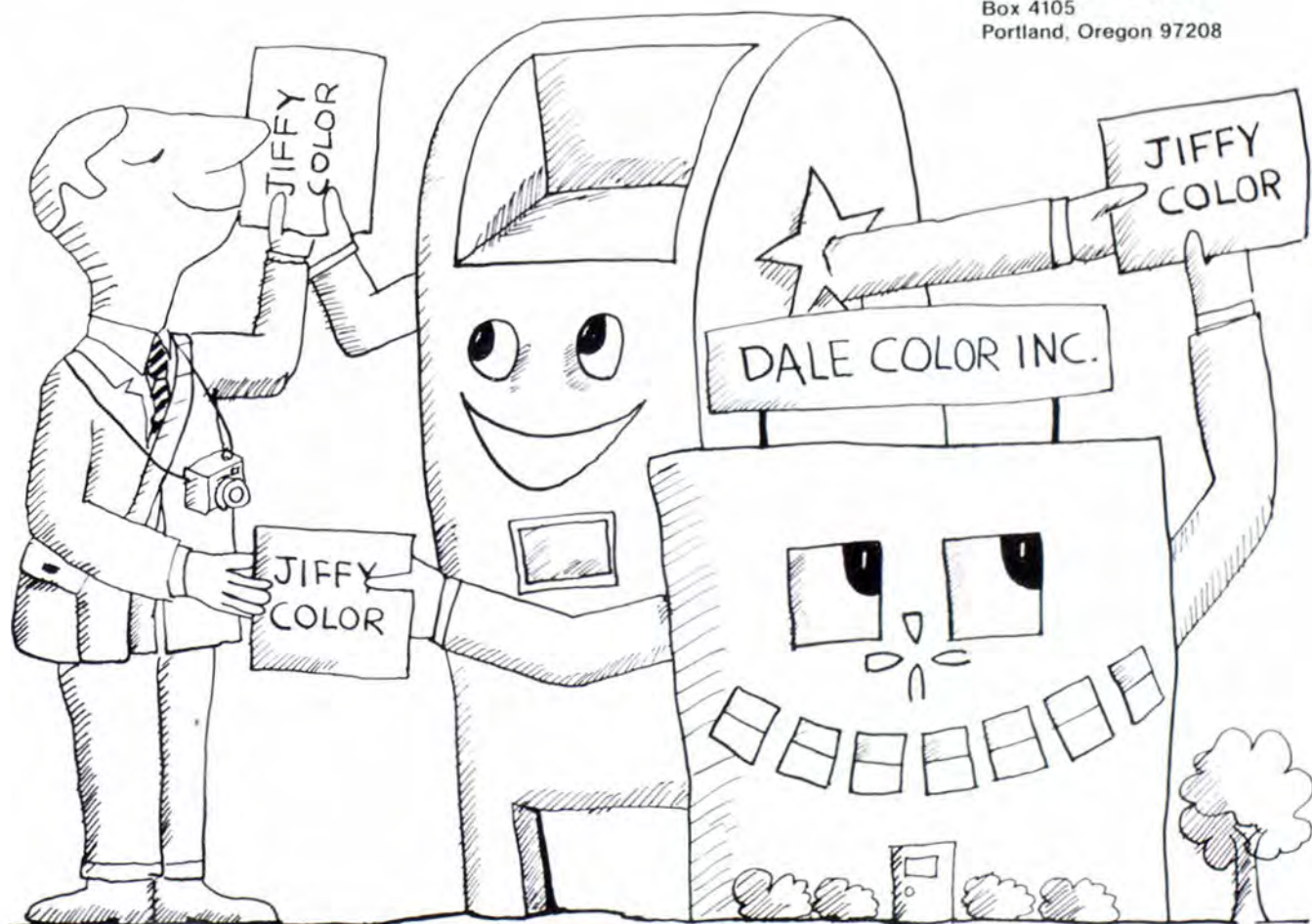
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Candid Comments

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

After the Reception—What?

There are as many varieties in the styles of presenting wedding proofs to the customer as there are varieties in the approach to wedding photography itself. In the hope that our readers may be able to profit from some of our experiences, we will discuss in this column our style of presentation and how it evolved.

Everything we are doing today is a result of much trial and error. It is a method of presentation that has proven itself extremely practical, enabling us to show our work in its best form. At the same time, we feel we are providing a service which is beneficial to the client, as well as to ourselves.

It is our philosophy that we can better serve our patrons by presenting them with finished prints from which to select. This is in contrast to our original method of making 4x5 proofs of everything taken and presenting them to the bride and groom in a small album to take home, study and select.

Our concept did not materialize overnight. It was formulated by watching and listening to what our customers were telling us. This, in fact, is how almost all of our current policies were formulated. We listened, acted and reacted to what was going on about us.

In the days of black-and-white wedding coverages we contacted our 4x5 negatives and presented them in a ring binder for the customers selection. When we originally made the conversion to color we quite naturally followed the same routine, having a lab make 4x5 machine proofs for us.

Wanted All the Proofs

On our very first color wedding we presented about 100 color proofs and suggested that the bride and groom take home the book to select the 24 they would like to have made for their 8x10 album. In our office the bride and groom hastily looked over the pictures and asked excitedly, "Can't we have *all* of the smaller pictures, rather than just a few of the larger ones?"

It only took us a moment to realize that there was merit in their request. Would it not be easier and more practical to offer the complete set of 4x5s than to ask the bride and groom to take them home, select some of them, and then return to our office to place the order?

We would be doing everyone a service by complying with their request. The bridal couple would no longer have to worry about which pictures they wanted to retain. They could have all of them. What a selling point this could become! . . . and did become! "You get *all* the pictures we take at your wedding, and for the same price that we used to offer only 24." The fact that they were smaller than the original package of 8x10s did not bother the customers, because they were handsomely packaged in a bound album.

At the same time, we did not have to wait for the proofs to be returned, order the 8x10s and then call the customer back to pick up the completed order. Not only that, we were also able to ask the same price for the miniature album as we were receiving for the 8x10s, saving us the additional expense of the enlargements.

New Approach is Better

Our first sale with this approach was an immediate success. The next clients who came into our office were presented with the idea . . . they would get all the photographs in a miniature album, instead of having to select the few they wanted enlarged. Perhaps it was our enthusiasm, or perhaps it was the reaction of each of our customers that spurred us on in this direction. Regardless, it was a new approach. It was also a better approach. Everyone was

thrilled with the prospect of doing business in this manner.

Before long we were promoting to every couple the concept that they would at last have the *complete* coverage of their wedding they had always dreamed of having, but never thought they could afford. It was a magical approach to an enchanted day. The ultimate wisdom of this idea was proved time after time as each couple enthusiastically embraced their wedding album and each other as they left our office.

With each successive wedding we listened, watched and matured in our approach. Occasionally we would hear comments that some people did not feel the necessity of having all the photographs, because some of them were duplicates of the same groups. It didn't take us long to realize that we could eliminate this problem by dropping out the duplicates before we put the album together. It was a simple solution and no one objected. As a matter of fact, without duplicates the album had even more impact.

It had become obvious to us that as long as there were duplicates in the album people could conceivably have in the back of their minds that all the pictures were not necessary . . . in fact, the album might be better if the duplicates were eliminated. Going a step further, once the thought of elimination crossed their minds, it also might plant the suggestion that perhaps others might be eliminated as well.

Now that we had taken out all the duplicates before showing the photographs, we were able to present a set of prints to the customer that were so strongly tied together that the thought of rejecting some of them never entered their minds. Our style of presentation was beginning to mature.

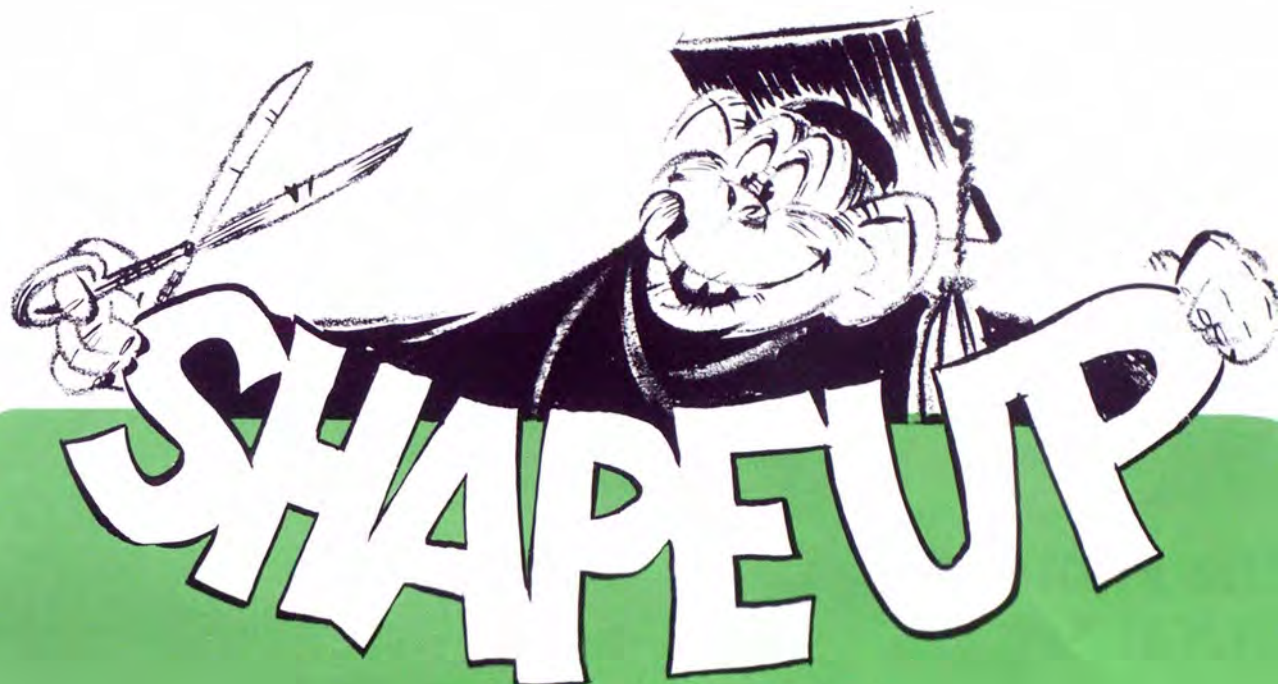
Demand for Larger Albums

It wasn't long before people began to ask why they couldn't have larger albums. Why did they have to have a miniature book?

This time the problem had been a result of our own negative attitude. Because we felt that a customer would not pay more money, we thought it necessary to keep the price at the same level we had always been charging. We never gave the benefit of the doubt to the fact that people would be willing to pay more when they receive a greater value.

The solution was simple. We began offering a package of all the

Turn to page 76



Shape your own Unit Combinations...

Now that the school year is at an end... some photographers are reaping profits while others are "kicking themselves" for overlooking all that "Senior" and "Cap and Gown" business.

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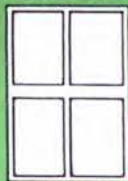
1-8 x 10

UNIT "B"



2-5 x 7

UNIT "C"



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UNIT "D"



9 WALLETS

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The Photo Colorist

Viva Fay Lefler, Cr. Photog.

Painting White

In our last column we promised to discuss the painting of white. How many of you have heard a customer say, in connection with a bride's picture or about someone dressed in white, "There won't be much to paint in this picture since it is all white."

Perhaps she even feels there should be a reduction in price. How wrong can she be! There are more tones in white than one could count on ten fingers and ten toes.

If the picture is to be done in heavy oil, the white should be painted as heavily and as richly as the rest of the portrait. There are various ways of doing this. Some colorists prefer to paint in a heavy coat of white on the garment first and then build the shadows and blend into the white. Others may wish to paint in the shadows first and then paint in the highlights, blending them in with the shadows which have been previously blended. I find myself using both methods, but feel the simplest way is to cover the garment with a coat of plain white, blend softly, and then come back with the desired shadow color. Dark shadows will need to be painted in quite heavy, while the lighter ones or halftones will require much less paint—sometimes just the merest brush of color.

The type of material will affect the

way the highlights should be finished. For instance, if the material is satin or something with a lot of sheen, the highlights should be painted in with bold strokes with a brush and left unblended. These special highlights can be emphasized again after the shadows have been blended, regardless of which method was used. Cottons, woolens and other materials that lack sheen or high luster should have the highlights blended to give a soft, dull surface.

Painting over Paint

You can save time by applying the first coat of white with a soft swab of cotton, blending with a tuft of Dacron fiber, a piece of lamb's wool, or a soft red sable brush. The shadows should be applied with a brush, but you must remember that you are painting over paint. You must not have too much paint on the brush. Brush lightly enough to leave the paint beneath undisturbed. It is much easier to add a little extra color than to have to remove it in this case. The white base lends opacity to the shadows. For greater contrast and more sparkle to the garment, the major or primary highlights should be brushed in and left sharply defined.

Next comes the choice of color for shadows which will determine the tone of the white. Marshall's Khaki is my favorite for a nice natural, rich looking, warm white. I use a lot of khaki in my backgrounds, and I find it makes the figure blend in harmoniously. If I want a still warmer white, I use a bit of Grumbacher's Burnt Umber in the deepest shadows and a mixture of burnt umber and raw sienna in the halftones. To give a chalk-white effect, use a grayed-blue such as Marshall's Grayed Background Blue, Air Force Blue, even

Paynes Gray or a mixture you can make by combining thalo blue or Chinese blue with neutral tint.

Add Harmony with Blue

When you have a white-white garment in which you have used the blue tones in the shadows, you can add harmony to the portrait by using some of the same blue in your background. I do not mean that you should make a solid grayed-blue background. Just add some areas of the color to your basic color in the background. Colors surrounding the figure are usually reflected in the shadows of the garment. If the photograph was made out-of-doors with a background of green shrubbery and green lawn, the shadows will definitely be green—the same green as the grass and shrubbery, but in a subdued tone.

White sometimes appears too intense or shocking; contrasting too severely with the rest of the picture. Some of our bright reds, blues and other bright colors do the same thing. So we must tone down the white, just as we do the other colors that try to rob the subject of its rightful place of prominence in the portrait. This is especially noticeable at the bottom of the picture where the lower part of the print just washes out into an effect which is too light. To give a strong base to the picture, tone down the white in the same manner as you do the other colors by using the shadow colors a bit more lavishly and blending them into the halftones. You will then place the emphasis on the subject rather than the garment.

Next time we will deal with painting black.

Viva Fay Lefler, Cr. Photog., 2110 South King Ave., Springfield, MO 65804.

Special Seminar

Here's a special program for studio owners—a six-month business management seminar conducted by Professor Joseph C. Schabacker, PP of A Management Consultant. First session is scheduled for the Denver Convention. Follow-up readings, assignments and other resource materials are provided by mail. The first edition of the program now in progress is enjoying great success. Enrollment for the next segment should be made now: \$65. Write to PP of A, 1090 Executive Way, Des Plaines, IL 60018.

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*pronounced pop-ar-ott-zee (Those indefatigable Italian lensmen who follow the stars!)

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DENVER
AUGUST 5-9

Things to See and Do When You Start with Denver

Denver — The Mile High City — is located on gently rolling land 50 miles east of the foothills of the Rocky Mountains. Residents call it "the climate capital of the world." The sun shines on Colorado an average of 300 days a year. The days are warm and the evenings cool. In Denver, itself, is the state capital building with its golden dome. There is a United States Mint where guided tours are conducted week days.

Denver Art Museum, a new and unusual six-story building, is within walking distance of the major downtown hotels. The building's unusual architecture and eye-catching displays make it a "must" on your list of things to do.

Buffalo Bill Museum, on top of Lookout Mountain, contains mementos of the world famous Indian Scout and western entertainer. It's open year 'round.

An interesting bit of history is relived at the **Molly Brown House**, 1430 Pennsylvania. Flamboyant Victorian furnishings and colors along with the many memorabilia collected portray part of Molly's character. Open every day except Monday.

Larimer Square features buildings of Civil War vintage now handsomely restored.

Various business establishments offer new dimensions in entertainment and shopping. There are 10 municipal **golf courses** in the immediate Denver area for those who would like to see if their ball travels farther in thinner air.

If racing is your bag, the **Mile High Kennel Club** features greyhound racing nightly except Sunday. The **Centennial Turf Club** offers thoroughbred racing Wednesday through Sunday.

In the immediate Denver area: Within easy reach of Denver is **Rocky Mountain National Park** with some of the most magnificent mountain scenery you'll ever view. Nature has mixed massive peaks, rugged canyons, gentle meadows, rushing streams and sparkling lakes into a panorama of beauty. You'll see deer, elk, bighorn sheep in natural settings. On the way you certainly should take a trip through **Big Thompson Canyon**, one of the most picturesque of all canyon drives.

Colorado Springs is nestled at the base of **Pikes Peak** and is the sight of the nation's newest service training school, **The Air Force Academy**. Just six miles west is the **Garden of the Gods**. This great national park features red sandstone rock in fantastic and dramatic formations.

In the before or after southwest corner of the state lies the interesting **Mesa Verde National Park**. At about the time of Christ's

birth, the Pueblo Indians came to south-western Colorado and built their homes in an area of mesas. The Spaniards were later to name Mesa Verde—"The Green Table." For 1,300 years the agricultural Pueblos occupied the area. Their cliff dwellings are very popular tourist attractions and should not be missed.

The many great ski areas offer a full complement of summer attractions. Just a few you might want to visit include **Aspen, Steamboat Springs, Vail and Glenwood Springs**. All these areas offer fine, modern accommodations with hiking, horseback riding, nightlife and gorgeous scenery everywhere you look.

In the northwestern corner of the state is the **Dinosaur National Monument**. Starting at the **Dinosaur Quarry Visitors Center**, where you will see workmen cutting away barren rock to expose fossil bones, you'll travel through some spectacular canyon country. If you want, take a boat trip down the **Green or Yampa Rivers**.

If you're driving, allow plenty of time for your travel through the mountainous areas. Speed limits may be 20 to 40 miles an hour. Your car may operate in a sluggish manner and be a little hard to start because of the altitude. If you stop along the way, you must have all four wheels of your vehicle off the pavement.

The high, dry, sunny climate of Colorado is one of the state's assets. Rainy weather is rare in the summer, and usually consists of short showers. Average temperature in the summer is 85.6°. The altitude eliminates most pesky insects, and there is almost complete freedom from pollen in the air.

If mountain climbing is your bag, be sure to notify a Forest Service, Park Service or local official of your destination and let him know when you plan to return. Then if you get lost, somebody will be looking for you.

Above all **have a good time in Colorado, a great place for the whole family.** ☼

...for you!



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- Evidence Photographers (EPIC) Programs
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- Rootin' tootin' Barbecue and Western Horse Spectacular for the whole family Sunday Night
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- Beef/Beer/Bull Tuesday Night

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Remember, plan it around*

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DENVER-AUGUST 5-9

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Denver Hilton Hotel
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SEE PAGE 20 FOR COMPLETE PROGRAM

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CONSISTENTLY RELIABLE**

**UNSURPASSED
QUALITY**

CANDID PREVIEWS

8 or 10 Exp.	3½ or 4 x 5	2.65
12 Exp.	3½ or 4 x 5	2.85
20 Exp.	3½ or 4 x 5	5.30
24 Exp.	3½ or 4 x 5	5.70
12 Exp.	5 x 5	2.95
24 Exp.	5 x 5	5.90

• Add \$1.25 for each job submitted to cover cost of job setup, testing and handling.

ECONO CANDID COLOR PRINTS

Print Size	Cost Per Print
Wallets	.20, 4 min Ea. Neg.
3½ x 5	.45
4 x 5	.45
5 x 5	.55
5 x 7	.75
8 x 10	1.10
11 x 14	2.95

Candid Color

21903 Michigan
Dearborn, Michigan 48124 (313) 274-7430

SYNCHRO SERVICE IS A SURE CURE FOR THE PROFESSIONAL BUSINESSMAN WHO HAS BETTER THINGS TO DO

- ☐ ENCLOSED IS MY FIRST ORDER
☐ SEND COMPLETE CATALOG, PREPAID POSTAGE MAILERS AND SUPPLIES.

NAME _____

STREET _____

STATE _____ CITY _____ ZIP _____

This inquiry directed to the attention of
Fred Brown, Customer Relations

Candid Comments

From page 70

prints in either 4x5 or 5x7 size. By the time we had eliminated the duplicates and pictures which were ruined by closed eyes, bad expressions, etc., we usually had about 50 prints per book. A book of 50 prints in either of the two sizes was easy to sell with this concept of the client receiving all the photos made.

We can't tell you how excited our customers were at the thought of not having to select and eliminate. After all, why shouldn't they be able to have a complete coverage of the entire occasion?

The 5x7s were priced considerably higher than the smaller albums, because not only had we increased the size, but we had also switched to custom printing in the larger size. The difference was immediately recognizable. The depth of color, clarity of the prints and size of the images were so much better in the 5x7s that the majority of people soon went over to the 5x7 custom album.

By this time we had completely given up the option of selecting 24 prints from the original proofs, or getting our new policy of the entire set. We were now only offering 4x5 or 5x7 albums, approximately 50 photographs in each, of the whole wedding story. The acceptance was 100%. Everyone was thrilled with our new approach.

Requests for 8x10 Albums

Within a year afterward we began to receive requests for 8x10 albums. . . the same size that the couple's sisters had had in the days of black-and-white photography. As soon as we began offering albums in the three sizes it became more and more common for our clients to select the middle-sized album, whereas not too long before, more people were still selecting the 4x5s. When this new trend took hold, we dropped the 4x5s, going completely into custom prints in either 5x7 or 8x10.

It was a simple matter to explain to our clients that we were dropping the machine miniatures, because the quality of the custom prints was so superior that we could not bring ourselves to offer anything less than the best which could be obtained from the inherent qualities in our negatives. We were, in our opinion, doing a disservice to our customers

Turn to page 86

Blind Darkroom Technicians

GAF Corp. has turned to 19 blind employees to help speed operations along in the darkroom phase of their film processing. In the early 1950s they discovered the sightless employees could handle about 35 more rolls hourly than the sighted.

Why do the blind do it faster? According to Clarence Colduvell, plant manager of GAF's Philadelphia photo-finishing operation, "Their sense of touch is more developed than that of the average sighted person. They listen for sound cues and get information through touch. Also, no time is lost in adjusting to darkness entering the darkroom."

GAF does not give its blind employees special treatment. Film splicer Donald Murray has been with GAF



Donald Murray (standing) and Dominick Cevet are two of 19 sightless employees in GAF film processing plants.

for 5 years. He has 10% vision in his right eye, none in his left; he is legally blind. "I had an inferiority complex before I came here," Murray said, "but I've done well and it's given me a good feeling. I believe in myself now."

Lutheran General Hospital, Park Ridge, Ill., hired Bob Boyko and Bob Fredrickson as technicians in Radiology. They are in charge of the darkrooms and maintain the processors. Fredrickson processes about 500 films each day and makes duplicates of X-rays when needed. Both men help train students in darkroom techniques and processor maintenance.

"They haven't let their blindness defeat them," said Gaylon Lowery, administrative technologist in Radiology. "They don't feel handicapped, and we don't treat them that way. They do a fantastic job and get around the department with very little assistance."

The Sinar for the photographer on his way up



The new Sinar-f. It's unusually light (about 6 lbs., and it folds up, as above) and surprisingly inexpensive. It's for you if you find yourself lugging cameras up hills. Or, if you're still on your way up the financial hill.

When you've made it to the top, you'll keep your Sinar-f. Because it's totally compatible with the rest of the Sinar system. You can always convert it to a Sinar-c or Sinar-p, and it uses all the same system accessories. So, if you've already got a 'c' or a 'p,' an 'f' makes an ideal lightweight second camera.

Just as it comes, the Sinar-f has full corrective capabilities. A two-point focus control system takes all the guesswork out of swings and tilts. And a unique scale even shows what f

stop to use to get the depth-of-field you want. It's an unusually compact 4x5. It also takes all the smaller formats. At your dealer, or write for free, detailed literature. Photo-Technical Products Div., Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11530. 

New Sinar-f



Sinar-f shown with Auto Aperture Shutter.

1973 BACKGROUNDS



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

No. 37 — Old Masters — Brown tones. BW-Color.
No. 38 — Old Masters — Gray tones. BW-Color.
No. 39 — Old Masters — Blue tones. For B & W.
No. 40 — Old Masters — Green tones. For B & W.
No. 41 — Old Masters — Tan — Beige.

ALL DESIGNS—(12 oz. canvas—or window shades) 30 designs—30 sizes

60 in. — 6 ft. \$ 32.95 + \$ 2.00 shipping
66 in. — 6 ft. 35.95 + 2.50 shipping
72 in. — 8 or 9 ft. 47.50 + 3.00 shipping
84 in. — 8 or 9 ft. 63.50 + 4.00 shipping
90 in. — 8 or 9 ft. 74.50 + 5.00 UPS 8.00
96 in. — 8 or 9 ft. 87.50 + 12.50 shipping
108 in. — 8 or 9 ft. 99.50 + 12.50 shipping
120 in. — 8 or 9 ft. 104.50 + 12.50 shipping
132 in. — 8 or 9 ft. 109.50 + 12.50 shipping
144 in. — 8 or 9 ft. 118.50 + 12.50 shipping

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

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

**Portable
PAINTED
BACKGROUNDS**

Especially Convenient For School And On Location Studio Users!

ARTIST CANVAS
52 — 60 — 72 inches wide

**30 DESIGNS
or
PLAIN COLORS**

WINDOW SHADES
54 — 63 — 72 inches wide

PORTABLE PAINTED BACKGROUNDS

Artist Canvas or Window Shades — choice any design we make or solid colors.

54-6 ft. any design \$27.95 + \$1.50 shipping
60-6 ft. any design 32.95 + 2.00 shipping
66-6 ft. any design 35.95 + 2.50 shipping
72-6 ft. any design 38.50 + 3.00 shipping
84-6 ft. any design 44.94 + 3.50 shipping
54-7 window shades 27.00 + 1.50 shipping
63-7 window shades 29.50 + 2.00 shipping
72-9 window shades 42.50 + 3.00 shipping

All prices FOB Mpls.—add for shipping. Catalog pages sent on request—30 Color Prints \$10.00 dep.

NO. 453 — FOR MEN'S PORTRAITS!

**BROWN PLASTIC
Backgrounds**

Look, like elegant wood paneling for rich portraits of distinction!

Panel — 16" x 48" deep
Folds Compact (Fits for Storage)



MEN'S BACKGROUND PANELS

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

Three panels (54 in. wide—48 high) \$14.45
Four panels (54 in. wide—64 high) 18.95
Not mailable — Add \$2.50 for prepaid Bus or UPS.

OIL COLORS — BRUSHES — MEDIUMS

We stock the complete line of all colors in the studio size tubes—including Grumbacher, Winsor & Newton, Weber and the complete Marshall line of Oil Colors.

Six new Marshall colors—small tubes for backgrounds and shadows (tryout sizes) \$ 2.95
LAMBWOOL — 1/2 lb. for \$2.25 — pound 3.95
DACRON (new prices) 1/2 lb. \$1.65 — pound 2.95
Litho Cotton for Colorist — pound roll 1.95
Kitty West Book — Hand Coloring 2.50
New Retouch Book — Hard Cover 3.50

THE PIERCE COMPANY

3701 Nicollet Ave., Minneapolis, Minn. 55409
Phone Area 612 — 823-6296

STUDIO DRAPES

FOR SCHOOL AND GLAMOUR

VELVET V-Neck SCHOOL DRAPES

**MOST POPULAR V-NECK
STYLE SCHOOL DRAPE
with sleeves!**

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

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

NO. 120 V-NECK (Adjustable)
NO. 120-Small Sizes (9in)

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



POPULAR SCHOOL DRAPES

Easy to use — all colors available.

120 — Velvet V Neck — ties in back \$ 9.95

120S — Velvet V Neck — small sizes 9.95

164 — Velvet V Neck Front and Back and ties
in front (jacket style) 9.95

167 — Like 164 — With Orlon Trim 10.95

123 — Scoop Neckline in Velvet 9.95

122 — Sweetheart Neckline in Velvet 9.95

119 — V Neckline — Marabou Trim 12.95

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



SCOOP NECKLINE DRAPES

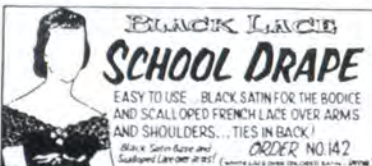
Rounded neckline in all colors of Velvetene (with
sleeves) including Electric Blue.

123-BT Round neckline — ties in back \$ 9.95

123-FT Round neckline — front tie style 9.95

117 Scalloped style with sleeves 9.95

New Marabou collar (separate) white 5.95



OTHER POPULAR DRAPES

142 — Black Lace School Drape \$ 6.95

129 — Navy Blue School Drape 6.95

143 — White Lace — any color satin 6.95

132 — Nylon Tulle on Satin Glamour 5.95

130 — Lurex Lace on Silver Cloth Drape 6.95

(Specify colors — made in most all colors)

170 — Marabou Satin Drapes. Five colors.
Terrific 10.95



THREE DRAPES FOR \$10.00

PIERCE GLAMOUR DRAPES

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

111 — Satin — any choice of color \$ 2.95

114 — Velvetene — in eight different colors 3.95

112 — Silver Cloth — choice of all colors 3.75

100A — Three Drapes — one each of the
above for 9.95

118 — Black Velvetene with Marabou Trim 6.95

(Specify colors you wish — all colors stocked.)

ORLON PLUSH — BABY COVERS

Use to cover tables — many colors and washable
plush material — 50-54 in. wide.

Colors: White, Pink, Tan, Gold, Brown, Gray,
Dark Green and other colors.

1 1/2 yard lengths (Washable Orlon) \$7.25

2 yard length (Washable Orlon) 8.95

3 yards for \$13.95 — 4 yards for 16.95

(Sample will be sent on request only)

Poly Bags PROTECT YOUR PICTURES
• PICTURE FRAMES •
• FRAMED PICTURES • PRINTS
• PAINTINGS • PHOTOGRAPHS
Use these sturdy clear plastic bags in place
of kraft paper. Orders can be quickly and
easily identified without opening packages.
NOW AVAILABLE IN 3 NEW SIZES!
For 8x10—11x14 and 16x20 prints
VERY LOW COST! **SAVES WRAPPING TIME!**

NEW LARGE SIZES FOR STUDIOS:

"POLY-Plastic Bags"

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

No.	SIZE (Per 100)	100	250	500
91	6x8 1/2 (5x7's)	1.50	1.40 C	1.30 C
92	9x12 (8x10's)	2.50	2.25 C	2.00 C
94	12x16 (11x14's)	3.50	3.25 C	3.00 C
95	18x22 (16x20's)	6.50	6.25 C	6.00 C

These bags are oversized to fit picture sizes.

\$3.95 SAMPLE ASST.—(100 bags)

15—5x7 40—8x10 30—11x14 15—16x20

Cash with order sent postpaid.

HEAVY POLY BAGS FOR FRAMES

Protects your frame stock and orders.

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

These can be used over and over again.

West Coast States—Shipping is higher

AJUSTRITE

Posing STOOL and TABLE



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

**EVERY BRIDE
SHOULD HAVE
THIS**

**Blue
Garter**
for her Wedding!
"Something Blue"
FOR THE BRIDES TROUSSEAU

Several Styles that increase all your
WEDDING ORDERS!

BLUE GARTERS for WEDDINGS

If you have never used this gift for your Bridal
orders—start doing it in 1973. We have these
items for Wedding Promotions:

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

Send for these catalog pages today.

Color King makes it easier for you. Two ways.

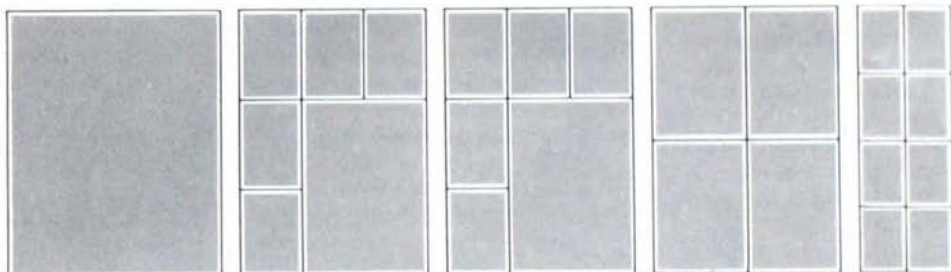
1. Now it's easier to try us out. Free.

Shoot a test roll of film, send it to Color King, and we'll rush back a free set of 3-1/2 x 5 prints. Bracket the exposures by using different "f" stops on this test roll, and you'll be able to pick the one that satisfies you best for future work you send us. And we'll credit the price of the roll of film to the first order you send us.

2. Now it's easier to build profits with Color King package Plans.

Senior Package

one 8 x 10
two 5 x 7
ten wallets
four 3-1/2 x 5
eight mini-wallets
Your total cost:
\$2.50

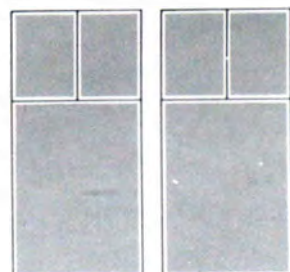


Junior Package

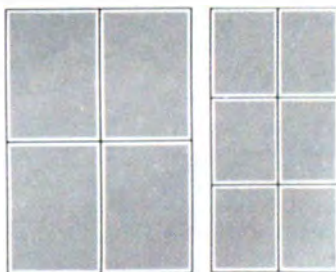
one 8 x 10
two 5 x 7
four wallets
four 3-1/2 x 5
Your total cost:
\$2.00



**Standard
Prom Package**
two 5 x 7
four wallets
Your total cost:
\$1.25



Budget Package
four 3-1/2 x 5
six wallets
Your total cost:
\$1.15



PLEASE NOTE:
Subject must be
masked in this
exact size:
1.375" x 1.980"
Minimum order:
5 rolls.
Matte spray:
\$.25 each package.

But some things never change at Color King. For example:

No charge—for texturizing, in silk, linen or pebble finish;
No charge—for spotting; No charge—for developing;
All pictures Video Color Analyzed;
We use Kodak paper and chemicals exclusively. Satisfaction guaranteed.



Please send me complete information on all
Color King services, including your price list

Name

Address

City State Zip

P.O. Box 1986, Hollywood, Florida 33022 / Phone (305) 974-1524 / Miami phone 945-1331



Studio Small Talk

Patricia & Mike Q. M.Photos.

Restorations — Don't Ignore This Field

Even though quite a lot has been written on restorations in this magazine, we suspect that too many small studio owners ignore this area as a profitable source of revenue. For those who do not have the experience, we suggest you utilize the services of a good professional copy and restoration house. You are better off doing that than attempting to do this skilled job if you are not adequately trained.

We do our own restorations here. This affords us the advantage of controlling the delivery date and not having to rely on the US mail.

In either case, there are several ways to get started in building a restoration business which are simple and inexpensive. The first objective is to let people know you deal in this type of service. The simplest way is to exhibit several dramatic "before and after" samples in a prominent area of the reception room. Each time you get the opportunity, point these out as examples of an interesting and challenging job. Very often the customer will pick up the cue and recall that he has a valuable or sentimental photograph which he wishes to preserve.

For those who really want to build a restoration business quickly, we have seen a number of interesting mail pieces which can be sent out to your current list of clients, enclosed with an invoice if you do considerable billing, or sent out through the usual mailing list channels. An ad in the Sunday newspaper repeated with regularity may also prove fruitful.

We take a somewhat unusual approach. We are not interested in doing low or medium-priced copy work. Nor will we copy the work of another photographer in any case when the customer can purchase reprints from him. We explain to the customer that if he desires inexpensive duplicates

of the original, he can go to a local camera shop and have a copy negative and prints made for a few dollars. If the client desires a high quality job and restoration work, we will be happy to study his photograph with him, fully explaining the steps required and determine a reasonable fee.

The factors determining the final cost for restoration work are:

1. The number of steps required as copy negatives, work prints, etc.
2. The condition of the original.
3. The degree of magnification for the final print.
4. The number of work hours required to complete the job.
5. The final finish such as oil coloring, toning, black-and-white, etc.

Each step is checked off on our restoration order form (see illustration).

If you advertise you will receive phone inquiries. We never commit ourselves to an estimate over the phone. People will tell you photographs are in nearly perfect condition and when you see them you may find all sorts of difficult problems. We explain to the customer that an

estimate over the phone would of necessity have to be high in order to protect ourselves. Inviting him to the studio to study his photograph may prove beneficial for all involved.

At this point, the little magnifying glass we mentioned in a recent article becomes a priceless tool. Under strong illumination we study the entire photograph and after appropriate notation we hand the customer the photo and glass. The magnified image readily indicates to a customer how much effort will be required to restore the photograph. He can more fully appreciate how enlargements without detailed restoration will appear. We stress the fact that in many restorations we will limit the size of the final print because it lacks clarity of details and sharpness.

Our Restoration Estimate sheet has helped to increase our average order. It may be altered to suit your individual needs. The effort required in its preparation has proved most worthwhile for us.

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

RESTORATION ESTIMATE	
Coronet Studio	# _____
2004 Lincoln Highway	Date _____
Edison, NJ 08817	Completion Date _____
Phone 287-1234	Estimated _____
Name _____	
Address _____	
Phone Number _____	
Condition of Original Photograph	Final Size _____
Approximate Age _____	Final Shape _____
Size _____	Final Finish _____
Process _____	No. of Prints _____
Focus _____	Restoration Steps Required
Fading _____	First Copy Negative \$ _____
Surface _____	Work Print \$ _____
Texture _____	Airbrushing \$ _____
Contrast _____	Retouching—Art Work \$ _____
Remove	Additional Work Required \$ _____
	Final Negative \$ _____
	Final Print \$ _____
	Additional Prints _____ \$ _____
Add	TOTAL _____ \$ _____
	TAX \$ _____
	DEPOSIT ON ORDER \$ _____
	BALANCE ON DELIVERY \$ _____
	Confirming Signature _____

Restoration Estimate sheet increases sales, can be altered to fit individual needs.

● Your Complete Photo Lab ●

EKTACOLOR
VERICOLOR

KODACOLOR
BLACK &
WHITE

PROOFING · BORDERLESS
TYPE "R"

GLOSSY · MATTE · LINEN TEX.



16 x 20

11 x 14

8 x 10

5 x 7



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\$.70

\$ 1.20

\$ 2.75

\$ 15.00

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GREETING CARDS

THANK YOU CARDS

WRITE US FOR COMPLETE LISTING OF SERVICES!

VISIT WITH US IN DENVER, BOOTH No. 224F

in Los Angeles — industrial, products, portraits, etc. It was night and day, weekends, and \$10 per picture. My temperament was not properly geared to quantitative work and the subsequent pay. After a net profit of \$86 for the first year, I did some formidable thinking about my professional lifestyle. Fumbling for a few years, I gradually made better photographs and some economic progress.

In 1957, with the transition into illustrative work for advertising agencies, I moved into a newly designed studio with expanded facilities. The resolution to do the best work under the best circumstances for professional art buyers produced a more rewarding professional and personal life. Associated with Dale Healy for seven years, I eventually acquired the entire facilities and today own the property including film production studio operations.

Our studio produces high-quality still and film work, in the studio and on location, for major advertising agencies. We prefer to work with knowledgeable art buyers and are represented in New York, Chicago

and Detroit. I personally do the actual photography, assisted by a secretary/stylist and manager/assistant . . . outside assistance is used on a part time basis for major assignments. The nature of our assignments varies, for such accounts as Schick, Toyota, Datsun, Jeep, United Airlines, Zenith, Pillsbury, Minneapolis-Honeywell, Xerox, IBM, Reynolds Aluminum, Bigelow Carpets, Eastman Kodak and others. We are selective, choosing those assignments that are profitable to the studio, not only monetarily, but in terms that enrich and advance our professional sphere.

It is the practice of photography as a service art (illustrative advertising) and as a fine art (Selective Eye® projects) that forms the nucleus of my professional life work.

Photography As a Service Art

It is important to understand the merchandising objective to effectively contribute in advertising work. A photographer cannot express something without considering who is listening.

Trends and styles come and go. I try to base my performances on originality — feeling it will endure — based on individuality.

I believe and practice: "It is not how much, but how well." We are remembered by our last photograph

and it is easy to distinguish the good from the garbage. A self involvement with "why" always helps the "how."

Photography that informs and says something useful generally gets results. And advertising photographs must get results. Currently advertising is very concept-and-design oriented with more concern for truthfulness, reality, responsibility. There is less emphasis on things, more issue-related merchandising. Our social and environmental concerns are shaping advertising and advertising is giving meaning to these concerns.

Everyone takes pictures, including the art director and the client. It takes more than a "Hassy," beard, suede jacket and fish-eye lens! Creativity is overused and misused. In the commercial sense, a photographer is "creative" when he uses the camera to define an idea with imagination. It is not the medium, but the judgment of the photographer that matters in a work of merit. Generally, the ability to make such judgment is the difference between the professional and the amateur.

One cannot hack around and be a professional success; he must function at the adult level. I believe that attitude is essential to achievement . . . that elan counts more than talent quotient. The photographer who is excited over the execution of a good

CATALOG SHEETS IN 10 DAYS! COLOR PRINTS IN 10 DAYS! POST CARDS IN 15 DAYS! BROCHURES IN 4 WEEKS!

You'll find our delivery schedule unmatched in the industry. Catalog sheets, color prints, and post cards, are available in 10 to 15 working days at down to earth low costs. Custom designed brochures are shipped in 4 weeks after approval of layout. Top quality reproductions from your transparencies can now be assured.

INCREASE YOUR PROFITS by selling our products and your customers don't have to wait 6 to 8 weeks for their orders.

Write today for free sales kit.



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graphics, inc.

Dept. A
1182 N.W. 159th Drive
Miami, Florida 33169

Gentlemen:

Please send complete information to:

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visual concept is most likely to produce a work of merit.

There have been the superstars and astonishing work . . . Art Kane, Pete Turner, Ernst Haas, Irving Penn, Howard Zieff, Arnold Newman and others—who from time to time have made me wonder if I should continue in advertising photography. Working with graphic designers has made me more visually literate in recent years, and the work of Otto Storch and Onofrio Paccione (art-directors-turned-photographers) has strengthened my perspective on advertising art.

Keep Ideas Moving

It seems important to enjoy not always knowing exactly what one is doing. Learning to respect some confusion and uncertainty has been difficult for me. As a flexible craft, I work with its medium . . . utilizing new techniques, methods or approaches . . . as a tool for defining ideas and better expressing content. The photographer must keep his ideas moving and always maintain a perspective on his integrity of purpose. I try to take time to *think*, realizing that "doing" can get in the way of achievement.

In daily professional practice, I avoid allowing myself to be moti-

vated by an award; that is, the money or fame from an assignment. It's a trap to top performance. Rewards should be the result, rather than intentions of performance.

Professional photography is a business, as well as a craft, and I have tried to help it advance in all areas. And, "Principles, Practices and Pricing" have much occupied my professional association endeavors. I have written, consulted, lectured and worked for more equitable standards. This information has been disseminated among other photographers, students, art buyers, art directors and clients.

Photography As a Fine Art

Art and its inherent creative force precedes every useful design, as well as being our most trustworthy guide to civilization. It remains a critical factor in shaping our culture and lives. Fine art's primary desire is to fulfill itself. It delights in perception and contemplation . . . like the Mona Lisa or Michaelangelo's David.

To document or record is not art; nor does it depend on color, shape, "school" or trend. It does not necessarily require beauty; it can be raw with meaning. Whatever the creative realization, it is the artist who defines

art . . . not the museum, public or critic.

Photography, like other art forms, is designing . . . it is the shaping of vision. At best, a photograph is an abstraction . . . it can never be the real thing. The photographer deals with *objective reality*; thus, observation is fundamental to the creative act. He must work with the eye—the "selective eye." Every square inch in a picture must work. This requires careful attention and time. Time is not a measure of creative work; we must be patient for that "right moment."

The photographic artist uses a vocabulary (texture, scale, color) to express content, but it must not obstruct vision. The eye is attracted, but the mind seeks substance. Thus, "why" is more important than "how."

Architecture and sculpture express space. Photography articulates best in treating two-dimensional content. Thus, I have used the photographic medium to delineate flat surfaces, using color as form and scale to intensify the expression.

The "Selective Eye" work of paint and paper on wall surfaces and compressed metals are *forms that exist*. They are not improvised or contrived. While the imagery might appear somewhat representational—in the sense that one can recognize "it"—

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rather than pictures of something, they are *something in themselves*. They are, I hope, more than merely pictures of rust, paint and metal.

Beauty of Common Surface

In the mid-fifties, an interest in hieroglyphics led to the study of wall surfaces around Los Angeles. I wondered if this fascinating phenomena of paint chipping, writings, and poster peeling could reliably reveal our contemporary culture, much as we rely on hieroglyphic forms to interpret our past cultures. Starting to photograph, I became less interested in the social and historical aspects, but more intrigued with the inherent beauty of the common surface.

Under the influence of abstract-expressionist painters Pollack, Kandinsky, Rothko and Kline, the first body of work, "Selective Eye" I, strongly reflected the art style of that period. In 1958, 22 photographs were exhibited at the Museum of Science & Industry in Los Angeles. The original works were 8x10 transparencies from which internegatives and final Ektacolor 20x24 prints were made for display in a specially-designed exhibit. These photographs toured the country and Edward Steichen purchased several selections for the permanent collection of the Museum of Modern Art in New York. The "Selective Eye" work was widely published and it brought recognition for "a contribution to photography without commercial motivations."

I continued to study art . . . reading, seeing museum exhibits, visiting galleries and meeting artists. The works of George Santayana on esthetics and Robert Henri's "Art Spirit," along with Julian Huxley's thoughts that explore idea-systems concerned with human destiny guided my thought processes. Rather than photographers, it was other artists (painters, sculptors, designers, writers and architects) that most shaped my own "art spirit" and work.

In 1961, while on assignment, I became inspired with the prevalent architecture and sculpture of Europe, especially the work of Nervi, Giacometti, Arp, Rodin and Lipchitz. Structure became important and I returned to concentrate again on surfaces . . . the structural substance of compressed metals in a San Pedro, California, scrapyard.

It is not what the camera sees, but what the photographer sees; to see is to look with perception. In making

these photographs, I singled out the compressed configurations of tin cans, wire mesh, rusted metal and industrial hardware, completing the composition on the 8x10 groundglass. Only natural daylight was used; the final prints were made without cropping or any darkroom wizardry.

"Selective Eye" II, a series of 30 photographs, premiered in 1963 at the Dallas Museum of Fine Arts. It was sponsored by the Professional Photographers of America, Inc., and a feature of the national Convention. Eastman Kodak Company provided the dye transfer materials and the Gittings studio in Houston made all of the high-quality prints varying in sizes from 20x24 to 30x40. It was entirely through the generosity and encouragement of Paul Linwood Gittings that this work became a reality and a formidable stand for photography as fine art. Bob Porter, Art Critic of the Dallas Times Herald, carried a leading article on July 21 with the opening remarks: "A most striking argument for the legitimizing of photography as an art medium can be found in the Jason Hailey series of color abstracts." The Dallas Museum purchased one of the Selective Eye® prints for its permanent collection, its first photograph as fine art.

I have worked to establish photography as a major fine art through exhibiting, lecturing and publishing these works in Japan, Switzerland, Italy, France, England, Canada and the United States. In addition to many museum acquisitions, over 250 photographs have been purchased for private and corporate collections.

Original Selective Eye® prints (sizes 20x24, 24x30, 30x40) are issued in limited editions, signed, copywritten, numbered and framed. The "Selective Eye" is a registered trademark of the US Patent Office and works are primarily marketed through galleries, architects, decorators and interior designers.

Selective Eye® III, the new project work, will be a continuation of the long interest in surface phenomena embodying the synthesis of man, nature and time. I have begun preliminary studies on liquid dynamics and surface tensions, hoping to complete the final work for exhibition in 1973.

VIEWPOINTS

Fortunately, we are now beyond, "Is photography art?" In creative work, it's not the medium, but a

product of the heart, head and hand which determines artistic achievement.

Steichen and Steiglitz were first painters, then photographers. Man Ray worked in both mediums. Corbusier was only a fair painter, but a great architect. It is something beyond the medium that determines the character of great art.

Photography is much alive when the artist/photographer poetically puts on paper his judgements, i.e., the water is wet, the sand is dry or this girl is loved.

Light is the IQ of the photographer, but it is his vision, along with his ability to utilize the conditions, which allows imagination, artistic inclinations and esthetic sensitivity to flourish, that gives photography its magnitude. This capability is within the sphere of each photographer!

In service art, photography is primarily communicative and when the message is delivered, it is obsolete; when the magazine page is turned or billboard passed, its primary value is ended. This is not a discredit, but a recognition of its appropriateness.

In fine art, photography has sustaining value if we create imagery with everlasting value; and it will not be expendable if it enriches our everyday visual environment. Thus, I have sought to carry my work beyond the printed page. In public buildings, corporate offices and private homes, the "Selective Eye" work may be revisited and re-experienced.

There have been direct and indirect benefits from doing projects motivated beyond the dollar return. Such work as the "Selective Eye" has expanded my entire professional life and even inspired commercial assignments in new areas; such as mural designs, floor tiles, fabrics, consumer products, TV commercials . . . plus advertising.

As an instructor in the advanced classes at Art Center College of Design, I continually try to inspire the student and assist his transition into active professional practice. It has been a rewarding experience, knowing the commitments and attitudes of promising young professionals. I am not worried about the course and future of our profession.

I am grateful for living in this country at a time which has provided many opportunities to enjoy the pleasures of life. In personal and professional endeavors, I have tried to justify my existence without expense to others.

I believe there is no better way to be human than to involve one in the spirit of creative work. I feel fortunate in being judged and rewarded entirely on the merit of my work.

As photographers, we have the opportunity to enrich our country and the lives it contains. This is a responsibility beyond the self . . . and when it is, it is living with an ideal. To live with an ideal, is to live with a purpose.

Paul Klee showed me that an art of meaning can be a life with meaning.

I cannot imagine a more rewarding life than that of being a photographer.



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Candid Comments

From page 76

whenever we gave them less than best.

For a long period of time thereafter we offered both the 5x7 and 8x10 albums. When 10x10 prints became available, it was natural for us to switch over to this size from the 8x10s, especially since we were using a square negative format. Although we felt that a square print was not the ideal format as far as esthetics were concerned, it did enable us to print all of our photographs without occasionally cropping out important parts of our compositions.

We also realized that the 10x10 format gave us an additional strong selling point. No longer was it necessary to explain why feet and arms were often missing from family photographs. What we saw when we took the picture was what we were able to present in the finished product. Whether the composition fell into a vertical, horizontal, oval or circular pattern, it would now always be shown in its entirety.

Price Made the Difference

Still, we were selling more 5x7 albums than 10x10s. Why? Price! We were pricing the larger albums at too great a difference in comparison with the smaller size. A quick glance at our price list from the lab showed us that there was actually very little difference in our cost between the two. At that time, we gradually increased the price of the smaller album until it reflected only our difference in cost between the two.

Then, with the price difference between the albums being so slight, almost everyone began switching over to the 10x10 book. The 5x7s were soon dropped completely by us. Those who felt that the 10x10 album was too big were offered 8x8 albums . . . at the same price, of course, as the 10x10s. The price, after all, was the same to us, so there was no reason to give a reduced price to the client.

Those who really preferred a smaller size still bought the 8x8s, at the same price as the 10x10s. Those who were hoping for a reduced cost remained with the larger size, when they saw that it would cost the same amount of money for either size.

This now brings us up to the present time. We are currently offering albums of 50-print minimums in either the 8x8 or 10x10 size. Customers

view the finished prints in our office within six weeks after the wedding.

The next few columns will deal with the mechanics we have been using for selecting and ordering the prints; and then how they are presented and sold to the client. 

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

Professional a Threat?

It seems that too many fine arts photographers are afraid of the professional or applied photographer. They feel their position is endangered by some threat from the professional. It has always been my feeling that co-operation between the two areas of photography could be of great advantage to each.

The only threat I have ever been able to see was that to the individual photographer who becomes frustrated by the demands made upon his time and energies by the applied field, keeping him from doing his own work in the fine arts. If the individual uses his creative abilities to modify and alter the demands of the market, whatever this market may be, whenever opportunity offers a chance, he can find success in both his own expression and in his financial needs.

This fear of professionalism is a stumbling block in the development of photographic education today. Some schools have solved the problem and are doing something about it, and their influence is slowly being felt. I hope this can be continued and made more effective in the years ahead. It is through the efforts of those with an understanding of the relationship possible between the two fields, that harmony can be achieved.

Clarence H. White
Former Assistant Director
School of Art, Ohio University

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The program being developed here at Princeton University is in the area of historical and critical studies in photography. Practical, or studio courses are not offered. The program is a part of the curriculum of the Department of Art and Archaeology, one of the oldest such departments in the country.

In summary, the thrust of the teaching will be two-fold and on two levels: First, on the undergraduate level, the goal will be to educate a wide university audience to the nature of photography — not only as a medium of personal, creative expression but in the service of science, anthropology, sociology, journalism, politics, history, etc. Courses at this level will be of a survey nature and structured to accommodate a large number of students. In addition to this broad, general teaching for the university at large, such courses will also prepare some students to enter graduate studies in the history of photography.

On the graduate level the teaching, done in seminars and through independent study, will be primarily orientated toward the education of teachers and museum professionals in the field termed art history. We hope to assist not only in the education of those persons interested in specialization in the history of photography, but in the education of those with a supplementary interest in the field who know that eventually they will have to offer instruction and insight in the history of photography as part of the general study of modern or contemporary art.

It seems to me that the greatest problem facing photography today is the lack of an understanding of the medium; not of its techniques or craft, but of what it means. What photography means in terms of our society, our technology, our structure of values. The long-range benefit of the Princeton program will be in the education of men and women who, as part of their fundamental liberal education, studied photography; photography taught in much the same manner as one teaches language, art, literature, or history. This knowledge will not only change photography as it is practiced, but it will radically alter the environment in which the medium functions.

Peter C. Runkell, McAlpin Professor of the History of Photography and Modern Art, Princeton University.

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Quality Control

From page 43

of carryover. To prevent this, squeegees are employed between tanks. Sets are arranged so that film or paper passes between them as it exits a tank. The solution is squeegeed off the surfaces and it drips back into the tank.

Another problem encountered with carryover is dilution. The activity of a solution, particularly those following a wash tank, can be decidedly reduced as a result of carryover. Again, squeegees are employed to prevent this. (#1, p. 35)

Before processing, the solution level of all tanks should be checked. If one is low, is it because there is a lack of replenishment? Do the squeegees have to be adjusted? Are the tank valves shut tight? Is there a leak somewhere?

6) Contamination: This can originate in the chem mix operation. Here clean mixing vessels are paramount, and a separate vessel should be used strictly for the mixing of solutions containing fixer.

Contamination can easily occur when there is a film or paper break between tanks in a processor. When splicing together such a break, never bring back the end which has exited a tank and entered the following solution.

Some processors are mounted on casters so they can easily be moved. These machines should be blocked in order to prevent movement once they are installed. Accidental pushing of the machine while it is on casters and installed can cause solutions to spill into one another. This results in serious contamination problems.

7) Replenishment: Replenishment is required to maintain the activity of the working solution. This is because bromide and other reaction products leach into the developer when a film is processed. Carryover from an adjacent tank also leaches into a developer (e.g., water from a wash tank preceding the color developer). The replenisher's main job is to replace those chemicals which become expended and to dilute the working solution so there will not be any build-up of chemicals such as bromide. (#1, p. 34)

A replenishment rate is determined empirically. A simple way of doing this is to process a given amount of production footage without replenishment and note what changes occur from one end to the other. Changes can be detected by taking density readings and/or making a chemical

analysis of the solution before and after processing. The amount of replenishment required to restore the working solution to its initial activity level is the criterion for a replenishment rate. This is done by running more of the same production through and getting its density values to match those attained at the beginning of test. (It is presumed here that prior to running this test the process has been verified to be in control.)

Once a replenishment rate is determined, a method is required for adding the replenisher. For a manual tank line this requires addition of a replenisher by hand following each run. In automatic processors, this is done with a flow meter. Replenisher is metered by this device at a selected rate (usually ml/min. or oz/min.). It is important that this meter be periodically cleaned because particles and sediment from the replenisher occasionally plug it up. Well designed flow meters have removable strainers or filters to prevent this. (#1, p. 59)

Flow meters are designed to deliver a constant rate. This rate, however, is influenced by head pressure. In gravity feed systems, therefore, enough height is required to prevent any flow changes.

When gravity feed systems cannot be employed, replenishment pumps can be used as alternatives. These pumps should be occasionally checked for output under actual conditions. (#1, p. 60)

Another way of determining a replenishment rate is by finding out what is recommended. If a lesser or greater volume of working solution is being used, one can then derive a replenishment rate by computing a proportional amount from that which was recommended.

Filtration

In the washing of films, all dirt and other particulates should be removed from the water. By employing a 5 or 10 micron particle size filter, most of this annoyance can be eliminated. If filtration is not employed, particulates in the water cling tenaciously to the surface of the film. Upon drying they become cemented to the emulsion thus causing damage to the photographic image. *

Washing

Optimum washing is controlled by flow, temperature and turbulence. "The flow is maintained at a constant level by automatic pressure regulators. This latter equipment compensates for variations in water pressure caused by interplant usage on incoming city supply." (#2, p. 57)

Without pressure regulators, water temperature is difficult to stabilize when extreme water temperatures are encountered. This is because changes in pressure cause either more hot or cold to flow through the mixing valve thus causing a change in wash water temperature.

When the water temperature is low, washing time has to be increased in order to remove traces of sodium thiosulfate. Amounts greater than 5mg/in.² of residual hypo in the film will cause fading of the photographic image in time. This applies to both silver and dye images.

The turbulence of the wash water in the tank is also important. It is required to prevent residual chemicals from settling in any one area of the tank. If this occurs, film passing through this area will not be adequately washed. Consequently, image stability will be affected.

Film Drying

Both relative humidity and temperature have to be controlled in order to assure proper film drying. "Insufficient drying causes film to be too tacky, whereas overdrying will result in excessive curl and brittleness." (#1, p. 38)

About 50% relative humidity is suggested along with the temperature recommended by the manufacturer of that particular film.

Residual Chemical Tests

These tests are important for determining the stability of processed film. One is used for determining the presence of residual amounts of hypo and the other for determining residual amounts of silver. The former is indicative of the efficiency of washing and the latter of the efficiency of fixing. ANSI standard PH4.8-1971² tells how to test for residual hypo and the adequacy of washing. The Kodak HT-2 test can be used for determining adequacy of fixing.

Sampling Technique

When a chemical analysis or pH and specific gravity reading are to be made on a solution, it is imperative that a representative sample be used. For example, a sample should not be taken from the bottom of a tank that contains a used solution which has received no circulation. When taking a sample, always specify the location at which it was made. Use a screw top bottle and fill it to the top to prevent aerial oxidation. (#1, p. 61)

pH is simply a logarithmic index employing small numbers to express

Turn to page 101

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From page 27

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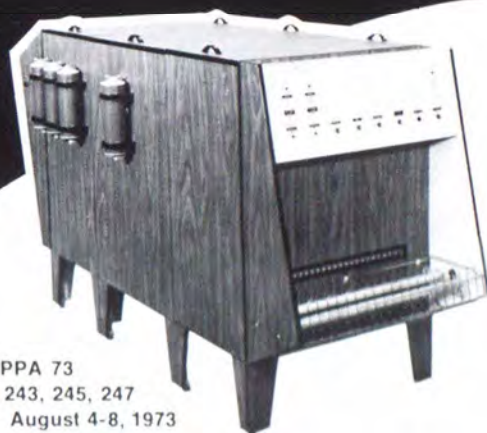
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pletely automatic. Once paper is loaded, drum is inserted in housing. Chemical, wash and agitation sequences are controlled by tape programmed timer. Chemical pre-heating replenishment unit maintains chemicals at proper temperature. Processor uses 13 oz. of each chemistry to process prints: \$2150.

NIGHT VISION DEVICE Javelin, Div. of Apollo Lasers, 6357 Arizona Circle, Los Angeles, CA 90045



Night vision device, Night-Sight, allows night photography at illumination levels as low as 0.0001 foot-candles (1/4 moonlight). It does not operate on an infrared principle; a light amplifier electronically amplifies the image by the objective lens to a level that can be photographed. Adapters allow unit to be attached to 16mm and 35mm motion picture and SLR still cameras. Lightest unit weighs 1 lb.; heaviest, 1.88 lbs.

mm, f/4.5; and 75mm-150mm, f/4.5 zoom: \$175-\$399.95.

Fuji Photo Film U.S.A., Inc., 350 Fifth Ave., New York, NY 10001

Enlarging/copy easel accommodates paper from 3x4 to 11"x14": \$21.95.

Hudson Photographic Industries, Inc., 2 South Buckhout St., Irvington-on-Hudson, NY 10533

Carrier holds Kodak 80-140 slide tray, two cassettes and 5" magnetic tape reel, for shipping or storing, weighs 2.6 lbs.: \$7.95.

Montage Productions, Inc., 9 Industrial Dr., Rutherford, NJ 07070

Stockline photograph display, is clear rigid plastic box that slides open front and back to accept photographs in both 3 1/2"x3 1/2" and 3 1/2"x4 1/2" sizes.

Creative Packaging Co., PO Box 444, Indianapolis, IN 46206

AMP CV slide projection equipment links two or more automatic slide projectors together, allowing operator to cross fade image from one projector into image from another. All dissolves and slide change data can be pre-recorded onto a tape.

The Animatic Co., 110A Clarendon Rd., London W11, England

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Universal Bookbindery, Inc., PO Box 159, San Antonio, TX 78291

Vivitar Model 202 automatic electronic flash features thyristor power system that provides instant recycle.

Ponder & Bext, Inc., 1630 Stewart St., Santa Monica, CA 90406

Film drying clips have twin-pin design to hold film securely, eliminate crinkling, minimize streaking.

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

Lenses for Fujica ST 801 SLR camera include: Fujinon 28mm, f/3.5; 35mm, f/2.8; 100mm, f/2.8; 135mm, f/3.5; 200-

Model 201 dry-silver reader-printer handles engineer drawings in 35mm aperture card or roll form for dry-processed prints and an 18"x-24" screen. Available with 14.5X lens (optional 15X), unit can produce both full size 18"x26" or half-size 18"x13" prints.

3M Co., PO Box 33600, St. Paul, MN 55133

A 7 1/2 min., 3-solution chemistry for processing group B color printing papers (Agfa-color, Mitsubishi, Oriental, Rapid Access and Unicolor) is in liquid concentrates. The half-gallon kit processes over 30 8x10s, \$7.95; gallon, 60 8x10s, \$12.95.

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

Cleaner for lenses and negatives is battery-powered with two interchangeable brushes, round for lenses and flat for negatives: 7" long, \$10.95.

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1973 Print Deadline

- Deadline for receipt of entries in the 1973 PP of A International Exhibition of Professional Photography is July 16.
- Rules and entry forms are available from PP of A, 1090 Executive Way, Des Plaines, IL 60018.

Supply Co., 813 N. Franklin St., Chicago, IL 60610

Norelco Model 2021 PIP multimedia projector will stop audio-visual presentation at pre-programmed points. Unit features built-in manual viewer-controlled restart switch or optional restart footswitch; uses standard audio cassette and silent super 8 film.

Norelco Training and Education Systems Div., North American Philips Corp., 35 Abbot Ave., Morristown, NJ 07690

Photofinishers "nontearable" envelope of DuPont's Tyvek polyester material "will not burst open during its trip in the mails."

Firestone Photographs, 168 N. Third St., Columbus, OH 43215

Model TK2 8 mm. film washer handles 4 Nikon 35mm reels, 2 Paterson 120 or 220 reels, and 16 oz. adjustable plastic reels; \$9.95.

Testrite Instrument Co., Inc., 135 Monroe St., Newark, NJ 07105

21mm, f/3.8 Auto Miranda lens for Sensorex II and Sensomat RE cameras features focusing from under 1' to infinity, 90° angle of view, and built-in depth of field preview lever; \$209.95.

Interstate Photo Supply Corp., Div of AIC Photo, Inc., 168 Glen Cove Rd., Carle Place, NY 11514

Macro Super-Multi-Coated Takumar lens, 100mm, f/4.0, features 49mm filter (screw-in), 24.5° angle of view, 1.5 minimum focus, automatic diaphragm; \$179.50

Honeywell Photographic Products, PO Box 1010, Littleton, CO 80120

Hanimex NCX 166 computerized electronic flash unit for 25 ASA film has 4-6 sec. recharge time, nickel-cadmium battery, automatic operation at f/2.8 with 25 ASA film; \$89.95 with charger.

Hanimex (U.S.A.) Inc., 3725 Morse, Lincolnwood, IL 60645

Hasselblad magazine for Polaroid film fits 500 C/M, 500 ELM and SuperWide C cameras; \$129.50.

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

Dukane micromatic Model 14A390G automatic sound filmstrip projector features solid state circuitry, 300w CAL lamp and 3" f/2.5 lens, accessory lenses; speaker with extension cord; turntable for 7", 10" or 12" 33 1/3 records. 2x2 slides can be shown with accessory slide adapter; \$265.

Dukane Corp., 2900 Dukane Dr., St. Charles, IL 60174

Twinmaster remote control system for dual operation of slide projectors measures 5 1/2" x 2 1/2" x 1 1/2", weighs under 7 1/2 oz.; \$165 with connecting cables for two Pradovit projectors.

F. Leitz, Inc., Rockledge, NJ 07647

Adapter converts Graflex Strobflash II and IV units to AC operation, fits inside power packs, weighs less than 48 oz.; complete with 7' AC connecting cord; \$59.50.

Profco Enterprises, PO Box 492, Burlingame, CA 94010

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United Molded Products Corp., Yennico Ave., Port Washington, NY 11050

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M. P. Goodkin Co., 140-146 Coit St., Irvington, NJ 07111

Split image focusing is now available for Konica Autoreflex T and A cameras.

Konica Camera Co., 25-20 Brooklyn-Queens Expressway W., Woodside, NY 11377

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Burleigh Brooks Optics, Inc.,
44 Burlews Court, Hackensack,
NJ 07601

Crystal controlled drive-motor features of the Jensen Multi-sync system can be added to Eclair cameras having CIBLO-type motors; modification is \$975.

Image Devices Inc., 811
Northwest 111 St., Miami, FL
33168

Shipping and storage case accommodates most 80 or 120 Kodak-type rotary slide trays plus cassettes, tape reel and literature, for AV program.

Plastic Reel Corp. of America, 640 S. Commercial Ave.,
Carlstadt, NY 07072

100mm-200mm, f/5.6 Astranar zoom lens, for SLR cameras; accepts 55mm accessories; \$59.75.

Sterling-Howard Corp., 561
E. Tremont Ave., Bronx, NY
10457

An annunciator, "monitoring system with logic," for processing, provides both visible and audible signals; approximately \$600.

Technology Inc., 1108 Talbott Tower, Dayton, OH 45402

Console editing unit has 400 2x2 slide capacity, 5000K illumination.

Matrix Systems Ltd. 408 W
Grand, Chicago, IL 60610

Mark 10 aerial camera mount provides motion and vibration isolation between helicopters and motion-picture cameras.

Continental Camera Systems Inc., 16800 Roscoe Blvd.,
Van Nuys, CA 91406

Automatic telephoto lens, 300mm, features f/4.5 - f/22 aperture range and focusing range of 17' to infinity; from \$159.50 to \$184.50.

Marubeni America Corp.,
104 E. 25th St., New York, NY
10010

Solid state sensor, silicon photocell for testing and evaluating the exposure systems of still and super 8 movie cameras.

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

Model 650 hydraulic aerial platform lift features 72"x30" platform with a capacity of 500 lbs., maximum height of 32' for a 39' working reach.

Up-Mobile Co. 1765 35th
St., Sacramento, CA 95816

Hervic/Multilapse automatic control unit, for time-lapse photography, features built-in hold circuit, release thrust control and slow and fast timer; \$1,595.

Hervic Corp./Cinema Beaulieu, 14225 Ventura Blvd.,
Sherman Oaks, CA 91403

Audio Micronome for dark-room burning and dodging work plugs into enlarger timer, will pulse audibly every second; \$14.95.

Photographic Products, PO
Box 1010, Littleton, CO 80120

Multiscope table viewer for viewing of 35mm slides, filmstrips and microfilm; \$59.95.

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

LITERATURE

To help you get the literature you want, use the Readers Service cards (page 93)

Test reports on: Alpa cameras and lenses, 100' magazine and Macrostat stands.

Karl Heitz, Inc., 979 Third
Ave., New York, NY 10022
Catalog No. 73 includes electronic flash units, studio light,

Booklets describe Akai VT-700 video tape recorder, VTS-100S and TS-110 DX portable video tape recorder sets.

AKAI America, Ltd., 2139
E. Del Amo Blvd., Compton,
CA 90220

Folder, Archival plastic screen print dryer for black-and-white and color papers.

East Street Gallery, 723 State
St., Grinnell, IA 50112

Leaflet describes Photomaster-10 electronic exposure meter system for view cameras.

Hoffman Camera Corp., 19
Grand Ave., Farmingdale, NY
11735

Illustrated fact sheet on Krokus-Varimex copy stand from Poland.

Exakta Import, U.S.A. Inc.,
156 Fifth Ave., New York, NY
10010

Flyer, Apo-EL-Nikkor process lenses.

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

"Technical Manual and Catalog 105," 84 pages, illustrated information on electronic

component drafting aids.

Bishop Graphics, Inc., 7300 Radford Ave., North Hollywood, CA 91605

Illustrated 112-page catalog describes over 8,000 industrial plastic items.

United States Plastic Corp., 1550 Elida Rd., Lima, OH 45805

Leaflet describes Stockline molded plastic display for 3 1/2 x 3 1/2 and 3 1/2 x 4 1/2 prints.

Creative Packaging Co., PO Box 444, Indianapolis, IN 46206

Brochure on Model LW-16 Frezzi-Cordless 16mm sound camera.

Frezzolini Electronics Inc., 7 Valley St., Hawthorne, NJ 07506

Leaflet, News 16 single/double System 16mm sound camera.

Cinema Beaulieu, Hervic Corp., 14225 Ventura Blvd., Sherman Oaks, CA 91403

Treatise on HFE Model 20 shutter analyzer.

High Frequency Engineering Co., 123 Santa Maria Ave., Portola Valley, CA 94025

Brochure, 32 pages, illustrates and describes Olympus 35mm SLR camera system.

Ponder & Best, Inc., 1630

Stewart St., Santa Monica, CA 90406

"POS One System," copy cameras and plate makers, four bulletins.

Visual Graphics Corp., 1400 Northeast 125th St., North Miami, FL 33161

Price lists and brochures, Pulsar and Time Trigger controls.

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

METRIC SYSTEM

"The Modernized Metric System" wall chart in color, No. 304, 55 cents; "Brief History of Measurement Systems," includes metric chart in color, No. 304A, 25 cents; "For Good Measure," plastic ruler with simplified basics of system, No. 376, 10 cents; "Metric Conversion Card," wallet card, shows conversion to and from system, No. 365, 10 cents; "Electrical Engineering Units and Constants," wallet card, No. 368, 10 cents or \$6.25 per 100. Also, literature gives full description of each item available. Order prepaid.

Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402

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PP-7  **COLORCRAFT**
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Trade Talk

From page 30

Prestige Photography and Art Gallery, in Freehold, N.J. . . . **Elson-Alexandre**, Western Photographic Service, Inc., has purchased a building at 1145 W. Seventh St., Los Angeles, and is making it into studios.



Ken R. Ferguson, Loan Officer at Peoples Bank & Trust, Anchorage, Alaska, with portrait by **Chris Chaplin Gibbs**, during Gibbs' one-man show in the bank's main office.

During 1973, **The Photographic Society of America** is celebrating its 40th Anniversary at the 1973 PSA International Convention at the Hilton Hotel in San Francisco, August 14-18. . . . The 6th Annual Convention of the Association of Professional Color Laboratories will be held January 10-12, 1974, at the Hyatt Regency, San Francisco.

Arnold H. Crane of Chicago recently purchased the daguerreotype collection of **George Rinhart** of New York. According to *The Antique Trader*, "It was the biggest antique photographic sale—in terms of quantity, quality and price—in the entire history of the trade." . . . The magazine, *Dallas*, devoted its April issue to photography in Dallas and featured a full-length, illustrated article by **Daniel Garza** entitled "How to Recognize Uncommon Photographers."

Billboard Publications, Inc. (BPI) has acquired all assets of **Photo Dealer**, monthly trade magazine, from Ziff-Davis Publications.

Different Drummer Gallery is opening in July at 12 Holcomb St., Simsbury, CT 06070. Major aims of the gallery are "the encouragement of photographers who wish to specialize in the artistic side of sports and wild life photography and the development of an enduring relationship with them," according to **James McE. Brown**, Managing Director.

Special events are being planned for **Photokina 1974**, September 27-October 3, in Cologne to increase its information value for trade visitors. Subjects to be

discussed are education, cinema and television techniques, audiovision, professional photography, and photofinishing. . . . The **Fifth International Audio-Visual Aids Conference and Exhibition (Internavex 73)** will be held in Olympia exhibition complex, London, England, July 17-20. . . . The **4th International Photo-Cine Exhibition** will take place October 29-November 4 in Belgrade. It is organized in conjunction with Yugoslav Photo-Association.

The PP of A authorized use of its approved Affiliate Judges list as a primary source for qualified judges for the **Scholastic/Kodak Award 1973 Competition**. The Awards program, co-sponsored by Eastman Kodak Company and Scholastic Magazine, is presented for the recognition of achievement by the nation's talented teenagers. For more than four decades it has encouraged creative expression among high school students interested in photography. . . . The **American Society for the Prevention of Cruelty to Animals** is launching its eighth annual photography contest with the theme—the relationship between man and animals. Closing date for entries is August 15. For contest rules write ASPCA Photo Contest, 441 East 92nd St., New York, NY 10028.

Air Force Staff Sergeant J. Scott Crist, a resident of St. Petersburg, Fla., received the Bronze Star and Air Medal for his service as Non-Commissioned



Cmdr. Thomas A. Richards, Professor of Photography at Syracuse University and Officer-in-Charge of Naval Reserve Intelligence Unit 3-1-11, makes presentation to Staff Sgt. Crist.

Officer-in-Charge, Combat Photography, Combat News, of the Seventh Air Force in Vietnam. He also was awarded the Vietnamese Honor Medal, Second Class.

Will You Be in England?

The Northern Region of the Institute of Incorporated Photographers of Great Britain is seeking PP of A members who might be in England on October 14 and would be willing to speak at its Conference on that date. The Conference will be held at the Gasforth Park Hotel, Newcastle upon Tyne. Interested speakers and/or guests should contact **J. E. Harrison**, Chairman, Conference Committee, Harrison Photography, 217 Shields Rd., Newcastle upon Tyne 6, England.

Jerry Cailor and Elliott Resnick of Cailor/Resnick Design and Photography Inc., 33 Union Square West, New York, N.Y., have been making semi-annual contributions to Save the Children Federation,



Jerry Cailor and Elliott Resnick in their New York studio. Studio foregoes its annual Christmas party to make contribution to Save the Children Federation.

Newark, Conn., for American Indian community projects. The Federation recently observed its 40th anniversary. At Christmas, Cailor has been giving a contribution to SCF instead of personal gifts to his clients.

Two photographers from the United Kingdom Atomic Energy Authority, **Brian Goodman** and **Eric Willmott**, took a major share of the honors in this year's

Financial Times Industrial Photography Awards competition by winning three awards and having a fourth entry highly commended. Goodman is this year's Industrial Photographer of the Year. Willmott was joint winner with **K. E. Baldwin** for the best color photograph. **Mrs. E. Parsons** of the Long Ashton Research Station, who last year was the first woman to receive a mention in the history of the awards, won an award again this year. **Don Fraser** of Academy Studios won the export award. Other winners included **Brian Manby**, The Fairey Co. Ltd.; **Richard Einzig**, Brecht-Einzig Limited; **Eric Milward**, Mobile Press Ltd.; **K. Topley**, Dept. of Mechanical Engineering, Loughborough University of Technology; and **Norman Childs**, Colt International Ltd.

Martin Strauss has been elected to his third term as President of the Photo Equipment Technicians Division (NAPET) of Master Photo Dealers' and Finishers' Association. Other officers elected are: Vice President, **Ted Kort** of Precision Camera Repair Co., Chicopee Falls, Mass., and Corresponding Secretary, **Ben Kleinburd** of Comet Camera Repair Shop, Philadelphia. Regional directors are: Midwest, **Mike Lowe** of Rocky Mountain Camera Repair, Denver; South, **Gilbert Fegans** of Southern Photo Technical Service, St. Petersburg, Fla.; West, **James Spence** of Photo-Tronics, Seattle; and East, **Harry Frye** of Photo Tech, New York City. — **Peter C. Bunnell**, Prince-

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ton University, Van Deren Coke, University of New Mexico, and William V. Wittich, California State University, have been elected to the Board of Directors of Infill/Phot, the photography review and index.

Masayuki Ono, Tokyo, has recently published "How to Get the Good Business with Our Customers." Other books by the Japanese photographer are "Counter Guide for Foreign Visitors," and "Photo Dealers' Management, Vol. 1-5." . . . Robin Perry, M.PhotoG.Cr., Waterford, Conn., has written and illustrated "The Woods Rider — A Guide to Off the Road



Covers of books by Masayuki Ono and Robin Perry.

Motorcycling"; published by Crown Publishers, New York. . . . "Tips on Slide Projectors," No. 268, is one of the booklets in the Consumer Information Series of the Better Business Bureaus, Inc. The booklet is published jointly by the National Association of Photographic Manufacturers, Inc. and the Council of BBB.

Dr. Francis H. Gerhardt has been appointed director of technical services for the photo products group, GAF Corporation; Robert J. Hartman has been named director of manufacturing. . . . Treck PhotoGraphic of Canada Ltd. has announced the following appointments: David Anderson, Jr., Regional Manager for the Calgary, Edmonton and Winnipeg marketing centers; Managers D. J. Mowat, Toronto; R. J. Lattimore, Vancouver; and J. E. Anderson, Administrative Assistant, Winnipeg. . . . The following have been named to new positions in the Audio Visual Division of Dukane Corporation: John Stewart, Microfilm Products Manager; Al Spriet, Regional Manager for the seven western states; Lloyd Osborne, Regional Manager, Midwest; and Scott Snedden, Regional Manager, Southwest.

Arno Press has initiated a major publishing program on the history of photography. Under the general title, "The Literature of Photography," the series is comprised of 62 books, originally published between 1840 and 1954. The collection is edited by Peter C. Bunnell and Robert A. Sobieszek. A prospectus is available from Photography Program, Arno Press, 330 Madison Ave., New York, NY 10017. The Service Department of Honeywell, Inc. has introduced a subscription program for all service literature on Honeywell photographic products. For subscription plans and rates write Honeywell Photographic Products Inc.,

PO Box 22083, Denver, CO 80222, Attn: Subscription Service, M.S. E250.

President Nixon apparently thinks the photos of him that make the newspaper fail to show his good side. During a White House photo session with British Prime Minister Edward Heath, the President remarked, "These are the still shots. They are always bad." However, the President added quickly, "It is the editors, not the photographers" (who never publish the good ones).

The Hoxley Corporation, Norristown, Pa., has developed holographic viewers and modular units suitable for point-of-purchase retail and trade show displays. The units occupy an area of less than one cubic foot. . . . Camera Art, Lewiston, Minn., has announced two new product lines: elementary and junior high school Memory Books, and Church Directories. . . . ITT Arctic Services, Anchorage, Alaska, has established a Photographic Laboratory whose initial program is the restoration of deteriorated engineering drawings to eliminate the need for redrawing each document.

Film Corporation of America, the nation's largest mail order film processor and distributor, reported record sales of \$43,953,172 for the fourth quarter and fiscal year ended February 28, a 21% increase from the comparable period of the prior year.

Top prize winners in the Newsweek/Konica Election Year Photo Contest were Kenneth Conklyn, Miami, Fla.; Ron Smith, Bloomington, Ind.; and Bob Coyle, Duquesne, Pa. . . . Bob Fila, a Chicago news photographer, was awarded first prize of \$2,000 in The Associated General Contractors of America's Second National Construction Photography Contest. Other winners were Fred Comegys, Wilmington, Del., \$1,500; and Day Johnston, Louisville, Ky., \$1,000.

Each participating facility in Eastman Kodak's Office Decor Program will be given an opportunity to preview available photographs on a color microfiche. . . . The Time Inc. Picture Collection, the largest indexed collection of photographs in the world, will soon become commercially available through a service known as the Time-Life Picture Agency. Under the direction of Helen Zeiller, Sales Representative, the agency will permit research at the New York Time & Life Bldg., New York, NY 10020.

DEATH

Carl Hauser, M.PhotoG., 71, former owner-operator of Hauser Studios, Janesville, Wis., died April 17 in Tarpon Springs, Fla., after a brief illness. Prior to his retirement in 1961, Hauser had been active in the Wisconsin PPA, which he served as Treasurer, and the South Central PPA of Wisconsin.

Quality Control

From page 89

a hydrogen-ion concentration. The pH logs are derived by using the base 10 and taking the reciprocal of the hydrogen-ion concentration expressed in moles per liter.

$$\text{pH} = \log_{10} \frac{1}{\text{H}_3\text{O}^+}$$

The pH of a solution is affected by temperature. This is because the hydrogen-ion activity changes with temperature and it proportionately affects pH.

A pH meter is generally employed to make pH readings. It is imperative that a standard operating procedure be drawn up and followed for successful and repetitive operation of this meter. Buffer solutions, calibration points, and temperature of the solutions are important items to standardize in such an operating procedure.

Manufacturers do not publish pH for their chemistry. The user, therefore, has to accumulate a pH history of his processing solutions in order to determine mean pH values for each. Once this is established, pH can be used as a criterion for chemical activity. For example, the alkalinity (pH) of a developer is important because alkali affects speed and contrast. Too much alkali produces fog. Since alkali also causes the gelatin of an emulsion to swell, too little will not cause enough swelling, thereby retarding development. This gelatin swelling is important because it allows the imbedded and exposed silver halides to be reached and developed by the reducing agent. Thus, by monitoring the developer with pH readings, changes in alkalinity can be detected. Corrective action can then be determined.

A pH meter can also be used for determining the amount of potassium bromide in a developer. Potassium bromide restrains the formation of chemical fog and assists in producing more uniform development. An ideal amount of KBr prevents development of the unexposed silver halides. When a photographic material is placed in a developer, bromide ions are formed by the ionization or dissociation of the KBr in the developer. These ions absorb—that is, are somehow attached to the surfaces of the silver halide crystals.

The presence of these bromide ions (Br-) on the crystal surfaces helps to keep the developer from attacking the unexposed silver halides, thereby helping to retard fog formation. Too much Br-, however, retards develop-

ment and it often causes bromide drag (streaking). A good way to monitor KBr is with a pH meter. The developer sample first has to be treated with an acid, aerated and then titrated potentiometrically (pH meter) with standard silver nitrate. The point where the greatest delta pH occurs during this titration is indicative of the bromide concentration. The following formula is used to determine KBr:

$$\frac{\text{g/T KBr} = (\text{N Ag NO}_3) (\text{m}^3 \text{ Ag NO}_3) (\text{EQW KBr})}{\text{m}^3 \text{ dev. sample}}$$

Specific Gravity Readings

Specific gravity is a ratio of the mass of a known volume of a substance to the mass of an equal volume of water. This ratio yields a pure number which represents the relative density of a particular substance when compared to water.

The purpose of making specific gravity readings is to detect changes in the mixing or dilution of the processing solutions and replenishers. When such changes are detected, most likely a change will also be reflected on the quality control chart for that process. For example, a drop in the specific gravity of a freshly mixed developer means that the solution is less dense; presumably because too much water was added to the mix. A drop in speed and contrast would result if film were processed in this developer (for a negative process).

Specific gravity readings have to be taken over a period of time and then statistically studied. From this study a statistical criterion (mean and standard deviation) can then be applied which will indicate when certain specific gravity readings will call for remedial action on a particular processing solution.

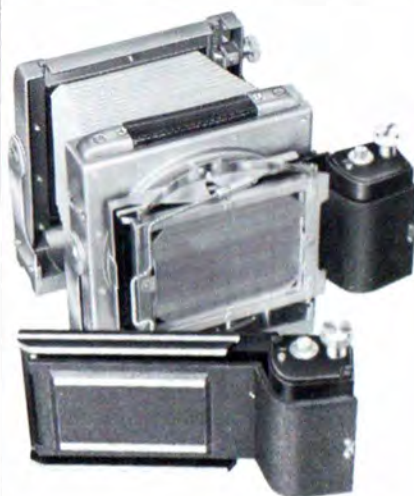
Evaluation

Sensitometric control limits for color processors are supplied by the manufacturers. When these control limits are exceeded by the user, a color or density change can usually be detected, particularly in the reversal process. More leeway is tolerated, however, in the negative color film processors because corrective filtration can be employed in the printing operation. When sensitometric strips are employed for control purposes, it is a good procedure to also include a picture of an average subject so an immediate visual check can be made. This procedure was discussed at the beginning of the article.

When the values of a control strip plot outside the control limits, check the following: 1) Calibration of the

Turn to page 108

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Programs for People

From page 37

department's philosophy, explains its services, serves as a liaison with the community and works to create a climate of acceptance for the mental patient. The office disseminates news and cooperates with reporters, feature writers, authors and publishers. It is in contact with mass media at local, state and national levels.

The department produces a bi-monthly illustrated newspaper and distributes over a half-million illustrated pamphlets and brochures annually. The picture file is constantly in demand from outside newspapers, magazines, TV stations and writers, either for source or illustrative materials.

Multiple Use of Photographs

The Photomedia office has accumulated a file of photographs of the various aspects of research, treatment and other programs in the field of mental health. The multiple use of such pictures reduces the actual cost of photography. For example, work on a booklet on state schools added new photographs to the file. These pictures were used not only in the project itself, but in other feature stories. Selected photographs also appeared in the department's annual report. Single photographs and scattered small sets were sent to various publications. One was enlarged to mural size and exhibited at the New York State Fair.

The public relations value of our photographs has broadened as our picture file has grown. In addition to the usual media outlets, there have been requests from book publishers for use in encyclopedias and textbooks. Good photographs are used until they are out of date, but care is taken that there is no duplication to the same audience.

Among the more interesting uses of our photographs are the exhibits made during the year. Ideas for exhibits are developed to depict various phases of the department's program or to recruit personnel. Color is becoming increasingly important in this area. Life-size photographs and transparencies are featured to show how state and local authorities provide community care for the mentally disabled. In various exhibits we have used sizes from installations 40' long to small, portable tabletop models. Construction is usually done by an outside firm with department supervision.

Business and industry have learned the value of good photographs in their public relations and training programs. So have colleges and universities. Now health services practitioners, in their quest for public support, are discovering how effective pictures can be.

Mental health photography offers an exciting challenge. Beyond the versatility and technical problems it poses is the difficult task of interpreting abstract ideas and human relationships. The net result is a daily opportunity to use photography to help people.

Julian A. Belin is Manager of Photomedia Services, New York State Department of Mental Hygiene, 44 Holland Ave., Albany, NY 12208. He studied public relations at the New School for Social Research, and during World War II, was a Navy Photographer's Mate 2nd Class in the South Pacific.

PP of A News

From page 19

scheduled for September 22. Closing date for entries is September 10. Rules are available from PP of A Headquarters, 1090 Executive Way, Des Plaines, IL 60018.

Committee Recommendations Needed

PP of A Vice President John E. Smucker, M.Photos.Cr., is soliciting names of members who would be interested in serving on various national committees. Names for committee appointment consideration should be received before October 1 at PP of A Headquarters, 1090 Executive Way, Des Plaines, IL 60018.

Qualified Judging Deadline

Deadline for the next receipt of applications for Qualified listings with the PP of A is September 10, 1973. Application forms are available from PP of A, 1090 Executive Way, Des Plaines, IL 60018.

raphy in which I can reconcile the spontaneous impact of the grab-shot with the discriminating handling of pictorial qualities—the choice of the vital rather than the superficially unusual or “different.”

Thus during the 30s I was led toward photo psychology and photo essays. My work in those years appeared widely in the international press. Later, in the 40s my markets changed—it was magazines and newspapers in the United States, such as Time, Newsweek, Look and The New York Times.

My search for meaning and values inevitably led to planning. In contrast to such “purists” as Cartier-Bresson, who will not allow himself to tamper with his subjects and photographs the candid moment as it happens, I opted for the less time-absorbing approach to “build” my subjects. I would create the pictorial situation I was after and then, make the subject *re-live* the experience I wanted to photograph—not just pretend or “pose.” To be specific, when I photographed theater and dramatic productions, I watched the play first, soaked up its spirit and then projected my inner picture into scenes and situations which were the summary of those which had actually appeared in the play. But once I had my actors in place, the background freed from cluttering details, and the grouping more dramatic and interesting than they usually appear on the stage . . . I then let them act, meet each other headlong in interaction before I photographed the scene, freezing the climax produced sometimes through improvisation rather than by lines from the play.

I followed the same principle with children in the classroom, as well as in the studio.

Fascinating Character Studies

In portraiture I became fascinated with character studies of old people in whose faces the years have created an exciting variety of lines and shapes which become a high adventure for the photographer who is willing to experiment with dramatic lighting effects. Many of these studies hung in national and regional print exhibitions.

True, I found my freedom with the miniature camera. But in my studio

work I discovered that pictorial quality is not always obtainable with small size negatives. Candid camera to me became an approach to photography rather than just the use of a small picture-taking instrument.

Today, it takes courage to realize that a 35mm snapshot does not replace in all fields and for all occasions the larger format, if the larger format is used discriminatingly by a photographer trained in “candid camera” work.

In my work, I try to create before I click the shutter, rather than just tamper with the result in the camera-room or on the artist's drawing board as is the custom these days.

I consider myself the transition from the stilted studio portrait to the “anything goes” modern photograph. But the unifying force has remained the camera's eye through which my experiences have been filtered and recorded. The camera; sometimes miniature, but always “candid.”



CELIA COCKBURN

Lucien Aigner, M.Photo., began his career as a photographer and foreign correspondent in Paris in 1923. His work has been published in major magazines in the US and abroad. He lectures on photography and his work is exhibited extensively. This photograph was made by a student during the author's talk at the Contemporary Art Gallery, New York University, where Aigner recently had a one-man show. The photo in the background is his candid of the late Fedor Chaliapin, member of the Paris Opera. Aigner's studios, where he specializes in creative photography and motion pictures, are located at 15 Desser Ave., Great Barrington, MA 01230.

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PRO-78

A Generation Gap in Customers

A. Joseph Gadian

Many of us feel secure in the fact that we have correctly judged the mood of young America, and are successfully catering to the photographic needs of these youngsters. It is the in thing to do informal portraits, to do annuals that sharply break with tradition. Of course, most of these young customers are high schoolers or those just fresh out of high school. Now isn't this young America?

Traditionally photographic customers as a whole were those who knew little or nothing about photography as a science, or as an art form, or as a means of communication. Our customers of the past have been quite satisfied with any result that could be defined as a pretty picture. The plastic box camera, be it called a Brownie or an Instamatic, was the sophistication level of our customer. Comparatively few customers were college trained, and until recently, there was no Ralph Nader to arouse the consumer-consciousness of the paying customer.

Pictures that faded, yellowed, or shifted color balance were part of the game, and no blame could be put on the local photographic practitioner who achieved this type of result. Quality control was for others, i.e., those who served us as suppliers, rather than for us who were serving as artists. Certainly these are things of the past and do not include our present generation of photographers.

An informal survey of current photographic students (our Photo Department at Milwaukee Area Technical College is occupationally-oriented) unfortunately has turned up a surprisingly high index of these faults in their recent family albums. These are the shortcomings that we usually attributed to our fathers and grandfathers. Perhaps the lesson of proper chemicals, fresh fixer, accurate timing, and hypo clearing agents is even yet to be learned.

If we were to rest here all would be well; a few serious discussions with our favorite tech rep could rapidly clear up these problems. How-

ever, the question that we might call to mind is of a different nature, of a greater magnitude. Rather recently Nathan Lyons stated that there were some 75,000 to 100,000 youths enrolled in our colleges and universities as photo majors. The greater portion of this population (probably about 96%) entertains little or no notion of ever engaging in photography as a profession. Rather it is making an extended study of our medium because it turns them on. Photographs mean something to them, perhaps self-expression or a baring of the soul. Now this proliferation of photographic education, be it on an expressive, esthetic level rather than on an occupational, professional plane, will certainly change the face of the photographic field.

Customers Will Change

In a comparatively short period of time, the character of our customers is going to be drastically altered. The uninformed will be replaced with new opinion leaders, people conversant with photography. Not the photography so familiar to us as professionals, but a new photography perhaps foreign and as yet undefinable to us. Millions of students are a part of higher education and many, in addition to the photo majors, are taking a few courses in photography.

Our challenge, then, is to probe this new photographic mind to find out what our youth is saying photographically.

Traditionally few professional photographers attend art fairs, particularly the kind so prevalent today. Again, too few of us have attempted to understand modern art and what it is trying to say. Conveniently, too many of us have written off both modern art and photography as a passing fad. However, it behooves us to look and perceive what this newly educated elite is attempting to communicate. Our customers of tomorrow will be seriously influenced by these new leaders. To stay in business we will have to make an attempt to understand this new culture and to react to it properly.



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

Education News and Briefs

Photography Teacher Workshops

Eastman Kodak Co. is sponsoring a workshop for photography and graphic arts instructors, August 10-11, at the Kodak Marketing Education Center, San Francisco. One semester hour of graduate credit from California State University will be available to workshop participants. For further information contact Eastman Kodak Co., Dept. 942E, 343 State St., Rochester, NY 14650.

T. Carter Harmon Scholarship

Fred Sytsma, Midland Park, N.J., is the first recipient of the T. Carter Harmon scholarship of \$2500 from School Pictures, Inc., Jackson, Miss. The scholarship is for the Photographic Processing and Finishing Management program at Rochester Institute of Technology to encourage RIT students to enter this field.

RIT Hosts Romanian Film Director

Mihai Iacob, Romanian film director, recently visited the Rochester Institute of Technology's School of Photographic Arts and Sciences where he addressed students in the filmmaking



William S. Shoemaker, Director, RIT School of Photographic Arts and Sciences, Mihai Iacob, Professor Reid H. Ray, Director, Filmmaking and Television, and Dr. Lothar K. Fogelmann, Dean of RIT's College of Graphic Arts and Photography.

and television program. Iacob is a contributor to European cinematography magazines and is a guest of the Bureau of Cultural and Educational Affairs, US

State Department, while studying the various aspects of the US motion picture industry.

Guggenheim Fellowships Awarded

Sonia Sheridan, Associate Professor of Generative Systems, and David Vestal, Visiting Artist in Photography, both faculty members of the School of the Art Institute of Chicago, have been awarded Guggenheim Fellowship grants.

Gittings Memorial Fund

The Paul Linwood Gittings III Memorial Fund for photography students in need of supplies and "other items of necessity" has been established at Rochester Institute of Technology by Paul Linwood Gittings, Sr. To be administered by the Office of the Director of the School of Photographic Arts and Sciences, the fund has a total value of \$1,000.

Tecnifax Seminars

"Improved understanding through effective visual communication" is the subject of Tecnifax Visual Communication Seminars, sponsored by Scott Graphics, Inc. They will be held in Holyoke, Mass., September 18-20 and November 13-15; Monterey Park, Cal., August 14-16, October 16-18, and December 11-13; and Oklahoma City, November 6-8. For further information contact Gayle Russell, Scott Graphics, Inc., Holyoke, MA 01040.

• Symposium on Underwater Photographic Applications has been scheduled by the Society of Motion Picture and Television Engineers (SMPTE) for July 27-28 at the Hotel Del Coronado, Coronado, Cal.

• Apeiron Workshops, Millerton, N.Y., include Lisette Model, July 15-21; Wynn Bullock, July 29-August 4; George Tice, August 5-11; Enrico Natali, August 12-18; Ralph Gibson, August 19-25; Doug Prince, August 26-September 1; Gary Winogrand, September 2-8; and Paul Caponigro, September 9-15.

• The Maine Photographic Workshops are offering a series of 20 five-day summer programs in visual anthropology, nature and color photography, the nude and photojournalism. Courses run July 1-August 31 and will be held in Rockport, Maine. Also, three 3-week programs in basic photography will be held beginning July 16 and August 6.

• The University Film and Study Center at Hampshire College, Cambridge, Mass., is offering its Summer Institute on Film and Photography, June 17-July 6.

• Country Photography Workshop, Woodman, Wis., is sponsoring workshops with Ruth Bernhard, July 22-28; John Schulze, July 29-August 4; James Alinder, August 5-11; Garry Winogrand, August 19-25; and Barbara Crane, August 26-September 1.

• "Quality Control for Photographic Processing" is being sponsored by Rochester Institute of Technology's Graphic Arts Research Center, July 30-August 3. The program deals in statistical, chemical and sensitometric methods of control of black-and-white and color processes.

• The Institute of Optics will sponsor an Optical System Design course, July 30-August 2, and Contemporary Optical Engineering Course, July 16-27, at the University of Rochester, Rochester, NY 14627.

• A folio of prints and photographs titled Folio/73 is being offered by the Department of Art, California State Univ., Fullerton, Cal. Pre-publication price, \$50, late orders, \$75.

• Ivy School of Professional Art, Pittsburgh, Pa., is offering an "open gallery" concept of exhibition space which will be constantly available to interested artists at no charge.

• The Society for Photographic Education has approved the continuation of the Grant-in-Aid program for the next fiscal year in the amount of \$1,000. For further information contact Sam Wang, Chairman, SPE Grant Committee, 108 Poole Ln., Clemson, SC 29631.

• • • • •

PA&SF Scholarships

Tuition scholarships, valued at \$325 each, are available for the "Gittings Portrait Seminar," Course 31, August 26-31, at Winona School of Professional Photography, Winona Lake, Ind. Young people under 30 years of age desiring information may write the Photographic Art & Science Foundation, Inc., 1090 Executive Way, Des Plaines, IL 60018.

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Calendar of Schools, Conferences and Seminars

THROUGH JULY 27

Course for Educators
Rochester Institute of Technology
Rochester, N.Y.

THROUGH SEPTEMBER 7

Winona School of Professional Photography
Winona Lake, Ind. 46590

JULY 8-18

PP of North Carolina
Short Courses
Div. of Continuing Education
North Carolina State University
PO Box 5125
Raleigh, NC 27607

JULY 9-20

Technical Training Seminar
National Camera
Englewood, Colo.

JULY 22-24

Commercial Industrial Symposium
Meisel Photochrome Corp.
San Francisco, Cal.
Naimie Bacile, Director
PO Box 6067
Dallas, TX 75281

AUGUST 8

PP of A Six-Month
Management Seminar
Curran Hall
Denver, Colo.

AUGUST 13-24

Technical Training Seminar
National Camera
Englewood, Colo.

AUGUST 18-19

PP of A and PP of Fort Worth
4th Annual Seminar
Green Oaks Inn
Ft. Worth, Texas
Gordon Smith, Chairman
2900 Photo Ave.
Fort Worth, TX 76107

AUGUST 26-28

Candid Wedding Symposium
Meisel Photochrome Corp.
Seattle, Wash.
Naimie Bacile, Director
PO Box 6067
Dallas, TX 75281

AUGUST 27-30

Dye-Sensitization, Past and Future
Society of Photographic Scientists
and Engineers
Windham College
Putney, Vt.

SEPTEMBER 9-10

Professional Development Seminar:
Reception Room Techniques
Co-sponsored by PP of Ohio and
PP of A
Youngstown, Ohio

SEPTEMBER 9-11

Outdoor Portraiture Symposium
Meisel Photochrome Corp.
Denver, Colo.
Naimie Bacile, Director
PO Box 6067
Dallas, TX 75281

SEPTEMBER 10-21

Technical Training Seminar
National Camera
Englewood, Colo.

SEPTEMBER 15-16

PP of Oklahoma
Stillwater Seminar
Union Club, OSU
Stillwater, Okla.
Jim Merrill, Chairman
512A S. Washington
Stillwater, OK 74074

OCTOBER 7-8

Professional Development Seminar:
Reception Room Techniques
Co-sponsored by PP of the Greater Bay
Area and PP of A
Del Webb Hotel
Fresno, Cal.

OCTOBER 13-14

PP of New Mexico
Learn-to-Earn Seminar
Albuquerque, N.M.
Jack Newsom, Chairman
3015 Monte Vista N.E.
Albuquerque, NM 87106

OCTOBER 19

Process Control Techniques in the
Photographic Industry
Society of Photographic Scientists
and Engineers
Sheraton LaGuardia Hotel
New York, N.Y.

OCTOBER 21-22

Professional Development Seminar:
Advertising and Sales
Co-sponsored by Hawaii PPA and
PP of A
Honolulu, Hawaii

NOVEMBER 12-14

Imaging Materials and Systems
Society of Photographic Scientists
and Engineers
Tokyo, Japan

NOVEMBER 17-25

Women in Photography
Ansel Adams Workshop
Yosemite National Park, Cal.

MARCH 10-15, 1974

West Coast School of Professional
Photography
Ventura, Cal.



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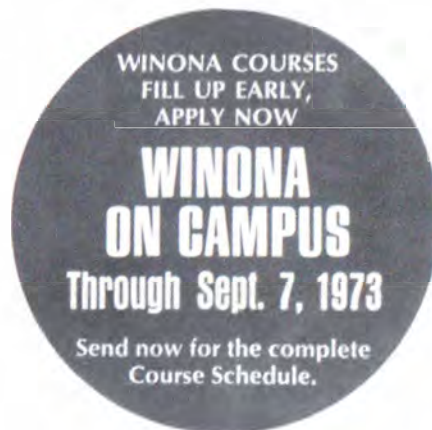
Among the new or revised courses offered in 1973 are: Location and Architectural Photography, Photographic Derivations, Gittings Portrait Seminar, Contemporary Portrait Styles, A Week with Joe Zeltsman, Photographic Portraits in Oils, Promotion and Sales Techniques.

For further information, course schedule,
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Quality Control

From page 101

densitometer; 2) The type of filters used in the densitometer; 3) Re-read the control strip; If the results still plot outside the control limits, check: 4) Control strip and reference strip code numbers. Do they match?; 5) Was the control strip properly stored and handled? Process another control strip. If it also plots out of control, check for clues under "Processing Variability."

Bibliography

- #1 Control Techniques in Film Processing; Society of Motion Picture and Television Engineers, New York, 1960.
- #2 "Chemical Systems" by Robert Allaire and Richard Grenier; *Technologies in the Laboratory Handling of Motion Picture and Other Long Films*; Frank P. Clark, Editor; Society of Photographic Scientists and Engineers, 1971.
- #3 "Inter-Lab Standardization of Processing and Printing Controls" by LeRoy M. Dearing; *Technologies in the Laboratory Handling of Motion Picture and Other Long Films*; Frank P. Clark, Editor; Society of Photographic Scientists and Engineers, 1971.
- #4 "Sensitometry" by Solow, Sidney, Ryan and Roderick; *Technologies in the Laboratory Handling of Motion Picture and Other Long Films*; Frank P. Clark, Editor; Society of Photographic Scientists and Engineers, 1971.

Wet Weather Primer

From page 62

is important. My choice is an electronic flash unit by Norman Enterprises Co. The Model 200b gives 200ws power into a backpack style 614" slab. It recycles to full power in two seconds and can be switched to 1/2 and 1/4 power with recycle times of 1 and 1/2 seconds, respectively.

Don't forget lens tissue, spare sync cord and a medium-sized dry towel (for eyeglass wearers). Small plastic bags, secured at the open end by rubber bands make ideal film holders. And, don't hesitate to use a tripod for long lens work on rainy days. This technique allows most hanging accessories to cling to the aluminum and steel of the tripod and not the photographer.

Point of View

From page 53

place studio portraiture. Utilized properly it is simply another dish added to the menu.

The outdoor portrait provides freshness and spontaneity and well executed can be most appealing to the consumer. It has helped considerably to revitalize public interest in professional portraiture. The point of issue should not be indoors or outdoors... but what have we done to create a significant composition?

Music comes in many forms and sounds. However, no musician fetishily embraces one style to the total disapproval of all others.

Charles Russell, famous only for his "Wild West" paintings, certainly must have enjoyed and appreciated the works of other great painters.

A photograph must stand on its own merit, without qualification, without excuses and apologies. The ingredients for a successful photograph remain the same today as yesterday. They are composition, line, balance, texture, form and communication.

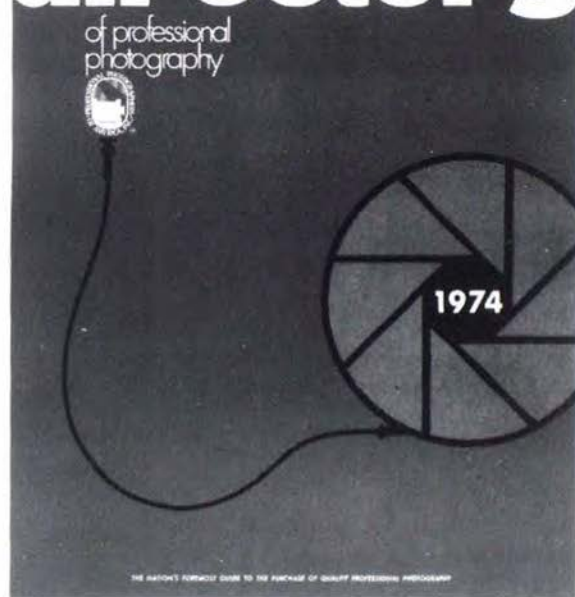
As viable photographers of the era in which we live, let us accept the torch from the pioneering greats of yesterday. Let us work meaningfully in this little niche we have carved out for ourselves. Let us open our minds, our imaginations, our creative abilities. Let us always cherish the validity of traditional values and yet at the same time dare to create, to express, to experiment.

Professional portrait photography will advance or stagnate, dependent upon our efforts and attitude. The challenge rests with you and with me.



Edward A. DeCroce, M. Photog. Cr., has owned and operated a portrait studio since 1946. His present studio is located at 5101 E. Colfax Ave., Denver. He is a firm believer in keeping abreast of current developments in all phases of portraiture. DeCroce will share his talent as an instructor on the Ghost Town Safari on Saturday, August 4, just prior to the PP of A Convention in Denver.

it works directory for you.



Every day. Every week. Every month. The Directory of Professional Photography becomes dog-eared by creative directors of ad agencies. *Every* agency in the U.S. receives a freshly updated copy annually. They . . . and other major buyers of photography . . . use it in selecting Commercial and Portrait photographers.

If you're an Active Member of PP of A, strengthen your Assignment Section listing with a display ad.

Ad reservations for 1974 Directory close September 17, 1973.

get in it!

SPACE	WIDTH	DEPTH	RATE
Column Inch	2 3/8"	1"	\$ 50
Double Column	4 3/4"	1"	75
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1/8 page	7 1/4"	1"	125
1/8 page	4 3/4"	1 7/8"	125
1/8 page	2 3/8"	3 5/8"	125
1/6 page	2 3/8"	4 7/8"	160
1/4 page	4 3/4"	3 1/2"	200
1/4 page	7 1/4"	2 3/8"	200
1/3 page	2 3/8"	10"	260
1/3 page	4 3/4"	4 7/8"	260
1/2 page	4 3/4"	7 1/2"	345
1/2 page	7 1/4"	4 7/8"	345
2/3 page	4 3/4"	10"	400
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Even more sizes are available . . . write for details.

Suppliers: ask how you can advertise in the 1974 Directory's Buyers Guide!

PP of A Directory of Professional Photography

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Size of ad: _____

☐ Ad copy is enclosed.

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☐ Send information on additional sizes available and specifications for material.

Please be sure to check the appropriate boxes above, and indicate the size of your advertisement.

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Fire Loss

From page 46

ning, selecting, arranging and rearranging to make our studio a beautiful setting for our portraiture. In fact, we have been lecturing around the country for the past couple of years on the importance of decor to create a favorable atmosphere for merchandising portraits, and we had been proudly showing slides of our studio everywhere we went. Nevertheless, the fire taught us, simply, that we did not need a studio to be professionals. We found in a very dramatic way that we could go on, even progress without our precious surroundings. We had the opportunity engendered by necessity to re-evaluate ourselves as professionals. From this came a new self-confidence and a spirit of action.

Marilyn and I have long been advocates of the positive thinking approach to our business and to life itself, and the fire put our philosophy to a hard test. Certain decisions had to be made immediately, but these were determined by our previous way of thinking. So, the first advice I would give to fellow photographers in dealing with fire or similar destruction is: Have a positive outlook before anything happens, while it is happening, and after it happens. Be assured that your success depends on you and not on your physical surroundings, or how much equipment you have.

Publicity Minimized

Now, having dealt with the philosophical side of the subject, I should like to mention some of the more practical problems. The day of the fire, I had to decide immediately whether or not to allow publicity in the local paper. While we could not completely squelch the story, we did ask the newspaper to avoid any front page or dramatic coverage. We felt the public might get the idea our business had ceased operations. The sympathy generated by a spectacular news coverage was not worth the loss of business that might ensue. It is always important to remember there is nothing more fickle than a buyer. Previous business means little if there is a loss of confidence in you.

Naturally, people were curious about what had happened. Of course, we contacted customers whose work would be delayed and explained the situation. But we waited until we had our routine well under control again before we discussed the fire very

much. Then, and only then, did we show pictures and demonstrate what we had accomplished in a short time. As usual, we concentrated on the positive.

As for our time schedule, it was one week before we had a temporary cameraroom set up at the house; two months of using outside labs to finish the work; and four months before we reopened our doors at the old location. During this period we had the double task of maintaining our business duties as usual and cleaning up from the fire. Preparing the list of assets for the insurance company took many hours. (Every damaged mount, every piece of hardware had to be accounted for.)

Management Consultant Hired

There are two other factors in our story which helped us immeasurably. For years, Louise Sills of Sheboygan, Wisconsin, has lectured on the advisability of using a business manager, an individual specifically trained in business administration and management, to assist the photographer. At the time of the fire we were, and still are, using the services of Harry Meyers, a professional management consultant, to assist with the administrative and structuring phases of our business. Most communities have people, like Harry, with a management and/or accounting background, who offer their services on an hourly basis. Harry's counsel at the time of our fire was indispensable. He met with us for many hours in emergency sessions. He was instrumental in the efficient and rapid restoration and consequent growth of our studio. I strongly advise enlisting this type of help before a major catastrophe occurs.

The other very important factor, though quite obvious, is: Have the right insurance policy. Just as we advise our customers to choose a real professional, the insurance companies advertise the same way. You must select an agent you can trust. Because policies are complicated and comprised of all kinds of legal jargon, the average businessman is dependent on his agent to come in when a claim needs to be prepared, to direct the recuperative activities. Above all, avoid bargain policies. It could ruin you. Choose your insurance agent with care.

As we look back now, two and one-half years after our shocking fire, we see how we turned, as Marilyn says, "A lemon into lemonade." On September 1, 1972 Bresnahan Portraits moved to a striking new location in a high traffic area in the heart of our downtown area. The decision



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to make this move came as a direct result of the fire. In summer of 1970 we were struggling with the decision of location. Our lease would expire soon and we could either renew, move into our home, or seek an improved location. Because of the fire, we were forced for a time to use our home as a studio, and we soon discovered it was not to our liking. This discovery led the way to discussions with local businessmen, and the consequent offer of the new facility. And so, the fire took from us our energy, our time, and a little of our money . . . but it also gave some very special gifts, the greatest of which is an intangible. ☐

Bresnahan Portraits is now located at 24 West Calendar, La Grange, IL 60525.

Postscript from the Professor:

Hats off to the Bresnahan! Their story proves the practical value of a business management point of view needed in all photographic studios. How about your own operation, today?

- (1) Do you have adequate insurance?
- (2) Who is your business advisor? (Accountant, management consultant, other?)
- (3) What are your plans for survival and growth?
- (4) Could your business outlive such an unpredictable event?

Think about these questions. Act upon them!

*Joseph C. Schabacker, Ph.D.
PP of A Business Consultant*

Readers Forum

From page 8

ambitious plan so fast. We haven't even really started to digest it, and a lot of study and thought will be needed. Why do we have to do it this summer in Denver?

*Frank Gould
East Berlin, Conn.*

There is a lot of confusion on the main point you raised. This summer in Denver, Council will be asked to commit PP of A to the overall goals and objectives of Unification:1980, not the details. Only two implementation items will come up: the first deals with the definition of a chapter in the bylaws; and the other with new membership categories. Each major element of the Unification plan will come before Council on a step-by-step basis prior to implementation. This means that long and careful study can be given to each phase.

Unification:1980 is a long range plan. It is a working document, subject to

change as we go along and gain experience in the various areas. It is not a fixed, rigid concept which must be either totally accepted or totally rejected. With each of the steps coming before Council as needed, the program can proceed with logical, studied step-by-step progress.

Wedding photography "exposed"

I should like to call the attention of all wedding photographers to a book soon to be published and heavily promoted. It is "The Eternal Bliss Machine, America's Way of Wedding," by Marcia Seligson (William Morrow, \$7.95).

If the photographer does not know what the author says about wedding photography in this book, hailed as an "expose of a great American racket," he will find himself in difficulty this summer.

*Guy E. Thompson
Los Angeles, Cal.*

Advertising and promotion aids

The Junior Chamber of Commerce office has a filing system for any project a member might be interested in. When you write in you get a parcel of stuff. Why doesn't the PP of A have something like that?

J. B., New Orleans

Advertising and promotion aids are offered through the PP of A Promotional Library, 1090 Executive Way, Des Plaines, IL 60018. Simply request copies of material on whatever subject interests you. The only cost is a donation to pay for reproduction and postage in sending the material to you.

Good enough to be accepted

I just read a note by C.S. (May) that "If you aren't a member of the 'clique' you can't hang a print." This is rubbish. I had 19 prints accepted towards my Masters degree. I was a total stranger to the PP of A and didn't know or communicate with any other Master. All my prints were submitted without anyone else seeing them or discussing them — some were even accepted for the Loan Collection.

If the print is good enough to be accepted, it most likely will be.

*Dr. Jess R. Baker
Ontario, Oregon*

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Publications reviewed in *The Professional Photographer* may be ordered through Winona School Alumni Association. This listing is solely a service to readers. We carry no books in stock, but we will order any of these to be shipped to you direct by the publishers. We do not accept C.O.D. or open account orders. Check those you want, attach your remittance, and send the list to us. Add 35 cents to the price of each book, for postage and handling. Remittance must be enclosed with order.

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Book Briefs

BEYOND THE CAMERA. By Jack Curtis, Jeune and Jack Curtis. 202 pp. \$37.50.

Anyone interested in candid wedding photography, whether a beginner or a master of the art, will welcome this personally published book. Curtis feels candid wedding photography is a specialized form of photography requiring special skills and talents. He says, "I like casuals and feel we shouldn't consider ourselves professionally inadequate when we do this type of photography. Brides will no longer settle for a photographer who is incapable of doing casuals." The book takes the reader behind the camera and then moves him out front. All types of weddings, including small, large, Christian and Jewish, are discussed. There are realistic chapters on promotion advertising, selling and pricing. Illustrations include equipment and accessories to be taken on assignment and are completely described with their use. The final section is composed of a selection of casual wedding photographs; the authors candidly give their thoughts on each picture.

PHOTOGRAPHY YEAR/1973 EDITION. By the Editors of Time-Life Books. Morgan & Morgan, Inc. 234 pp. \$11.95.

"Photography is a field in which so much happens so fast that a continuing record is needed to chart its progress," say the editors. Developments of the past photographic year reported include major exhibitions, important new products and processes, and latest marketing and publishing efforts. Works of Paul Strand and Diane Arbus are featured, as are works of Kertesz, Bourke-White, Tice and Erwit, plus four new photographers of 1972. The book concludes with a round-up of news, a calendar of exhibitions and meetings during 1973, and a bibliography. Format and production of this annual follow the style of the Time-Life books on photography.

SELLING, THE NAME OF THE GAME. By Betty Lensmith. Photographers Specialized Services. \$12.95, additional copies \$10.00.

This comprehensive sales manual is for studio owners, managers and receptionists. Included in the loose-leaf, detailed, easy-to-use selling guide are a dozen categories covering every phase of selling. They are: personality requirements, using the telephone, reception room procedure, what to wear, make-up, cameraroom strat-

egy, creative salesmanship, the selling game as it relates to children, weddings, seniors and executives. The final chapter covers tools, aids, new concepts, leader items and profitable additional sources of income. To help photographers keep their studio doors open, this book offers good insight into how to keep the clients coming.

PHOTOGRAPHY. By Phil Davis. Wm. C. Brown Co. 262 pp. \$5.50.

Phil Davis, of the University of Michigan, has finally given the photography teacher a good working text. The book is divided into 29 chapters which run the gamut of history, enlarging and developing, color, the view camera. It even discusses what a good photograph is.

Throughout the text one finds a profusion of illustrations, both photographs and drawings, as well as a clear and precise way of explaining the technical aspects of photography. The type is clear and easy to read and the pages lie flat.

The last 40 pages contain a collection of famous and not so famous photographic examples, as well as a complete and accurate glossary of terms and bibliography.

Mr. Davis has added a new and unique touch to his book that has proved to be most useful for the student and teacher alike: A summary of each important paragraph has been added in the margin to aid the student in the laborious task of study and familiarization with the many ideas and processes involved in photography.

This text has been well researched and placed in a logical order for the beginner, as well as the fairly advanced and serious student.

The one thing that I found objectionable with this workbook was the way in which it was bound. The plastic binder and cardboard cover don't seem to take the kind of beating an active student can give it. Mr. Davis did inform me that if it had been hard bound the price would have been prohibitive for the average person. We can live with this small drawback, as I have no intention of giving up this first really workable book in my classroom. My students agree. *Ellen J. Fine*, Morton East High School and Morton Jr. College, Cicero, Ill.

HANDBOOK OF FILM PRODUCTION. By John Quick and Tom LaBau. The Macmillan Co. 304 pp. \$10.95.

This handbook covers every phase of filmmaking including chapters on editing equipment, optical effects, production planning and the presentation of a film. A chapter on direction is considered in detail. Also included are charts, diagrams and 127 photographs of equipment and techniques. Also, a listing of suppliers of equipment and services is added.

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mathematics and physics are in great demand for industrial technology photography.

Continuing an average annual growth of over 8%, photographic studio receipts should reach \$1.8 billion in 1975 and \$2.8 billion by 1980.

MPDEA Officers Elected

Members of the Master Photo Dealers' & Finishers' Association elected Edward C. Ritz International President at their spring convention. Ritz is President of the Ritz Camera Cen-



MPDEA International President Ritz and President-elect Robinson

ter chain. Elected President-elect was David F. Robinson, President of Ro-Mo Color Lab, Inc., St. Petersburg, Fla.

Other officers include Vice President, H. J. McCurry, Jr., President of McCurry Companies, Sacramento, Cal.; Treasurer, Orrin K. Carhart, Executive Vice President of Carhart Photo, Rochester, N. Y.; Canadian National Chairman, A. Ross McBain, President of McBain Camera Specialty, Edmonton, Alberta. Roy S. Pung was reelected Secretary of the Association.

Photo-Control Acquires Norman

Photo-Control Corporation, Minneapolis, has purchased Norman Enterprises, Inc., Burbank, Cal. The announcement was made jointly by Gerald L. Oxborough, President of Photo-Control, and Bill Norman, who continues as President of Norman Enterprises, which will maintain its California location.

Life Memberships Granted

The PP of A Board of Directors has granted Life Memberships in the Professional Photographers of America, Inc. to William H. Ochs, Baltimore; Maurine Stovall, Alma, Mich.; and Will Thompson, Tempe, Texas.

Anyone who has been a member of the PP of A for a continuous period of 15 years and has been in the photographic profession for at least 50 years may apply for a Life Membership.

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Newsevents

From page 12

Photo Decor Group write APCL Headquarters, 603 Lansing Ave., Jackson, MI 49202.

Industry Outlook on Rise

In 1980, there will be an estimated 150 million potential new customers for the portrait industry, according to the US Industrial Outlook, 1972.

Today's large young adult population will require wedding and baby pictures before the end of this decade. "Their preference for simplicity and realism in portraits is already being reflected in all types of portraiture. Techniques that capture mood and feeling are being used increasingly and requests are rising for motion picture photography at weddings," the report states. It was found that color portraits are rapidly replacing black-and-white portraits and by the end of the decade, probably most portraits will be in color.

The report also pointed out that photographic technologists with training in electronics, geometric optics,

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AMONG PP of A AFFILIATES

Councilmen Confer



XENOPHON A. BEAKE

At recent meeting of the PPA of Massachusetts, two PP of A Councilmen conferred: William I. Hayden, Past President, and Al Miller, Treasurer, PPA of Mass., Portrait and Commercial PP of A Councilmen respectively.

ELECTIONS

Maine PPA

Roger N. Bisson, President; James Saunders, 1st Vice President; John Farrell, Jr., 2nd Vice President; Paul Cain, 3rd Vice President; Judy McHale, Secretary; Eric Pietsch, Treasurer; Lee Sirabella, Andre Dubois, Directors.

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Print Exhibition

The Guild of PP of Delaware Valley (Pa.) is holding a print exhibition at the Philadelphia Museum of Art, July 3-29.

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.

Wisconsin PPA



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Bridal Fair

Our studio recently had a highly successful booth at a bridal fair held in a Chicago hotel, where over 700 prospective brides visited us.

A free old-fashioned wedding photograph was made of the bridal couple by our studio. As our photographers snapped their pictures we got the names, addresses and phone numbers of the prospective



Booth at bridal fair had carnival-like atmosphere featuring bride and groom cut-out where free photograph of couple was made. Wedding albums were on display and drawing for free wedding photography was held.

brides, as well as the date of the wedding. We also offered registration for a drawing of free wedding photography.

While at the fair, couples had the opportunity of viewing our albums and hearing about our service. Many interested brides called the studio immediately following the fair for appointments.

Later, we followed up with calls to invite the prospective brides into the studio to pick up their free picture and get further wedding information.

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hall of fame

Annual contributors of \$100 or more to the Photographic Art & Science Foundation fund-raising campaign become Electors in the Photography Hall of Fame. Each Elector has one vote. Contributors, not previously acknowledged, through the month of April include:

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Brevard Community College, Cocoa Beach, Fla.
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PA&SF Electors Nominate Scholarship Recipients

Photographic Art & Science Foundation Electors are urged to nominate photographers under 30 years of age for tuition scholarships (valued at \$325 each) in the "Gittings Portrait Seminar." Course 31, at the Winona School of Professional Photography, Winona Lake, Ind. Openings are still available in the course, which will be held August 26-31.

Young people desiring information about PA&SF scholarships may write to the Foundation, 1090 Executive Way, Des Plaines, IL 60018.

Contemporary Portrait Styles

Portrait styles vary considerably from region to region, from year to year, from individual to individual. The progressive portrait photographer changes his approach and his product to appeal to today's buyer.

"Contemporary Portrait Styles" is a course scheduled to be held at Winona School of Professional Photography, July 22-27. This course features two of today's pace-setters in portrait styles, Phil Charis, M.Photo.Cr., of Pasadena, and Edward DeCroke, M.Photo.Cr. of Denver. It provides the experienced photographer with an insight into proven styles to fit today's market.

Phil Charis is known internationally for the quality of his portraits. A high percentage of his sales involve



Phil Charis (above) with examples of his framed color portraits.

Environmental portraiture (below) is specialty of Edward DeCroke.



large color prints featuring a simple, straight-forward pose. His portraits are displayed in some of the most distinguished collections and private homes.

Edward A. DeCroke utilizes natural surroundings for his environmental portraiture, which has attracted the attention of his market area, resulting in a substantial sales increase. His outdoor portraits are known throughout the world.

For complete information on Winona schedules, write to Winona School of Professional Photography, Winona Lake, IN 46590.

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Membership Report

May 236 / Total for year — 1219

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 1973 (in parenthesis). Total applications for May, 236, for the year 1219. 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 — 3 (16)
Hulgan, Johnny R., Valley Herd, (S) *Ed Hannigan*
Martin, Dayton H., Tuscumbia, (Asso)
Merrill, Fred R. Jr., The Merrills Home of Photography, Cullman, (A-P) *Elton Leon Kennamer*
ALASKA — 1 (5)
Telshaw, Donald E., Telshaws Photography, Soldotna, (A-P) *Howard Kelly*
ARIZONA — 1 (11)
Ashbaugh, Richard R., Fred Wehrman Photography, Tucson, (A-C)
ARKANSAS — 4 (11)
Browning, Ronald L., Cooper Communities, Inc., Bella Vista, (I)
Hampton, Carl J., S & H Photo Arts Studio, Forrest City, (A-P) *Alan F. Kane*
Meroney, Douglas M., Fayetteville, (Asso) *Jack Moncrief*
Rodgers, Edward K., Rodgers Studios, Leslie, (A-P) *Russ Carter*
CALIFORNIA — 24 (107)
Bradley, Joseph C., San Francisco, (Asso) *Fred English*
Davis, Wini C., Bakersfield, (Asso) *Caroline Luckhardt*
Dean, William, Carpinteria, (S) *Emmert Lawson*
Dewey, Joyce A., APO San Francisco, (S) *Ed Hannigan*
Executive Enterprises, Inc., Alice Logie, Beverly Hills, (Service)
Glossinger, Rick E., Army Photography, APO San Francisco, (A-C)
Gutzmer, Ronald R., Santa Barbara, (S) *Emmert Lawson*
Helman, Emil J., Anaheim, (Asso) *Bob Remeika*
Irv Levine Manufactures, Irv Levine, Van Nuys, (Service) *Karl Gene*
Kinney, Edward S., Sherman Oaks, (Asso) *Bunny West Shepherd*
London, James J., Hayward, (Asso) *Sheldon Block*
Miller, Michael T., Santa Barbara, (S) *Emmert Lawson*
Nickel, John L. Jr., Super Shot Photography Studio, Fresno, (A-C) *Ed Hannigan*
Owyang, Gregory K., San Francisco, (S)
Pacheco, Gilbert Q., Hawthorne, (Asso) *David Saldana*
Pettersen, Alf Jr., Escondido, (A-C) *Antonio Ricca*
Pierce, Allen C., S. Laguna, (S) *William Lind*
Roedel, Gaynell, San Diego, (Asso) *Allen Roedel*
Rogers, Michael E., P R Associates, Palo Alto, (A-C) *Charles E. Parker*
Rosenow, Warren A., Kentron Hawaii Ltd., APO San Francisco, (I) *John Shipman*
Rowe, Donald, Santa Barbara, (S) *Emmert Lawson*
Spaulding, Thomas L., Carpinteria, (S) *Emmert Lawson*
Warganich, Tibor S. Jr., APO San Francisco, (I)
Wiener, Ronald K., Photography by Wiener, Torrance, (A-P) *Emmert Lawson*
COLORADO — 4 (19)
Jones, Hal A., Renaissance Portraits, Evergreen, (A-P)
Miller, Larry F., Aurora, (Asso) *Namie Bacile*
Mock, Rolf H., Rolf Studio, Littleton, (A-P) *John Grissinger*
Trees, Scott K., Scott K. Trees Photography, Fort Collins, (A-C) *Alan Kane*
CONNECTICUT — 1 (10)
Malespini, Joseph E., Norwich, (S) *Ed Hannigan*
DELAWARE — 1 (12)
Hare, Ray M. III, Dover AFB, (S) *Ed Hannigan*
FLORIDA — 5 (40)
Bolick, Howard Sr., Howard Bolick Photography, Jacksonville, (A-C)

Caulfield, Thomas, Fort Lauderdale, (S)
Gottlieb, Martin, Pensacola, (Asso)
Hollingsworth, James, Tampa, (Asso) *C. Verne Klintworth*
O'Connor, Barbara J., Merritt Island, (Asso) *Lanny Mauldin*
GEORGIA — 2 (25)
Green, William S., Massey Junior College, Atlanta, (I) *Herb O'Neal*
Wynne, Richard R., Wynne Studio, Newman, (A-P)
HAWAII — 1 (3)
Eggerman, Donald, Kealahakua, (Asso) *Roy Ogata*
ILLINOIS — 5 (66)
Gardner, A. Peter, Carol Stream, (Asso) *Ed Hannigan*
Lee, Jeffrey S., Chicago, (Asso) *E. Allen Becker*
Potts, Donald D., Color Photography by Potts, Coal City, (A-P) *Robert E. Handley*
Slovick, William A., Chicago, (Asso) *Dick Rognstad*
Trebolich, Ronald N., Forest Park, (Asso)
INDIANA — 2 (36)
Myers, Don S., Myers Photography, Huntington, (A-P)
Wright, Gregory A., Danville, (Asso) *Allen Hamilton*
IOWA — 3 (14)
Bonthuis, Else H.M.W., Sioux City, (Asso)
Hulsebus, Evelyn B., Evelyn's Creative Photography, Sioux City, (A-P)
Leedom, Michael B., Waterloo, (S) *Louis Garcia*
KANSAS — 3 (20)
Case, Rose Ann, Topeka, (Asso) *Carlton Case*
Erickson, Carl L., Carl L. Erickson Photography, Overland Park, (A-C) *Elgin Smith*
Janssen, Allred III, Scott City, (Asso)
KENTUCKY — 2 (18)
Kennedy, Helen M., Owensboro, (Asso)
Martin, Margaret S., Henderson, (Asso) *Joe Martin*
MARYLAND — 1 (27)
Badini, John B., J. Barry, Badini Photographer, Clinton, (A-P) *David J. Hare*
MASSACHUSETTS — 12 (32)
Askew, L. Rudolph, Winchester, (Asso)
Bernabeo, Joseph A., Berns Studio, Wakefield, (A-P)
Brzys, J. Alan, Sturbridge, (I) *John Mott*
Callum, Jay R., Hyde Park, (S) *Robert Ashley*
Davis, Wayne E., Hopkinton, (Asso) *Patrick Windward III*
Hendry, John E., Ayer, (A-C)
Hoffman, Harvey A., Marblehead, (S) *Ed Hannigan*
McLaughlin, Patricia, Boston, (S) *Robert Ashley*
Mitchell, Rudolph Sr., Rudolph Mitchell Studio, Scituate, (A-P) *John Hobbs*
Moss, Robert J., Holden, (S) *Benjamin Folgo*
Silva, Anthony A., Lowell, (S)
White, Pieter C., Arlington, (I)
MICHIGAN — 13 (60)
Basala, Paul D., Dearborn, (Asso) *Allen Stross*
Braman, John D., Belding, (Asso)
Brondahl, Mamie, St. Charles, (Asso) *Veronica Cass*
Conover, Vicki, Taylor, (S)
De Young, Dan, Kalamazoo, (Asso)
Klemm, Jean, Adrian, (Asso)
Knoll, Corrie, Holland, (S) *Benjamin Folgo*
Kryzaniak, Leonard Jr., Dearborn, (Asso) *Allen Stross*
Pieronek, Cass A., Detroit, (Asso)
Pieronek, Richard M., Detroit, (Asso)
Stephens, Lewis J., Stephens Photography, Grand Rapids, (A-P) *Duane Clugston*
Tully, Larry D., Edwardsburg, (Asso)
Van Dyke, Thomas C., Bath, (Asso) *Rodney Gleason*
MINNESOTA — 3 (18)
Bergaus, Andrew J., Winona, (Asso)
Kallman, James W., Minneapolis, (Asso) *William Johnson*
Rousseau, Laurence E., Rousseau Photography, Robbinsdale, (A-P) *John Hix*
MISSOURI — 11 (30)
Associated Photographers, Kansas City, (Firm)
Hanline, John V., Active; Hanline, Michael, Asso; Hanline, John R., Asso
Burkhead, Frank W., Missouri State Highway Patrol, Jefferson City, (I)
DeClue, John E., DeClue Wedding Photography, St. Louis, (A-P) *Robert Westrich*
Guyton, Thomas, Kansas City, (Asso) *Michael Barry*
Raney, Daniel C., Heritage Photography, Independence, (A-P)
Stetson, Edward, Edward Stetson Photography, St. Charles, (A-C) *Don Hammond*
Strade, Edward T. Jr., Strade Photography, (A-P) *R. J. Westrich*
Taber, Doris A., Richmond, (Asso) *Lowell Love*
Vavak, Joseph E., Ballwin, (S) *Ed Hannigan*
MONTANA — 2 (6)
Bumgarner, Steven C., Missoula, (S) *Ed Hannigan*
Eichelberger, Harley J., Glendive, (Asso)

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Who Won?

This year's President's Club winner was computed June 15, too late to be announced in this issue of the Professional Photographer. But, by the time you read this, the overall winner will have been notified. The final tabulations will be published next month, and the grand prize winner will be PP of A's guest on a trip to the great Denver Convention. Our thanks to all of you who worked so hard to make the President's Club competition a success.

TOP TEN

Ayakawa, Claude S.
Bass, Claude W.
Caragol, Charles L.
Chase, Charlie
Dumbauld, Billy L.
Kelly, Howard
Ricca, Antonio
Schwarm, Donald
Stinchcomb, Robert
Straub, John

155 - 50 POINTS

Adams, Gordon
Andrews, Eldon
Ankers, Elizabeth
Arnold, Lewis
Bacile, Namie
Bakker, G. H.
Bamford, Ollie V.
Batchelor, Burnie
Beach, Harold S.
Bell, Bill
Bell, Spike
Bengtson, E. D.
Bianco, Allen
Bicksler, Bill
Blair, Don
Blankenship, Van
Bond, Warren
Bonner, Bill
Bovee, Harold
Brooks, Hugo
Broussard, Richard D.
Buntrock, Kermit L.
Carter, Russ
Clark, James
Cobb, Dick
Connell, Thomas G., Jr.
Cook, Jan L.
Davis, Jack
De Motts, Jerry
Dinger, Roland
Dittrich, Robert
Dunbar, Steve
Ellertson, Sal
Fehly, Henry D.
Fettkether, William
Flores, Felipe, Jr.
Foxe, Ralph C.
Fusco, Ann
Fusco, Frank

Gavenas, Robert
Geddes, Madison
Gene, Karl
Greene, Mel
Grier, John
Haig, B. Artin
Ham, G.
Hammond, Don
Harden, Cliff
Hare, David J.
Haynes, Charles A.
Hebert, Ray
Heckman, Gary
Hinman, Richard E.
Hix, John
Hobbs, John
Hooks, Charles R. Jr.
Interval, Jerry
Ippen, Richard
Jack, Donald
Johnson, Wayne A.
Katada, Ken
Kennamer, Elton Leon
Kinney, Milt
Kornegay, Bob
Laramie, Roland L.
Lieber, Wayne
Lile, Greer
Lohnes, Donald
Madigan, Verna
Martin, Robert
McNair, Chris
Meyer, Roy E.
Michalls, Ted
Miller, Albert P.
Morgan, Otto J.
Naramore, James
Nasvik, Harland
Nelson, Robert
Nichols, M. L.
Ono, Masayuki
Opfer, Robert
Parker, Charles
Peel, Paul
Pelaia, Sam
Perkins, Audrey
Peterson, Loyd
Pond, Jack
Poovey, Odell
Poteate, William
Rodgers, J. B.
Roedel, Allen
Russell, John
Sanddal, Ross

Schaefer, Ron
Semprini, Dino
Senn, J. Robert
Smith, W. D.
Smith, Gordon
Sobin, Morton A.
Spray, George
Stedman, Dale
Stem, Robert
Strasser, Joel
Swope, Dale
Taylor, Art
Taylor, Edward
Ten, K. K. Igarashi
Tenney, Joe
Thorson, Jacob
Tracy, Bill
Tribble, H. W.
Troup, Henry
Turner, Richard
Tutty, John I.
Van Westrop, Henry
Wagner, Alan G.
Warner, Frank W.
Watson, L. P.
Webb, Bill
Wendt, Art
Westrich, Robert
Whitworth, G. William
Windward, P. J., III
Wood, Terry

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Ed Hannigan

NEBRASKA — 1 (9)
Neuswanger, E. L., Photography by Neuswanger,
Alliance, (A-P) Paul Christian
NEVADA — 1 (1)
Davis, Catherine, Las Vegas, (Asso) Howard Kelly
NEW HAMPSHIRE — 3 (5)
Desrosiers, Joan V., Somersworth, (Asso) Margaret
Erb
Desrosiers, Robert L., House of Photography,
Somersworth, (A-P) Margaret Erb
Fisk, James R., Greenville, (S) Ed Hannigan
NEW JERSEY — 5 (43)
Bigelow, George V., N. Bergen, (Asso)
Gregoire, Charles Jr., Camera Art Studio, Ramsey,
(A-P)
Klein, Thomas J., T. J. Klein Associates, Middle-
sex, (A-C)
Losardo, Anthony, Losardo Studio, Bound Brook,
(A-P)
McDonald, Dennis A., Cherry Hill, (S) Glen
Showalter
NEW MEXICO — 1 (8)
Gilly, Julie L., Los Alamos Scientific Laboratory,
Los Alamos, (I) Robert Martin
NEW YORK — 19 (76)
Bendelow, Dawn M., Buffalo, (Asso) David H.
Jaekle
Boothby, Bryce Jr., Rochester, (Asso) Howard D.
Kelly
Busch, David D., Rumrill Hoyt, Rochester, (A-C)
Creative Designs, Richard Williams, Brooklyn,
(Sustaining)
Finer, Eli, Crest Photographers, White Plains,
(A-C) Ann Fusco
Frisbie, Richard F., Syracuse, (S) Glen Showalter
Gorman, Daniel, Stone Men Studios, Brooklyn,
(A-C) Edward Rutter
Hamm, Mary E., Java Center, (Asso) Frank Grillo
Higgins, William, Jamaica, (Asso) Wallace
Fleisher
International Paper Company, Tuxedo Park, (Firm)
Frank Patrisso, Avis, Allen A., Active
Lychalk, Joseph J., Slaterville Springs, (S) Benja-
min Folgo
Martin, Joseph H., Martin Studio, Olean, (A-P)
Ralph C. Foxe
McDonough, Daniel J., McDonough Studio, Jersey
City, (A-P)
Murphy, Craig, Brentwood, (S) Harold Bovee
Orchard, Gail K., Troy, (S) Scott Engdahl
Peters, Norman J., Fairport, (Asso)
Pollak, Rudy, Elmhurst, (Asso)
Sight & Sound Wedding Albums Ltd., Bernard
Pollack, Brooklyn, (Service)
Stewart, Richard K. Jr., Rochester, (S) Kenneth
Fritz
NORTH CAROLINA — 3 (19)
Klein, Walter J., Walter Klein Company, Ltd.,
Charlotte, (A-C)
Moody, Glen Jr., Glen B. Moody Jr. Photography,
Charlotte, (A-C)
Tucker, Luther B., Tucker Studio, Albemarle, (A-P)
NORTH DAKOTA — 3 (5)
Manda-Color Studio, Mandan, (Firm) Russell
Hanson; Masseth, George Jr., Active; Unrath,
Gene, Asso; Masseth, Dan, Asso
OHIO — 18 (68)
Boster, Bruce E., Columbus, (Asso)
Brown, Rod, Defiance, (S) Ed Hannigan
Gaplinger, William T. Jr., Starcap Studio, Beverly,
(A-P)
Fishman, Ozzie, Centerville, (Asso) Billy Dumbauld
Irvin, Richard T., Libbey Owens Ford, Perrysburg,
(I)
Lucas, Paul D., Ashtabula, (S) Ed Hannigan
Madura, James A., Columbus, (Asso)
Mize, Betty L., Norton, (S) Ed Hannigan
Morrison, William K., Wooster, (Asso) Fred C.
Hartman
Newman, Ruth E., Lyndhurst, (Asso)
Rockey, Thomas A., Studio One, Coshocton, (A-C)
Root, Wallace F., Dayton, (Asso) Ed Hannigan
Sabol, Joseph R., Sabol Photography Studio Five,
Elyria, (A-C)
Schilmeister, Dave, Cincinnati, (Asso)
Schuppig, Mary L., Cincinnati, (Asso) Nancy J.
Campbell
Schwabe, Robert C., Dayton, (Asso) Robert
Schwabe
Simpson, James R., Xenia, (Asso) Billy Dumbauld
Thomas, Warner Jr., Cleveland, (Asso) Claude W.
Bass III
OKLAHOMA — 4 (9)
Butler, Ronald E., Tulsa, (Asso)
Jones, Barbara J., Oklahoma City, (Asso) Roger
Myers
Pruitt, Dudley R., Tulsa, (Asso)
Smith, Gary L., Verden, (Asso)
OREGON — 1 (5)
Cartales, Harry, Portland, (Asso)
PENNSYLVANIA — 5 (48)
Cable, Frederick, Bedford, (S) Ed Hannigan

PP of A Student Membership

Any full time student enrolled in a photographic school is eligible for student membership in the Professional Photographers of America, Inc. The annual dues of \$7.50 include a subscription to The Professional Photographer, and a newsletter from the PP of A division of the student's choice (Commercial, Industrial, Portrait). Also, students may attend Winona School of Professional Photography at a reduced tuition rate.

Dougherty, Rosalie M., Havertown, (Asso) *Dorothy Papendick*
 Kaufmann, William F. III, Philadelphia, (S) *Ed Hannigan*
 Kenderson, Fred P., PPG Industries Inc., Pittsburgh, (I) *Theodore Trimbur*
 Mowatt, Edward R., Ardsley, (S) *Ed Hannigan*
 Sawyer, Thomas C., Sawyer Studio of Photography, Corry, (A-P) *Carlyle Sawyer*
 RHODE ISLAND — 1 (9)
 Schallhamer, Robert D., Providence, (S) *Benjamin Folgo*
 TENNESSEE — 3 (12)
 Ballard, Gary D., Studio One, Memphis, (A-P) *Bill Hunter*
 Carrier, Robert, Memphis, (Asso) *William Carrier, Jr.*
 Carrier, William W. III, Memphis, (Asso) *William Carrier, Jr.*
 TEXAS — 18 (56)
 Birdwell, Billy E., Tahoka, (Asso)
 Brandon, Michael W., M 2 T Photographers, Fort Worth, (A-P) *Dale Brant*
 Grauke, Inez, Dublin, (Asso) *Irene Smith*
 Jones, Robert G., Tri-Foto Studios, Fort Worth, (A-P)
 Jones, William R., Bill's House of Photography, Houston, (A-C) *Maurice Williams*
 Keese, Ron L., Lubbock, (Asso) *Isaac Holmes*
 Lewis, Charles H., Dallas, (Asso)
 Montvori, Monty, Dallas, (Asso) *Namie Bacile*
 Nail, John Jr., John Nail Photography, Arlington, (A-C) *Charles Neblett III*
 Peterson, Charles W., Wayne Peterson's Photography, Austin, (A-C)
 Petty, William H., Howard Petty's Photography, Mt. Pleasant, (A-P)
 Raval, Dilip N., Fort Worth, (Asso) *Deryl Dyer*
 Savage, Cliff, Portraits by Savage, Smithfield, (A-P) *Sid Gilman*
 Scholastic Photography, San Antonio, (Firm)
 Allan, Lucienne L., Active; Uecker, Warren, Asso
 Shinnick, Vernia, Orange, (A-P)
 Suddarth, Robert, Robert L. Suddarth Photography, Lubbock, (A-P) *Wiley Roberts*
 Thomaz, William M. R., Houston, (Asso)
 WASHINGTON — 1 (13)
 Dolce, Arthur, Spanaway, (S) *Ed Hannigan*
 WEST VIRGINIA — 1 (7)
 Smith, Charles A. Jr., S & E Photography, St. Albans, (A-C)
 WISCONSIN — 5 (24)
 Burghardt, Douglas M., Burghardt Studio, Greendale, (A-P)
 Haas, Gary, Beaver Dam, (Asso) *Duane B. Haas*
 Middleton, Gordon L., Neenah, (S) *Emmert Lawson*
 Peterson, Randy J., Photography by Randy J. Peterson, De Pere, (A-P) *Milton Kinney*
 Ryan, Shirley, Janesville, (Asso)
 WYOMING — 1 (9)
 Zulauf, Barbara L., Baggs, (S) *Ed Hannigan*
 CANADA
 ALBERTA — 2 (8)
 Edgar, Kay M., Edmonton, (S)
 Graves, David, Edmonton, (Asso) *Wretford Lacey*
 MANITOBA — 2 (8)
 Sheridan, Yvon, Winnipeg, (Asso) *O. A. Rogano*
 Stepaniuk, Peter, Winnipeg, (A-P)

NEW BRUNSWICK — 2 (4)
 Aud, Donald E., Moncton, (A-P) *H. Arnold Clow*
 Kay, Lynn C., Arnold's Studio Ltd., Moncton, (A-P) *H. Arnold Clow*
 NOVA SCOTIA — 1 (4)
 Gustafson, Melvin, Mel Gustafson Photography, Spryfield, Halifax, (A-C)
 ONTARIO — 12 (48)
 Burden, Barry W., Barry Burden Photography, Bramalea, (A-P)
 Fee, Robert M., Manotick, (S)
 Gill, John W., Collingwood, (Asso) *Allan G. Dunn*
 Hare, Ronald W., Hare Photo Studio, Huntsville, (A-P)
 Haskell, Preston E., Preston Haskell Photographer, St. Catharines, (A-P)
 Linnell, John T., Etobicoke, (A-C) *John Hickson*
 Muller, Ann E., Guelph, (Asso)
 Munck, Paul K., Paul Munck Photography, Toronto, (A-C)
 Oud, Adrian, Wainfleet, (Asso)
 Petro, Michael, M. Petro Photography, Windsor, (A-C) *Zortan Rath*
 Schubert, Roland O., Rolmar Photography, London, (A-P) *John F. Kippen*
 Walker, Bruce S., Intermax Productions Ltd., Toronto, (A-C) *G. Ham*
 QUEBEC — 1 (5)
 Parent, Michel, Montreal, (A-C) *Clement Thibeault*
 FOREIGN
 COSTA-RICA — 1 (1)
 D'Azevedo, Jose, Fotografia D'Azevedo, Port Simon, (A-P)
 ENGLAND — 1 (2)
 Mitchell, C., Glen Studio Ltd., Lincoln, (A-P)
 ICELAND — 1 (1)
 Lund, Mats Wibe Jr., Icelandic Photo & Press Service, Reykjavik, (A-C)
 JAPAN — 1 (6)
 Shima, Masatomo, Naberin Studio, Matsumoto, Nagano, (A-P) *Masayuki Ono*
 MEXICO — 9 (11)
 Alonso, Moises G., Alonso Estudios, Reynosa Tamps., (A-P)
 Carino, Ignacio H., Borman's Color, Monterrey, (A-P)
 Casanova, Oscar S., Bernal Casanova, Mexico City, (A-P)
 Gonzalez, Victor, Foto Estudio Diaz Gonzalez, Mexico, (A-P)
 Jimenez, Jorge, Estudio Jimenez, Mexico D.F., (A-P)
 Perez, Humberto B., Estudios Humberto, Jalapa, Ver., (A-P)
 Tovar, Fausto, Foto Industria, Monterrey N.L., (A-C)
 Venegas, Jose, Foto Venegas, Leon Gto., (A-P)
 Villanueva, Miguel Angel, Studio Miguel Angel, Leon Gto., (A-P)
 NEW ZEALAND — 1 (3)
 Barrett, Adrian, Classic Portraits Ltd., Mt. Wellington, Auckland, (A-P)
 PORTUGAL — 1 (1)
 Lopes, Jose F., Air Force Captain-Photo Techn., Lisbon, (A-C)
 PUERTO RICO — 1 (6)
 Sanchez, Jorge L., Bayamon, (Asso) *Armando Sabugo*
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 Knox, Isadore, I. Knox Photo Studio & Camera Center, Frederiksted, St. Croix, (A-P)
 WEST INDIES — 1 (3)
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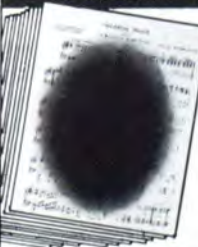
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82ND INTERNATIONAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY
21ST NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE AUGUST 5-8, 1973

HOTEL
RESERVATION
REQUEST

MAIL TO:
PP of A Housing Bureau
1090 Executive Way
Des Plaines, Illinois 60018

Note: In order to assure you of sleeping accommodations, we request that you submit this Housing Form to the PP of A Housing Bureau before July 15, 1973.

Date _____

Please make hotel reservations as noted below (Please Print or Type):

First Choice _____

Second Choice _____

Third Choice _____

Fourth Choice _____

Number of Rooms & Rate:

With Single Bed (for 1 person) _____

With Double Bed (for 1 or 2 persons) _____

With Twin Beds (for 2 persons) _____

Suite (Parlor and _____ bedrooms) _____

Other _____

Do not write in this space
For Housing Office Only

Rooms will be occupied by: (Please designate those who will share same rooms. List additional names on separate sheet. Be sure to show arrivals and departures.)

NAME (Please Print)	CITY	STATE	ARRIVAL Hour-Date	DEPARTURE Hour-Date
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

NOTE: If hotel of first choice is unable to accept the reservation, the PP of A Housing Bureau will endeavor to comply with your second or third choice. You will receive direct confirmation from the hotel accepting the reservation. (While the PP of A Housing Bureau will use every resource to see that your reservations are properly made and confirmed, we cannot accept responsibility beyond this point. We are not responsible for losses or inconvenience due to strikes, accidents, or the failure of outside organizations or persons.)

PLEASE PRINT
OR TYPE



Name _____

Title _____

Company _____

Street Address _____

City _____ State _____ Zip Code _____

NOTE: You will receive confirmations direct from the hotels. See reverse side for list.

DENVER HOTELS, LOCATIONS, AND RATES

The hotels listed below have reserved a limited number of rooms specifically for the PP of A Convention. The prices listed do not reflect the 7% city hotel tax.

Hotel numbers refer to their location in relation to the Denver Convention Complex on map below.

#1. THE BROWN PALACE HOTEL CONVENTION CO-HEADQUARTERS

SINGLES	\$21.00-\$26.00
DOUBLES	\$25.00-\$28.00
TWINS	\$26.00-\$31.00
SUITES:	
1 Bedroom	\$45.00-\$100.00
2 Bedroom	\$75.00-\$130.00
Third person—add \$5.00	

*#3. DENVER HILTON HOTEL CONVENTION CO-HEADQUARTERS

SINGLES	\$15.50-\$28.00
DOUBLES	\$23.00-\$31.00
TWINS	\$23.00-\$32.00
SUITES:	
1 Bedroom	\$70.00-\$100.00
2 Bedroom	\$85.00-\$150.00
Third person—add \$7.00	

*#4. THE CAPITOL PLAZA INN

SINGLES	\$16.00-\$21.00
DOUBLES	\$20.00-\$28.00
TWINS	\$20.00-\$28.00
SUITES:	
1 Bedroom	\$40.00
2 Bedroom	\$60.00
Third person—add \$6.00	

5. NEW ALBANY

SINGLES	\$15.00-\$22.00
DOUBLES	\$19.00-\$25.00
TWINS	\$22.00-\$28.00
SUITES:	
1 Bedroom	\$55.00
2 Bedroom	\$75.00
Third person—add \$6.00	

#2. COSMOPOLITAN HOTEL

SINGLES	\$20.00-\$30.00
DOUBLES	\$27.00-\$37.00
TWINS	\$27.00-\$37.00
SUITES:	
1 Bedroom	\$40.00-\$85.00
2 Bedroom	\$65.00-\$110.00
Third person—add \$5.00	

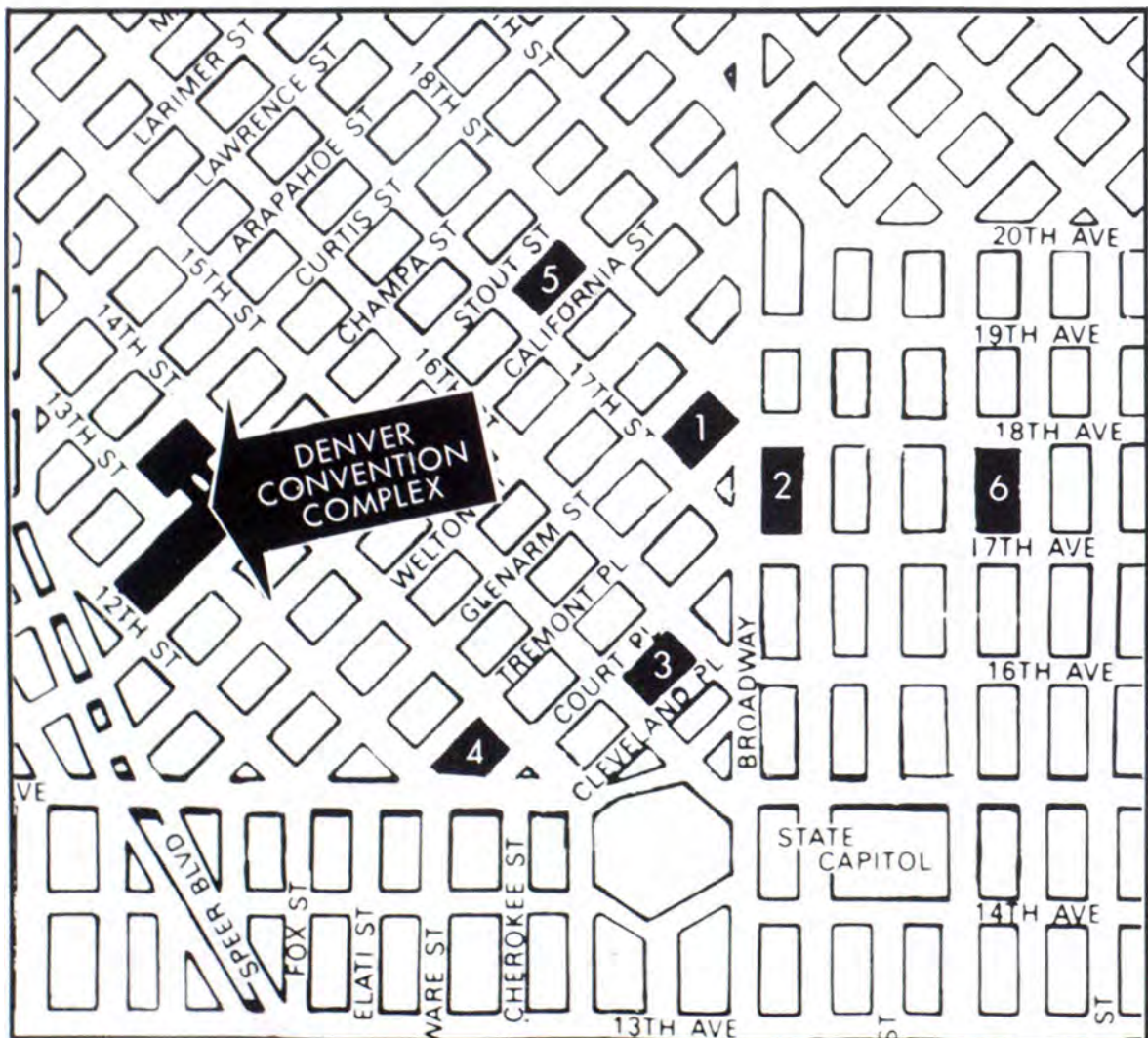
*#6. RADISSON

SINGLES	\$20.00
DOUBLES	\$26.00
TWINS	\$26.00
SUITES:	
1 Bedroom	\$29.00
Third person—add \$3.00	

* Swimming Pool

#Free parking for registered guests (limited at Brown Palace)

Family Plan rates available on request.



DOWNTOWN AREA

DENVER HAS SO MUCH...

here are just a few highlights



NORAD BAND



KEN BOYES



R. A. HAMMONDS



P. CONSTANTINE

opening ceremony

The impressive opening ceremony will start the PP of A Denver Convention in great style. The mighty North American Air Defense Command (NORAD) band will be on hand for a short concert and for the ceremonies. The band is the musical ambassador of Canadian-American goodwill. Under the direction of Major Melvin Huyett, the band represents the nearly 100,000 U.S. and Canadian service men and women who guard the North American Continent against air attack.

the british touch

Immediately following the opening ceremony, a lively treat is in store. Two outstanding photographers from the United Kingdom will display their wit and wisdom in an overview of the "British Touch." The similarities and differences in operations and esthetics here and over there make fascinating listening. Ken Boyes, Birmingham, manages the Birmingham Post and Mail Ltd. Studio, is President of the Institute of Incorporated Photographers, and is a leader in the English color revolution. Richard A. Hammonds operates a small town general practice in Hereford. In addition to the usual weddings and portraiture, he is the official photographer for the famous Hereford Herd Book Society. Posing cattle presents its own unique set of problems, and you'll find out what they are.

On Tuesday afternoon, Dennis Constantine, Birmingham, UK presents a little different view of overseas photography with "Constantine-Portrait Photographer: A Look at the Social Scene in Europe." Dennis is well known to American photographers due to his frequent visits to PP of A Conventions over the past few years. Currently he is President of EUROPHOT (Council of Professional Photography in Europe). A display of his candid portraiture of the Birmingham Symphony during their trip behind the iron curtain can be seen in the Exposition. He will discuss the background of his business, promotion, and the effect of the changing social scene on photography in Europe. He'll look in his crystal ball and give you his thoughts on future trends in this interesting business of photography.

82nd INTERNATIONAL EXPOSITION OF
PROFESSIONAL PHOTOGRAPHY

21ST NATIONAL INDUSTRIAL
PHOTOGRAPHIC CONFERENCE

AUGUST 5-9

Denver Convention Complex
Denver Hilton Hotel
Brown Palace Hotel



rootin' tootin' barbeque and western horse spectacular

Saddle up, pardner, for real treat for the whole family Sunday night, August 5. Busses will whisk you to the Jefferson County Fairgrounds for an authentic Barbeque dinner and great show — the Western Horse Spectacular. Costumes, clowns and amazing feats of horsemanship will etch this evening in your memory. Staged by the Westernaires, the show can only be adequately described by the word "spectacular." The Westernaires is a non-profit group composed of 1,200 young people. They have appeared in movies, on TV and at events throughout the country. Be sure to get your ticket early at the ticket center, registration area. Adults \$8.50, Children 12 and under \$6.50.



d'Arazien on industrial photography

Art d'Arazien, one of the world's top photographers of Industry, is the featured speaker at 2 p.m. on Monday, August 6, in "The Challenge of Industrial Photography." d'Arazien shows the use of both large and small format cameras. Trends in industrial photography, for both advertising and annual reports, are changing. You can find out how and why.



profits in paradise, Werner Stoy

Camera Hawaii was started in 1950 as a small commercial studio. Now it's one of the biggest on the islands. They do work for a good share of the major magazines. In the process they have collected and organized a large stock photo library. They have expanded into movies and TV spot production. The market for aerial work has expanded to the point that they purchased their own plane and specialized in the unusual approach. Stoy indicates that it hasn't always been this good, and his presentation on Tuesday, August 7, at 10:30 a.m. will show the "downs" with the "ups" through slides and motion pictures.



extra dollars for you, Nancy and Jack Holowitz

Take the kind of photography the public wants to buy and sell them more and larger sizes, says this husband and wife team from Springfield, Massachusetts. These portraitists have created an image of doing today's kind of photography. Instead of trying to increase their number of sales, they go after the increased average through better sales techniques and better quality. Some of their work is done in their home studio, but a growing portion is being done in the customer's home with family groups. They'll demonstrate posing and lighting teenagers and young adults. They carry their beliefs into their wedding business, too. They love their profession, and it shows.

the place to be in '73 is Denver, August 5-9

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