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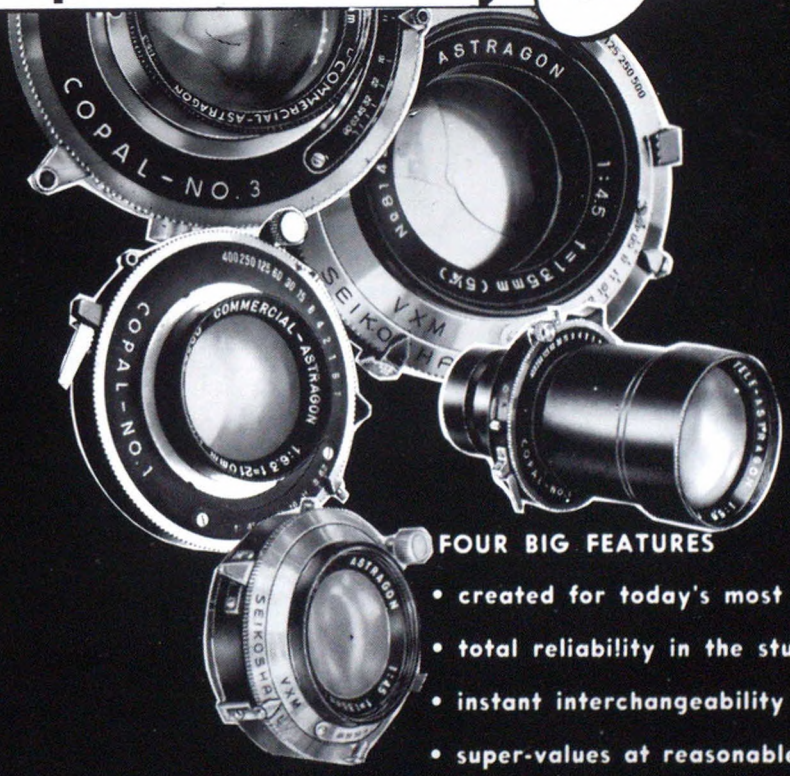

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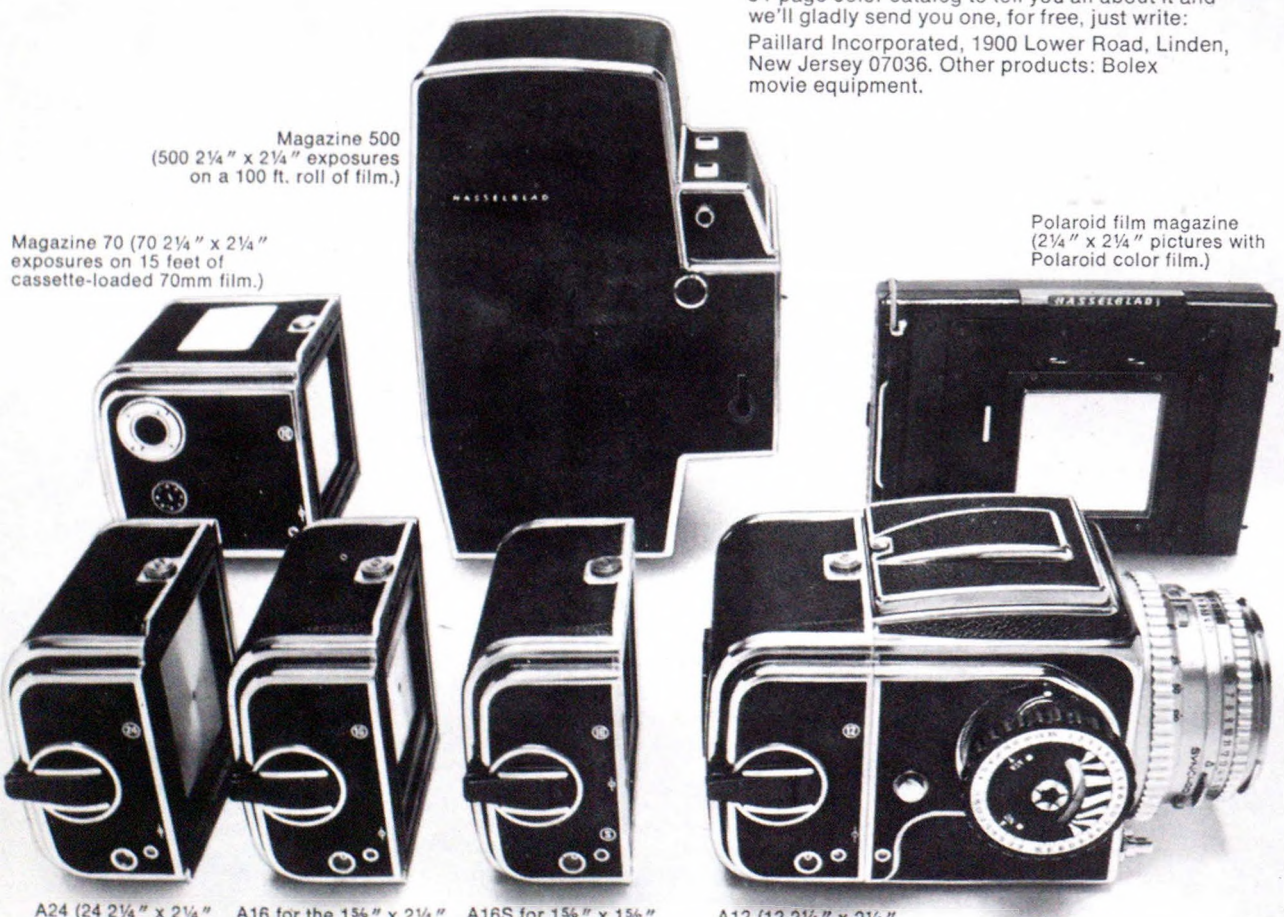

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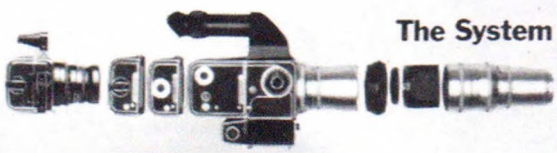

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Photographer®

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

I would like to take a few minutes of your time and reflect upon one of the highlights of every President's tenure of office — the PP of A annual Convention and Exposition.

In trying to take an objective look at what happened in Denver, I must say that, by and large, PP of A enjoyed one of the most successful conventions that we have ever staged. Reasons for success are many and plaudits are due to a number of people and organizations for their efforts and support of this PP of A event.

I take particular pride in our Council for providing the administration with many probing discussions in all facets of PP of A operations. Going back many years as a Councilman, I can only say we have come a long way, but we still have a long way to go. We are, what I consider to be, headed in the proper direction. Previous weaknesses that existed in Council years ago do not exist today. And if there are weaknesses, they are being strengthened rapidly. When you consider the amount of work and number of items that were brought before Council members in Denver, you know that they had to give much thought and deliberation prior to making their decisions.

I thank the members of Council for their efforts and I thank the volunteer help at the Convention for their contributions, and the PP of A staff for their untiring efforts in staging an excellent event. Furthermore, I thank all of the people who came to Denver and hope they received much value from the programs and sessions they attended.

cover

The cover photograph was made by Jack Sheedy, Sheedy & Long, Los Angeles, for the 1972 Annual Report of the Carrier Corporation, Syracuse, N.Y. Jack worked closely with Larry Carni of Carrier "to illustrate that Day & Night/ Payne Company, a division of Carrier were increasing sales and earnings in central air conditioning of single-family houses." The photograph was made in late afternoon with a Hasselblad and a 150mm lens; exposure was 1/250 at f/5.6 on Ektachrome X.

next month

LIGHT AND LIGHTING
A SPECIAL EMPHASIS ISSUE

Knowledgeable use of light is the key to the success of every photograph. Next month's issue contains a variety of articles on light and lighting, each giving practical and helpful information for the practicing professional photographer. Harland Nasvik, author of a definitive article on basic lighting structures, says, "Be flexible. Continue to fill your memory bank so it spills over in time to be useful." All articles in this Special Emphasis issue are offered for the photographer's memory bank.

Plus articles and columns on business methods and photographic technique; new products and news of the profession.

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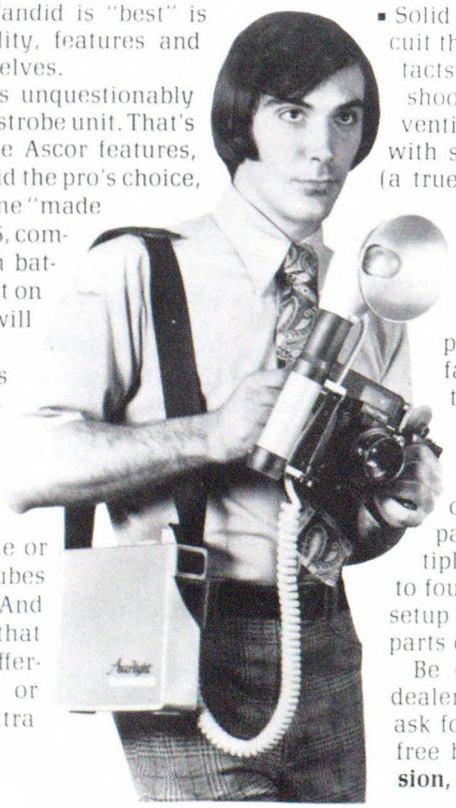

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Readers Forum

More "crazy business"

I feel I must respond to the "crazy business" letter in your August issue.

This person is pointing a finger at us and saying we apparently don't know how to arrive at a price — and he may be right in some cases. But I wish he would consider that it shows just how open the competition is in our industry. This is a service business just as public relations is a service rendered by many companies. I'm sure the size of that company, how many it employs, its cost of operation, determine that individual's salary. And to say that all companies should pay all public relations managers the same salary would also not seem right.

As to the statement about all of us "screwing our heads on"—what does he mean, that we should all charge the same price? What should that price be? When I've made purchases at various stores whether it be food stores or department stores, I find that among the major brands there is in most cases no difference in the price of the item unless it's an in-house brand and that maybe a couple of pennies less. So where is the competition? The one who mounts the best advertising campaign will convince some, the quality of the product will convince others, and the look or taste will convince others to purchase that company's product.

It used to be, I thought, that you went into some kind of business because you really felt you had "something good" to offer people. You open your doors and hopefully people respond to the combination of things it takes to make them want what you have to offer—at the lowest price possible—but at a price that doesn't compromise the quality of your service or product. Today, in some cases the opposite seems true. One major product raises its price, all the rest fall in line using the others as their excuse to always do the same — this is competition today.

When you get into the small business area it doesn't seem to hold together as well. One guy down the street will change his price, another his, and this

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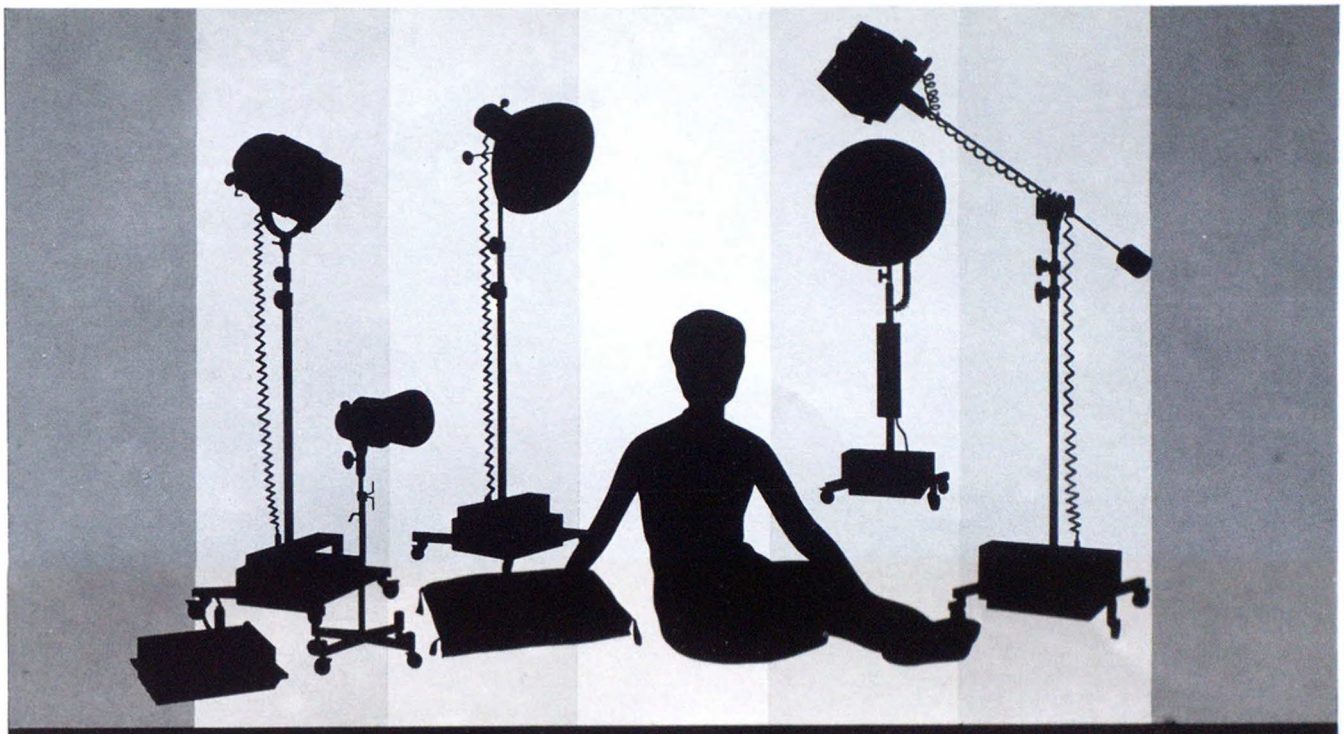

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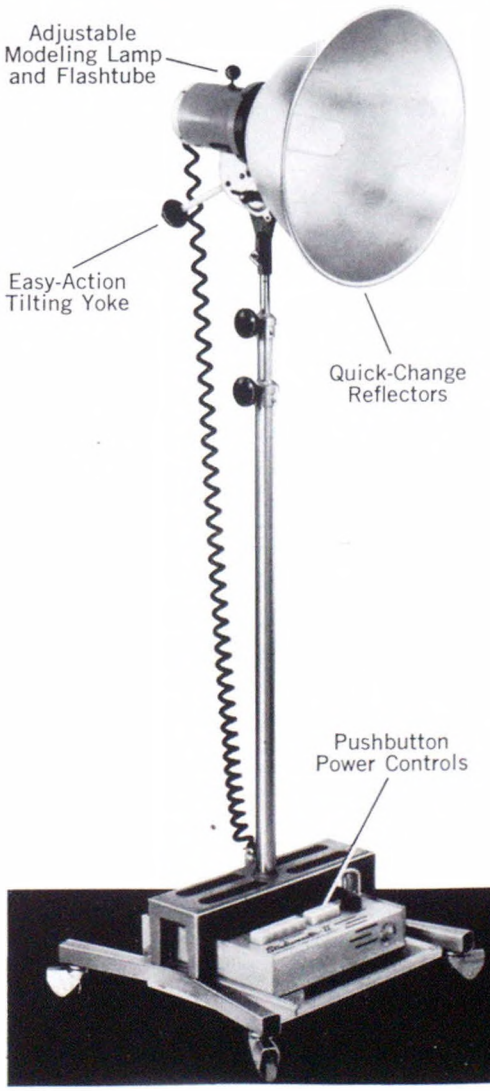

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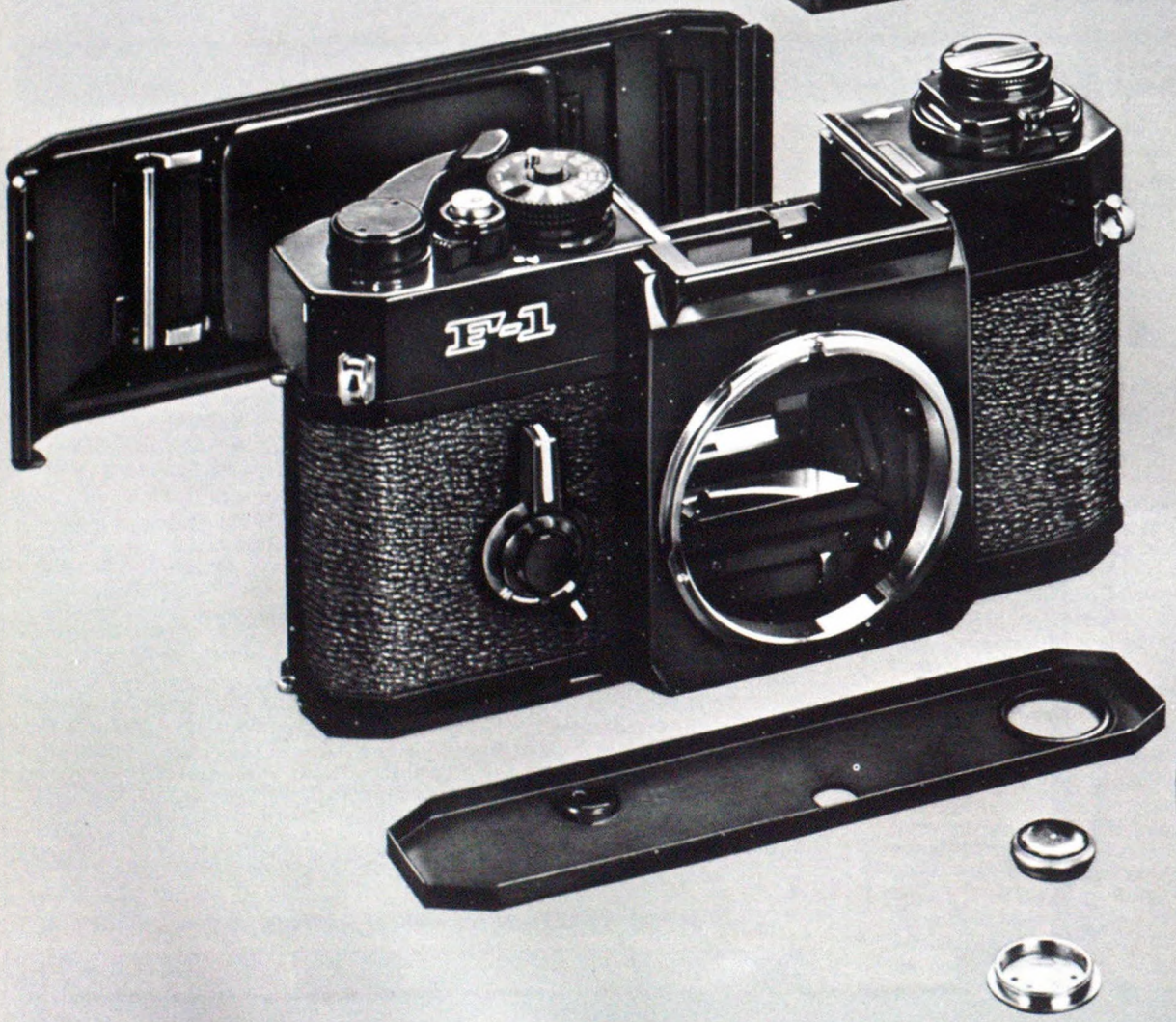

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What makes a good camera? The body, more than any other component. How well the body is constructed, how smoothly it integrates with lenses and accessories, how well it does everything demanded of it, largely decides how good the camera is. Even how sharp your pictures will be, lens quality notwithstanding.

And the body is where the Canon F-1 has it over all others.

This is the ideal that professionals have always wanted: a camera body crafted with such incredible precision, it serves as the basic link to the entire F-1 System.

That's why machining tolerances, from casting to conclusion, are restricted to *a hundredth of a micron*, or approximately .00000039". Far more critical than other camera manufacturers'.

But with tolerances as close as that, there's no place for human error. So Canon eliminates it, by developing computer-controlled manufacturing equipment. No other camera maker has anything quite like it.

This sophisticated machinery actually performs nine complex production operations — with far more speed and precision than could ever be done by the hands of man.

Moreover, another computer acts as a sort of Big Brother, watching over 60 other checkpoints in the procedure, to insure that every Canon F-1 you buy is the quality equal of every other Canon F-1.

What else is a body for? Well, this body also holds the metering system — light-sensitive cells, power supply, indexing device, everything. All within the body, so it all stays there, finder on or finder off, and no matter which viewing system you choose for the job at hand.

Now you can begin to appreciate why the Canon F-1 is the new 35mm SLR for professionals.

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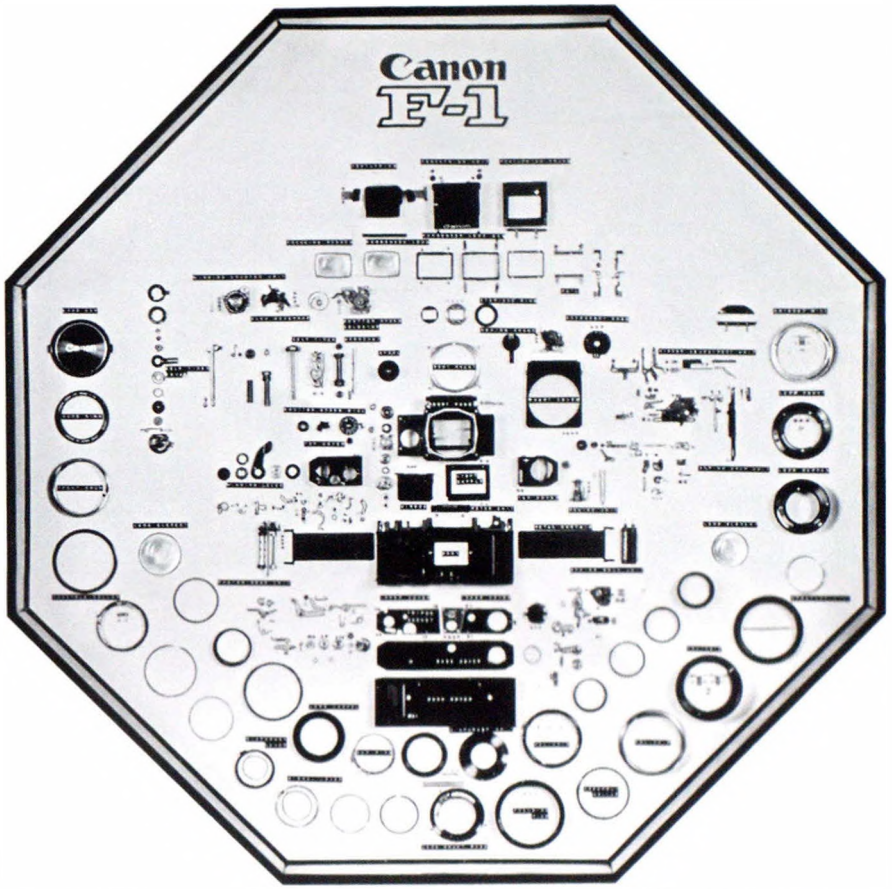

Few cameras, in fact, seem to be so much an extension of your own anatomy as the Canon F-1.

The body is made to remain stable under virtually any extreme of temperature or pressure. Example: temperature tests are conducted over a range of 162°F — from 54° below freezing to 140°.

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As the heart of the F-1 system, this Canon body is made to integrate perfectly with all of the other 240-plus components designed to go with it. And for the scores of new lenses and accessories that technological advances have yet to conceive.

You are invited to visit your Canon photo dealer for a close-up look. Or write for more information. Hold a Canon F-1 in your hands. Sight through the viewfinder. You'll know at once, there's more to this camera than meets the eye.

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PP 10/3

Newsevents

PP of A Officers, Directors—1974

The Board of Directors of PP of A has elected the following officers for 1974: John E. Smucker, M.Photog.Cr., Mansfield, Ohio, President; Riley A. Taylor, Cr.Photog., Chicago, First Vice President; Ted Sirlin, M.Photog.Cr., Sacramento, Cal., Vice President-Treasurer.

Jerry Smolka, Cr.Photog., Chicago, retiring President, will become Chairman of the Board.

Members of the Board of Directors, elected by the PP of A Council, with terms beginning in January, are: Commercial, Irving J. Newman, M.Photog.-Cr., Greenwich, Conn. (re-elected for three years); Portrait, Kermit Buntrock, Cr.Photog., Storm Lake, Ia. (three years); Industrial, Charles L. Geiger, Jr., Cr.Photog., Syracuse, N. Y. (re-elected for three years); At Large, Howard L. Hood, Daytona Beach, Fla. (two years).

Forms Multi-Media Education Firm

The formation of Photography Learning Systems, Garfield, N.J., a multi-media educational products enterprise, has been announced by Peter A. Nicastro, M.Photog.

The firm will produce instructional modules — unitized learning packages combining slides-cassettes-workbooks — for self-training or classroom study within photography education. The first 24-module instruction series is devoted to the techniques of portrait lighting.

Discontinues Photo Operation Unit

Xerox Corporation has announced it has phased out production and marketing of photographic papers this fall and will discontinue marketing of photocopy products—simplex and duplex papers and chemicals related to the process.

Photorecording paper will be phased out completely early in 1974, as will Astroprints, Geoprints and special papers for the medical field, according to Raymond A. Hay, President of the company's US operation.

Photographic paper was the origi-

Turn to page 93

Because you can't afford to miss a step.

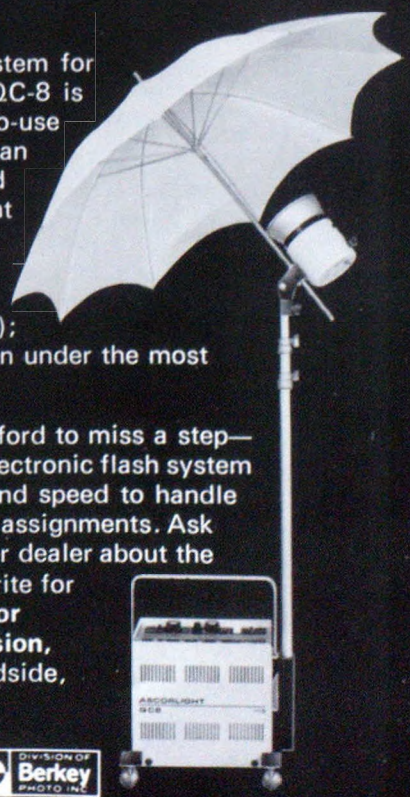
THE ASCORLIGHT QC-8 ELECTRONIC FLASH SYSTEM.

When every second counts, you can depend on the Ascorlight QC-8 Electronic Flash System for reliable ultra-fast performance. It consistently recycles at one flash per second at full power, two flashes per second at half power, four flashes per second at quarter power.

And that—for all practical purposes—is a continuous duty cycle. With no chance of overheating. Which is one of the reasons why Ascorlight QC-8 is so popular for use with motorized cameras and in situations where high-speed action photography is the assignment.

Although compact and lightweight, the solid state power supply provides heavy-duty performance. And because the price is light too—you'll get more light output and more features for your money than with any comparable flash system on the market. Under $800 complete.

A comprehensive system for broad applications, QC-8 is ruggedly built, easy-to-use and safe. It provides an extremely high and evenly distributed light output of 30,000 BCPS/55°; (with 100 ASA film guide number of 450); less than 1% variation under the most difficult situations.



Because you can't afford to miss a step—get in step with the electronic flash system that has the power and speed to handle the most challenging assignments. Ask your authorized Ascor dealer about the Ascolight QC-8 or write for free brochure to: **Ascor Photo Lighting Division,** P.O. Box 1060, Woodside, New York 11377.

ASCOR Division of Berkey Photo Inc.

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A busy photographer doesn't need the additional worry of following through on the printing. We do it for you. With a professional's penchant for precision and promptness. With techniques like Video Color test and analysis of every negative to assure perfect prints. So, for one less worry, trust the finishing work to us.

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* No extra charge

Whether you own a motorized camera or not–you need the Motor-Camera.

We're not suggesting you replace your motorized camera with the Topcon Supreme, The Motor-Camera. But we are suggesting it would make a great addition to the equipment you now own. Because the Motor-Camera is the first system designed with motor-drive as an integral part of the camera itself and so it's truly small, light-weight, rugged and precise. It's a camera you can keep with you all the time – and use whenever and wherever you see a great shot.

There's really never been anything like it. The camera is so perfectly designed that the motor actually forms the grip. It automatically forwards film and operates the shutter, mirror and frame counter – so you're ready for your next exposure. Your eye never leaves the viewfinder or your subject.

And that's only part of the Motor-Camera story. It's a highly sophisticated camera with a Topcor f/1.4 50mm multi-coated standard lens and a 1/1000 shutter speed. The aperture setting is seen right in the new cc Penta-prism finder, as is the exposure indicator. Light is measured on the back of the mirror, through minute slits, for superb CdS exposure accuracy, and it is automatically balanced for center-weighted or average readings according to subject.

The Motor-Camera is a complete system, with a full range of accessories including 21 lenses and is also available without the motor. It's backed by Paillard, the people who service and distribute Hasselblad and Bolex. They stand behind its quality in every way.

Whether you own a motorized camera or not, Topcon's Motor-Camera should be part of your equipment.

For more information about the Motor-Camera system write Paillard Incorporated, 1900 Lower Road, Linden, N.J. 07036.

TOPCON

DRY UP!

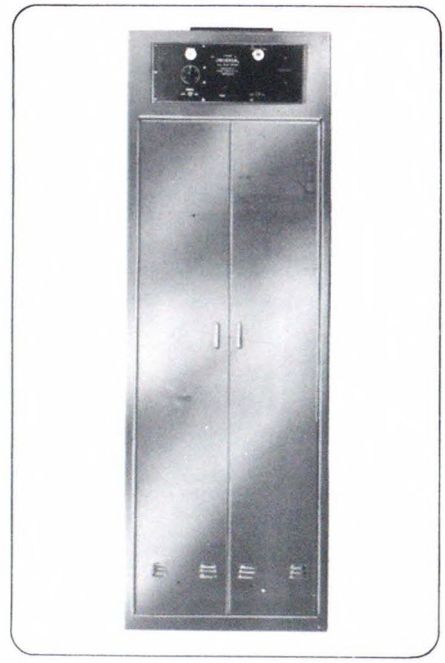
With an Oscar Fisher film dryer.

OSCAR FISHER TABLE TOP DRYER

The ideal dryer for situations requiring the fast, efficient drying of small quantities of photographic or X-ray film. Heated air, a high velocity blower, and a replaceable filter element coupled with an adjustable thermostat and an automatic timer insure clean safe operation.

OSCAR FISHER ANHYDRATORS

Because Anhydrators are heatless, low humidity dryers, they have no adverse effects on color quality, density, grain size, or emulsion. An automatic timer reactivates the anhydrating agent during off-shifts or after hours. Completely closed systems admit no dust carrying outside air. A variety of models to suit all applications is available.



OSCAR FISHER UNIVERSAL ALL-FILM DRYER

Designed for industrial, commercial, professional and X-ray laboratories. Operating on a continuous flow of thermostatically controlled filtered air, the Universal Dryer rapidly and safely dries over 100 sq. ft. of film in any size or combination of sizes from 8mm (Minox) to 20"x24" graphic arts sheet film.

All Oscar Fisher dryers are constructed of tough 316L stainless steel and the most rugged components to make them virtually maintenance free and, most important, all models dry their full capacity of film within 10 minutes. For more information, contact your nearest dealer or the Oscar Fisher Company.

OSCAR FISHER *Company, Incorporated* Box 2305, Newburgh, N.Y. 12550, Tele. (914)562-3900

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

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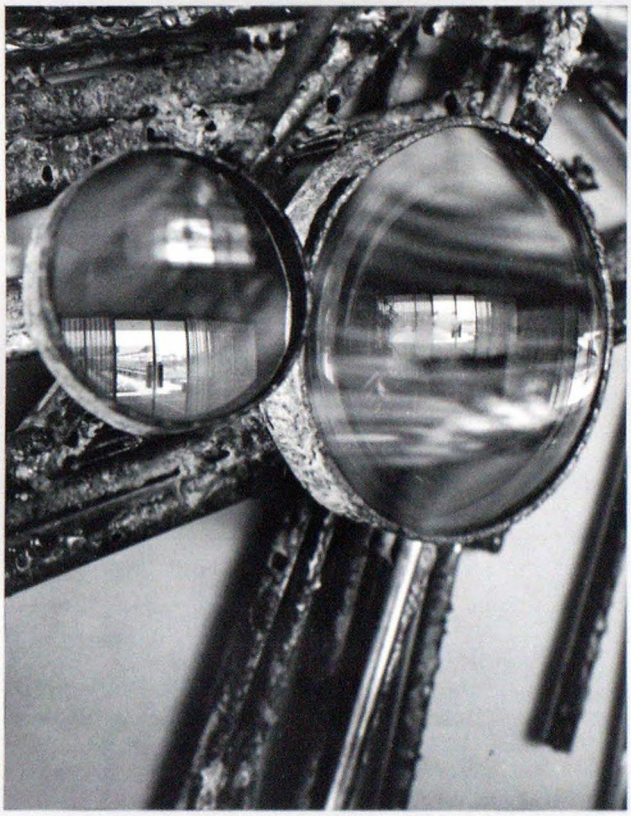
*Executive Committee of the Board

DATELINES



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Sculpture by John L. Seyfried
PP of A Headquarters, Des Plaines, Illinois

THE PROFESSIONAL PHOTOGRAPHERS GUIDE TO SPECIAL EVENTS

1974 CONVENTIONS

JANUARY 26-29
PP of Idaho
Bannock Motor Inn
Pocatello, Idaho
Dewey Doss, Jr., Conv. Chairman
920 E. Clark
Pocatello, ID 83201

FEBRUARY 9-11
PPA of New Mexico
Hilton Inn
Albuquerque, N.M.
Eddie Colclasure, Exec. Secretary
1008 Arizona St.
S.E. Albuquerque, NM 87108

FEBRUARY 16-18
Wyoming PPA
Laura Hayes, Conv. Chairman
PO Box 2561, Airport Sta.
Cheyenne, WY 82001

FEBRUARY 16-19
Kansas PPA
Regal Inn
Wichita, Kan.
Bill Elliott, Conv. Chairman
1011 6th St.
Clay Center, KS 67432

MARCH 3-5
PP of North Dakota
Holiday Inn
Fargo, N.D.
Dennis Joyce, Conv. Chairman
PO Box 1816
Bismarck, ND 58501

MARCH 9-12
PP of Nebraska
Cornhusker Hotel
Lincoln, Neb.
Don Maun & Associates
312 Sharp Building
Lincoln, NB 68501

MARCH 9-13
PP of A BEECON &
Southwestern PA
Fairmont Hotel
Dallas, Texas

MARCH 10-11
PP of Massachusetts
Sheraton-Lincoln Inn
Worcester, Mass.

DATELINES

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 17-24
PPS of New York
Concord Hotel
Lake Kiamisha, N.Y.
Patrick Graziose, President
282 Jericho Turnpike
Floral Park, NY 11001

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 30-APRIL 1
PP of West Virginia
Uptowner Inn
Clarksburg, W.Va.
Mary Ann Phillips, Exec. Secretary
1497 Eastern Ave.
Morgantown, WV 26505

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

APRIL 6-8
PP of Oklahoma
Skirvin Plaza Hotel
Oklahoma City, Okla.
Bill Gooch, Conv. Chairman
2815 Classen Blvd.
Oklahoma City, OK 73106

APRIL 7-8
PPA of Rhode Island
Sheraton Islander Inn
Goat Island
Newport, R.I. 02840
Al Riccio, Conv. Chairman
1352 Plainfield St.
Cranston, RI 02919

APRIL 26-30
PP of Indiana
Stouffers' Indianapolis Inn
Indianapolis, Ind.

APRIL 27-29
Arkansas PPA

APRIL 28-29
Maine PPA
Downtown Holiday Inn
Portland, Maine

APRIL 28-30
South Dakota PPA
Ramada Inn
Sioux Falls, S.D.
Ed Schaffer, Secretary
904 East Hanson
Mitchell, SD 57301

MAY 4-6
Connecticut PPA

MAY 4-7
PP of Washington
Hanford House
Richland, Wash.

MAY 18-21
Georgia PPA
DeSoto Hilton Hotel
Savannah, Ga.
Mary I. Ragland, Conv. Chairman
PO Box 1158
Brunswick, GA 31520

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 14-16
Tennessee PPA
The Read House
Chattanooga, Tenn.
Marti Eakin, Exec. Secretary
217 W. Church
Union City, TN 38261

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 8-11
PP of A Hawaii Convention
Ala Moana Hotel
Honolulu, Hawaii

AUGUST 18-20
PPA of Pennsylvania

Industrial Photographers of the South West
Hilton Inn
Santa Fe, N.M.

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

OCTOBER 8-22
Westchester PPA (N.Y.)
Photo-Rama Roma
Rome, Italy
Herb Kahn, Chairman
139 New Main St.
Yonkers, NY 10701

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

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.

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

MARCH 18-21, 1978
PP of Ohio

CURRENT EXHIBITIONS

THROUGH OCTOBER 7
From the Picture Press
State University of New York
Albany, N.Y.

Berenice Abbott
The Witkin Gallery
New York, N.Y.

THROUGH OCTOBER 18
Dan Biferie
Middle Tennessee State University
Murfreesboro, Tenn.

THROUGH OCTOBER 22
Clyde H. Dilley
La Galleria
Cincinnati, Ohio

THROUGH OCTOBER 31
Don Heiny
University of California Extension Center
San Francisco, Cal.

Patricia Clark
Lexington Photography Workshop
Lexington, Ky.

THROUGH NOVEMBER 3
Contemporary Photography — Czechoslovakia
The Focus Gallery
San Francisco, Cal.

THROUGH NOVEMBER 25
Luis Medina
Jose Lopez
Art Institute
Chicago, Ill.

Jeff Orr
Herb Grossman
University of California Extension Center
San Francisco, Cal.

FUTURE EXHIBITIONS

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

OCTOBER 21-NOVEMBER 8
Don Saban
Middle Tennessee State University
Murfreesboro, Tenn.

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

OCTOBER 29-NOVEMBER 9
Phil Brodatz
Bacardi Art Gallery
Miami, Fla.

NOVEMBER 1-30
Doug Baz
Lexington Photography Workshop
Lexington, Ky.

NOVEMBER 4-21
William R. Anderson
Lowman Student Center
Sam Houston State Univ.
Huntsville, Texas

NOVEMBER 6-DECEMBER 1
Carleton E. Watkins
The Focus Gallery
San Francisco, Cal.

NOVEMBER 11-29
Bob Slack
Middle Tennessee State University
Murfreesboro, Tenn.

NOVEMBER 13-DECEMBER 28
Children: 1841-1973
Exchange National Bank
Chicago, Ill.

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

DECEMBER 2-24
Don Beatty
Yares Gallery
Scottsdale, Ariz.

DECEMBER 1-22
Clyde H. Dilley
Springfield Art Center
Springfield, Ohio

DECEMBER 4-JANUARY 5, 1974
Collectors Choice II
The Focus Gallery
San Francisco, Cal.

DECEMBER 5-JANUARY 13, 1974
Clarence John Laughlin
The Witkin Gallery
New York, N.Y.

JANUARY 6-FEBRUARY 17, 1974
Diane Arbus
Walker Art Center
Minneapolis, Minn.

PP of A NEWS

Photographic Specialist Degree

The degree of Photographic Specialist (abbreviated Sp.Photog.) was approved by the PP of A Council meeting in Denver in August. It will be awarded to individuals who have been PP of A members for three or more consecutive years prior to making application, and who meet the requirements for the degree.

The applicant must have been awarded at least 25 PP of A Merits, of which 13 must be Specialist Merits. The other Merits of the 25 total will be either Specialist or Achievement Merits.

One Specialist Merit will be awarded for each specialized photography-related achievement accepted in the annual Association competition.

No individual will receive more than four Specialist Merits in any one calendar year. A Photographic Specialist will wear a white ribbon, which will not be combined with any of the other PP of A Degree ribbons.

Law Agencies Honored

The PP of A honored the Royal Canadian Mounted Police and the Federal Bureau of Investigation in a special presentation at the PP of A Affiliation Luncheon held in Denver "for contributions to the science and use of photography as a valuable tool in crime detection and law enforcement."

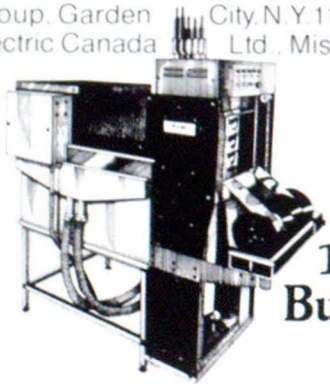
A yard-a-minute of color prints

(In just 4 x 6-1/2′ of floor space!)

The Durst ACS 1612 Mk III Continuous Color Paper Processor puts out a lot of prints, in very little space, at a surprisingly low cost. Almost a yard (actually 35") a minute of 16" RC roll paper in 3-step chemistry. Or two yards a minute of 5 or 8," or three yards a minute of 3½"!

You can install it in a darkroom wall, and not one inch of that 4x6½' of floor space will be in the darkroom. Or, if you want to avoid custom installation, use it free-standing.

This latest model of the proven Durst ACS 1612 design offers easy-cleaning PVC construction with modular design that makes it obsolescence-proof ...continuous dual nylon leader belts for easy loading ...accurate fully automatic replenishment ...minimum water requirement ...everything it takes to make continuous processing practical in your lab. For the same advantages in an even more compact 11" processor, see the Durst ACS 1112 Mk. II. See it at your dealer, or write for details. Ehrenreich Photo-Optical Industries, Inc., Photo-Technical Products Group, Garden City, N.Y. 11530. In Canada: Braun Electric Canada Ltd., Mississauga, Ont. L4V 1B9.



Durst ACS 1612 Mk III Built Like a Durst

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Top Quality Automated Printing

If you are looking for professional quality, Burrell Colour Inc. is your best source. We provide fast quality processing and take pride in handling your order. The finest quality instruments are used in all our film processing operations. We maintain this high quality by using filtered water, control strips, nitrogen burst agitation and nylon gloves for handling all film and prints.

AUTOMATED is a unique package printing service featuring burned-in corners, diffusion and your choice of 3 different mask sizes. At your request, we'll provide masks in any of the three sizes available in the quantity you need. Upon receiving your masks, place your negatives in the masks, cropping them to your specific requirements.

AUTOMATED PRICES

First Unit	2nd and 3rd Units	Additional units after any 3 units from same negative	11x14 units in any quant.	16x20 units in any quant.
2.00	1.75	.75 per unit	4.00 each	9.00 each

Our unit printing ranges from 16x20, 11x14, 8x10, 5x7, 3½x5 and wallet size. Our service features include Diffusion • Burned-in corners • No minimum on number of negatives • All prints borderless • Free texturing and postage paid both ways. We are one of the few labs in the country to offer your borderless prints in all sizes.

Send for our new catalog giving complete information and prices covering your every need.

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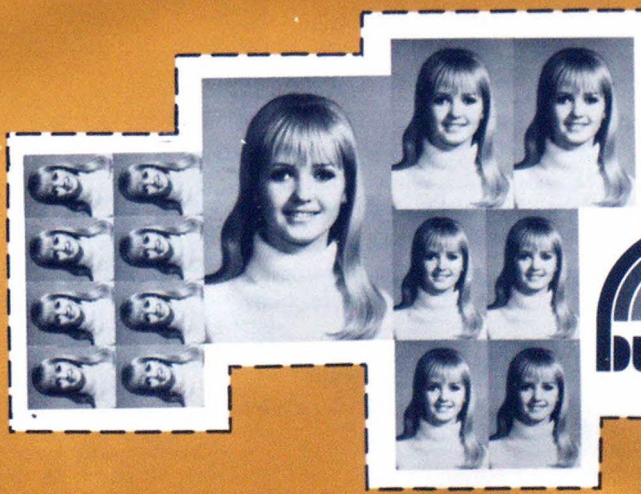

Burrell Colour Inc
Box 661, Hebron, Indiana 46341 3
Please send me your new Catalog and assorted mask sizes.

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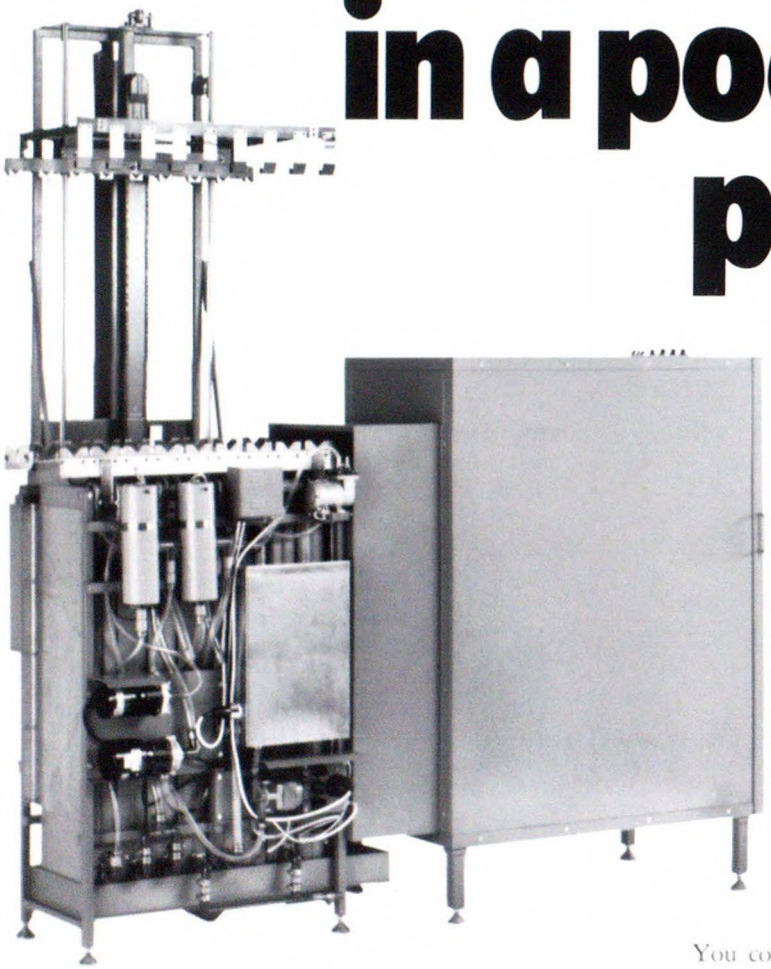
Pro size Kodacolor II in a pocket size processor



You could have this new Treck Pocket Processor in and running in about 4 hours at a cost of less than $7000. It handles all Flexicolor chemistry, everything you need to do a quality job with all the new Kodacolor II films. You control your own quality, control your own delivery schedule to customers, and save enough to pay for the unit in 4 years or less.

All Flexicolor chemistry controls. Temperature controls on all solutions. Air agitation in bleach fix and stabilizer. Nitrogen burst agitation in developer. Drying tunnel for dark to light, dry to dry processing through apertured darkroom wall. Automatic replenishment. Continuous air supply. The processor is designed to accommodate silver recovery and chemical regeneration.

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140 Allens Creek Road, Rochester, N.Y. 14618

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These services are fully described on page 20 of our catalog, but if we're new to you we'll be glad to supply you with detailed information and prices. Just fill out coupon and enclose with your business card or letterhead. You'll get your answer by return mail.

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Professional Quality Direct, Type R prints

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Here's an opportunity to economically reproduce your prized transparencies into fine quality color enlargements suitable for framing or display in albums.

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Sharp, brilliant duplicates for product illustration, sales aids, publicity releases and displays.

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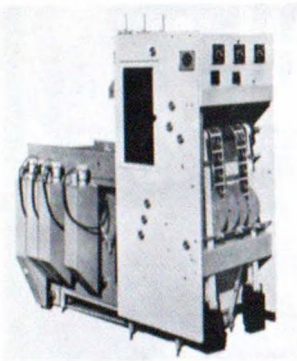
New Products

Use Reader Service cards (page 89) to get additional information on any new product or service listed in this issue.

MICRO, MINI PROCESSORS
Quadrachrome Inc., 1130 W. Evelyn Ave., Sunnyvale, CA 94086



Three compact color processors, the Micro 12 and the Mini 12 and 16 have 2-4 gpm water consumption, provide 11 min. dry-to-dry time and include replenishment systems. All tanks, valves and plumbing in contact with solutions are PVC plastic. Plastic-clad tubular steel support structure unit aligned. Micro 12 is 65¾" long x 35½" wide x 86⅝" high; length in darkroom is 39⅜". Process speed is 20" per minute per lane: $6,280. . . . Mini 12 is 100⅜" long x 34¼" wide x 92½" high, length in darkroom is 36⅝". Process speed is 40" per minute per lane: $7,504. . . . Mini 16 is 100⅜" long x 47¼" wide x 94½" high, length in darkroom is 36⅝". Process speed is 40" per minute per lane: $10,219.

ROLL PAPER EASEL
Electronic Systems Engineering, 102½ N. Cleveland, Cushing, OK 74023

Speedmatic Maxi borderless electronic roll paper easel handles sizes from 20x30 to 20x16 on one emulsion of 20" paper. The easel capacity is 250' of color paper; paper advance can be selected for 4" (test), 16", 20", 24" and 30" (±1/32"): $2595. Accessories include mobile base for rapid fingertip controlled X-Y axis composing with locking: $725; roll-around base facilitates movement of mobile base and easel for changing position or horizon line: $175; Electronic decade timer and repeat counter: $495.

POWER SUPPLY
Speedotron Corp., 6730 W. Higgins, Chicago, IL 60634

Model 810 power supply for motorized cameras has 800ws with a full and half-power switch. Recycle time to 100% power is 6 sec., 4 sec. at half-power. Flash duration with one head at full-power is 1/500 sec., at half-power 1/800 sec. Unit is 9"x11"x6½".

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

Topcon Super DM, 35mm SLR camera features TTL mirror, meter system which provides averging and center-weight metering and automatic CdS exposure control. Camera has a focal plane shutter with 11 shutter speeds 1-1/1000 sec. plus bulb. Camera may be used with or without Auto Winder, electric film advance mechanism, which fits to camera body with a single screw; provides right hand grip and leather strap for extra support. Standard viewfinder is CC (control center) pentaprism finder that permits eye-level, view focusing of a right-side-up, laterally-correct image. There are nine interchangeable focusing screens. The standard lens, RE GN Topcor M 50mm, f/1.4 with bayonet mount and a 39° field-of-view and minimus focus of 1.3' is $234.45. Topcon system includes 21 lenses, microscope accessories, viewfinders and viewfinder accessories, bellows, extension tubes, incident light receptors, sequence motor drive, large capacity film magazine and radio control units. Topcon Supreme I with Super DM body, CC finder, 50mm, f/1.4 lens and Auto Winder: $727.45.

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

Prima high-gain front projection screens have a metalized flexible plastic mirror surface held optically flat under tension on an aluminum frame. Screens can be free standing or hung from a wall. Support is adjustable to lock screen at an angle to wall surface. Available in sizes 48"x48", $69.50; 36"x48", $49.50; and 24"x32", $39.50.

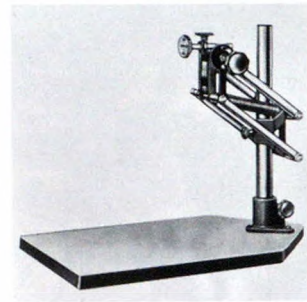
AUTOREFLEX A-1000 CAMERA
Konica Camera Co., 25-20 Brooklyn-Queens Expressway W., Woodside, NY 11377

Konica Autoreflex SLR A-1000 camera with 52mm, f/1.8 Hexanon lens features automatic aperture selection. Shutter speed is pre-selected to match the subject action. Camera's dual CdS cells automatically transfer their readings to the lens diaphragm, closing it to correct aperture. Camera with lens and case: under $330.

COSAR 45 DENSITOMETER
Cosar Corp., 3121 Benton St., Garland, TX 75042

Cosar 45 digital reflection densitometer provides certified status D response. (Color filters admit fewer wavelengths than "normal" graphic arts densitometry). Unit has .02 accuracy from 0.00 to 2.50 D, reads with .01 sensitivity and repeatability. Illumination is designed to read in accordance with ANSI standard for diffuse reflection density. Regulated power supply operates on 115V or 230V at 50-60Hz.: $1,295.

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



CS4 copy stand has 19"x23"x-¾" baseboard, 10½" four parallel rigid arm construction. Stand features two 1½" diameter x 19" long posts which position camera up to 47" over the board and camera centering bracket with lockup washer: $46.95.

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

Agnekolor 3-step color paper processor uses the principle of laminar flow. Chemicals are poured into feed reservoir, a pump within the water jacket circulates solution under and over the sheet of paper in the processing compartment in thin, even flow. Paper from 4x5 to 11x14 can be processed using any color chemistry. The processor is attached to any water supply. Optional electric temperature control unit can be used to set and maintain processing temperature within ±½°. Chemicals are contained in three plastic containers stored at base of unit. Accessory containers are available so one set of chemicals can be removed and a new set inserted. Floating lids are supplied with each container. Exposed paper is placed on the processing table held in place

Turn to page 76

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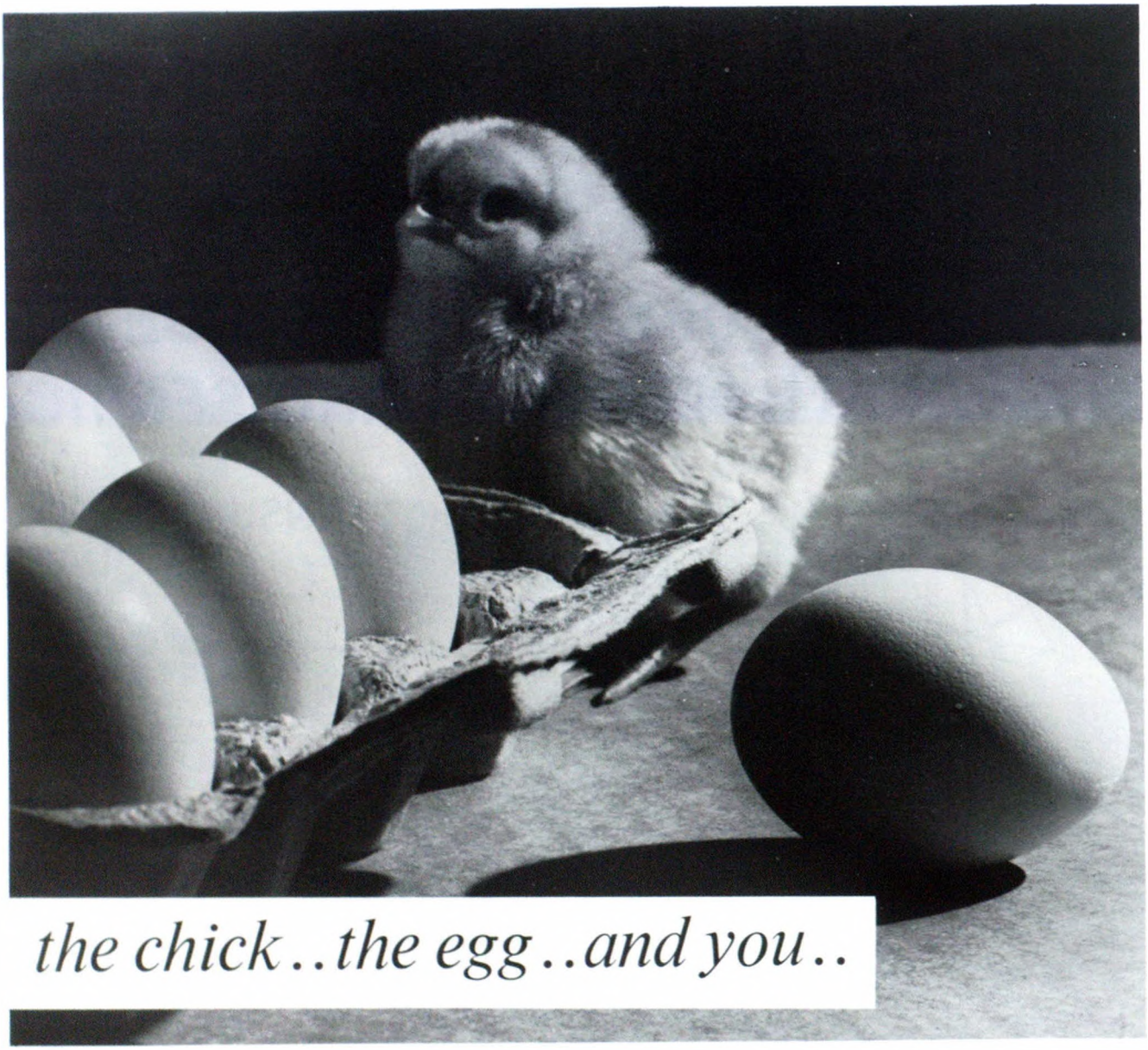

the chick..the egg..and you..

It is the sulfide in the egg that helps bring the chick into the world. It is the same sulfide in the egg that tarnishes your silver spoon. It is the sulfide that stains the photographic silver image just as harshly, if it is improperly washed.

To remove the problem of the tarnished silver image, photographers spend a great deal of money, time and water, unless they use **Perma Wash.**

Three ounces of **Perma Wash** in a gallon of water quickly and permanently eliminates this staining problem. **Perma Wash** will produce photographs to meet archival record specifications. **Perma Wash** can reduce washing time to as little as ninety seconds, save up to 95% of washing time and water consumption.

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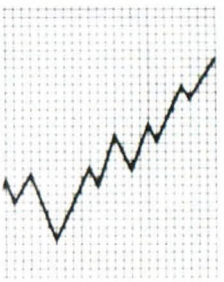
The Essentiality of Recording Photographic Statistics

PART 1

A Service of the PP of A Business Services Committee



by Richard L. Alf, M.Photog.Cr.

Don't let the title of this article throw you. It simply means it is important that *every photographic studio keep good records.* The importance of some system of quickly gathering statistical information is not just helpful, not just a good thing to do, it is *essential* to the proper operation of a studio. This applies whether your sales reach $20,000 or $200,000 annually; whether you print your own color or have the printing done by an outside lab; whether you are a commercial or portrait studio.

Many photographers are very lax in record-keeping. I have heard such comments as, "All I know or need to know is that I have money in the bank."

When asked about sales averages, one photographer said he thought his average sales for high school seniors was about $40. I asked how he knew, and he said, "Oh, I just pulled out a few cards and they were around that amount."

In my training period in photography I worked for four different photographers. The ones which seemed to be the most successful were also good record keepers. The one who was least interested is now out of business. The general rule seems to apply: Good studios always keep good records.

Accurate Record of Sales

First and foremost, keep an accurate record of sales. This is probably the most important record system in the studio or any other business. At any time you should know what your sales are compared to last year at the same period. You also should be able to compare sales in a specific category (weddings, for instance) this month against last month, both in number and total sales. Compare percent of volume year to date, this year to last year.

What are your frame sales, year to date, this year against the same period last year? Are your frame sales increasing or decreasing in comparison with your gross sales? You should be able to tell your average order in all categories at anytime. All of the information should be obtained by looking at one figure, or two at the most.

Why is this necessary? Information like this is extremely helpful in planning for the future, whether it be advertising, future expansion of facilities, adding to or reducing the number of employees. From a breakdown such as this you can spot trends much sooner and make an effort to correct them or make changes to adjust to them. You will never be caught off guard. If you advertise you will be able to judge its effectiveness, at least to some degree.

A word of caution: Do not try to make your record-keeping too complex. If you do, it will take too much time and will not be done on a current basis. Before long you will be doing it like most studios — a once a year, time consuming, half-hearted, incomplete attempt.

How is it done? Our daily ledger consists of *original and reorders.* The divisions are: regular, children, contract high schools (listed separately), contract colleges (listed separately), complimentary anniversary, commercial, copy candid wedding and miscellaneous. The number of categories you make will be determined by the type of studio and the information you are seeking.

One Minute Per Order

The day after an order is taken it is entered in the ledger in the appropriate section. The items entered on that page are the job number, name and total sale. This is broken into black-and-white, color, frames and sales tax. The time required to do this entry is about one minute or less per order. To make it easy this should be done every day, but on occasion we have accumulated two or three days' orders.

At the end of the month each of the sections is totaled and transferred to our monthly record ledger. These figures are added to the previous month's sales and reorder sections. The total sittings, year to date, in each category are divided into sales, giving the average sale.

This is done every month for each category. The average time required for the monthly summary is five hours. We have a retired bookkeeper do the summary in her home, so we have the results for each month by the third or fourth of the following month. This

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Lots of Space and Wide Horizons

Low flying angle (helicopter) gives wide angle coverage of New Jersey's Garden State Throughway.

by Bernard Hoffman

Aerial photography is a pretty tough and demanding medium of photographic expression. I mean this in a photojournalistic sense when a photographer is trying to illustrate a story, or has an assignment to cover, and is not just making a record picture from the air.

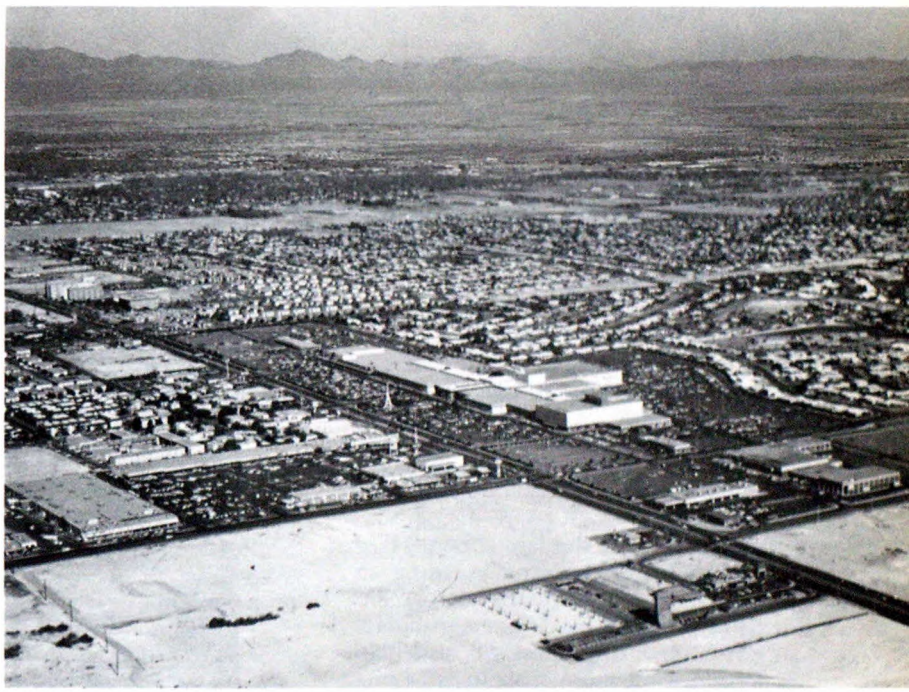
Very often, when taking pictures on the ground, a photographer will experiment a bit, try something different, change lenses, angles, and even switch films and cameras. While this takes time, the cost is minimal and often the result is well worth the added effort.

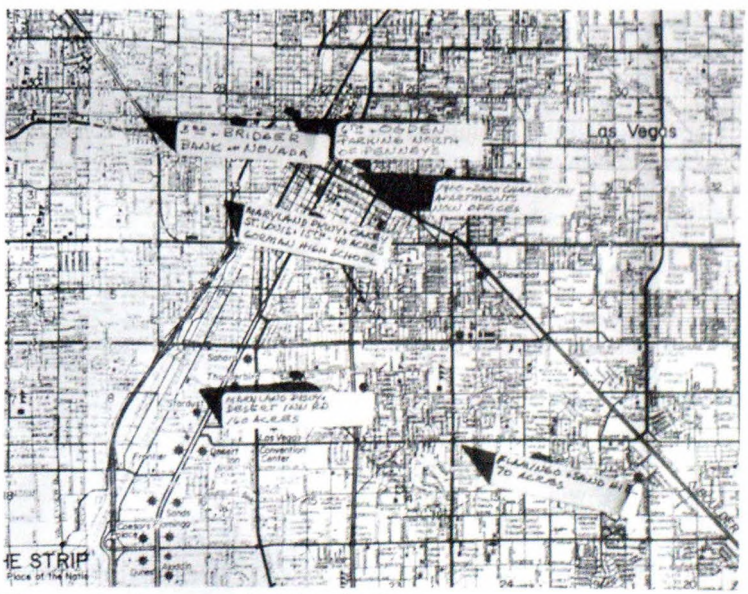
In the air, however, time is costly and begins the moment you buckle up and start rolling toward the runway. Even circling around for retakes and "covering" photographs, or time spent on changing film, can all add up to a considerable expense item.

But let's forget about that. It's only money. We're talking about photographs; and if you're good at it, and efficient in the way you operate, money won't be too much of a problem. To begin with, photojournalistic aerial photography calls for a considerable amount of pre-flight cerebral planning. It begins with a weather check the day before you plan to be airborne. Weather is usually the deciding factor in this type of work.

A good day can also be a bad day if accompanied by an overdose of natural haze, or tainted by pollution. Some coastal areas have a characteristic morning haze which usually burns off around noon. Wind direction and velocity will indicate the possibility of a continuing or dissolving pollution problem. High haze can usually be circumvented by using a wide angle lens and flying as close

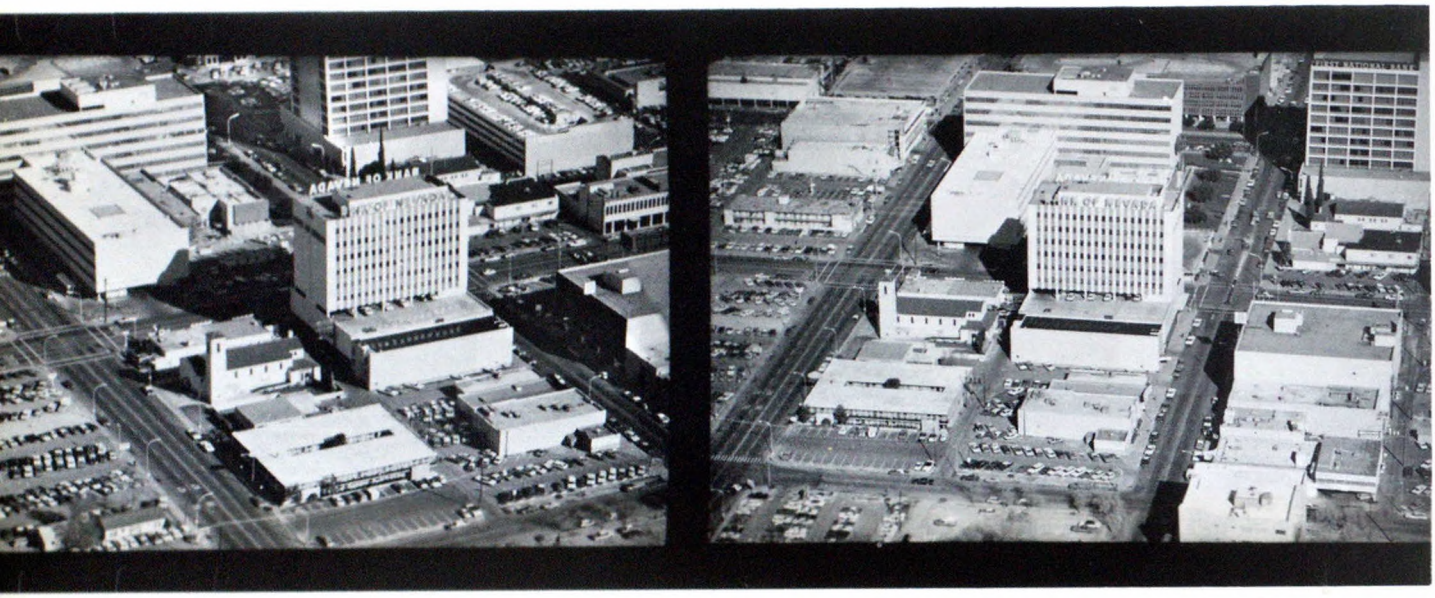
Shopping center (center) is shown in relationship to overall terrain, in wide angle view.





Plan ahead and map out schedule with pilot.

Flat sunlight can be problem. Left scene was caught with cross light; next frame (right), low sun flattened photograph.



to the deck as the law allows. Haze can be further reduced by using an Aero 1 or Aero 2 filter — or similar types provided by different manufacturers. Reducing haze will also help to add a bit more snap to your pictures.

The only thing you can do about pollution is to find a client who needs pollution pictures. No amount of filtration or skill can overcome this problem. Backlighting pollution pictures (sun coming toward your camera) usually produces the best effects resulting in lots of particle glare, hazed-out detail, and a well-accented overall feeling of Yuch! It's a little professional touch which helps tell the story of one of our more recent man-made accomplishments.

Best Possible Angle

Time of day is another important consideration. Check to make sure that the light will be hitting your subject or area from the best possible angle. This will change with the seasons as the earth tips on its axis, so that what would be good at 2:30 p.m. in June would be all wrong in January. Unless the area or subject

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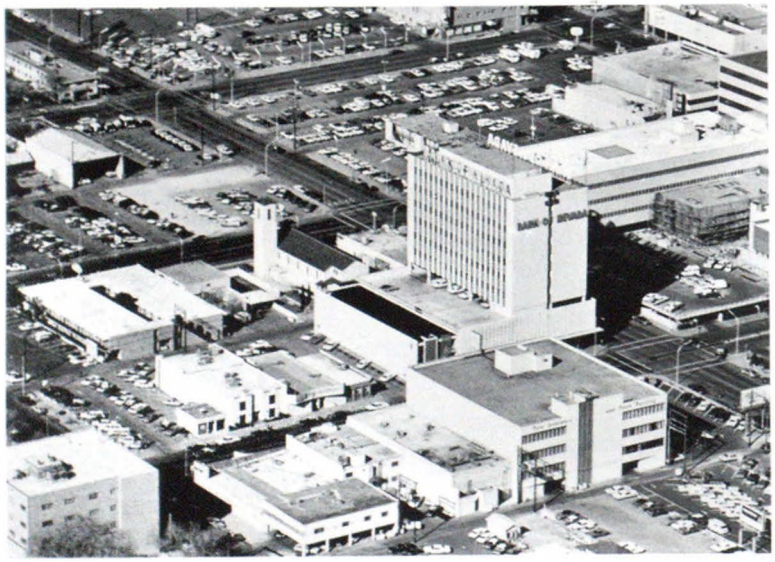
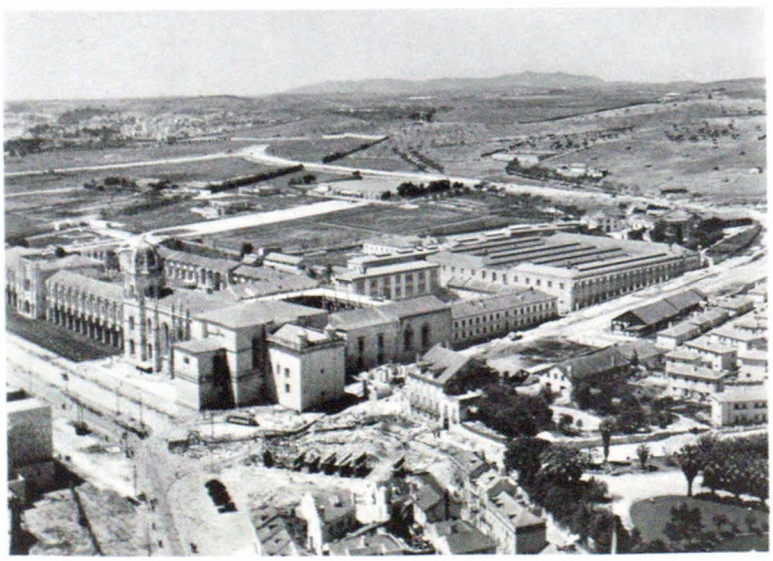
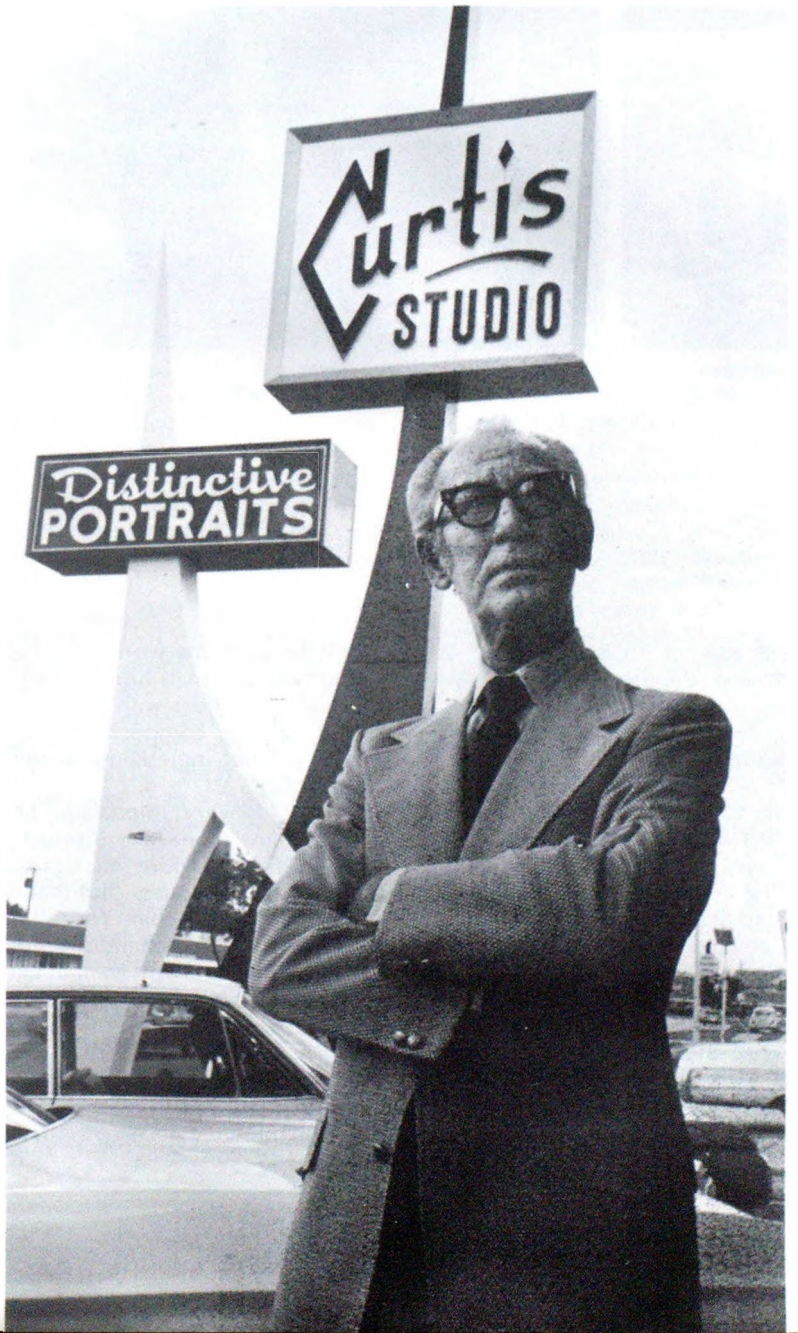




Center: Telephoto lens on 35mm camera picks out bank building. Above: Normal lens shows public buildings in Portugal with good foreground detail.

Marketing Your Portraits



Perfect your product first and then find a successful way to market it is the advice Master Photographic Craftsman Ernie E. Curtis gives young professional photographers. And while the words are easy to comprehend, Curtis readily acknowledges that their implementation requires imagination, dedication and hard work.

His own career is a case in point. With a studio in Oklahoma City, he has the two top degrees from the Professional Photographers of America, Inc., and is a leader in his field. His clients include multimillionaire leaders of business and industry, as well as their wives and children. But that wasn't always so.

"When we first moved from a downtown location to our present one in 1956," he recalls, "a fellow photographer friend said to me after looking over the new facilities and the portraits on display:

" 'Ernie, you have the most beautiful studio in the United States, but you're the lousiest photographer I've ever met.'

"I realized then that I'd been concentrating for all of those years on how to make a living; now it was time to learn how to make a good portrait. So I helped organize and set up meeting schedules with seven of the top portrait photographers in the nation. Each was a specialist in one phase or another, such as soft focus, executive, glamor, composition, etc. We would meet three times a year for work and brain-picking sessions. Actually, we taught each other.

"I also became interested in professional associations. It finally dawned on me that to advance in any profession one must take a great amount of pride in his work. And, to achieve ultimate success, he must work with his fellow photographers as a team, instead of going alone down his own path."

Acting on that insight, Curtis became active in the affairs of the Professional Photographers of Oklahoma, was quickly elected a member of the

Ernie E. Curtis, M.Photog.Cr.: "Perfect your product first and then find a successful way to market it."

Reception room of Ernie Curtis Studio is decorated with large color portraits suitably framed. Photographer Bill Gooch consults with his wife, Tina, about his next sitting. Counter is also used for making customer appointments.

Remodeled facilities include this handsomely decorated dressing room.

Selecting proofs is important part of personalized service provided by Curtis Studio.

Pauline Hansen discusses framing and helps customer choose appropriate frame for his color portrait.

Board and, in 1958, President. That same year, he also was named to the Board of the Southwestern Association, and served as President of the group in 1962.

He subsequently became Chairman of the PP of A Portrait Division, and in 1963 was elected to the first of two three-year terms as a Board member, serving as Chairman of the Advertising and Sales Committee. In 1971, he was elected to the Board of Trustees of PP of A's Winona School of Professional Photography at Winona Lake, Indiana.

What does Curtis feel he has realized from his association activities? Most of all, he replies, the hard-to-measure benefits of being able not only to study the works of other top-flight professionals but, of even greater value, to meet with them and discuss lighting, composition, style and all the other ingredients of the photographer's art.

"This is very important, because you've got to have a product that's worth buying before you can do anything," he continues. "But that is only one side of the coin. The other half is marketing, merchandising, promotion — whatever you want to call it — bringing your product to the attention of the people who will want to buy it."

For his own success in this regard, Curtis is indebted to the experiences he encountered in his younger days,

first as an itinerant photographer, and later, as a cameraman and studio manager for a nationwide chain that relied chiefly on coupon promotions. Those jobs were during the Depression years of the late 1930s, and he recalls the era as a time of intensive education in human nature.

Born in Tennessee, Curtis moved with his family to Altus, Oklahoma, while still a child. Money was short after his graduation from high school, so he tried to work his way through college as a door-to-door salesman of magazine subscriptions. The whole direction of his life was changed when he met a friend in Dallas who was an itinerant photographer.

"I'd never even held a camera in my hands," Curtis recalls, "but he convinced me that I could make a better living at that than with magazines. I started out as a caller, the guy who knocks on doors to get permission to photograph the children, and two months later I was a photographer."

The company had four crews, each comprised of two callers, a photographer, and a "proof passer" who was the print salesman, and they roamed the nation. Sometimes a crew worked a large city for as long as two months. In less populous areas, their visit might last less than a week. It was during a stay in Washington, D. C., that Curtis took the job with the studio chain.

Six months later, he was the company's manager for five outlets, with his headquarters in Cincinnati. In 1937, he bought the chain's studio in Parkersburg, West Virginia, and soon opened branch operations in Richmond, Indiana, and Mansfield, Ohio. By the fall of that year, however, the factories had closed in all three communities, many people were walking the streets in search of jobs, and only his Christmas business permitted Curtis to realize enough cash to close the studios and pull up stakes.

Remembering his childhood days in Altus, he headed for Oklahoma City, where a more stable economy prevailed. This was possible, even in those hard years, because of oil, the state government, agriculture, the confluence of three railroads and the presence of several trucking terminals. The state's capital then numbered about 175,000 residents, compared with today's metropolitan area population of 625,000, but Curtis began to prosper immediately after opening a studio in Ramsey Tower, a new downtown office building.

That was in 1938. By the advent of World War II, he had moved to more spacious quarters in the lobby. He had two photographers besides himself, plus nearly 25 other employees engaged in sales, oil coloring, retouching and printing. Service personnel from the nearby Navy, Army and Air Corps bases lined up in a double queue before the two camera-rooms to have their portraits made for loved ones back home.

Quite candidly, Curtis characterizes that studio and the half-dozen others he subsequently established in neighboring states as promotional operations. In 1944, however, the good-money times came to an end when he received his own personal greeting from the President. Before donning khaki, Curtis sold all the studios to employees, except the one in Oklahoma City.

"Recognizing my talents behind the camera," he says, "the Army inducted me into the Signal Corps and made me a switchboard operator. Based in Missouri, my forte was plugging in conference calls for generals and other wartime VIPs. I was mustered out of the service poorer, wiser and with mastery of another skill, which I promptly tried to forget as quickly as possible."

Potential in Executive Portraits

During the immediate postwar years, Curtis resumed operation of the Oklahoma City studio, promoting portrait photographs of civilians instead of servicemen. It soon became apparent to him, however, that a burgeoning field—the executive portrait—promised a potential that hadn't been touched in the volume that was possible. He also became aware of the slowing downtown economy and the corresponding shift of more prestigious enterprises to the newly developing suburban shopping centers.

This led in 1956 to the construction of the new studio for "Curtis, Distinctive Portraits" at a site that was then midway between the city's center and the residential suburbs. The years that followed saw two other significant developments: the owner's already-recounted realization of his need to improve personal skills, and his innovative perception of how to market them.

The latter occurred in the early 1960s when Curtis approached the editor of the monthly magazine published for the exclusive Petroleum Club. Why not, he asked, run a monthly feature on the organization's "Man of the Month," a biography that would, of course, be illustrated with a full-page, bleed illustration of the honoree? Furthermore, an oil portrait of the man, a 20x24 photographic study, would be displayed for 30 days in the club lounge.

The editor and, more important, the Club's board of directors endorsed the idea enthusiastically. At

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Pet Photo Decor

by Eva Briggs, M.Photog.Cr.

In photographing pets, there are all the problems of photographing people plus special pet problems as well.

Animals are quick and are able to outmaneuver a photographer. They reflect all the human emotions in their expressions which come and go rapidly, so the photographer has to be fast and alert to catch them.

Pet lovers have found photographs of animals make attractive and sentimental wall decor.

Photographs of dogs are divided into three categories: 1. Show dog pictures, in which every breed is posed for proper stance. 2. Crazy expressions, pictures that you can give humorous titles to which are often salable for greeting cards. 3. Character portraits, striving to maintain the good qualities of the dog's breed and show him as an individual personality.

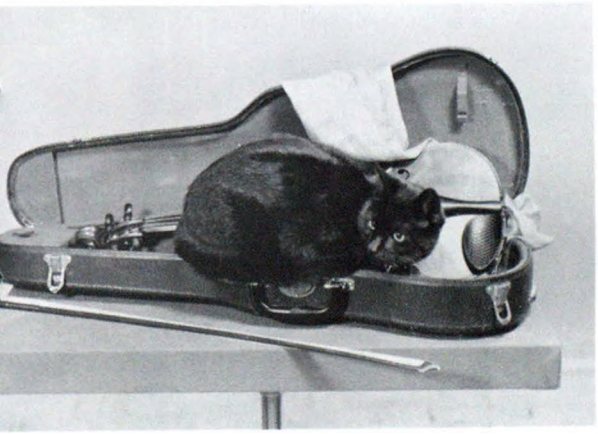
A family of dogs with young puppies is quite a project to keep posed together long enough for the shutter to snap. Dogs who have had obedience training are the easiest to work with because both the dog and the photographer know the same words and actions to start with.

Cats are a bit more difficult than dogs. They usually hide under the sofa when they first come in. The owners sometimes have to bring them in several times to get acquainted before they can actually be photographed.

Before photographing household pets, select a raised platform that is adequate in size for the animal and solid so he feels secure. Cover this with a rug or rubber matting so he will not slip. For dark pets use a light color and light pets, a dark color for contrast.

Don't startle the animals with movements that are jerky and too fast. Let them get acquainted with you so they

Left: Alertness and expressions of pets come and go rapidly and must be photographed quickly. Below: Cats are more difficult than dogs to photograph. To get this pose, catnip and sardines were placed in violin case. Right: Oil painting from photograph is used as attractive wall decor.



know you are relaxed and trustworthy.

Use a short focus lens to photograph long-nosed dogs, such as collies, from the side to avoid distortion. A partial side view of the body is usually better on any dog; make sure the feet are well placed. Use a little cheese or sugar to get a dog to close its mouth.

Speed lights give the best hair texture because they stop the constant movement of hair with their fast exposure. Use a fill light near the camera and a modeling light at a 45° angle from the side. Use a spot to outline the head against the background.

Get everything set and pre-focus on the area you want the animal in before he gets in front of your camera. Have the owner stand to one side and hold him in position until the very last second. At the same time, make a noise to direct the animal's eyes in the area you want, have the owner remove

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Pet lovers use portraits such as these German Shepherds as focal point of wall decor.

The
Meisel
Touch

There are 22 ways we can correct and enhance a print. It took 18 to save Ed's lousy shot!

Staff Photographer Ed Carlson, M. Photog. Cr., deliberately made this lousy shot to put Meisel's correcting and enhancing techniques to the test. They changed it into the "masterpiece" on the opposite page.

We asked Ed Carlson, our staff photographer who has made the fine photographs for this series of ads, to do the unthinkable.

Shoot a family portrait, we requested, and make as many mistakes as you can. Get an image of course, but really challenge the lab.

Ed quickly sank to the occasion. *For demonstration purposes* he agreed to lay an enormous egg!

Here's how the lab saved Ed's lousy shot, step by step:

1 We used a drop-out mask to remove the background, and...

2 At the same time, with additional drop-out masks, we rearranged the people, moving three of the youngsters in front of the parents.

Actually, we inserted the two smaller children from a better negative.

4 We printed in a new background, one that we had made by airbrushing on paper and shooting a copy negative.

5 to **9** During this process we routinely cropped the print, dodged, burned in, spotted and perspective-corrected it as much as possible.

10 We retouched the faces, the eyes especially.

11 And to boost the skin tones and other weak areas, we turned to the magic of flexichrome dyes.

12 Airbrushing really saved Ed's shot. We softened the lines around the people, added shadows and touched up the background here and there.

15 Next came brush texture, a thick lacquer applied by hand so that the brush strokes are left visible.

16 After we sealed it with two light coats of clear protective lacquer...

17 We rubbed on a warm, golden antique glaze. Very carefully, however, we wiped it off the white dresses because we did not want that "aged look" in a contemporary portrait.

18 Finally, we gave the print a last protective spray, this time a lustre coat.

And voila! Ed's fine portrait. Ready for the frame. No glass needed of course, and it can be cleaned with mild soap and water.

Some techniques we didn't use

We could have sprayed the portrait with Florentine to "crack" it and give it an "aged" look, but this would not have been in keeping with the contemporary wardrobe.

Other means of improving prints, not used for Ed's, include negative masking to reduce contrast, texture screens, and Quebrada or Liberty plaques.

Additional mounting possibilities are Imperial canvas boards, Masonite, and art boards in 12 colors.

The Quebrada Plaque, with its wood-grain texture and broken-edge look, is ideal for casual settings. For any decor consider the new Liberty Plaque in Harvest Yellow, Heritage Green or Victorian White.

After correction came surface modifications

We had corrected the print as much as possible. Now we applied a few Meisel services that turn a portrait into a "masterpiece."

13 To start, we made a copy negative and a new print. (Heavily airbrushed and retouched photographs sometimes are damaged during surface modification.)

14 Then, we removed the RC backing from the print, pressure-mounted it on canvas and put that on a wooden stretcher frame.

Renaissance

Feather Etch

Canvas

Random Weave

Irish Linen

Master Tone

Mezzotinto

Craqulure

Etching

Fresco

Texture screens at Meisel offer you an inexpensive way to make a routine print into an impressive portrait.

Our 22 techniques are not limited to saving bad negatives. In fact, they're applied more often to the finest portraits that come into the lab.

With surface modifications we can take a good portrait and turn it into a "masterpiece" worth several hundred dollars. Do you know a better way to improve your profits in a highly competitive market?

For prices and more information on Meisel's print finishing and surface modifications, see our price book. If you need one, write to us. We'll include an account application.

For a "masterpiece" send your work to us. Give explicit instructions, or ask our customer service people to call you. And we'll give it that special Meisel touch. We're your full-service custom color lab.

MPC

MEISEL PHOTOCHROME CORPORATION

DALLAS • ATLANTA • SEATTLE

CORPORATE OFFICES:

1330 Conant • P.O. Box 6067 • Dallas, Texas 75281

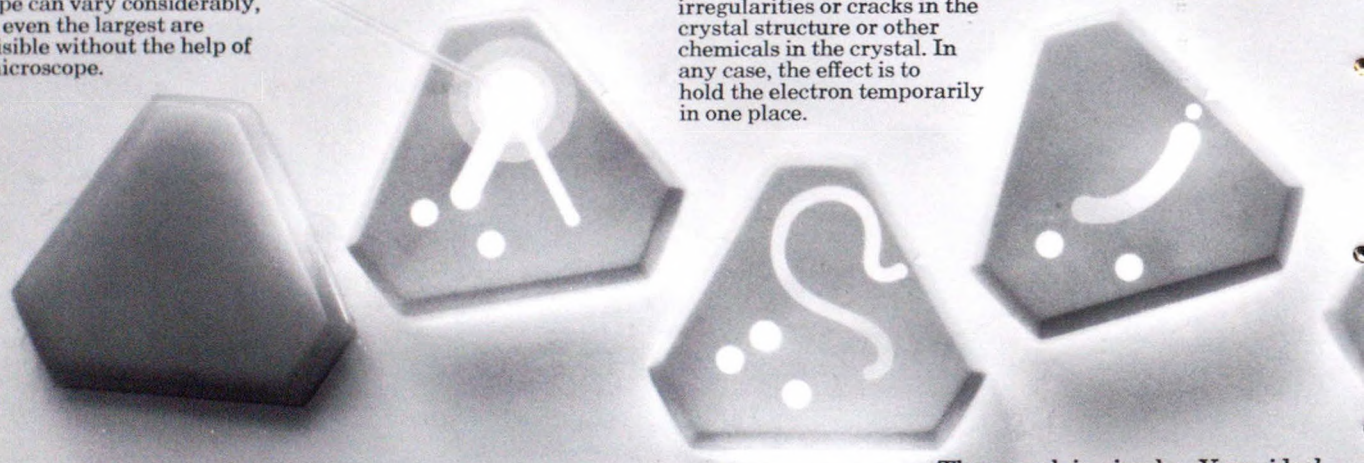
The colorful facts about Kodak black-and-white films.

1 Film reacts to light to produce an image because of the presence of silver halide crystals. These crystals may look like this. Their size and shape can vary considerably, but even the largest are invisible without the help of a microscope.

2 When you take a picture, light hits the film. The energy of this light knocks electrons off halogen atoms in the silver halide crystal. How many electrons are set free depends on how much light hits the film. These "free" electrons then drift about inside the crystal.

3 In time the electrons are caught by "traps" in the crystal. These can be irregularities or cracks in the crystal structure or other chemicals in the crystal. In any case, the effect is to hold the electron temporarily in one place.

4 Electrons have a negative electrical charge. As a result, they tend to attract any silver ions free in the crystal. These silver ions have a positive electrical charge and can be thought of as atoms that are missing an electron. These ions already exist in the crystals.



All silver-based films work essentially in the way shown here (though a chemist might describe it differently). The differences that suit each Kodak film to your specialized demands have to be built in by sophisticated techniques. Here's a checklist of current black-and-white films and what we have designed them to do for you.

General-purpose films for most photographers

Flare can kill contrast, or even obscure the image. However, its effect is minimized with an emulsion that responds less to low-intensity light (flare) than to general light levels.

KODAK ROYAL Pan Film 4141 (ESTAR Thick Base). This emulsion readily handles the inherent flare of outdoor situations, yet its high speed (ASA 400) gives you flexibility at low-light levels.

KODAK TRI-X Pan Professional Film. If you want a touch more finesse, try TRI-X Pan Professional Film. With almost the same resistance to flare, it provides greater tonal separation in highlight areas and finer grain while retaining a respectable ASA 320 speed.

KODAK EKTAPAN Film 4162 (ESTAR Thick Base). In studio work or in situations lighted primarily by electronic flash, flare is minimal, because the lighting is fully under your control. For these situations, KODAK EKTAPAN Film 4162 provides you with excellent tonal gradation in highlight areas, such as a wedding dress, without losing middle tones or shadow areas. Yet, it also provides good results in outdoor illumination.

KODAK PLUS-X Pan Film. And finally, if you favor the results obtainable with TRI-X Pan or ROYAL Pan Films, but want still finer grain or prefer a slower emulsion to minimize depth of field, consider PLUS-X Pan Film (ASA 125).

The moral is simple: Your ideal "general-purpose film" depends on your demands and working situation. And there is a Kodak film just right to be *your* general-purpose film.

Some very specialized films for everyone

You will always have times when you must do photographic work outside your usual field. Keep these films in mind for such occasions:

KODAK Professional Copy Film 4125 (ESTAR Thick Base). This film provides clean highlights controllable through exposure and processing to match closely those in the original. Use it for halftone and line artwork.

KODAK Professional Direct Duplicating Film (ESTAR Thick Base) SO-015. If your original is a black-and-white negative or transparency, use this film to make near-perfect duplicates in one step. A direct-reversal film using conventional developers, it makes duplicates so good you can use them instead of valuable originals.

5 If the electron attracts an ion, the two join to form an atom of metallic silver at the trap site. Partly because of its larger size and partly because of its effect on the crystal structure, this new silver atom makes the trap still more effective.

6 This larger trap "catches" more electrons. They in turn attract more ions, forming more silver atoms. This growing speck of metallic silver is the latent image. When it becomes sufficiently large, it will become a development center—one of many on the surface of the crystal.

7 Development of the crystal starts at the development centers and spreads out from them until the whole grain becomes an irregular mass of black silver.

8 These development centers enable a developer to change the entire silver halide crystal to silver. The ultimate effect of development is the amplification of the effect of the light hitting the film, by as much as a billion times. In normal development only the grains that have been hit by enough light will develop into an image.

9 These microscopic specks of silver may clump together, eventually becoming large enough to see. They form the grain with which we are all so familiar.

As you might guess, the bigger the original silver halide crystal, the more light it will intercept.

Basically, bigger silver halide crystals ultimately form bigger clumps of silver and so seem grainier. But this greater efficiency in catching light is precisely what makes fast films possible.

10 Consider, then, the level of technology built into modern Kodak films that you buy. A technology that has been sharply reducing grain size while maintaining—and even increasing—film speed.

KODAK High Speed Infrared Film 4143 (ESTAR Thick Base). Faster and finer-grained than its predecessor—a natural choice for dramatic effects in architectural and landscape work. However, don't overlook the unique benefits of infrared film for haze penetration, aerial photography or "detective" abilities.

KODAK 2475 Recording Film (ESTAR-AH Base). In low-level light when you need a recognizable image at any cost, this is the film. A 1600 (tungsten) Exposure Index, but it can reach 6400 EI, depending on the subject contrast and need for shadow detail. Available in 35mm 36-exposure magazines.

Dozens more specialized emulsions to meet unique needs in instrumentation, graphic arts, audiovisual work, cinematography, radiography, photofabrication are available from dealers who sell Kodak products for these specific uses.

"KODAK SUPER-XX Film." This name is associated with a workhorse film of the '40s and '50s. Its modern namesake, KODAK SUPER-XX Pan Film 4142 (ESTAR Thick Base) is a very special and different film. Fine-grained, ASA 200.

It responds in a uniquely linear fashion, with one of the broadest ranges of tonal separation available in any general-purpose film.

Etching characteristics are outstanding. An added benefit: since this film is used for color separations, its spectral response is thoroughly checked.

And there's much more

The Data Book "Kodak Professional Black-and-White Films" (F-5) lists and describes current films. Available from your dealer.

For your gadget bag or pocket we offer "A Guide to Kodak Professional Black-and-White Films." See your dealer or mail the coupon for a free copy.

It's your choice! Kodak

Eastman Kodak Company
Dept. 412-L
Rochester, N.Y. 14650

Please mail me your free pocket guide "A Guide to Kodak Professional Black-and-White Films" (P3-579).

Name _____

Company _____

Address _____

City _____

State _____ Zip _____

10-20

photography
Never a Dull Moment

by John B. Kelley, M.Photog.Cr.

Photography to me is more than a way of making a living —it is a way of life.

In trying to define my philosophy for success in photography, looking back I probably didn't give it much thought in the beginning because I was so preoccupied in trying to build a business. In the early days of struggle (although I never really thought of it then as a struggle), the nearest approach to a philosophy probably was my thought to "build a better mouse-trap." I did realize one thing—if I was to become recognized in the photographic field I would have to develop a distinct style of portraiture that could be identified with me, and that is what I strove for from the beginning.

I tried to make my work look different from what I saw in my area—three-dimensional lighting, graceful posing, artistic use of a few well-chosen props, and careful retouching and work on the prints. I tried to follow this method from the day the studio door was opened more than 25 years ago.

There were always so many things to learn, and although I tried to produce as nearly perfect portraits as possible, they didn't always measure up to my expectations. I made all the mistakes, but in the meantime I was learning, and I felt that my work was slowly improving and starting to take on a character that could be identified with me. I did try from the very beginning to make portraits that were dignified and in good taste, and not the stilted and unnatural poses that I still see being sold and accepted by the public today.

It all started when my father explained the workings of a Brownie box camera to me. The standard advice in those days was to take your pictures in bright sunlight with the sun behind you, and of course photographs of people by this method were not very flattering because of the harsh shadows. My father's simple explanation was to move the subject out of the sun into the open shade, rest the camera on a stump, post or something to hold it steady and make a short open and shut bulb exposure. I was so intrigued that a simple method like this would result in such an improvement in photographs of people that I really started to become interested in photography; and my interest only increases as time goes on because so many new things are happening every day in this field.

Bridal Story

Good Negative, Good Print

My search for knowledge led me to join a local camera club, the only source available in our small town. Here I was

ASP

FELLOWSHIP PAPER/ (A paper incorporating philosophy, life work and achievements in photography.)

Bathing Pals

Facing page: Bath Time
Right: Colleen

exposed to the theories and methods of pictorialists who were mainly interested in scenic views, but I learned the basic rules of composition, lighting, how to put impact into a picture, and also the finer points of developing and printing. In those days everyone was grain-conscious because the film was slow, and if you weren't careful developing the film, grain would stand out like sand on your print. This was good training, because I soon learned to take great care while processing film, since a good negative was needed to produce a good print.

It was during this time that I discovered newspapers would pay good money for photographs of local interest, and eventually I went to work for a newspaper. World War II came along, and I served in the Army for four and one-half years as a photographer, part of the time as an instructor in basic photography. After the war, I attended a course for veterans at the Baltimore Institute of Photography, where I received my first formal training in portraiture. I soon learned that a lot more went into a portrait than just placing a person in front of the camera and snapping his picture.

At this stage of my life I made the decision to enter seriously into the field of portrait photography, and my wife, Helen, and I opened up a small husband and wife residence studio in our home town of Bradford, Pennsylvania. We decided to keep our operation small, do a low volume, but produce superior portraits (hopefully better than the other photographers in the area), and charge a higher price for our work.

Success in Pleasant Atmosphere

We are still operating the same way except that we are in a different location. About 18 years ago an elegant old house, complete with furnishings, in a plush neighborhood, was placed on the market to settle an estate. It has large rooms with high ceilings and a beautiful winding stairway. Being too large for an average family, the house created very little interest for the three months it was offered for sale. We looked at it, and it was love at first sight, but we told the agent we couldn't afford it. He told us to make an offer as his clients wanted to get the estate settled. We did, for much less than we thought it was worth, and our offer was accepted.

I'm sure this has made a great difference in our business, and it is a pleasure for us to work in a place like this. Our customers enjoy the surroundings and seem to be willing to spend a little more money in this pleasant atmosphere. It hasn't made all the difference, of course, because our work has to measure up to the prices we ask. Perhaps we could have made more money by going into business on a larger scale, but as any mature person knows, there is more to life than making money. The well-rounded person needs a little soul food to go along with the daily bread.

Print Exhibits Opened New World

After a few years in business, I was told about a section association of photographers that encompassed portions of Pennsylvania and New York, so I started attending meetings, and the resulting friendships have lasted through the years. I started attending the state conventions, and the print exhibits opened up a whole new world for me. Most of my time was spent wandering through the rows of photographs, particularly the portraits, and this was a turning point in my career.

Then I joined the PP of A and Helen and I both took

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turner: a nikon portfolio

"I'm a designer, a photographic visualizer. When design and color are important in the kind of photographs you make, you pick a camera that lets you work with the composition, see the image before you record it."

—Pete Turner

Pete Turner has become famous, in a relatively few years, for the consistent impact of his images, his stunning use of color, his artist's sense of design and style. Among photographers, he's also become famous for his faithfulness to a winning combination of products: the Nikon Camera and Kodachrome II Film.

Because Kodachrome II is a transparency film it imposes some demands on photographer and camera. Since cropping and otherwise manipulating the image when printing is eliminated (or at least limited to what can be done in slide duplication), there are problems. The total image must be composed and cropped in the finder if at all possible. No mean trick. Especially when you consider that many of Turner's images are closeups, and that camera finders don't show you quite all the image that the film records.

Except that there is one 35mm slr with a 100% accurate finder. One and only one: Nikon. It's the result of a total precision in design and manufacture that only Nikon is willing to lavish on its cameras. If you compose and crop carefully in the finder, there'll never be any unpleasant surprises on the negative or chrome. What you see is what you get, with any of the six interchangeable finders. Think about it next time you find yourself masking off a chrome with black tape. Or you get back a dye with more image than you intended.

Turner has long been a proponent of the 35mm camera for studio still lifes...and his success is obvious. "I use the Nikon as much as possible in the studio," he says. "You can work in still lifes with enormous depth-of-field, and with Kodachrome II, I'd put the results up against 2-1/4 any day for sharpness. The film is the sharpest there is, and of course there's no question about the Nikkor lenses."

What Nikkors does Pete Turner have? "All of them," he says, "with the exception of a Fisheye or two." He's unwilling to identify any personal favorites, but a check of his photo credits reveals a predilection for two Nikkors especially renowned for their sharpness: the 55mm f3.5 Auto Micro Nikkor and the 105mm f2.5, everybody's favorite "head" lens.

Likewise, Turner answers "everything" when asked what Nikon accessories he owns, but the one he uses most is the motor drive. Each of his nine Nikons is motor-equipped. But, except for a trip to an Apollo launch and a motorcycle ad campaign he's rarely used the motors' sequence capability. "Just the mere flicking of a thumb interferes with your viewing, changes compositions," he explains. "I use motor drives all the time, so I don't have to take the camera away from my face."

Nikon. Pete Turner wouldn't trust his professional reputation to anything less. See the Nikon F2 at your dealer, or write Folios 8E and 10A, Nikon Inc., Garden City, New York 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc. (In Canada: Anglophoto Ltd., P.Q.) In New York City visit Nikon House.

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 $350;* 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/3.5 (standard), 135mm f/3.5 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.

Division of Berkey Photo, Inc.

Rapid Omega™. Because Every Shot Counts.

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

100
Rapid Omega
100
Rapid Omega
200
Rapid Omega

Wage, Price Survey

by Morton A. Sobin, M.Photog.Cr.

In late 1972, the PP of A Commercial Division mailed out 1500 questionnaries to its active members. The mailing was a price and wage survey that included queries on camera equipment and in-studio black-and-white and color processing and printing.

Some interim results of the survey were reported at a BEECON program in Atlanta last January. Of the 1500 surveys mailed, 403 were answered. This good response is enough to give us an accurate composite of our commercial studios.

We received replies from 43 states, the District of Columbia, Puerto Rico and Canada.

Rather than report highs, lows, medians and averages by geographical and population areas, we will try to summarize the nitty-gritty. Incidentally, the survey showed no difference, as an average, in prices and wages because of population or geographical areas.

Wages

1. The average experienced commercial photographer is paid $10,900* per year.
2. The average experienced commercial, black-and-white printer is paid $8,000* per year.
3. The average experienced commercial color printer is paid $9,200* per year.

*These figures include all overtime and commissions.

Prices

1. 62% of our photographers charge on a combination of time, materials and prints.
2. 19% charge on a time basis only.
3. 19% charge on a per photograph only basis.
4. The average hourly rate charge for black-and-white is $26.75; the day rate is $193.
5. The average hourly rate for color is $33; the day rate is $233.
6. We can give you no true rate for traveling because the answers were so diverse. However, we can tell you that 70% of those answering do not charge for travel within ten miles of the studio; 40% do not charge for travel within 25 miles of the studio. Only four photographers answered that they do not charge for travel time at all, but rather make it up in their day rates or figure it into their assignments.
7. When black-and-white negatives are sold, the charges are made in dollars (average $10.50) or on a percentage of the cost of the photograph (average 63%). In color, it is $23 or 62%.
8. Active commercial studios are doing 49.7% of their work in black-and-white and 50.3% in color (measured in units, not in dollar volume).
9. The average yearly gross volume reported is $65,000. We received several reports of volumes in dollars of $3,000 and $6,000 and three over $2,000,000. We cut the several lows and those three multi-million ones out of our figures so they would not distort the figure given. An interesting point is that there were 27 studios reporting over $100,000, of which eight were over the quarter-million mark and three were over the half-million mark. Who says it can't be done?
10. 63% do not differentiate between local or national usage of their photographs, but those 37% that do, raise their price by an average of 146%.
11. 85% of our studios charge for pick up and delivery and 82% charge extra for special rush services by 50%-100%.
12. On a breakdown of charges, by photograph, of various categories of commercial photography, we received so many and varied answers, ranging from charges for illustrative advertising to general exteriors to publicity photography, that I will just skim a few and ask anyone who wants more specific facts to write to me. I will be happy to give you any answers I have.

There is not too much detail in this section because only 19% answering charge only on a per photograph basis. Below are some examples. These vary with the size of the film.

13. Charges for black-and-white or color reprints were all so close that they need not be reported.

Services

1. 97.2% of all studios develop and print their own black-and-white.
2. Only 27% of our studios are using the stabilization process. Many of those who do so are using it just for rush jobs or have it handy as a back-up.
3. 26% develop their own color film. This could be a misleading figure because a good portion (not known) of this percentage is Ektachrome processing.
4. 36% of the studios are making their own color prints.

Equipment

1. 95% reporting own 35mm cameras; 19 different makes were named. The Nikon was 39% of this total group.
2. 85% own 2¼x2¼ cameras; 11

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	Black-and-White		*Color Print*		*Color Transparency*	
	Studio	Location	Studio	Location	Studio	Location
Illustrative Advertising	$42	$54	$62	$77	$58	$65
Small Products	22	30	45	50	45	50
General Exterior		28		44		43
General Interior		38		53		54
Architectural Exterior		44		66		69
Architectural Interior		46		63		66
Aerial		69		103		100
Progress Photography	(Not enough answers to be able to compute.)					
Copy Photography (4x5) (*includes print)	10*	19*	24*	33*	31	36
Annual Report	(Almost entirely on time basis.)					
Fashion	48	61	72	83	74	84
Banquets	(Only ten positive answers.)					

CREATED WITH AN ELECTRONICALLY-CONTROLLED SHUTTER

The exciting Bronica EC looks like a handsome, but conventional 2¼-square slr on the outside. But, on the inside, it's a whole different world.

Where most focal plane shutter cameras have a clock-like mechanism of cams and gears that control the shutter, the EC has no mechanism at all. Instead, resistors, capacitors, an electronic circuit board. Because the shutter is electronically controlled.

This means you get an unusually wide choice of shutter speeds: 4 full seconds through 1/1000th. But, more important it means total repeatability, utter reliability. Cams and gears are metal. No matter how precisely they are made, they expand and contract in extremes of heat and cold. And they wear. Inevitably, there are variations, inconsistencies, breakdowns.

But an electronic circuit has no moving parts. Nothing to wear out. Temperature changes have no significant effect. The EC electronics will give precisely the same impulses to the shutter every winter, every summer for as many years as you use the camera. With each of the lenses you use. Change lenses, change climates, shoot and shoot. *Exposures will be perfectly consistent.* And there's more, much more. There is an ingenious *split* instant-return mirror that moves off in two opposite directions to cancel out vibration. An accessory Electro-Controlled Meter/Finder that can change shutter speeds *directly* because the shutter is electronically timed. A fast-acting crank that winds the film and cocks the shutter in two quick turns.

A unique synch socket that locks regular PC cords firmly in place. (Electronic flash synch is at 1/60th). Interchangeable 120/220 backs that change from 120 to 220 with the turn of a dial, have double exposure provision—in both 2¼ square and 2¼ x 1½ formats (and incorporate a handy dark slide pocket!). In fact, there's a complete system, including twelve spectacularly sharp Nikkor and Zenzanon lenses, 40mm through 1200mm. See it at your dealer. Or write for details. Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11530. (In Canada: Anglophoto Ltd., P.Q.) EPI

BRONICA EC

The small lab needs batch developing to perform like a big one.

Batch processing of one film or 52 films with ease.

One sheet of Ektachrome film or 52 sheets of 4 x 5" – *the time is the same* in a Calumet film processing unit. The chemicals are always there, "ready to go." A replenished line can go six weeks or more. You can run a little batch on a lot of film without fuss. Every sheet or roll is consistently developed by Calumet's perfected nitrogen burst system. Start up time is virtually nil. Replenishment techniques assure stability. There's capacity for twenty-four 35mm or eighteen 120 rolls, too.

For prints you can run up to forty-eight 8 x 10's or twelve 16 x 20's per batch in a Calumet print processing unit. The stable replenished chemicals permit a perfect match print after print.

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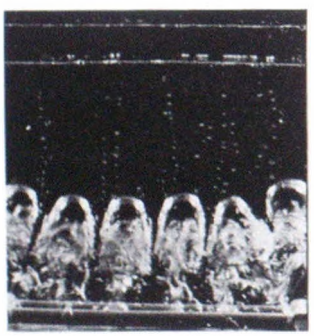

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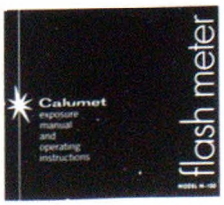

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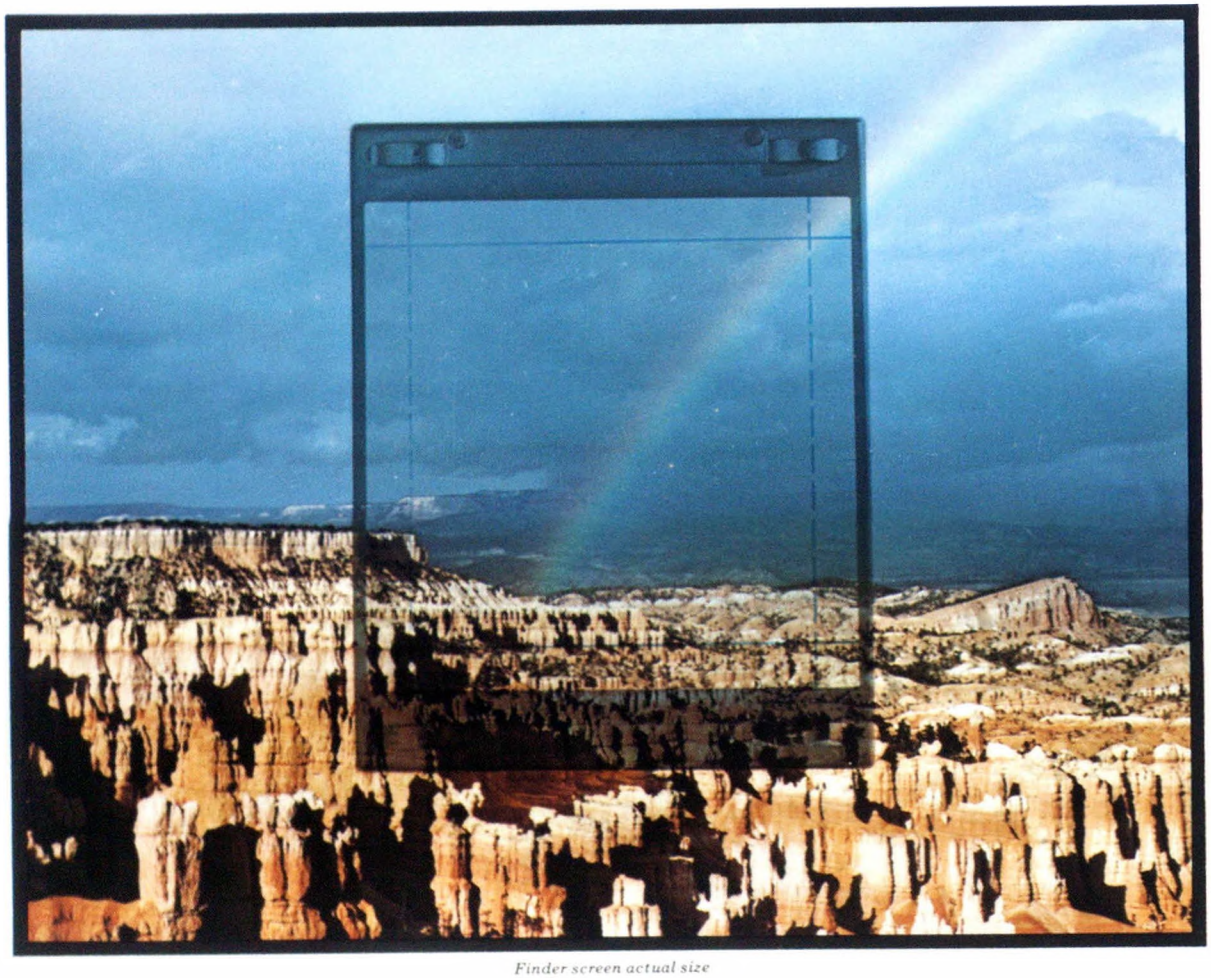

Finder screen actual size

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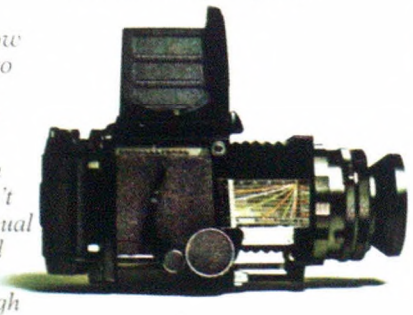

Find out for yourself, at your dealer or actually use the camera... now you can rent an RB67! Write for the name of the Mamiya RB67 Rental Plan dealer near you. For a detailed brochure, write for Folio 21 Ehrenreich Photo-Optical Industries, Inc., Garden City, New York 11530. EPI

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Studio Ingenuity

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

No matter how hard the manufacturers of equipment try to innovate new facilities for our work, many of us do not make use of these engineering wonders. Perhaps it is a matter of economy, because we do not use the equipment enough to justify the expense. Here are two approaches to solving the same basic problem.

Our studio had a project where a Christmas wreath was to be photographed in color with a view of a farm house in the center. Two ways of doing this came to mind: we could make a color enlargement (which would have to be 4' square), or use rear projection. A color print would cost about $100 and we felt it would be difficult to light the wreath without casting shadows on the picture. So, we decided to use rear projection.

The center of the wreath was covered with black velvet for the first exposure. Then, the lights were turned off and the background slide was projected on translucent material placed behind the center of the wreath. A thin gray density filter was put over the projection lens to keep the exposure close to the five seconds we gave the wreath.

Color Post Cards

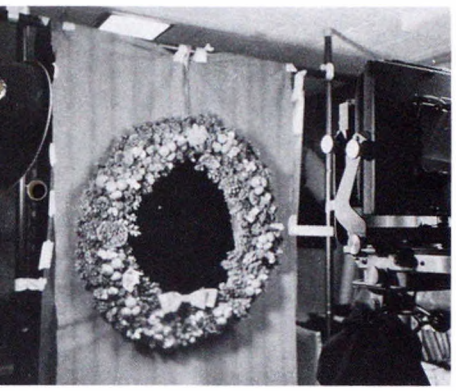
Another similar situation was a color Christmas card, printed on post card stock, for a marina. In late fall, while the boats were in the water, I photographed — on color transparency film — a general view of the marina at dusk, using existing light and 200 flashes from a strobe light.

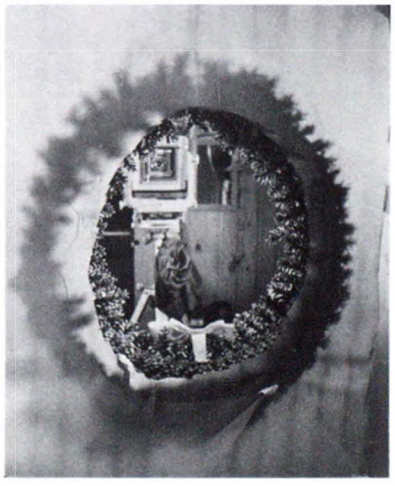
At the studio I photographed the wreath that would surround the picture of the marina. I sent the two 4x5 color transparencies to a post card manufacturer with a layout. The 5½"x7" color post cards were produced, using the engraving/printing process.

These are just two methods which can be used by a small studio. With a little ingenuity we photographers can come up with pleasant, and original, ideas for our commercial clientele.

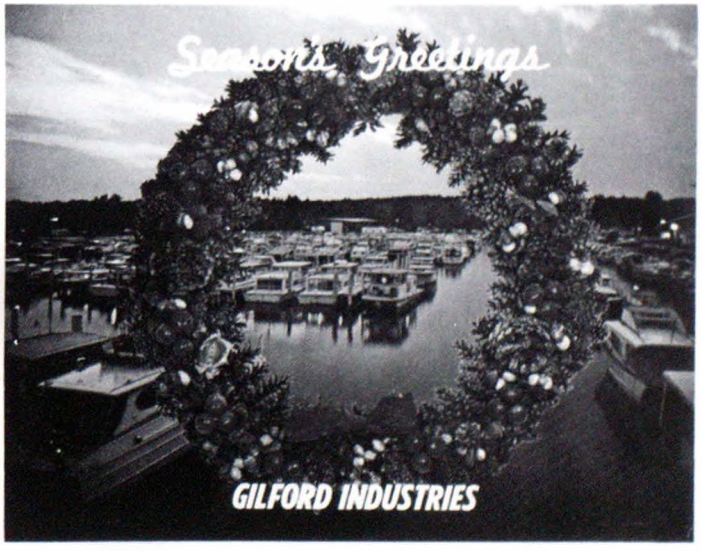
Eric M. Sanford, M.Photog.Cr., 110 Shaw St., Manchester, NH 03104.

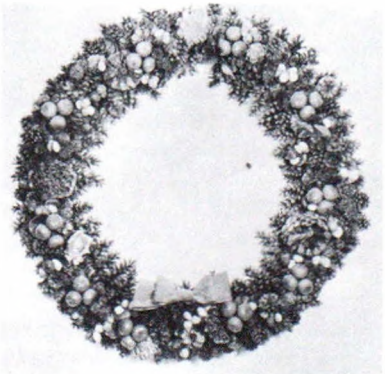
The Idea Exchange





Upper left: Wreath is hung by wire from pipe; background material is cut out in center and black velvet inserted. Left: View from back of "doughnut" toward camera after velvet was removed. Velvet was replaced by translucent material. Above: Slide projected through wreath hole after floods are turned off. Right: Completed combination photograph.





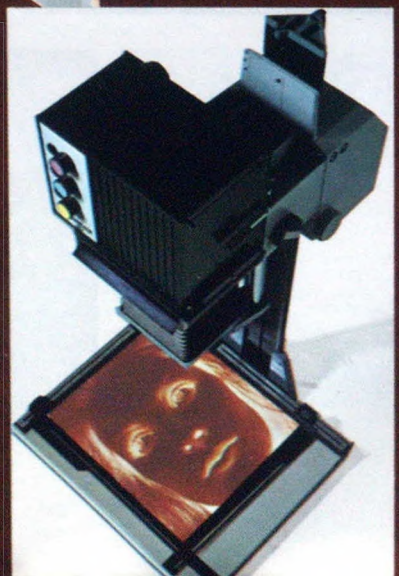
Upper left: Marina scene was photographed on color transparency film. Far left: Wreath photographed against plain background, using positive color material. Transparencies (4x5) of marina scene and wreath were superimposed when color separations were made by printer. Left: Rough layout, using black-and-white prints, submitted to client and printer to follow in producing post cards. Above: Composite of wreath and marina view printed for client use as 7"x5½" color post cards

A color head should be all things to all photographers and all papers without complicating anybody's life.

This Durst 401 Mk. II Color Head is the "simple machine" of the color head business. Imitators (the 401 was the head that started the dichroic revolution) have tacked-on complexities without adding-on capabilities. The 401 still gives superbly accurate dial-in dichroic filtration, without the bother of changing light boxes when you change formats. Great for color prints on any negative or reversal paper. Or black-and-white prints on variable contrast paper. Or for making print films or transparency dupes. But we have changed one thing: now that Kodak has introduced Ektacolor 37, with its big appetite for yellow, we've upped the maximum on all the dials to 150cc. And added built-in IR and UV filters.

We couldn't find anything to change on the Durst L1000 chassis. It is solid, rigid, rugged, beautifully finished and balanced. Works smoothly, quietly, quickly and efficiently. What more could anyone say? Ask your dealer, or write. Ehrenreich Photo-Optical Industries, Inc., Photo-Technical Products Group, Garden City, New York 11530. In Canada: Braun Electric Canada Ltd., EPI Mississauga, Ont. L4V 1B9.

L1000/401 Mk II Color Enlarger. Built like a Durst.



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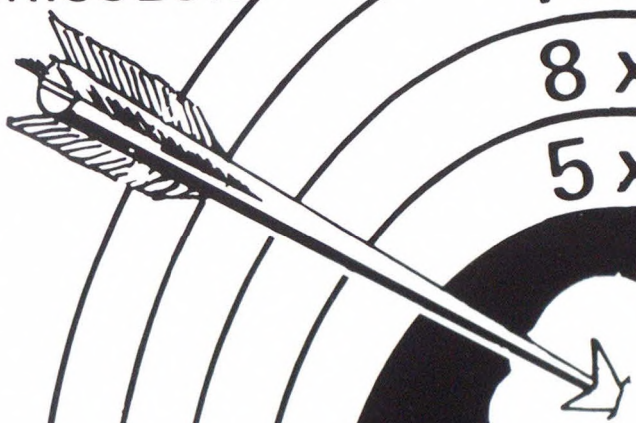

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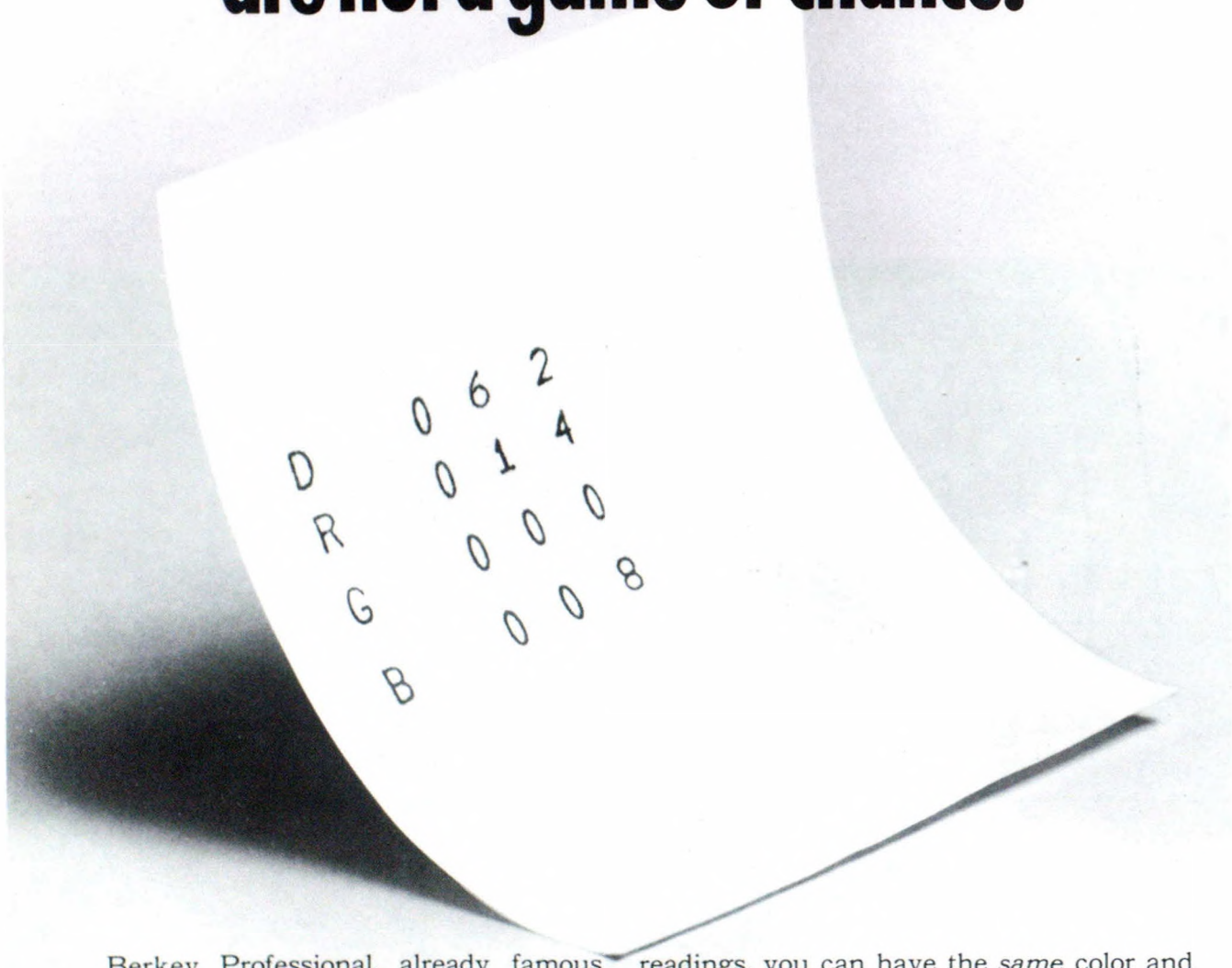

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1973 Denver
Something Special!

Professional photographers, photo specialists, lab technicians and photographic artists took part in the 82nd International Exposition of Professional Photography and 21st National Industrial Photographic Conference.

The Denver Convention Complex in the mile high city provided a convenient location for the Exposition, sponsored by the Professional Photographers of America, Inc. All programs were held in the Arena building, as many as five sessions running simultaneously. The newer Currigan Hall accommodated the Technical Products Exhibit and the photography exhibitions.

The Technical Products Exhibit was open for four days, providing an opportunity to visit more than 100 displays of professional equipment and services.

Examples of photography by young photographers were seen in two invitational exhibits: The American Society of Photographers Youth Exhibit and the Kodak/Scholastic Photo Awards Exhibit.

The official Exposition dates of August 5-9 were preceded with four days of committee meetings, various judging activities and Ghost Town Safari. Scheduled programs and the informal discussions brought together people in professional photography from the world over. One of the foreign visitors was Soichi Hori of Tokyo, President of Youth Photo Studio Owners Group, which came to Denver for the Exposition. Mr. Hori said, "Photography is an international language. Anybody can understand to see the picture as it is.

"We have had a great opportunity to meet many PP of A members and have had a lot of useful and up to date information for our business through your trade show and the members."

Another group of 19 professional photographers, representing the Pho-

Judging activities included competition for retouchers.

American Photographic Artists' Guild jury screens entries of color artists.

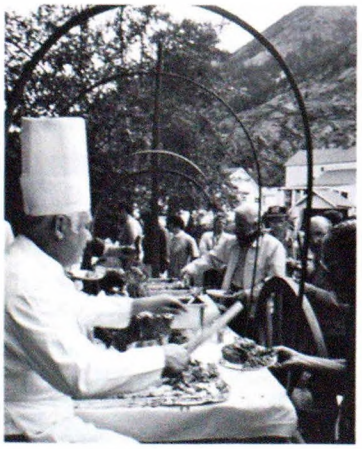
Industrial jury is filmed in action for evening TV news program.

Above: Volunteers from Rocky Mountain area hung Exhibition of Professional Photography. Right: Denver Currigan Exhibition Hall accommodated Technical Products Exhibit and Photography Exhibition.

Left, below and center: Technical Products Exhibit provided opportunity to visit displays of professional equipment and services. Right: PP of A Council registers with Credentials Committee.

Exposition brought together people in photography from around the world. Institute of Incorporated Photographers President Ken Boyes and featured speaker Richard A. Hammonds join audience in Opening Ceremonies.

Jay Stock leads group in Ghost Town Safari.



Ghost Town Safari luncheon in mountains above Denver.

President of Europhot Dennis Constantine chats with PP of A Past President W. W. Carrier.

tographic Paper Study Association of Japan, was led by the Association's Director, Mr. Tatsuki. At the opening ceremonies, he said, "We would like to learn how to sell photography from you, our good friends."

Ken Boyes, President of the Incorporated Photographers of Great Britain, brought greetings from the IIP. Mr. Boyes concluded: "With our affiliation to the Professional Photographers of America, together with our membership of Europhot, our Institute has almost world-wide contacts and associations with other professional bodies. Who knows that ultimately out of this inter-relationship might not emanate some form of universally representative body, the growth of which will be protracted and painful, but the benefits of which will be immeasurable."

Some 150 persons participated in a new programming concept, Ghost Town Safari. Small groups of photographers, under the guidance of instructors, worked for one full day, beginning at sunrise, photographing models, products and rustic surroundings in the mountains above Denver. (At least two Safaris are planned for the 1974 conventions in Los Angeles and Honolulu.)

Specialized groups affiliated with the PP of A held meetings concurrently with Portrait, Commercial and Industrial programs. Evidence Photographers International Council observed its fifth anniversary with technical sessions and a look at the next five years. The American Photogra-

phic Artists' Guild and the PP of A Retouchers Committee offered demonstrations and papers.

The Instant Information Clinics sponsored by the American Society of Photographers, the special Business Consultations, and the annual Beef/Beer/Bull buffet offered forums for intimate exchange of ideas.

In two significant actions the PP of A Council paved the way for basic changes and improvement in the structure of the PP of A. One was approval, in concept, of the Unification: 1980 plan. The other was the establishment of a new PP of A degree, that of Photographic Specialist (Sp. Photog.).

A two-part PP of A Community Relations program was announced: Participation at the local level in America's Junior Miss Pageant; and a new audio-visual presentation, "From Daguerre to the Moon." Both projects are designed to help build the photographer's business and his image in his local community.

This year's Exposition of Professional Photography revealed one significant trend—use of the 35mm camera as a medium of the professional studio photographer, for portraiture, candid work and commercial photography.

Members of the Rocky Mountain PPA and the PP of Greater Denver

Photography by Mile High Photo Co.

Assistant Convention Managers Lester Lamb, Van Blankenship, Donald Rickers.

Consultations were held on Business Management, Promotion and Competitive Practices.

Perspective on Portraiture (Youth Program) featured The Female Factor with Joyce Wilson.

American Society of Photographers Instant Information Clinics tackled everyday business and technical problems.

All Brides Are Beautiful, Arthur Cournoyer

Left: Kodak sponsored appearance of America's Junior Miss Linda Rutledge (second girl) and her court. William Sawyer at left. Center: Featured Exposition speaker Arthur d'Arazien. Right: Ideas were everywhere.

At Awards Banquet, Westernaires mounted flag bearers climaxed presentation of flags of 45 nations, representing PP of A membership.

Left: Interest was high in work of Dennis Constantine. Center: Largest overseas representation was from Japan. Part of group attended Western Horse Spectacular. Right: Information was shared with attentive audiences.

worked many hours before and during the Exposition to see that the event was an unqualified success. James Ragsdale, RMPPA President, reflected the friendly Western hospitality evident throughout the week: "Being host has been a real pleasure for us."

The 1973 Exposition was one of the most successful in PP of A's 93 years.

Presidents confer backstage before Opening Ceremonies. Jerry Smolka, PP of A; and James Ragsdale, RMPPA

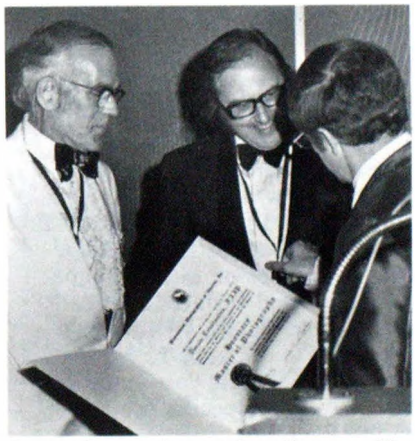
ASP Fellows

ASP fellowship recipients: Douglas Lyttle, M.Photog.Cr., Rochester, N.Y.; William McIntosh, M.Photog.Cr., Norfolk, Va.; Norman Kerr, M.Photog., Rochester, N.Y.; Lee Howick, M.Photog., Rochester, N.Y.; Robert Golding, M.Photog.Cr., Upper Darby, Pa.

The American Society of Photographers awarded Fellowships to five professional photographers at the annual ASP International Banquet.

The Fellowship was created in 1970 by ASP as a further incentive to professional advancement for those photographers who have attained the PP of A's Master of Photography degree. Eligibility requires that a Master has acquired 15 Merits in the ASP Masters Exhibit, and must submit a portfolio of photographs and a paper incorporating his/her philosophy, life work and achievements in photography.

AWARDS



Dennis Constantine receives Honorary Master of Photography degree from President Smolka, right; Frederick Quellmalz, PP of A Executive Vice President, left.

Awards and special citations were presented by the Professional Photographers of America, Inc. at the 82nd International Exposition of Professional Photography held in Denver in August.

Honorary Degrees

Dennis Constantine, President of Europhot, Honorary Master of Photography, "in recognition of his significant contributions to photography as a teacher, craftsman and organization leader."

Jerry A. Smolka, Honorary Master of Photography, "for his untiring service to the Professional Photographers of America, Inc., as its President."

Directors Award

Rudolph J. Guttosch, "in grateful appreciation for his wisdom, leadership and extraordinary services which contributed to the new vitality and growth of our association and profession."

Citations

John Clarke, Selwyn Hewitt, Amber Nicol, Robert Nicol, James Ragsdale and Ann Starkey "for exemplary service in promoting the 1973 Convention and providing assistance to hundreds of members to help make their convention trip memorable."

Brian Lanker, Topeka Capital-Journal, "in recognition of his notable achievement as a 1973 Pulitzer Prize Winner in news photography."

Kurt Jafay, "for his insight and leadership in programming the Ghost Town Safari."

Bob Johns (posthumously), "for his years of service for lasting contributions to professional photography."

R. C. Hackanson, "for his contributions to the advancement of evidence photography through the world."

Playboy Magazine, "in recognition of its significant contributions to photography in 20 years of publication."

Quarter Century Club

A 25 year certificate is presented to John Grissinger in his Denver hospital room, by PP of A Chairman of the Board Charles "Bud" Haynes as his wife, Agnes, and 1st Vice President John Smucker look on.

New members in the PP of A Quarter Century Club were announced at the Exposition in Denver. The following were named: Lawrence Anspaugh, M.Photog.Cr., Decatur, Ind.; Lester H. Baker, M.Photog.Cr., Marinette, Wis.; Max E. Brunson, M.Photog.Cr., Logan, Utah; Ava Crofford, M.Photog.Cr., Austin, Texas; John M. Davidson, M.Photog., Bryan, Ohio; Dorothy T. de Clercq, Cape Coral, Fla.; Gilbert W. de Clercq, M.Photog., Cape Coral, Fla.; D. E. Dickerson, M.Photog.Cr., Shelbyville, Texas; Fred S. English, M.Photog.Cr., Redwood City, Cal.; Gus Frank, M.Photog., Louisville, Ky.; Edward H. Goldberger, St. Louis, Mo.; John A. Grissinger, Littleton, Colo.; Arthur Johnson, M.Photog., Springfield, Mass.; Margo Kent, M.Photog.Cr., Staunton, Va.; Harry T. Langdon, Barrington, Ill.; William A. Linders, St. Louis, Mo.; Offie Lites, M.Photog.Cr., Pine Bluff, Ark.; Lev F. Powers, M.Photog., Toledo, Ohio; Aida Price, M.Photog.Cr., Milwaukee, Wis.; Antonio Ricca, M.Photog.Cr., Escondido, Cal.; Donald E. Rickers, Cr.Photog., Worthington, Minn.; Eric M. Sanford, M.Photog.Cr., Manchester, N.H.; Walter J. Troup, M.Photog.Cr., Canton, Ohio; Ellen Wagstaff, Denver, Colo.; Bill S. Weaks, M.Photog.Cr., Plainview, Texas.

shoot "on location" in your studio

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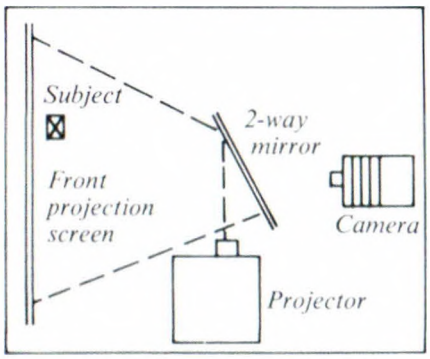

3M now makes it easy for you to have the superior quality of "Scotchlite" Brand Reflective Sheeting in a front screen projection system for in-studio "on-location" backgrounds.

"Scotchlite" Sheeting delivers far more brilliant, life-like color and a sharper black and white image than rear projection.

This is the same system used by Hollywood cameramen for spectacular backgrounds in such Oscar winners as "2001 Space Odyssey" and "Tora! Tora! Tora!" It's the same system in everyday use by many commercial, portrait and industrial photographers, as well as TV studios.

For only $135.00 you can have 60 square feet of genuine "Scotchlite" Brand High Gain Reflective Sheeting No. 7611. Enough for a basic 7x8 foot screen. If you need a larger screen, write or call 3M for information and price. Phone (612) 733-4283.

A screen of "Scotchlite" Sheeting will give you important advantages you don't get with rear projection:

"Scotchlite" Sheeting is over 1000 times more reflective than white paint. Its incredibly brilliant reflective power projects an image from 35mm (or larger) slides with no loss of color or detail under proper studio lighting. No need for a high power projector either.

Color quality projected is of such high fidelity that your background is believable and true-to-life.

Screen material of "Scotchlite" Sheeting now comes in easy-to-apply 10-yard rolls, 24 inches wide. With pressure-sensitive adhesive backing it goes on like wallpaper. Apply to rigid surfaces like walls or movable panels. Or to fabric or plastic that can be rolled up. This flexibility lets you shape your screen to your specific needs.

In most cases no extra equipment is required except a simple two-way mirror* (see diagram). With your order 3M will supply basic information on how to use the front screen projection technique for better backgrounds.

**For sources of supply, contact 3M.*

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Name

Position

Studio

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Wage, Price Survey

From page 48

cameras were named, and Hasselblad was 43% of this total.

3. Only 46% own 2¼x2¾ cameras. Of the 11 cameras in this group, 28% owned the RB-67.

4. The 4x5 camera—97% owned. Eighteen cameras named, of which 28% were Graphics and 23% Calumet.

5. The 5x7—23% own a 5x7 camera. Fifteen cameras named, 35% were Deardorff.

6. The 8x10—46% own an 8x10; and of 16 cameras named, 32% were Deardorff.

7. All others—Other cameras named and owned were 11x14 view cameras, Veriwide, movie cameras, stereo, aerial cameras, Polaroid, and ID cameras. Some among those answering were trying to be funny and one answer was an "11x14 Clydesdale."

General Information

1. 72% work out of studios and 28% freelance from their homes.

2. 50% work in a population-marketing area of under 300,000; 23% in an area of 300,000 to a million; and 27% in a marketing area over a million.

3. The largest amount of work being done seems to be on the 2¼x2¼ format.

4. Quite a few studios sent their printed price lists in with their survey answers. Some were artistically done and easy to understand but a few others were dull and completely confusing.

5. One of the remarks made by a photographer under "Comments" was "Pricing is the most difficult and creative thing I do." This is a poignant, and, at the same time, practical statement of the business of commercial photography.

To conclude this list of numbers, you might like to know that this summary of the wage and price survey took 200 man-hours to complete and report. This survey was commissioned by the Executive Committee of the Commercial Division, Jerry L. Cornelius, Cr.Photog., Chairman. My special thanks go to Ed Korczak of PP of A Headquarters for his help.

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Wide Horizons

From page 30

has strong, natural, architectural or tonal contrasts, try to avoid full-on, flat lighting—like early morning or late afternoon direct sunlight. A flat, light-colored building, for example, will act as a reflector and will not only overexpose itself in relation to its surroundings, but will degrade its own image by further subduing texture. This sort of local overexposure in a negative will not only give a printer pause for serious thoughts of incredible mayhem, but will probably appear on your lab bill as a fat surcharge for "difficult printing."

Everything is in continual motion in the air. You're moving, your subject is moving, your transport is moving, sometimes your stomach is moving—and, of course, there's a continual vibration. Taking first things first, check to see that your equipment is readily available. Secondly, load your cameras and check your film supply. (I work with at least two Miranda 35 SLRs almost entirely.) Also, be sure your equipment is secure—case hooked to seat with shoulder straps, or placed between your feet. I once lost a beautiful lens which rolled out of a plane at 10,000 feet over Traverse City, Michigan, where I was doing a story for Life magazine some years ago. The lens rolled out because it wasn't secured and I had had the door removed to improve visibility.

Attitude Is Important

I find that open windows are too confining and very often make it difficult or impossible to eliminate wingtips, struts, or rotor blades on helicopters, when working with wide angle lenses. I might point out, too, that *attitude* is also an important part of making successful aerial pictures. If you don't think that a small, high-wing plane, or helicopter with the door off makes a good, unobstructed platform for pictures, or you have to change your clothes after making such a flight, then I would really consider avoiding this type of specialized photography.

Helicopter vibration can be another problem. This is most apparent when hovering. I prefer to avoid this problem by not hovering and keeping the helicopter in motion—but having it fly somewhat sideways with the doorless opening facing the subject area. This also has the advantage of offering a few quick exposures as we close in—sort of a zoom effect.

While I like to use a wide angle lens for perspective, and for the ability to get closer to my subject and avoid as much aerial garbage as possible, there are times when a longer lens is also very useful. A telephoto lens will help to reach down from a legal flying level to pick out a single building or other important landmark.

Filters Are Useful

Generally speaking, a medium-speed film like Plus-X, etc., can produce excellent results on most subjects without filtration on a clear day. But an Aero 1 or 2 filter will add a bit more snap and enhance cloud detail —in addition to helping to eliminate or subdue residual haze. A light red filter will dramatize a picture by producing a deep gray to blackish sky.

Minimum exposure should be around 1/125 second. While this will take care of most general movement and vibration, it will not be fast enough to freeze a sudden bump or drop. If it's a rough day I usually work at 1/250 second. If the air is too rough for even 1/250 second, then I usually throw up.

A normal or medium-telephoto

Turn to page 72

Mayer

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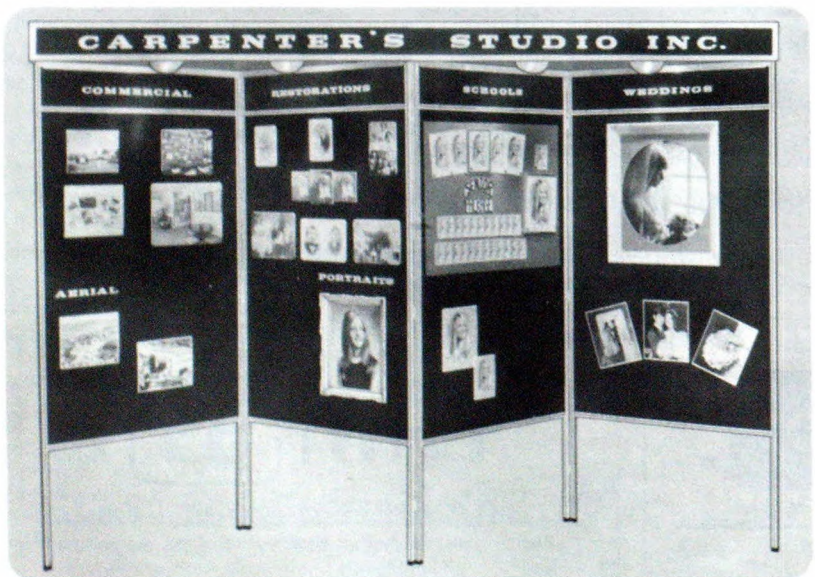

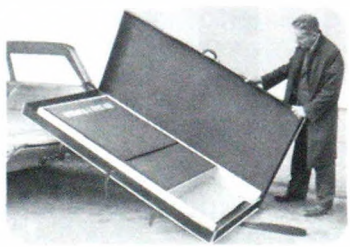

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Studio Small Talk

Patricia & Mike Q, M.Photog.

Magnetic Attractions

The wonderful new technology whereby magnets can be molded into many shapes and forms, as well as flexible strips which can be cut out with scissors, presents many interesting opportunities for labor saving devices. We will touch on some that we use and would enjoy hearing from you if you have discovered any ideas you care to share with your fellow photographers.

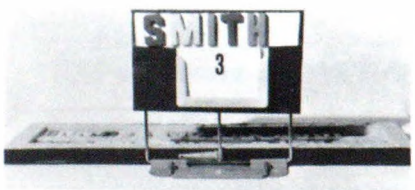
Since our studio has grown to more than a one-man operation and there are now three or four people answering phones and making appointments, we require a system more functional than an appointment book. In a central location, isolated from the customers' view, we have nailed some 8x10 metal bulletin boards. They were inexpensive and came equipped with a number of small magnets. They also come with pencils with magnetic holders, so you never have to search for a writing implement. These boards have become our appointment and information center.

Magnetic bulletin boards become appointment and information center.

Pads of appointment slips are strategically placed at each telephone. The slip is torn from the pad and held on the board representing the appropriate date. Once the assignment or sitting has been completed and adequately recorded, the slips are discarded.

Children's Toy a Time-Saver

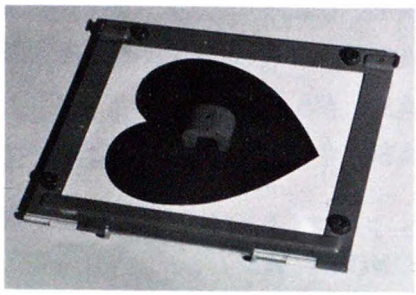
Recently we turned a simple children's toy into a time-saving device. The toy is a magnetic board which is intended to teach the alphabet and spelling. For us it solved a problem with identification photographs.



Alphabet and spelling board identifies negatives for additional prints.

Since most ID photos are not valid after 30 to 90 days, we have never made a practice of filing ID negatives. They are usually kept in a box and periodically filed in bulk. Recently there have been more and more requests for reprints and often it took a great deal of searching to locate a specific negative. The series of plastic letters with magnets affixed makes it simple to incorporate into our ID film. We use the first four or five letters of the individual's name. In addition we put the number of required prints, so there is no need for the lab man to check the original order slip. Identifying negatives for additional prints is now a very simple matter.

Not in the line of molded magnets but in the old-fashioned iron horseshoe-type is a 2" magnet which we put to good use in our darkroom. In printing color candids we frequently use cardboard cut-outs to produce heart, oval and other effects. The die-cut masks can best be held in register for double printing by using a metal easel and a magnet. The same magnet placed under the easel gives us a quick distortion correction and is lovely for elongating a bridal portrait. Magnetic easels and paper safes are available commercially.



Horseshoe-type magnet is handy tool in darkroom.

Magnetic Mixing Device

With the new color chemistries it has become even more important to insure thorough mixing. For many years laboratories have used a magnetic mixing device which works wonders. It consists of a motor in an enclosed metal shell. A rheostat adjusts the speed of the motor's rotation. When any plastic or glass container is placed on top of this and a small metal rod encased in inert plastic is dropped into the liquid, the whirling magnet in the base rotates the rod and will stir up a storm. Because the stirring is caused by the rotating rod on the bottom of the liquid, a minimum of air is introduced while mixing.

Prolonged slow mixing is easily attained by turning down the rheostat and setting the mixing time on a small timer switch. Small magnetic mixers can be obtained at chemical or scientific supply houses. A unit that will handle one gallon of solution sells for about $25. It might be wise to purchase a few aditional plastic-coated rods.

We have just become aware of a small battery operated magnetic mixer made in Japan. If your needs are for small quantities of solution, this might be ideal.

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

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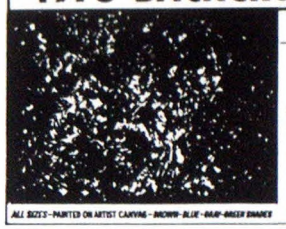

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lens can work well when shooting through an open window, but it is still a restrictive situation requiring more maneuvering of the aircraft to place the camera in the right position. Communication becomes more difficult with an open window, and it's time well spent to work out a system of basic signals with your pilot before leaving the ground.

With all of these items to consider it is very important to have a camera that will be as unobtrusive and as perfectly functioning as possible. An eye-level, through-the-lens reflex camera is a positive guarantee that you'll get on film exactly what you see in the finder. This is especially important when working in tight quarters and aiming through an open window, where even a 1" difference in parallax can ruin a photograph where a window frame is 2" to 3" away.

Valuable Time-Saver

Time consumed in changing film can be an expensive nuisance. I like the idea of having 36 easily reloadable exposures on hand. I usually work with two cameras—one with a 28mm lens and the other with a normal lens. I also carry Soligor 135mm and 200mm lenses for unusual situations and a spare body for emergencies. I find the Miranda Auto Sensorex EE very useful, especially when I have to circle an area. The camera automatically compensates for changes in exposure during these runs permitting me to concentrate solely on composition and cutting down on time for retakes. In fact, the 28mm lens, used with a haze filter, cut more sharply than any lens I've ever used.

Sometimes I work with larger formats, but never above 2¼x3¼ and that's because it's a fixed lens with a 100° angle. However, the 28mm is very close and I will probably phase out the larger format.

As I mentioned at the beginning of this piece, I am talking about photojournalistic aerial photography. This is a personal viewpoint. I like the effects I get with wide angle lenses—lots of space and wide horizons. This may be a form of latent escapism or counter-reaction to many years of riding the subway during rush hour. But I do have a wide angle perspective and it generally shows up in the way I see things from the air. However, I always carry a telephoto lens to avoid limiting my horizons.

Bernard Hoffman, center, at work with pilot and client, going over final plans before aerial photography outing. Hoffman worked as a staff photographer for Life magazine for 17 years before he and his wife started Bernard Hoffman Labs, Inc., New York City, for custom processing.

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June 10-11 ..... Atlantic City, N.J.
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July 22-23 ..... Sacramento, Cal.
July 25-26 ..... Portland, Ore.
Aug. 5-6 ..... Orlando, Fla.
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Aug. 19-20 ..... Hartford, Conn.
Aug. 22-23 ..... Washington, D.C.
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Sept. 5-6 ..... Billings, Mont.
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Photography in the Liberal Arts College

by Michael Simon

During the last decades, the teaching of photography has spread from professional art schools to universities, liberal arts colleges and high schools. One might ask why such a discipline, which until recently had only vocational applications, would be taught at such institutions.

The answer lies in the widespread use of photographic media in our society. The understanding of photographic imagery is an integral part of any education if one is to fully experience the information inherent in photographs, film and video. The ability to dissect a medium technically and intellectually need not be the hallmark of only the professional.

In our society there has been too much emphasis on specialization. As far as our visual stimuli are concerned, we surrender ourselves to the professional critics rather than forming our own opinions. One needs his own personal facilities of distinction to place the critics' views in their proper perspective. We need to learn how images are made so we can be our own critics, even if we do not aim to be image makers.

Torrent of Information

Today much of our information comes to our senses by the way of images, either photographs, film or video. We have learned to evaluate the written word, but there is little facility during formal education that enables us to be critical in a visual sense. The solution to this problem is teaching photography, film and video so the new generation will be able to deal with the torrent of incoming information.

One might ask how such education could be attempted without an over-

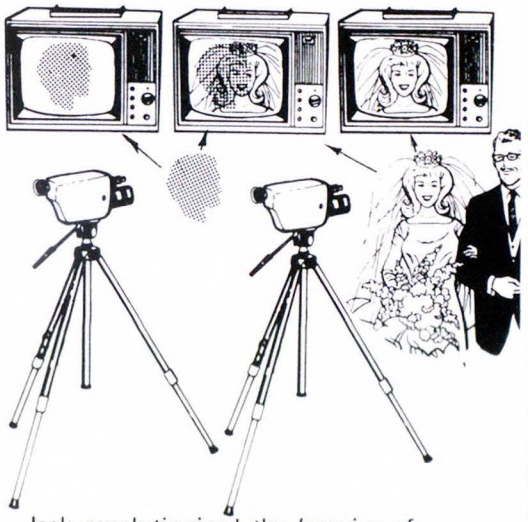
Turn to page 103

(advertisement)

JACK CURTIS *Candid Wedding School Comes Your Way!*

Author Of "Beyond The Wedding Camera" *Announces Itinerary . . . .*

Two Color TV Cameras Used To Teach Double Exposures



Jack revolutionized the *learning* of wedding photography with his textbook, "BEYOND THE WEDDING CAMERA." NOW his unique TEACHING method brings to his thousands of book purchasers an on-the-spot opportunity to learn *first hand* from this dedicated photographer *exactly* how he creates his artistry.

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Seattle, Wash.

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Nov. 11-12
Cleveland, Ohio

Nov. 18-19
Chicago, Ill.

Dec. 2-3
Dallas, Texas

Dec. 9-10
Atlanta, Georgia

Dec. 16-17
Santa Monica, Calif.

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NEW PRODUCTS

From page 24

by plastic bars; the light-tight cover is placed over the paper platform. Further operations can be in white light. Unit is made of Tynex, measures approximately 18" wide x 24" long x 12" deep at deepest end: $270.

SOUND MOVIE CAMERAS

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

Kodak Ektasound 130 and 140 Super 8 movie cameras incorporate features of Kodak XL. Sound recording system includes amplifier with automatic gain control; sound indicator is built into viewfinder. Omnidirectional microphone with 12' cord, microphone stand, wrist strap and rubber eyecup are supplied. Ektasound 140 adds a 9mm to 21mm manual zoom lens with a coupled sportsfinder. Two sound films, Kodak Ektachrome 160 type A and Kodachrome II type A, feature a magnetic stripe for recording sound and a balancing stripe. There is an 18-frame separation between sound and picture. A second electronically speed regulated motor within camera turns sound capstan to drive film past recording head at constant 3" or 18 fps. Ektasound 130 movie camera: $189.50; Ektasound 140: $274.50; Ektasound 235 with 22mm, f/1.5 lens: $219.50; Ektasound 245 with 22mm, f/1.5 lens: $279.50. 130 movie camera: $189.50; Both Models 235 and 245 are available with 15mm-30mm, f/1.3 zoom lens for $30. Ektasound 235 and 245 movie projectors have also been introduced.

PAPER PROCESSOR

Braunoehler Co. Ltd., 444 McNicoll Ave., Willowdale, Ontario M2H2E1 Canada

Automatic paper processor Model 1 is for 3-bath chemistries and most other processes. Unit will process 40 8x10, 10 11x14, 10 16x20 or 2 20x24 prints in one cycle. Temperature is maintained by proportional control, agitation and transfering cycle, completely self contained.

I.D. CAMERA

Marvel Photo, PO Box 2464, Tulsa, OK 74101

Series 12A heavy duty I.D. camera produces 96 color 1x1 photographs per film load and 300 finished photographs per hour. Automatic film exposure is made, regardless of subject's skin tone. Photographs are outlined, ready for trimming (no die cutter is needed). Modular construction provides replacement of strobe light or shutter.

EXPEDITOR PROCESSOR

Simplex Specialty Co. Inc., 70 First St., Hackensack, NJ 07601

Leaderless roller transport processors are available in 16" and 24" models. Model S-16 accepts RC color or black-and-white sheets or multiple strands up to 16" wide; Model S-24 up to 24" wide. Work output is 120 8x10s per hour for S-16, and 432 8x10s per hour for S-24. Model S-16 is 36" high x 28" wide x 66" long: $4,950; Model S24 is 44" high x 34½" wide x 87½" long: $9,950.

LIGHTWEIGHT TRIPODS

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

Four Hi-Standard tripods, Models 471, 473, MB-472 and MB 474 extend to a maximum of 64" and 67". All have 3-way pan and tilt heads, for 360° aiming in combination with 115° forward and back positioning options, and 90°

side tilts for vertical to horizontal composition changes. Adjustment of legs is possible without removing camera from the tripod. On Models 471 and 473, center column is switched top-to-bottom to relocate camera close to ground with full panhead control in floor-level position. On Models MB-472 and MB-474 the panhead alone is re-affixed to base of center column for low-level photography. Once tripod height is set, further refinement of camera height is by built-in geared column which elevates or lowers camera with micrometer adjustment for a further 12". Cross-braces are offered on Models 473 and 474. Tripods range in weight from 4 lbs. 14 oz. to 5 lbs. 10 oz. Model MB-471 without cross-braces or geared elevator column: $29.95; Model MB-472 with geared elevator column and without cross-braces: $34.95; Model MB473 without geared elevator column and with cross-braces: $39.95; MB-474 includes geared elevator column and cross-brace: $44.95.

UNDERWATER CAMERA
Teledyne Camera Systems, 131 N. Fifth Ave., Arcadia, CA 91006

The DBM 9-1, 16mm underwater motion picture camera has operational depths to 300'. It is a self-contained unit with corrosion-proof housing and Leitz 6.6mm water contact lens system which corrects for distortion. Features include forward handle for right or left handed operation, adjustable buoyancy control and cine speeds from 16 to 48 fps. Film loading and unloading can be done on site.

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

The Auto/Strobonar 470 "energy-saving" automatic electronic flash is capable of recycle times of less than ½ sec., provides from 40 to 500 flashes per charge. Unit incorporates series thyristor and features rapid charge of built-in rechargeable nickel cadmium batteries. With ASA 25 film Model 470 offers a selection of three f-stops: f/5.6, f/3.5 or f/2.0 for distances of 2' to 10', 3' to 16' and 5' to 28'. At f/2 at 20', 78% of energy remains; at 20', 10% remains. At f/2, ½ sec. recycle time is needed at 10'; at 20', recycle time is 6 secs. Unit has locking hot shoe mount, provides removable shutter cord for cameras without a hot shoe; features open-flash switch and 50° angle of coverage. Flash duration ranges from 1/500 sec. to 1/20,000 sec.: $149.95.

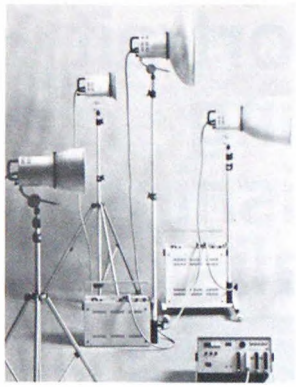
CASSETTE MOVIE PROJECTOR
Bell & Howell, 7235 N. Linder Ave., Skokie, IL 60076

Model 1641 cassette motion picture projector for super 8 or regular 8mm cassettes holds up to eight cassettes, each with 50' of film. When lens cover door is closed, movie plays on built-in 6"x8" screen (top); for projection on a separate screen, cover door is opened (bottom) and projector automatically adapts to front-throw projection. Features include instant replay, slow motion speed of 6 fps and stop motion speed of 2 fps. Unit is 7¼" high x 14½" wide x 14¾" deep, in walnut and black matte finish: $219.95.

WATER FILTER
Beseler Photo Marketing Co., Inc., 8 Fernwood Rd., Florham Park, NJ 07932

Water filter has activated charcoal cartridge that filters out impurities from tap water down to 3 microns. Unit attaches to most standard faucets, delivers water flow of 2½-4 gal. per minute. Replacement filters are reusable; filter particles to 10 microns and a water softener.

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



Broncolor studio electronic flash units consist of three basic systems. Series 200 comprises 6 units which use a basic modular design. Power packs permit 12 different power combinations including symmetrical and asymmetrical power distribution for multiple flash heads. Lampheads are interchangeable, include 60° and 160° reflectors; universal lamphead provides adjustable illumination, 60°-100°. Other features are illuminated push-button controls, three locking lamp sockets, plug-in external photoelectric cells and an adapter to permit operation from a 12vDC with accessory convertor. Recycling times are from 4/10 sec. to 2 secs. . . . RT 750 and 1500 studio units accept a broad range of accessories including lampheads with light angles from 45° to 140°, Hazy light, barndoors, diffusers, filters, stands and converters. Strength of modeling light is automatically adjusted to power supplied to flash tube. Recycling times range from 8/10 sec. to 2½ secs. For fast recycling, the 1500 RTS provides times from 4/10 sec. to 9/10 sec. Hazy light is a parabolic reflector made of heat resistant polyester. Result is a diffused light source offering increased color saturation through reduction of stray light, soft open shadows and "good highlight definition." Hazy light can be used in any position with Series 200, 750 and 1500 power packs.

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NEW PRODUCTS IN BRIEF

Paterson Universal developing tank, System 4, is designed for two rolls of 35mm or 126 films or one roll of 127, 120 or 220 film: $9.95.

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

Konica Auto S-3, 35mm rangefinder camera with f/1.8 lens is pocket-size, weighs less than 1 lb. Features include automatic aperture control and daylight/synchroflash: $185.

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

Prinz Gibor tripod features adjustable center column, 3-section legs, extends from 24" to 62½": $36.95.

American Camera & Photo Supply Co., 813 N. Franklin St., Chicago, IL 60610

Ceas-Leak, flexible stopper/strainer, fits sink and drain fittings with 3¼" dia. opening: $2.50.

A & S Development Co., PO Box 4564, Anaheim, CA 92803

Peri-Apollar 360° circular image lens, has 60° vertical angle.

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

Projector creates a 5'x6' image by converting transistor portable TV with a picture tube up to 15": $12.95 ppd.

The Macrocoma Co., Washington Crossing, PA 18977

Darkroom safelight for 5½" dia. filter can be fastened to wall or ceiling. Bracket permits swiveling: $14.95.

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

Crystal Vision stretch projection screens of nylon and antron fold into a bag for storing; a rigging kit is included.

Charles H. Brotman, 201 E. 36th Street, New York, NY 10016

Honeywell/Wein WP-SSIII Studio Strobonar unit is 240ws, recycles to full power in 3 secs.; weighs 5½ lbs.

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

A line of hard leather cases for Soligor lenses come packaged in polyethylene bags listing lens for each case designed: $6.25 to $8.95.

AIC Photo, Inc., 168 Glen Cove Rd., Carle Place, NY 11514

Topcon IC-1, 35mm SLR camera features electronically-controlled focal plane shutter with speeds of 1-1/500 sec. and through-the-lens metering; with 50mm, f/2.0 lens and case: $289.50.

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

Miida automatic zoom lens, 75mm-205mm, f/3.8 for most 35mm SLR cameras: $239.50 to $269.50.

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

Emulsion-in-a-bottle kit for making enlargements on wood, stone and metal: $11.95.

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

Cassette tape splicer is designed to operate in conjunction with pre-cut adhesive backed splice strips: $10.00.

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

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

TeleZoom for the Eclair 16mm and 35mm cameras is a 5-element extender for CA-1 mounts: $149.50.

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

Automatic Macron 55mm, f/3.5 lens for Miranda cameras weighs 14 oz.: $219.95 with case.

AIC Photo, Inc., 168 Glen Cove Rd., Carle Place, NY 11514

LITERATURE

To help you get the literature you want, use the Readers Service cards (page 89).

Leaflet, movie titling letters, numerals and figurettes.
Joseph Struhl Co., Inc., 195 Atlantic Ave., New Hyde Park, NY 11040

Leaflet and price list on Deco-Plaque print mounting.
Coppinger Color Lab, Inc., Georgetown Rd., Cleveland, TN 37311

Brochure on ceramic portraits in variety of framed settings; price list.
J. A. Dedouch Co., 608 Harrison St., Oak Park, IL 60304

Catalog illustrates Photogenic's lighting systems and accessories, studio cameras and portable and studio lighting systems, 20 pages.
Photogenic Machine Co., 525 McClurg Rd., Youngstown, OH 44512

Leaflet on nine photographer's aids for darkroom problems.
Century Laboratories, 3553 W. Peterson Ave., Chicago, IL 60645

Brochure on Thiftfax animation camera stand.
Fax Co., 475 S. Santa Anita Ave., Pasadena, CA 91107

Catalog of equipment and supplies for film libraries.
Research Technology Inc., 8260 Elmwood Ave., Skokie, IL 60076

Leaflets on MPX-6 Multiplex programmer and FC-3 fast-cut dissolver.
Pavco, Inc., 12810 Coit Rd., Dallas, TX 75230

Literature on vertical and horizontal enlarger.
BACO Accessories Co., 5334 Hollywood Blvd., Hollywood, CA 90027

Leaflet describes Prima high-gain projection screens.
Hudson Photographic Industries, Inc., Irvington-on-Hudson, NY 10533

Literature describes Sony color video projection system. . . . Catalog, 16 pages, Sony color video-cassette player, recorder, camera and accessories.
Sony Corporation of America, 47-47 Van Dam St., Long Island City, NY 11101

Literature on computer animation machine.
Computer Image Corp., 400 N. Michigan Ave., Chicago, IL 60611

Catalog, "The Ad Specialty and Gift Prevue."
A. Dean Watkins Co., 1209 E. Saginaw St., Lansing, MI 48903

Leaflet describes Handiola film editing equipment.
IFE Communications Corp., 11 W. 42 Street, New York, NY 10036

Data sheet on color paper processors.
Quadrachrome Inc., 1130 W. Evelyn Ave., Sunnyvale, CA 94086

Data sheet on Uniblitz programmable camera shutter system.
Vincent Associates, 1255 University Ave., Rochester, NY 14607

Literature on line of photographic texturizing machines.
B. F. Perkins, PO Box 366, Chicopee, MA 01021

Booklet on Nikon F2 System, 56 pages.
Nikon Inc., 623 Stewart Ave., Garden City, NY 11533

Data sheet, Librascope, Model L-602, 50mm, f/1.5 objective lens.
The Singer Co., 833 Sonora Ave., Glendale, CA 91201

Brochure, technique of frontal screen projection.
Tekno, Inc., 221 W. Erie St., Chicago, IL 60610

Hasselblad "Industrial Photography" bulletin, illustrated and four-color, discusses both documentary and publicity photography. It includes sections on contrast, intensity, identity, choice between black-and-white and color film, and reproduction; and data on equipment for each illustration.
Paillard Inc., 1900 Lower Rd., Linden, NJ 07036

Leaflet, Cine-8 super 8mm high-speed camera.
Visual Instrumentation Corp., 239 W. Olive Ave., Burbank, CA 91502

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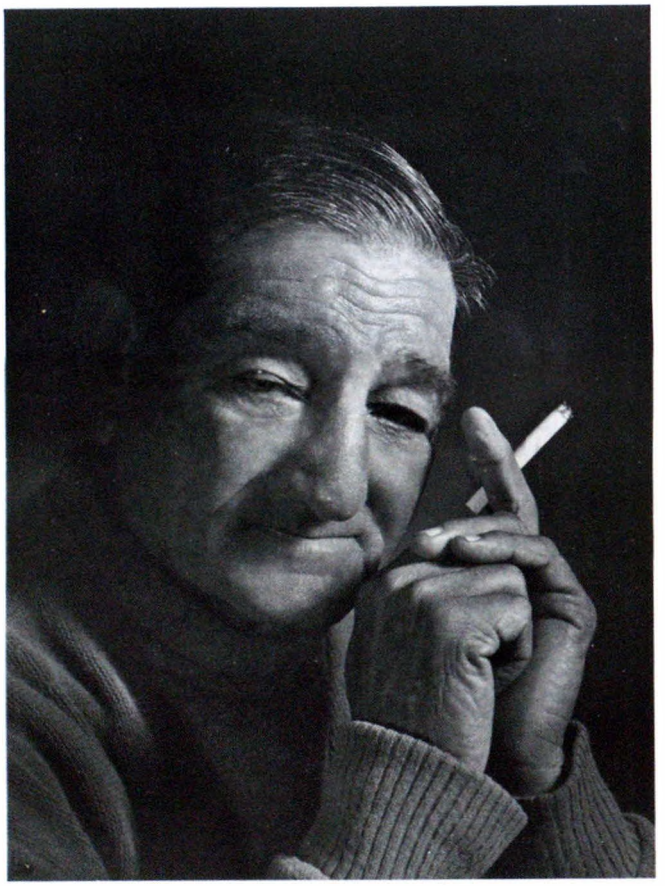
Unretouched print from original 35mm negative.

Retouched print from 4x5 duplicate negative, made from original.



Retouch Your 35s/

by Emmert E. Lawson

No doubt this has been the wish of serious amateur and professional photographers for many years. This has also been a serious limitation to the use of the miniature format in professional portraiture. The flexibility of the 35mm format with its wide choice of lenses and its relative inconspicuous size has appealed to many photographers in the portrait field, particularly with the introduction of fast, fine grained films that produce excellent tonal gradation. Now, retouching is a practicality, and to the knowledgeable photographer new fields are open to this very popular format.

The means whereby retouching may be accomplished is with the Kodak Professional Direct Duplicating film SO-015. This is, as the name implies, a direct reversal film which automatically reverses in the normal developing process. Thus, if a negative is exposed directly onto the film, a negative will be obtained. If the original is a positive, the duplicate will be a positive with normal processing.

The advantages of the film become obvious. An entire series might be exposed on 35mm or 2¼ film with all of the versatility and flexibility offered by this medium. After processing and proofing, the expressions and poses that are finally chosen may then be exposed directly onto the duplicating film by projection to any desired size for final retouching and printing. The film is slow enough to permit dodging and burning-in so many corrections may be made on the final negative. This saves much time in the printing, particularly in a production run.

No film speed is given, so tests must be made starting with a general recommendation furnished by the manufacturer. Development in Dektol 1:1 for two minutes or DK-50 for seven minutes is recommended. The film, however, responds readily to expansion or compression for contrast control. In spite of the rapid process-

ing in Dektol, grain is not objectionable provided the grain in the original is not excessive. Serious grain clumping in the original does seem to show in the duplicate negative. The exposure range does not appear to be critical. As the film will reproduce very accurately the tones of the original, more density requires less exposure and less density requires more exposure. The emulsion side of the material accepts retouching readily, but the base side is rather difficult to retouch.

The two examples show the extent that control and retouching may be exercised. Both are straight prints from the negatives used. The unretouched print is from the original 35mm negative. The retouched print is from a 4x5 duplicate negative made from the original. The shoulder, hands and background were controlled in the duplicating process and the negative fully retouched for comparison.

The film also appears to have an adequate tonal range for reproducing color transparencies into black-and-white transparencies. This feature offers additional possibilities in the presentation of visuals and educational materials.

Despite the excellent tonal reproduction from color transparencies and black-and-white negatives, the film does not respond well to duplicating negatives from color negative stock. SO-015 is orthochromatic, thus the orange mask interferes with the normal tonal range existing in the original color negative.

One word of caution. Cleanliness is next to Godliness when working with this material. Every speck in the original or careless dust accumulated in the process will come back to haunt you in a most exasperating manner on the final print.

Emmert E. Lawson is Dean of Faculty, School of Photography, Brooks Institute, 2190 Alston Road, Santa Barbara, CA 93103.

Business
Education
Conference
Dallas
March 10-13, 1974

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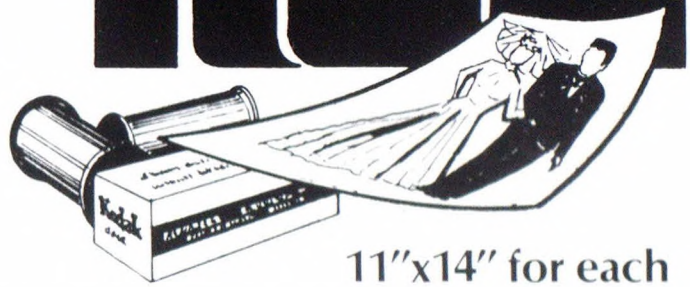

11"x14" for each
roll you send us to develop and print
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3½x5 OR 3½x3½ PRINTS		4x5 PRINTS	
10 exposures	$2.20	10 exposures	$3.00
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20 exposures	4.00	20 exposures	5.90
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36 exposures	6.90		

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Candid Comments

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

Selling Parent Albums

We have always considered the sale of parent albums as an integral part of our basic wedding packaging. These books are custom printed, the same as the bride's. Since we have no proofs to get rid of, we find that we are in a stronger position to sell photographs to the families of the bride and groom than if we had a number of small machine prints from which we would like to derive a few extra dollars.

The parent albums are, in our opinion, equally as important as the bridal album. These are the photographs which are usually shown to future prospective parents of a bride. We feel that the parents deserve, and should have, as lasting a remembrance of their children's wedding as the couple, themselves.

Many parents do not originally feel the necessity of having their own albums. This is because the photographer does not always prepare them properly for the sale, nor does he always take the pictures which would interest the parents personally. Instead, many photographers consider only the bridal couple when photographing the wedding, forgetting that sales can be doubled if they were to create poses which sell themselves to the families, as well.

Quote Prices At the Start

Many years ago we felt it necessary to quote the lowest possible figure when booking weddings. Certainly, many other photographers were, and still are, doing the same thing. Then, when it came time for the families to order their pictures, it would come as a big surprise. They would have to put out more money than they had originally budgeted for photographs, if they were to get pictures for themselves. Oftentimes, when the weddings were over, there just wasn't any more money to be spent.

We have since realized that people are more interested in knowing what they will actually be spending, rather than figuring on one amount to begin with and then being disappointed later when they find that they had not been prepared for what would eventually transpire. Now, we discuss parent albums in detail at the time we book the wedding. By doing this we have found that people are more apt to have the money after the wedding for additional albums if they have planned for them in advance.

Psychologically, it is the photographer, himself, who must first bridge the gap of being able to quote higher, more complete figures at the outset. When he has convinced himself that these albums are actually necessary for a complete wedding coverage, it is much easier for him to suggest the parent albums to the prospective clients during the initial interview and be successful in his approach to this matter.

We now sell at least one extra album with each wedding, and usually two. The reasons are simple. We believe in them. We discuss them early in our dealings with our customers. The customers plan ahead and are ready and anxious to purchase them when they come to view the pictures.

Compose With Parents In Mind

As a matter of fact, when we are actually setting up the pictures that will interest the parents, we always call them over to see the poses being put together. They get so excited seeing them as they are composed before their eyes that they can hardly wait to have their copies.

Therefore, when we are at the wedding we are constantly selling—thinking of what will interest not only the bride and groom, but also their families. Warm, sentimental pictures of the children with their parents; portraits of each of their children; portraits of the parents and grandparents; all sorts of family groups; candids of the families enjoying the festivities—all of these are included in the wedding series. Here is the opportunity of a lifetime for parents to have all those photographs made that they always promised themselves they would make while their families were growing up, but somehow never got around to doing.

Now that the pictures are on our desk and the bridal couple has selected the ones for their album (last month's column), it is a natural progression for the pictures to be selected for the parent albums.

At this time we never ask the parents if they wanted a book for themselves. It would be too easy for them to say, "No." Instead, we take the lead and suggest to the parents that now is the time for us to help them select *their* photographs. With the thought firmly implanted from the very beginning that they will *need* their own pictures, it isn't necessary to remind them now that it is impractical and sometimes impossible to borrow the bride and groom's book every time they want to relive the highlights of the wedding . . . and, in fact, one of the highlights of their lives. Actually, this wedding album for the parents reflects the culmination of all the years that have led up to this momentous event.

Initial Excitement Important

Having seen all the photographs at the same time the bride and groom were enjoying the first viewing, they are excited and ready. If they were to wait until the couple receives their finished album before selecting their pictures, the enthusiasm and probability for a higher sale could diminish immeasurably. The sale must be made *now*.

We also never ask the parents how many pictures they would like to have in their album, or how much money they would like to spend. It is conceivable that they could come up with figures that would not do justice to the occasion. Instead, we say that with their help we can select the 50 or so pictures they will most enjoy. At this point they can either agree or say they might want a few less than 50. It is, of course, much easier now to come down to perhaps 36 prints, rather than to try to build up from 12 to a much more reasonable amount.

Now, with the prints in one pile,

we turn over the pictures—one at a time—and place them in two separate groups . . . those we know that the parents will want, and those we do not feel are absolutely necessary for them to have. We study each one carefully as we are separating them. Occasionally the parents may want to make a few changes in our selection, so we always have a reason for including each particular picture for them. If they wish to have one of our rejects, no discussion is necessary. With our advice and assistance we can select the photographs for the additional albums more quickly than if we were to let the parents select them on their own. They simply do not have the experience to know which photographs will have the most lasting value and will most effectively complete the story line of the wedding.

Selections Made Quickly

When choosing pictures for both parent albums at the same time we just make a few more piles . . . the bride's family album, the groom's, both albums, and those not needed for either. Within a very short time we have the prints selected for both parent albums. Now, all that is left is the selection of the print size and the type of binding desired.

For a long time we felt that it was not necessary for parents to have the same size and quality album as the bridal couple. This was probably a carry-over from the idea of photographers selling or giving away proof albums for the parents.

Now, however, we feel that the parents are entitled to, and should have, the best we can offer. Since the photographs only show up at their best with custom printing, we offer only custom prints for the parents. We tell them we want to make certain they enjoy their book just as much as the bridal couple enjoy theirs. With only the one quality being offered we never have to worry about the parents comparing their prints to the originals and then being disappointed.

We quote all figures on the basis of the parent albums being 10x10, the same as the bride and groom's. Since our negatives are 2¼x2¼, our prints, we explain, contain the entire composition as planned on the negative. If 5x7 prints are requested, we explain to the parents how it might be possible that certain important areas of the pictures may be cropped when reducing a square print to a rectangular format. If albums smaller than 10x10 are desired, we offer an 8x8 album at the same price as a 10x10, or a 5x5 album at the same price of a 5x7.

The albums available are all top-grain genuine leather. They can be had in a slip-in acetate page style, or a custom-bound album like the bride's. The photographs, of course, look more important and are better protected in the latter, so we try to have all books go out in custom bindings. All of our albums are made by Leather Craftsmen, Inc., 243 Merrick Road, Lynbrook, NY 11563. Catalogs are available from the company by request. If you wish, they can indicate for you which ones we use.

Extra prints for framing and distribution are then discussed and ordered before completing the sale.

Have Established Collection Policy

It is our policy to collect the entire amount of the original contract at the time the order is placed. All extras must be paid for when the completed order is picked up.

It is also our policy that no partial orders can be picked up until the entire amount of the order is paid in full. For this reason we suggest it might be easier to pay in full for the parent albums, too, at the time they are ordered. In any case, these must be paid for at the time the bridal album is picked up, even though they might not be ready at that time. This, of course, rids us of the problem of parent albums being left on our shelves long after the couple's album has been delivered.

We must all learn from our own experiences. Our method of sales relating to the bride's album, parent albums, portraits and extra prints are all based on many years of business.

Hopefully, others will be able to learn from our experiences and avoid some of the pitfalls we found ourselves plunged into. With your own experience coupled with ours, you should be able to find the best road to travel in selling your wedding prints.

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

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When you're short of time and money but want quality color processing, try Check Color Lab. We process your 8 x 10, borderless color prints for only $1 each, at a total in-lab time of just 3 to 4 days.

Low in cost but unsurpassed in quality, each negative is read out on a video analyzer, and sleeved in protective acetate. No additional cost for texturizing.

Prints available from 120, 220 or 35MM Ektacolor or Vericolor films only.

Full negative crop only.

$1 Handling charge on all orders.

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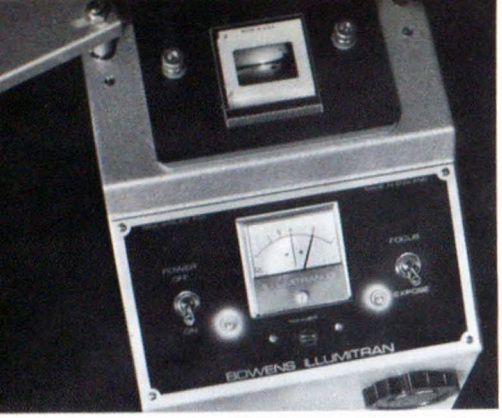

With the ILLUMITRAN you can copy, crop, correct, enlarge or reduce; make film strips or internegatives from transparencies up to 4x5 faster than we can tell you about it.

The Illumitran, technically far ahead of anything in its field, is the quickest, simplest and most economical means of producing top quality duplicate transparencies.

Reason? The guesswork is taken out of the operation by an automatically controlled variable intensity electronic flash which provides a repeatable, constant color temperature light source. [No more guessing exposure or lens apertures.] A coupled, direct reading meter assures consistent exposure compensation for copying originals of varying density or for color balancing filters.

The Illumitran isn't just for 1:1 copies on 35mm film. Using your own camera you can reduce or enlarge at will, copy originals up to 4 x 5 in size; make sectional blowups, internegatives or superpositions.

Maybe there's a job the Illumitran can do for you. Ask your dealer about it or drop us a line, we'll send you a brochure and magazine articles which may give you some useful ideas.

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Englewood, N.J. 07631

The Photographic Marriage

A. Joseph Gradian

Nobel laureate Dennis Gabor opened the International Symposium on Holography in the Biomedical Sciences with a stirring presentation outlining the incredible advances of the lensless laser photography that he discovered. For those not acquainted with this discipline, holography is a recording of interference patterns of coherent light on photographic films or plates. Then the waves of light that illuminated the original scene are reconstructed (or re-formed) by illuminating the hologram with a suitable light source. This enables the viewer to see the original scene even though no image was made in the conventional sense.

The advantages of holography are many. There is great depth of field, even for extreme close-ups. This is true three-dimensional recording where the viewer can look under, around, behind or over the subject. Sound penetrates a solid, so these audio wavelengths may be recorded on film. Then they may be reconstructed with visible light so an image made by sound waves can now be seen. These are photographs that may replace x-rays as a non-dangerous diagnostic tool, either in medicine or in industry.

The information storage capacity of a hologram is literally unbelievable. As many as 50 recordings can be superimposed one upon another on one film. They may be played back by slightly changing the angle of the viewing light. Aerial holograms may be made by radar through cloud cover or at night, and then again the reconstruction can take place by visible light.

But you say, "This is for the scientist rather than for us regular photographers."

Holography in Pop Art

Just recently one of our leading contemporary artists, Salvador Dali, constructed a visible light hologram of the popular rock artist Alice Cooper. The McDonnell-Douglas people of St. Louis did the actual filming. To say the least, this is pop art rather than science or technology.

Two groups, interested in holography as a popular art form, interposed themselves between the scheduled papers on the symposium on holography, mentioned above. One group was billed as the Holography School of San Francisco, and introduced an astonishing display of motion, 360° holograms. The other group had been written up as the "Technological Beatles" in Camera 35, and were based in New York City. Members of this group asked penetrating questions of the scientists, physicians and engineers attending this conference. Later, Dr. Stephen Benton, Physics Professor at Harvard University, presented the prospects for using holography in various three-dimensional displays.

An International Gathering

Basically, the symposium was an international gathering (participants came from England, France, Belgium, Sweden, Germany, Hungary, Arabia, Japan, China and Canada, and all parts of the United States) of persons interested in pursuing holography. The meeting was sponsored by the Department of Ophthalmology, New York Medical College, located in the heart of Manhattan.

The artistic and display capabilities of this medium are amazing, but the scientific possibilities are revolutionary. Dr. David Miller of the Harvard Medical School discussed the possibilities of a holographic filter that would cancel out image scattering caused by cataracts in the eye. He presented various slides that illustrated significant improvement in image transmission through a cataract using this type of sinusoidal correction filter.

Dr. Edward Aldridge of Harwell, England, presented a film portraying sound recording in ophthalmology and brain tumors that lead to visual holographic film readout.

Dr. Hitoshi Ohzu from Waseda University in Tokyo presented a paper on the fundus camera and fundus holography, with laser light, of the interior of the eyeball.

Dr. Alan Jacobs of Pennsylvania State University introduced x-ray holography as a means of imaging biological flaws.

Dr. Van Lizten of the American Optical Company presented problems of using remote control microscopes in our space probes, to check on the possibility of living organisms on Mars. The tool ultimately selected was the holographic microscope with computer readout of the image.

Dr. Thomas Huang of MIT discussed the use of the computer in image deblurring, construction, and reconstruction in holography.

This symposium was truly a marriage of technology and art, and photography can only profit because of it.

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

Education News and Briefs

Visual Communications Conference

The 2nd annual Visual Communications Today, international conference on photojournalism, film, electronics and mixed media will be held on the University of Maryland's College Park campus, October 17-19. For further information contact the Audiovisual Services, Annapolis Hall, University of Maryland, College Park, MD 20742.

Ole Miss Conference

The PP of Mississippi-Alabama has scheduled the Ole Miss Conference at the University of Mississippi, February 2-5, 1974. For further information contact Terry Wood, Chairman, PO Box 283, Tupelo, MS 38801.

West Coast School

Courses for the West Coast School of Professional Photography, March 10-15, 1974, include Advanced Photography, Contemporary Portrait Styles, A Week with Joseph Zeltsman, Wedding Photography in the Monte Zucker Style, Creative Commercial Workshop and Color Printing and Processing. For further information contact Karl Romaine, Director, 3011 Harbor Blvd., Ventura, CA 93003.

International Day Seminar

The Buffalo-Niagara Section, PPSNY, and the PP of A are co-sponsoring a Canadian and American seminar, "International Day," October 14. It will be held at the Ramada Inn, Niagara Falls, NY. For further information contact Samuel Scaletta, 3518 North Ave., Niagara Falls, NY.

Teaching Filmstrips

Color filmstrip set, "Creative Photography-Darkroom Series," is complete with five audio cassettes and a guide book. The series is one of two available for educators, from the Audio-Visual Services, Arizona State University, Tempe, AZ 85281.

Ranging from 11 to 15 minutes in length, each filmstrip is considered to be a week's lesson and needs the explanation of a teacher. Audible advance signals are on the tapes. The films can be shown without sound and the students can give their own explanations of the material shown.

The Darkroom Series consists of topics on Developing Roll Film, Making a Contact Sheet, and Enlarging I, II, III. The guide book includes a photograph of each frame in sequence with descriptive text, taken from the cassettes. Educators can see in advance what is coming next on the screen and can stop the film to insert their comments. Space is allowed for notes next to each frame in the guide book.

Presented in easy-to-understand language, the series shows products not only available commercially but items that can be found or made in the home. Topics are often diagrammed and talked about to familiarize students with the equipment. Several methods of procedure are shown; never an absolute way to do things. At times the topic seems to get deep too quickly and is gone over too fast; but the opportunity to stop the film for discussion and then re-run it overcomes these handicaps.

Packed in a molded plastic case that folds into a book for the shelf, "Creative Photography—Darkroom Series" is available on a 15-day viewing charge. The set includes five sound filmstrips, instructional guide and storage album: $75.

Three Super 8mm color films with magnetic sound are also available as supplementary, self-instructional units. They include Loading Film Winders, 2 min., 45 sec.; Loading 35mm Magazines, 2 min., 15 sec.; and Loading Stainless Steel Rolls, 1 min., 55 sec. The single concept films are in Kodak cartridges or A.B. Dick cartridges, at $35 or $42.50 each, respectively.

Soon to be available is the "Creative Photography—Camera Series" which includes six filmstrips: The Camera, Camera System, Exposure, Composition and Light-

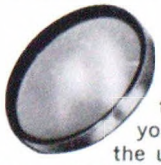
Solved: two of the pro's biggest problems.

Problem #1:

Using glass, gelatin filters or lens accessories in combination.

Some filters (such as CC-series correction filters) are often used in gelatin. Other lens accessories (such as polarizers and soft-focus filters) only come in glass. Pity the pro needing all at once. Tiffen's new Professional Filter Holder holds your square glass and gelatin filters as well as round series-size glass filters, separately or together—and permits you to align oblong or square sunshades accurately, too. Available for 3-inch square and Series 8 round filters, or for 4x4-inch and Series 9. Both holder sizes mount on your lens with standard adapter rings.

Problem #2: Shooting color under fluorescent light.



Lifeless, blue-green flesh tones need never haunt you again. Tiffen has drained the underwater look from fluorescent-lit interiors. Tiffen FL-B or FL-D filters render pleasant skin tones and whites under all types of fluorescent light. Small amounts of tungsten or daylit areas balance out to pleasing effects. Tiffen FL-B filter corrects tungsten Type B films; Tiffen FL-D corrects daylight films. Available in all screw-in, series sizes and squares. Popularly priced. Get both Tiffen problem-solvers from your photo dealer.

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Portable, Powerful NEW Concept in Electronic Flash

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The Monolite X200 combines power supply and flash generator into a single, six pound 12½ x 8" head. All that is necessary is to plug it into any AC power source wherever you want it, yet you have the full selection of reflectors, umbrellas, snoots and barndoors you need for total lighting control, with outputs up to 4000 BCPS. A proportional modelling lamp system with a new 3-way operating control gives you full security.

Part of the Monolite concept is the Monocell, an ingenious, sensitive flash tripper which can be positioned independently of the location of the Monolite so you have complete flexibility in your lighting arrangement. With the Monocell, any number of Monolites can be synchronized into a system with only one unit connected to the camera.

Whether you are in the market for a complete new system or just want to add to an existing installation you owe it to yourself to look at the Monolite X200.

Ask your dealer or write for technical literature.

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ing Parts I and II. Six cassettes, instructional guide and storage album: $90.

Calendar of Schools, Conferences and Seminars

OCTOBER 7-8
Professional Development Seminar:
Reception Room Techniques
Co-sponsored by PP of Central California and PP of A
Sheraton Inn
Fresno, Cal.

OCTOBER 7-9
Candid Wedding Symposium
Meisel Photochrome Corp.
San Francisco, 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 14
Canadian and American International Day
Co-sponsored by Buffalo-Niagara Section, PPSNY and PP of A
Ramada Inn
Niagara Falls, N.Y.

OCTOBER 17-19
Visual Communications Today
University of Maryland
College Park, Md.

OCTOBER 19
Process Control Techniques in the Photographic Industry
Society of Photographic Scientists and Engineers
Sheraton LaGuardia Hotel
New York, N.Y.

OCTOBER 19-20
Industrial Photographic Symposium
The Society of Photographers in Industry
Joseph Cornelius, Chairman
PO Box 20152
Houston, TX 77025

OCTOBER 21-22
Professional Development Seminar:
Advertising and Sales
Co-sponsored by Hawaii PPA and PP of A
Honolulu, Hawaii

OCTOBER 21-23
Classic Portraiture Symposium
Meisel Photochrome Corp.
Atlanta, Ga.

OCTOBER 24
Douglis Visual Workshops
Ambassador Hotel
Chicago, Ill.

NOVEMBER 2
Douglis Visual Workshops
The Executive House
Washington, D.C.

NOVEMBER 12-14
Imaging Materials and Systems
Society of Photographic Scientists and Engineers
Tokyo, Japan

NOVEMBER 12-16
The Photographic Process As a Scientific Instrument
Rochester Institute of Technology
Rochester, N.Y.

NOVEMBER 16
Douglis Visual Workshop
Hotel Ponchartrain
Detroit, Mich.

NOVEMBER 17-25
Women in Photography
Ansel Adams Workshop
Yosemite National Park, Cal.

NOVEMBER 18
Break through 73
Co-sponsored by Capitol Champlain Section, PPSNY and PP of A
Silo Restaurant
Albany, N.Y.

NOVEMBER 23-25
Color as a Medium in Photography, Film and Television
The German Photographic Society
Leverkausen, Germany

NOVEMBER 30
Douglis Visual Workshop
Howard Johnson's Motor Lodge
Cincinnati, Ohio

FEBRUARY 2-5, 1974
Ole Miss Conference
PP of Mississippi-Alabama
University of Mississippi
University, Miss.
Terry Wood, Chairman
PO Box 283
Tupelo, MS 38801

MARCH 10-15, 1974
West Coast School of Professional Photography
Ventura, Cal.

APRIL 21-26, 1974
Georgia PPA School
North Ga. Technical & Vocational School
Clarkesville, Ga.
Mary I. Ragland, Dir. of Ed.
PO Box 1158
Brunswick, GA 31520

JUNE 15-16, 1974
Industrial Photique III
Northeastern Regional Industrial Photographic Seminar
Rochester Institute of Technology
Rochester, N.Y.
Frank W. Warner, Director
Niagara Mohawk Power Corp.
126 State St.
Albany, NY 12201

Trade Talk

Entries are being accepted in **Stampede City Society of Color Photography's** 17th Annual International Exhibition. Closing date for color (pictorial) and nature slides is October 6. Entry forms are available from D. Keats, PO Box 13, Calgary, Alberta, Canada, T2P. . . . Deadline for entries in the Third National Construction Photography Contest, sponsored by the **Associated General Contractors of America,** is January 11, 1974. Photographs should depict construction in progress and must have been made after January 15, 1973. Entries and inquiries should be sent to the National Construction Photography Contest, Associated General Contractors of America, 1957 E St., N.W., Washington, DC 20006.

For the third consecutive year the United Bank of Denver displayed an exhibit of PP of A Masters of Photography. The 1972-73 American Society of Photography Masters Exhibit was shown in the bank's lobby in Downtown Denver, July 30-August 6. It was replaced by the 1973-74

MILE HIGH PHOTO CO.

New ASP Masters Exhibit debuts at the United Bank of Denver.

ASP Masters Exhibit, August 7-16. The current display will be shown in other banks across the country. The 1972 Masters Exhibit has become part of the traveling Loan Collection of the Photographic Art & Science Foundation, Inc.

The Second International Conference on Electrophotography, sponsored by the **Society of Photographic Scientists and Engineers,** will be held at the Marriott Twin Bridges Hotel, Washington, D.C., October 26-27. . . . The fifth edition of the **International Exhibition Film-Photo-Optics and Audiovisuals** will be held at Pavillon 14 of the Milan Fair, October 27-November 4. For further information contact Segreteria Generale SICOF '73, Via Tiziano, n. 19—20145, Milano, Italy. . . . **Information Film Producers of America, Inc.** will hold its 14th Annual National Conference and Trade Show, October 31-November 3 at the Riviera Hotel & Country Club, Palm Springs, Cal. For further information contact IFPA, 7046 Hollywood Blvd, Suite 703, Hollywood, CA 90028. . . . **The Association of Professional Color Laboratories** (APCL) 6th Annual Convention will be held January 10-12, 1974 at the Hyatt Regency Hotel, San Francisco.

Gar and Sammy Bassett have retired from Photo-Art by Gar Studio, Alpena, Mich. The new owners are **Doug and Linda Wyse. . . . Don and Donna Busath** have opened "Gateway Studio" at 22 North State, Salt Lake City.

Ken Bell of Toronto is the photographic author of "Not in Vain," a tribute to those who died in World War II and to the peace that followed. The book contains 154 photographs with captions by Kildare Dobbs, and sells for $9.95. It is published by the University of Toronto Press. . . . "National Directory of Camera Collectors" is a listing and pricing guide with photographs of early photographic equipment, images, literature, etc. It is available for $5 plus 25 cents postage from **Allan B. Cotter,** PO Box

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4246, Santa Barbara, CA 93103. . . . There's a new American-made disposable camera that comes already loaded with #126 Instamatic film and costs 65 cents. Called the "PDC" it is manufactured by Plastic Development Corporation, 9810 Ashton Rd., Philadelphia, PA 19114.

Evidence Photographers International Council presented two citations during EPIC's annual meeting in Denver last August. EPIC President Malcolm W. Thompson, Cr.Photog., of Edinburgh, Scotland, made the presentation to the

Oma Marler accepts EPIC award from Malcolm Thompson for RCMP.

Federal Bureau of Investigation "for its unique position among the great law enforcement bodies of the world." It was accepted on behalf of FBI by Frederick Webb, FBI Laboratory, Washington, D.C. An EPIC citation was also presented to the Royal Canadian Mounted Police for "100 years of splendid service of law enforcement at its best." Oma Marler, Edmonton, Alberta, Vice President of PP of Canada, accepted the citation on behalf of the RCMP.

Chicago photographer **Alexander Hesler's** awareness of the historical implications of photography is evident in the following quotation. In 1853 he pleaded: "In making likenesses and pictures we should have some other aim in view besides the mere paltry gain in dollars and cents, and mere gratification of the present. We should remember that we are working for future generations — that after we have passed off this busy scene of bustle and strife, our works will live and our influence be felt, in proportion to the good we have done."

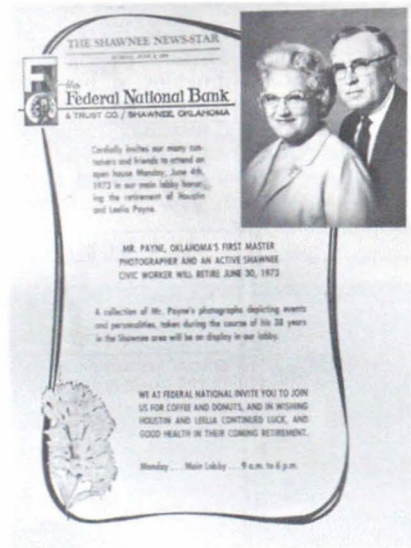
Herbert Kahn spoke on "Photographic Portraiture" at a recent meeting of the Yonkers, N.Y. Lions Club. . . . **John G. Morris** has moved from his job as News Picture Editor at The New York Times to the newspaper's newly established service called NYT Pictures.

Joseph A. Jiloty has been chosen an Outstanding Alumni of 1973 by the Rochester Institute of Technology Alumni Association. He is currently Manager of sales operations in the Graphics Market Division of Eastman Kodak Company. . . .

In recognition of her more than 20 years of editing and publishing in the photographic trade field, friends of **Sophie Smoliar** have arranged a dinner in her honor on October 30 at Terrace on the Park, Flushing, N.Y. Those interested in attending should contact Al Gordon, GTE-Sylvania, 909 Third Ave. (third floor), New York, NY 10022.

Kanichi Nishimoto, President of Noritsu Koki Co., Ltd., Wakayama, Japan, spent two days at Pako Corporation, Minneapolis, recently conferring with company officials on a new training and marketing program for Pako in the Far East. . . . **Heritage Publications, Inc.,** a division of Western Photographic Corp., Fort Worth, photographed and produced a pictorial book of the Texas Municipal Police Association Convention held in Dallas in July.

When **Leelia and Houstin Payne,** M.Photog.Cr., retired last summer, the town of Shawnee, Okla., went all out to honor



Ad inviting Shawnee townspeople to honor Leelia and Houstin Payne, M.Photog.Cr.

"these active civic workers." The Federal National Bank of Shawnee arranged a photographic exhibit of their work. Through an ad in the News-Star the people of Shawnee were invited to an open house at the bank honoring the Paynes. June 4 was proclaimed Leelia and Houstin Payne Day by the Mayor, and banners and signs throughout the town offered congratulations.

Burleigh Brooks Optics, Inc. has expanded their Los Angeles facilities for handling and processing customer orders. . . . **Southeastern Photo Equipment Company, Inc.** has moved to larger facilities at I-85 North at Norcross-Tucker Exit, Norcross, Ga. **Photographic Concepts International** is also located at the same new address. . . . **Progressive Industries Corporation,** Dayton, Ohio, has acquired Color-Pix Laboratories, Inc., Cincinnati. . . . **Linhof Precision Camera Works** of Germany have

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set up fully-owned branches in Austria, Great Britain, the Netherlands and France in order to direct sales and services in these markets.

Eastman Kodak Company is giving $328,000 in research grants to 39 colleges and universities throughout the country this year. Grants are being awarded to graduate departments of chemistry, physics, chemical engineering and other selected departments as part of the company's comprehensive Educational Aid Program.

A needy Brazilian girl is getting a new chance in life through the help of employees at **Garrett and Lane Color Laboratories,** Columbus, Ga. The employees

Garrett and Lane Color Labs' Eulinda.

are sponsoring 15-year-old Eulinda Marie Rodrigues by contributing $12 monthly through the Christian Children's Fund.

The following equipment was stolen on June 7 from **Calvin Cinequip, Inc. of Philadelphia:** Nikon FTN camera & finder #7290912, black, engraved on base—Jonathan W. Flint; Nikon F camera #6483272, black & chrome; Nikkor 24mm, f/2.8 lens, #324386; Nikkor 58mm, f/1.4 lens, #140247; Nikkor 105mm, f/2.5 lens, #267985; Lentar 200mm, f/3.5 lens; 11 filters; a Vivitar 2X Tele-extender; and a Nikon BR2 ring. All equipment was in a Ponder & Best aluminum camera case, 18"x26", with various decals and stickers on the outside. Anyone locating any of this equipment can contact Jon Flint at CCI of Philadelphia, 1909 Buttonwood St., Philadelphia, PA 19130, (215) LO8-6291.

Eastman Kodak Co. is sponsoring a Scout Photo Contest for registered Boy Scouts 11 through 15 years of age. Three cash scholarships will be awarded in both black-and-white and color categories. Scouts will also receive Certificates of Merit for photographic excellence or unique applications. . . . A record number of prints—470—were entered in the 1973 Student Contest by 251 students/patients from 39 Rehabilitation Photography Programs sponsored by Volunteer Service Photographers, Inc. Top adult winners were **Dora Becker, Mary Crilley, Willie Guiterrez** and **Edward Muth.** Junior winners included **Steve Rivers, Victor Hernandez** and **Tat Lee.**

Norman L. Fritz, a photographic scientist in the Kodak Research Laboratories, reported on two experimental films for water-penetration photography at a recent seminar on underwater photographic applications sponsored by the Society of Motion Picture and Television Engineers.

Tibor Gasparik, Robert J. Anderson and **George Heilpern,** M.Photog.Cr., were given the title of Fellowship in Civil Litigation Photography by the Evidence Photographers International Council's Qualification Board meeting in Denver in August.

Canon Optics and Business Machines, Inc. has opened its new warehouse and office facilities in Costa Mesa, Cal. . . . **SGL Modern Creative** has moved its manufacturing and executive offices to 35 Market St., Elmwood Park, N.J. . . . **Walker Color, Inc.,** Yonkers, N.Y. has begun construction of a major plant expansion at the site of the company's present headquarters.

Bernard H. Falk, Harry Kleinberg and **Chester W. Swanson** have been elected to the Board of Directors of the American National Standards Institute (ANSI). Falk is President of the National Electrical Manufacturers Association (NEMA); Swanson, Manager for Planning and Forecasting, Proctor and Gamble Company; and Kleinberg, Manager of Corporate Standards Engineering for RCA.

View of Skylab work station cluster in Earth orbit made with Hasselblad 500EL/70 data camera with Reseau plate and Zeiss 80mm planar f/2.8 lens. Photo was made from Command/Service Module during final "fly around" inspection.

The US Jaycees have adopted a major resolution calling for responsible drinking by those who drink alcohol—and for acceptance of the individual's right not to drink. The campaign will go into action in 6,700 Jaycee communities all over the country. The alcohol education effort has been made possible by a grant from HEW's National Institute on Alcohol Abuse and Alcoholism.

F. G. (Bud) Hamilton has been appointed Director of Marketing for Pako Corporation, Minneapolis. . . . **Ken Johnson** has joined Dyna-Lite, Incorporated, Irvington, N.J., as Technical Representative.

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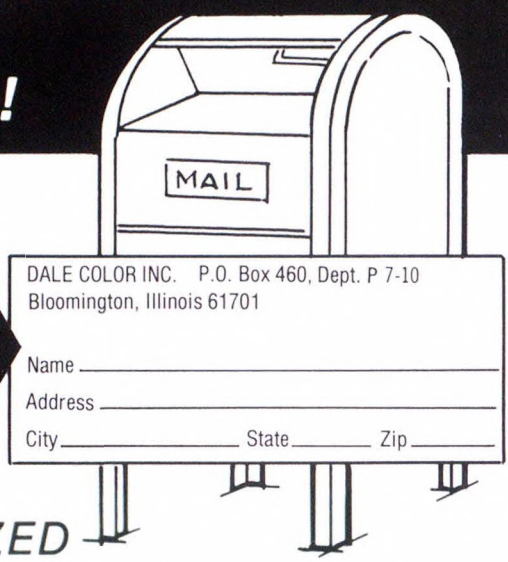

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Retouching

Jeanette Wallen, Cr.Photog.

Introduction to Color Negative Retouching

Retouching is a form of art which adds glamor to all portrait photography. It is the finishing touch, and must be considered a vital part of the portrait. Color retouching is accomplished on both the negative and the finished print. This column will deal with both negative and print retouching, such as spotting or airbrushing, since the finished print often requires a combination of both these photographic arts.

Color negative retouching involves three separate techniques which can be used singly or in combination:

1. *Colored lead retouching* is used in neutralizing or canceling out a color, and is best applied in large areas of correction, such as heavy beards on men.

2. *Dye retouching* is also used in neutralizing a color and blemishes, eye bags, freckles, moles and shadows.

3. *Graphite lead retouching* is used to build density on color negatives.

Print retouching can be a separate process or it can be a combination of several processes, such as airbrushing, oil corrections, colored pencils, chalks and dye corrections. There are many methods used to correct and enhance color prints and new methods are discovered nearly every day. Some of these methods will be covered in detail in later columns.

First, assuming you are a beginner in color negative or print retouching, let us find out why it is necessary to retouch a portrait negative.

We've all heard the expression, "The camera doesn't lie." The camera can see things in one's face that the human eye is incapable of registering. The camera does not create wrinkles, but it does exaggerate those that are there. Slight blemishes, tiny freckles and minute wrinkles which are not normally noticed on an individual's face are reproduced on the film by the camera lens. As a beginner you will discover to your amazement that you are suddenly noticing these minute markings on the faces of friends you've known for years. You suddenly become aware of every face in detail, and you will find yourself mentally retouching everyone you meet. The camera doesn't lie. It merely shows details we were never aware of before.

A retoucher's problems begin in the cameraroom. Faulty lighting may cause harsh shadows that can often be softened by the retoucher. Unfortunately, this job is not as easy in color retouching as it is in black-and-white retouching. Poor lighting may result in a flat negative which needs the highlights strengthened. An over-exposed or an under-exposed negative will pose new problems. A negative which is out of focus really needs a retoucher's help, such as strengthening the highlights in the eyes or building them on the forehead, nose, cheeks and chin.

From the cameraroom, the color film must be processed. In the event the film is not properly processed, many things can happen to it which the negative or print retoucher must correct. Pin-holes, abrasions or scratch marks, watermarks and chemical stains are examples of faulty processing. Many of these problems can be eliminated. However, mistakes can happen even in the best finishing lab. Some photofinishers apply varnish to the negatives so they will not scratch as easily in handling. This creates a problem for the retoucher, as this varnish must be removed with paint thinner before the negative can be retouched. Professional finishing labs do not apply varnish to the negative after processing.

A new retoucher should start out with the best tools, learn their care and how to achieve the best results with them. In a later column we will delve into the various tools available to the retoucher and discuss their advantages and disadvantages. We will also discuss various retouching machines and the free-hand method of retouching negatives.

In this series of columns we hope

Turn to page 102

nal Xerox product manufactured and marketed by the former Haloid Company, the forerunner of Xerox Corporation. Haloid became Haloid-Xerox in 1958, and assumed its present name in 1961.

Color Labs Form Photo Systems, Inc.
The formation of Photo Systems, Inc., headquartered in Ann Arbor, Mich., has been announced by President James L. Lundy.

Charter divisions of the new firm include three custom color processing laboratories: DNJ, Crown Point, Ind.; Lyndon Color Labs, Dexter, Mich.; C-K Color Labs, Edmonds, Wash.; and a proprietary product operation, Unicolor, Ann Arbor, Mich.

AMONG PP of A AFFILIATES

Vernon Downs Night

Presenting trophy to winner are Ray Martini, Nelson Sanderson, Frank Pannofino, Ed Monaco, Harold Bovee, M.Photog.Cr., Joseph Arnone, M.Photog., Garma Fiery's owner and Bob Stevenson, M.Photog.Cr.

The Syracuse Central Section, PPSNY, attended the horse races at Vernon, N.Y. as a membership and public relations activity. This was their 2nd Annual Vernon Downs Night.

The group purchased and presented a tray used as the trophy for the winner of the 7th race. This brought them added publicity at the time of the presentation to the winning horse, Garma Fiery.

Wagstaff Honored

Ellen Wagstaff, Executive Secretary, PP of Greater Denver, received her membership into PP of A Quarter Century Club. The presentation was made by PP of A President Smolka on a buckboard during the Western Horse Spectacular held at the 82nd International Exposition in Denver.

Wagstaff joins 25-Year Club.

Cecil Knowlton Honored

Southwestern Section of PPSNY honored Cecil Knowlton, a long-time active member, for 50 years of employment as a professional photographer. A plaque and a cake were presented to him at the annual picnic.

Clair Wigren, Cecil Knowlton, and Ina Siegfried, M.Photog., with plaque.

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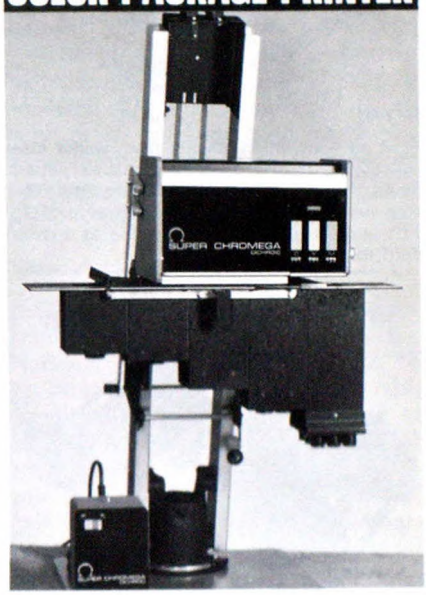

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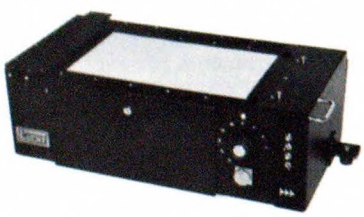

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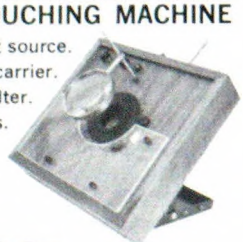

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Portrait Seminar

The Southeastern Wisconsin PPA and Milwaukee Area Technical College photography department, Milwaukee, is co-sponsoring a portrait seminar October 15. It will be held at the college from 9:00 a.m. to 1:00 p.m. There will also be a print exhibit by the Southeastern Wisconsin PPA in conjunction with the seminar.

Portraits Displayed

Winning portraits from the fifth annual Hawaii PP print show were shown at the Ala Moana Shopping Center and the Pearl Ridge Shopping Center in September.

Mexico Mini-Convention

A joint International Mini-Convention was held recently at the El Camino Hotel,

Back Row: Fred White, Director, El Paso; Raford Hair, Vice President, El Paso. Front Row: Jose Andow, Program Chairman; Bob Davis, Speaker; Fredda Von Zell, President, El Paso and Juarez Guild; Jack Newsom, President, Albuquerque Guild; Robert Fraga, Director, El Paso.

Juarez, Mexico, by the Albuquerque Guild of PP, PPA of El Paso and the Juarez Guild. Principal speaker was Bob Davis, Albuquerque.

ELECTIONS

PP Guild of Hartford (Conn.)

Peter Mallinson, President; Edwin Jacek, 1st Vice President; Michael Gutrick, 2nd Vice President; Richard Robertson, Secretary-Treasurer; Frank Gould, Executive Secretary.

Industrial Photographers of the Southwest

Jose Martin Ulibarri, President; Robert Trujillo, 1st Vice President; Lyle Waddell, 2nd Vice President; John Brady, Secretary-Treasurer.

Tennessee PPA

Front Row: Joe Jernigan, 1st Vice President; Lee Wilkinson, President. Back Row: Mitch Carter, Treasurer; Tom Gillingham, Secretary; Franklin Moore, 3rd Vice President; Leroy Munsey, 2nd Vice President.

New Hampshire PPA

Arthur Whitty, President; Rodney Peate, 1st Vice President; Robert Hamor, 2nd Vice President; Pat Roy, Secretary; Charles Tapply, Treasurer.

Society of Commercial Photographers of Delaware Valley

Carl Quedenfeld, President; Sal Baio, Vice President; Richard Gerding, Secretary; G. Walter Webb, Treasurer; Dorothy Opfer, Executive Secretary; Jim Higgins, Director.

PPA of New England

Joseph Kachinski, President; Roland L. Laramie, M.Photog., 1st Vice President; Thomas F. Keegan, 2nd Vice President; Albert Miller, Recording Secretary; Elizabeth Richardson, Treasurer; James E. Clark, Corresponding Secretary; Mason Philip Smith, Director.

Arkansas PPA

Hubert Smith, President; Mary Lile, Cr. Photog., 1st Vice President; Bill Lemmons, 2nd Vice President; LaJunta Walls, Secretary-Treasurer.

Society of Photographers in Industry (Texas)

Ross Sanddal, M.Photog.Cr., President; Charles Nelms, Vice President; Don Guthrie, Secretary; Ray Blackstone, Treasurer; Jane Ketler, Executive Secretary.

PPA of Rhode Island

Howard Bowen, 2nd Vice President; Connie McDonnell, Secretary; Rudy Graziani, President; Frank Cimino, Treasurer; Al Riccio, 1st Vice President.

Curtis' suggestion, the club president appointed a secret committee of three board members to select the designates, thus precluding any political pressure. Again at his suggestion, several honorees were decided on at the same time, so the photographer had the maximum possible latitude in arranging for sittings. As a phone call from the editor had alerted the prominent men in advance, Curtis never had any problems in getting past secretaries with his phone calls to arrange appointments.

"Back then," he relates, "we had them come into the studio. Today, with the emphasis on environmental photography, I do it differently. I take my camera and lights to their offices or homes and photograph them in their natural surroundings, which is more in keeping with today's trends."

Family of the Month Promotion

This, in fact, is the tack taken on a more recent promotion, "Family of the Month," which was designed for one of Oklahoma City's most exclusive country clubs. Like the earlier Petroleum Club effort and a similar one run for another country club, the object, from Curtis' standpoint, is to promote an image and create a market for large (up to 40x60), color portraits of family groups photographed in the natural environment of the home or garden. Following the "Man of the Month" procedure, each family portrait is exhibited 30 days in the club lounge.

Older customers, Curtis says, prefer the oil treatments. For these, he uses Kodak Super Panchro-Press film 6146, type B, which has a tungsten lighting ASA rating of 250. Younger customers, however, like natural color portraits. For these, Curtis uses Ektacolor Professional film 6102, type L, with an ASA rating of 64, for incandescent lighting, when using a soft focus lens, with a wide open aperture, and Ektacolor Professional film 6101, type S, with an ASA rating of 100, when he must go to strobe umbrella lighting.

"I like to use incandescents when possible because I feel I can control the result better," he admits. "But for such things as my teen-age portraits and three-quarter and full figure for group portraits, where you have to be concerned not only about depth of field but also about minute movement of a single member, strobe lighting is the only way to go."

Change Style Every Two Years

Mention of teen-age portraits prompts a commentary on the importance of that age group for the market of the future. If the photographer doesn't sell to youngsters, Curtis says, he is overlooking the primary consumer of tomorrow. What guidelines can be provided there? *Change style at least once every two years.*

"Teen-agers are challenging to work with, because they are so sophisticated and knowledgeable pictorially," he amplifies. "But they also become quickly bored with the same old styles, so you must change your approach to keep them interested. This is, of course, a product of the creative imagination, but that, in turn, is fueled by a desire to create more than just a picture, a portrait with feeling and mood."

Some years ago, Curtis evolved a promotion, in conjunction with the editor of his city's nightlife attractions and amusements business, designed to attract teen-age business. Originally conceived as the magazine's weekly cover girl, it continues to run as an inside-the-book feature and consists of a portrait of a local high school girl. The subject is chosen from the girls who have come to Curtis for personal photographs, most often intended for presentation to their boyfriends. Here, again, the photographer profits from his knowledge of human nature.

"The girl herself wants a very romantic head-and-shoulders portrait for her beau," he explains. "But I always make some three-quarter views, as well. The mother usually sees the previews and we end up with two orders instead of one."

Washington Portraits

One of Curtis' most interesting assignments was a commission by the National Democratic Committee to go to Washington and photograph prominent Congressional leaders of both houses and some members of the Cabinet during the Kennedy administration.

All sitting appointments were arranged, and all went well until he set up in the Ceremonial Room of the Capitol to do a portrait of Vice President Lyndon Johnson. Then the trouble began. No one bothered to tell

Curtis that the nation's Capitol was still wired for AC and DC current. "About one hour before my scheduled appointment with Mr. Johnson," Curtis recalls, "I plugged my Flashmasters into the DC socket. It was almost like an explosion, smoke quickly filled the room, the security guards got a little excited and all but tossed my power pack in a tub of water, me included.

"A little friendly persuasion on my part, plus a call to a local photo supply for another pack saved the day.

"Mr. Johnson, upon entering the room, asked: 'What is that peculiar odor?' I assured him that all new photographic equipment was somewhat like new automobiles; had a new smell until broken in."

Photograph Everyone

Referring back to his "Family of the Month" promotion for country clubs, Curtis says the soft-sell technique is applicable. His advice in this context is never to stop with just the required photographs of the family as a whole. Instead, he uses the occasion, when everyone is nicely dressed and in the mood for photographs, to also film the children as a group and individually, the mother with the children and the father by himself.

"For some reason," he says, "poses of the mother alone don't often sell, but the other portraits do. Poses of the mother and children are a natural for the father's office. Poses of each child individually are good for at least one portrait of each, plus the large family portrait for the home.

"We avoid discussing price or size, if possible, until after the previews and price list are delivered to the client's home. The object here is to let the family select what they want. The size of the large family portrait to be displayed is determined by the size most likely desired for the home."

Promote Name and Work

One common concept—display—is paramount in nearly all of Curtis' promotions. The Petroleum Club and country club portraits, for example, featured month-long public displays, and the teen-agers' portraits are hung in three popular Oklahoma City restaurants. To be successful, the photographer must promote both his name and his work, Curtis stresses.

While his reputation now results in both repeat and new business, Curtis is never content to coast. One of his continuing programs, in fact, and an effort that he has found well worth the time and money, is the periodic mailing of brochures supplied through Eastman Kodak's "Great Occasions" promotion.

In the few short years of its existence, Great Occasions has become a full blown advertising, sales promotion, and publicity program for the portrait studio — offering direct mail materials, in-studio and window displays, newspaper advertisements and AV programs. It maintains a unifying theme of promoting to consumers the many Great Occasions for family and individual portraits — made by a professional photographer.

Another Curtis promotion features portrait displays on artist's easels in some of the city's smarter dress shops.

Completely Remodeled Building

"Distinctive Portraits by Curtis" are also advertised every evening on a 30-minute radio program of quiet dinner music. The dignified commercials are low keyed and very much in keeping with the atmosphere of un-

Turn to page 105

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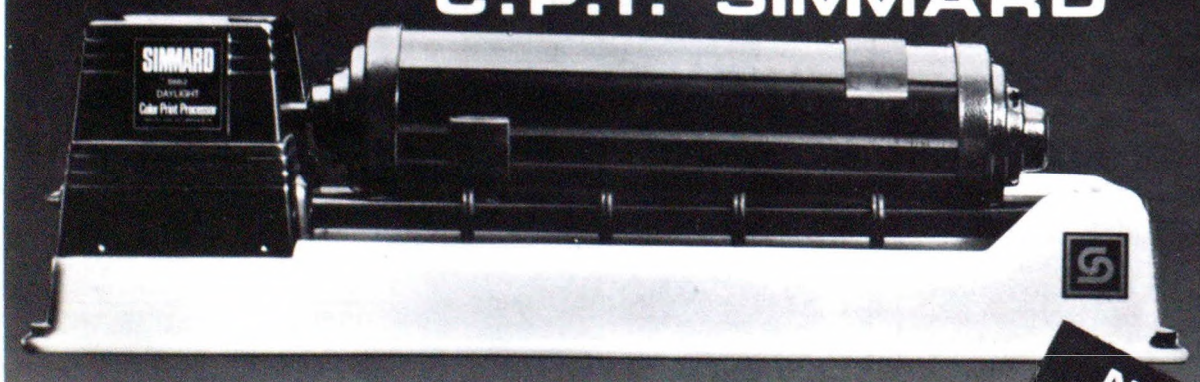

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The Photo Colorist

Viva Fay Lefler, Cr.Photog.

How Do We Paint Men?

We paint men the color they are and we have men of all colors — golden blonds, handsome brunettes and freckled-faced red heads, as well as black men, red men, yellow men, brown men and white men. Many colorists seem to be laboring under the misconception that men's complexions are different from those of women, and that darker, richer colors are needed to paint them.

Actually, we do have some very fair men, whose skin is much lighter than many women's, and for them we would use the same color complexion tone that we would for fair women. There is the very dark man with a rich, ruddy complexion and for him, as well as for the woman with the same type of complexion, we would select the same rich colors from our palette.

The important thing in painting a man's portrait is that we apply, as nearly as possible, his natural skin tone and that we also take into consideration the tone or key of the photograph. We usually think of men in deeper, richer settings than we do women, though as the times are changing so rapidly and men are wearing the same colors and frills as women, we may soon alter this idea. If the subject is photographed in low tones, naturally the painting calls for colors to emphasize this rather than alter it.

Select the Right Setting

It is really the photographer's task to select the setting and type of photograph to suit the particular person whether it be man, woman or child. What would be suitable for one type would not necessarily be suitable for all.

Appearances, personalities and positions should be taken into consideration in photographing the subject. Most men would appreciate being made to appear strong, forceful and dynamic as well as masterful, important and interesting. Some would prefer to appear casual and well composed. Others would definitely like to be recognized as dignified men of position.

To make a truly fine portrait of a man the photographer should know, or at least get to understand, what his subject wishes and then be able to put forth the necessary skill in handling his equipment and the tact, understanding and interest toward his subject to get the desired results.

Great care is necessary in finishing the negative — including the proper retouching (so many good portraits are ruined by over retouching or poor retouching) and the making of a good print. Many colorists are skillful enough to make a fairly decent portrait out of a poor print, but it goes without argument — at least from the colorists — that a good photograph is the first step in the making of a good portrait. Given a fine print let us hope that the colorist has the ability to paint it and retain, or even emphasize, the good quality the photographer has achieved.

Tips to Remember

There are a few tips to be remembered in painting men's portraits. Men do not wear make-up and one should be very careful to make the color look as natural as possible. For instance, the deepest color in the lips should be only in the deepest shadowed areas of the man's mouth. Without make-up highlights in the mouth show very little color. I like to use Grumbacher's Alizarin Crimson Golden. It is the truest blood red color I have found and it is the blood beneath the skin that gives color in the face in the first place.

In many instances a man's mouth may have a darker or deeper color in the shadowed areas than a woman's. Some men may have quite a bit of this same blood red color in the jaw and around the chin; but again this is strictly an individual matter. Others may be pallid; still others may have a deep, warm, tanned color.

The colorist should not empahsize the eye lashes too definitely, especially to the point of outlining each individual eyelash as she might do for a woman. Just a blended, shadowy line gives a more masculine effect to the man's lashes.

Work Out Code

The artist should have the opportunity to see her subject, if at all possible; if not, then she and the receptionist should work out a very good code for communicating descriptive terms.

The colorist must understand how

Turn to page 102

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system will work well if you have 400 or 40 sittings per month. Naturally, the total time required to breakdown 400 orders is much greater than for 40 orders, but the routine is exactly the same.

The totals for the month — the number of sittings, total sales for the month and breakdown into color and black-and-white, frames, sales tax and cash sales (which we take from cash register tapes) — are added into our annual record. On this one sheet we have the information described above for each month plus the accumulation totals of the previous months. At any time I can tell exactly what percentage of our sales is color, how well we are doing on frame sales, and many other bits of information that are very helpful.

There are many methods of accumulating this information. I have found every other method either too complicated or time consuming. I use standard forms available at any stationery store. Faultless form #1374-1 is used for the daily entry. Faultless columnar form #1-8 is used for the monthly entry. The yearly report is a single sheet. I have a printer overprint all the column headings to make it more convenient.

The Frame Inventory

One other problem, which has plagued me and all other portrait studios, is keeping track of frame inventory. Once a year you probably know how many of what size and finish you have. Inventory is only valuable if you have all of the costs, so you end up looking up invoices because someone forgot to put the price on the frame. If the price is on the frame, it is a retail price, not the cost. If you have a standard mark-up, you can take a percent of the list price and come close to the cost.

When you sell a frame to a portrait order customer, are you sure you have that frame in stock? If a customer comes into the studio to buy three frames, when the selection is made, can you tell, without going to the frame supply, if you have enough of that finish and size? If a customer does select a wall frame, but she would like a second one to match, and you have only one sample and none in stock, will you know the frame number and the company to order from?

A frame salesman comes into the studio, can you sit down and give him a fill-in order for the right sizes and finishes, without going to the frame supply to see what frames you are short of?

Perpetual Record

All of these problems can be solved and these questions answered if you will make an effort to design a perpetual inventory record for your studio. The first step to make the system work is to assign your own numbers to all frames. All 3½x5 and smaller are assigned the letter and number starting with A-100. Each design and finish will have a different number. Use B-200 for 5x7 frames; C-300 for 8x10s; D-400 for 11x14s; E-500 for 16x20s; F-600, larger than 16x20; G-700, miscellaneous sizes. Buy a book that will hold cards, such as B&P no-tear form V-2-6. You will need one card for each frame. Each finish of the same frame *must* have a separate card. On the top line of the card type the following information: your frame number, the manufacturer's identification number, finish, the supplier, the current cost of the frame and the retail selling price.

The space on the balance of the card can be used to mark the current inventory. At the time you set up the system you must take a physical inventory. Mark each card with the date and the number of frames in stock. As you take the inventory, mark the new number on the frame box or on the frame itself, if it is a wall frame.

When a frame is sold or taken out of stock, how can you be sure the number is reduced on the inventory card? We purchased a small blackboard and placed it so it would be convenient to sales personnel as well as those doing the finishing. When a frame is taken out of stock for any reason, the letter and number of that frame are written on the board, plus the number which were sold. When one of the salespeople has a few minutes he reduces the appropriate number in the inventory book and then erases the board. To attempt to mark the book at the time a frame is sold is just about impossible because of time, but it takes only a second to write the number on the blackboard.

When a salesman comes in, I take out the book, review the cards, check the inventory of his frames and fill in where necessary. If someone wants to purchase several frames, the receptionist can tell immediately if we have enough, and if not, knows who the supplier is from the cards.

This system requires three important disciplines:

1. Write the studio stock number

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on the frame or box before it is put on the shelf when it is received.

2. Bring the inventory card up-to-date when new frames are put into stock.

3. Write the number on the board when a frame is taken out of stock.

I cannot take all the credit for these systems, because I have picked up an idea here and an idea there, which I want to share in hopes that you will be able to benefit from them.

Part 2: Setting up a work-flow system.

This article first appeared in The Word, official publication of the Minnesota Professional Photographers Association, Inc.

Richard L. Alf, M.Photog.Cr., owner of Alf Photography, Inc., 69 East 4th St., Winona, MN 55987, has the expertise readers look for in studio management. He served in the Air Force during World War II and was an instructor at the Air Force Photography School, Denver. Alf is a Past President and Director of the Minnesota PPA, and has also been active in the Indianhead (Wis.) PA. In addition to his studio duties, he is Secretary of Wincraft Inc., a direct mail company serving American schools.

Never a Dull Moment

From page 43

courses at Winona in 1955 and 1957. If I were asked to name one man who did the most to lift portrait photography out of the doldrums, I would have to say it was Adolf Fassbender. His speeches, demonstrations and lectures throughout the country have been an inspiration to photographers of all ages.

I went to many state and national conventions thereafter, but it was several years before I started submitting prints of my own. I was really encouraged to start submitting prints to conventions by Wallace Dobbs, an Eastman Kodak Technical Representative, whose friendship and help were invaluable to me through the years. When I finally entered competition and won a Court of Honor at the New York convention, photography became even more of a challenge and more exciting for me. This was something to strive for besides just taking portraits as a business, since it gave me a chance to compare my work with other photographers and improve the quality of my daily work as well.

Help from Fellow Photographers

Any success I have had as a portrait photographer I attribute in large measure to the help I have had from fellow photographers and associates through the years. The friends I have made through these associations from all over the country have not only enriched my life but without a doubt have furthered my career in photography, as well. There is no way to measure the benefits accruing to me from these contacts. I don't know how you define success unless it's the feeling of work done as well as you can possibly do it and the gratification of knowing you have accomplished something for your clients from which they derive pleasure and satisfaction. I believe this places photography in a somewhat different category from many other fields—the relationship between client and photographer can be so highly personal.

Customers often ask me why I never tire of photography, why I never lose my enthusiasm. To me, photography is like golf—a game that you never quite master. Just like golf, sometimes you think you have the game mastered and something happens to deflate your ego and make you feel humble again. Sitters come in all sizes, shapes and weights; also with all sorts of personalities. Every once in a while you find one that throws you off your game, and no matter how hard you try to charm, coax and maybe even prod them a little, you feel that you are not bringing out the most your sitter is capable of giving.

Then again, you might have everything going for you beautifully—pose, expression, a subject who seems to do everything right, and you find your camera went out of sync or one of your strobe lights malfunctioned in the middle of the sitting. It's things like these that make you believe that portraiture is not an exact science, that you cannot do it by the numbers. Therefore, it is always a thrill, no matter how many times I have been through it, to examine a good set of proofs of a difficult subject. It is something I cannot be blasé about. Whenever I have a difficult situation, I am like an old trout rising to the bait. *There is never a dull moment in it for me.*

Constantly Changing

Photography is in a constant state of flux, as styles, techniques and

equipment are changing every year. Consequently, to keep up with the times I believe it is important to continue to attend conventions, lectures and demonstrations and read all the current periodicals to keep in step with my contemporaries. There seems to be no end to the flow of knowledge in the photographic profession.

One promotion that has been a boon to most portrait photographers in the last 10 or 15 years is popularizing display of large color portraits in the home. Now instead of looking at a sitter and thinking in terms of different shades of gray and black, I have to think of color composition and how different colors complement each other. Along with this trend comes requests to photograph people in their homes, both indoors and outside, so there is always something new coming along to keep me on my toes.

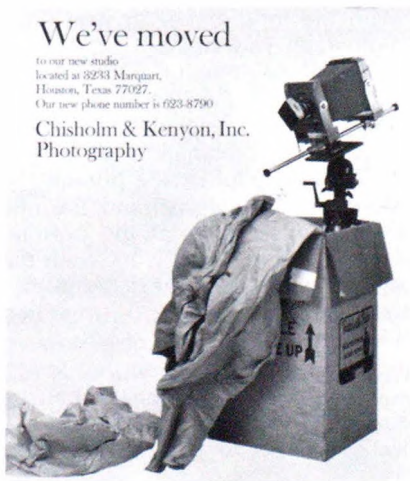
Franklin said, "When I reflect, as I frequently do, upon the felicity I have enjoyed, I sometimes say to myself, that, were the offer made me I would engage to run again, from beginning to end, the same career of life. All I would ask, should be the privilege of an author, to correct in a second edition, certain errors of the first." It would be nice to do some things differently, but if I had a second chance I would still want to be a portrait photographer, since success in photography for me is a really abiding happiness, fun and not all work.

Someone has said that "Nothing will ever be accomplished if all possible objections are first overcome." This could easily apply to my life in the photographic field because although what I have said above may sound like a rather easy transition from one phase of my life to the next and the next, the difficulties encountered and endured have been innumerable. But with them all it has been a much more rewarding experience than I could ever have dreamed of when I started.

Realizing that I have received a great deal from my fellow photographers, I hope in some small measure that I have in turn passed something of value on to my clients by giving them the best portraits I am capable of producing; to the public by making them more aware of good photography; and to others in this interesting and ever-changing profession by constantly trying to improve my work and thereby in some small measure elevating photographic standards.

John B. Kelley, M.Photog.Cr., 136 Jackson Ave., Bradford, PA 16701.

John Howell, M.Photog.Cr., Past President of American Society of Photographers, presents Fellowship plaque and certificate to John B. Kelley, M.Photog.Cr. Kelley's portfolio of photographs and his philosophical paper was the basis for his 1972 ASP Fellowship award.



Direct Mail Folder

This clever printed direct mail piece was sent to customers of Chisholm & Kenyon, Inc., Houston commercial photographers, announcing their move to a new studio. The self-mailer, open, measures 11"x12", folded for mailing it is 6"x11".

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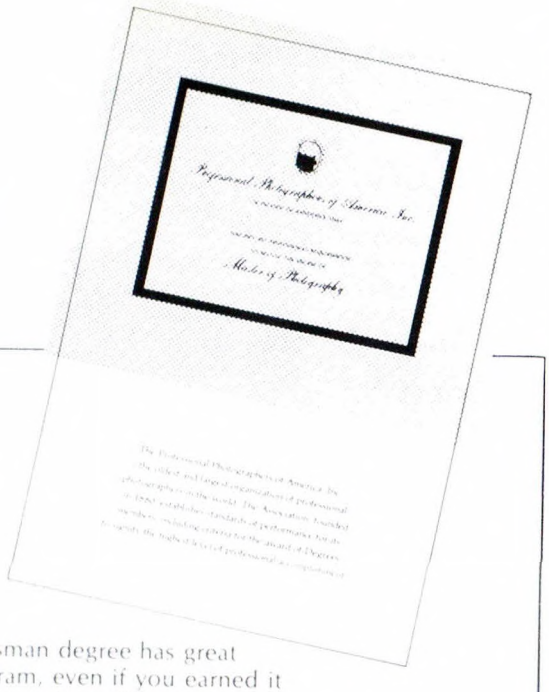

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Retouching

From page 92

to reach both the beginning retoucher and the more experienced one, as well.

Instruction is always good for both the beginner and the advanced student. Check with local photographic organizations. Very often one of the members will be willing to give instruction on a class or personal basis to local retouchers. As with any of the art fields there is always room to learn. Even one idea can sometimes save a retoucher hours of time.

It is also very important that the portrait photographer learn how to retouch. I am not advocating that the photographer necessarily do his own retouching, as most photographers are too busy with the business of running a studio to sit down and retouch their own negatives. The photographer must be aware of the limits in both negative retouching and print retouching.

(Next month: The technical aspect of color negative retouching.)

Jeanette Wallen, Cr.Photog., Lyndon Color Labs, 7200 W. Huron River Dr., Dexter, MI 48130.

The Photo Colorist

From page 97

to select the right colors for the background in order to add to the atmosphere, mood or feeling, as well as to retain the tone or key in which the photograph was created.

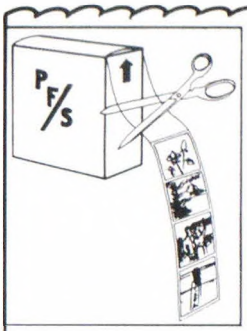
The oil painting of our VIP, the beloved father, the handsome young son, or the revered grandfather should be a combination of the skill of the photographer, the printer, the retoucher, the colorist, and the one who mounts or frames the portrait. If all have done their work well, the painting will be appreciated today, and in time will be a treasured heirloom.

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

Past Presidents Pose

MILE HIGH PHOTO CO.

Five PP of A Past Presidents attended the Past Presidents Breakfast during the 1973 Exposition of Professional Photography in Denver. Posed with 1973 President Jerry A. Smolka (right) and Executive Vice President Frederick Quellmalz (left) they are, from left: Claude F. Palmer (1967), Paul L. Gittings (1954), Floyd Roberts (1970), Charles H. Haynes (1972), Rudolph J. Guttosch (1971).



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Photography in the Liberal Arts College

From page 74

ly technical attitude. My answer would be a closer examination of how other basic skills are taught, mainly writing.

Just to learn about photography without making photographs would be analogous to studying writing without ever actually writing a paper. Hence, teaching photography, and understanding its technical intricacies, is an integral part of learning about it.

Ability to Falsify

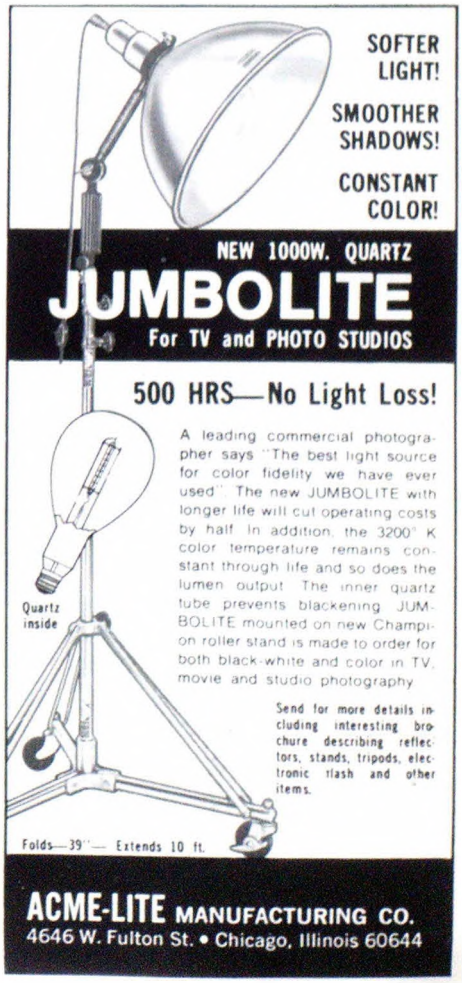
It is said that photographs do not lie, but they are able to mislead just as words do. Therefore we need to know the intricacies of photography to understand its ability to falsify.

I hope for the day when the visual and verbal modes of expression will be brought together. Writing about visual information and the translation of words into images can simultaneously sharpen the students' understanding in both fields.

In the future, it is likely that more information will come through images rather than words, and teaching photographic media is becoming increasingly important in the liberal arts framework. It is necessary to examine what place photographic education is to have in such an institution. The inter-relation between the visual and verbal disciplines should be kept together. A healthy attitude that puts all disciplines in their proper perspective will produce broadly educated people.

In our highly specialized civilization, the only hope for intellectual rejuvenation and fulfillment is the realization of a need for individuals who can draw their own conclusions on the basis of their education.

Michael Simon teaches photography at Beloit College, Beloit, Wis.



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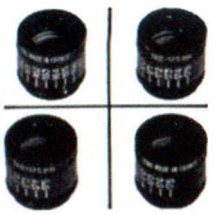

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may cause some gray hairs for those of us tied to the surrounding environment we are in, but it's better than the alternative. That is, a person will say, "Here is $9.50, go to a photographer, have your picture taken for publication; that's what this company allows for this service and that's what it's worth. We know we have a lot of it done."

Nick Demos
Cudahy, Wisconsin

More rebuttal

Although you (Mr. Parker) indicated that this price variation was from various parts of the US and Canada, I believe you would find the same variation within any city where there are many photographers.

1. All photographers are not of the same skill level.
2. The value of a photographer's time varies vastly, normally but not always in relation with his skill level. The value of his time is a question of supply and demand regardless of skill level.
3. A photographer whose business operation is set up to do the exact type work that is requested will generally have lower fees for this service than one who must disrupt his standard operation to do work of an entirely different nature. For example, one who makes only passport pictures can charge less for this than others. This does not of course apply to highly specialized work requiring greater skills.
4. The work you have described is a very small job, almost more effort (time) required than the income justifies. The difference in the skills of different photographers would not be as apparent as in more major types of work. Perhaps the photographers charging in the $20 area retouched the photographs to make the executives look their best. You can be certain that the one who charged $6 did not.

You also mentioned that one photographer would not release the negative. This is a fairly standard business practice among photographers. In fact I'm surprised that such a high percentage did. If a photographer decides that his studio will retain all negatives, he has a right to do so. The question of negative release should be negotiated before the assignment. Then if you like you can simply find a photographer who does not object to releasing the negatives.

I am not saying that all photographers are totally honest and ethical. Any group this size will have "The Good, The Bad, and The Ugly."

Some consider photography to be a profession, some consider it to be a trade, and some just a way of making a few extra dollars. The big difference is the frame of mind and the way we conduct ourselves.

In any profession (doctors, accountants) or trade (plumbers, mechanics) you will find a broad range of prices. In any case I will without question agree with one of your statements. It is at certain times a very "crazy business."

Leon Adelstone
Adelstone Studio of Photography
Myrtle Beach, SC 29577

Parker replies

One thing I could never quite understand is the reluctance of some photographers to release negatives. Certainly they must realize that making a copy negative from a print is easily done and, even though the result is a second generation print, it is usually quite satisfactory.

Your point that different photographers have varying degrees of skill is well made, and this is very often a determining factor. My experience has also shown that photographers as a group are quite often unreliable in providing prompt service. All too often, it becomes a promises, promises situation.

I must admit, however, that I empathize with the members of your profession in the financial area. Yours is a luxury item, therefore your invoices are usually among the last to be paid. "Going down the drain" is certainly not a rarity among photographers.

James Parker
The Torrington Company
Torrington, Conn.

Dangerous chemicals?

I am writing with a plea for help.

My father, Victor Rothschild, of Gary, Indiana, was a Master of Photography, and a member of your organization for many years. Last year, at age 66, he passed away after lingering with an undiagnosed degenerative central nervous system disease. Recently I heard of a photographer in North Dakota, who also succumbed from a similar problem, and it struck me that this might be more than just a coincidence.

Anyone who knows a photographer who has been similarly afflicted, please contact me, adding a short history of what the problem was like, when it was first noticed, etc. My plan is to turn over these findings to a neurological research department. I feel that perhaps some chemicals used years ago by people in the photographic field may have triggered a reaction, and if this can be proved, perhaps others may be saved from years of suffering.

This is a large project and therefore I hope to get some positive responses from readers.

Alice Osherman
8443 Keystone
Skokie, IL 60076

Marketing Your Portraits

From page 96

derstated elegance that permeates the studio, a 27'x105' building that underwent a complete remodeling in 1969.

The new facilities, color coordinated by Ernie's wife, Johnnie, include a cheery coffee lounge and a luxurious dressing room. The foyer, reception room, hall, and the room where clients select their proofs and decide on frames . . . all are decorated with large color portraits. None is smaller than 16x20, and many are 30x40, with some arresting examples in between of what can be achieved with narrow verticals.

"People are no longer buying pictures by the dozen to give to relatives and friends," Curtis says in explaining his emphasis on size. "What they want now are big portraits customed-designed which can be incorporated into the decor of homes and offices."

That isn't to say that he disdains small work. He still makes publication photos for insurance companies and is happy to get the business, for he feels a good job done on even a routine assignment can result in more profitable commissions later.

Take Advantage of Moment

One example of this is his passport pictures, a sideline that flourishes partly because the studio is next door to a travel agency.

"A man comes in and wants six black-and-white prints, and he needs them quickly," Curtis notes. "I take those, and if the client is properly dressed, I make a few additional executive-type poses that would be appropriate for his family. Previews of these would naturally be mailed to the home unless he indicates that he would like to surprise the family with his portrait. In most cases, this is very much appreciated by the client and his family.

"You have to take advantage of the moment. I've had such walk-in business mushroom into $400 and $500 worth of portraits."

Curtis has all his color processing and printing done by a commercial lab that has a high reputation for its quality. Black-and-white work, which has been steadily declining as a percentage of the overall output, is done in-house by two of the studio's nine employees.

The others include two retouchers, a full time artist for oils and another who works part time, a saleswoman, a receptionist, and a second photographer, Curtis' son-in-law, Bill Gooch, who took the portrait course in the summer of 1971 at Winona.

Good Image Is Greatest Asset

Summing up his approach to the making and selling of fine portraits, Curtis says:

"The greatest potential in sales promotion is to promote and sell yourself. A good image is our greatest asset. What the people in your community think of you will determine your success or failure.

"You have to become technically proficient, and you have to find a way to sell your particular talents. But beyond that, you have to be always looking for ways you can better serve your customers. Above all, don't begrudge using a few extra sheets of film. It's one of the least expensive investments you can make. Creativity in photography and creative selling go hand in hand.

"The point is that if someone walks in and wants a single print of a 5x7 or 8x10 portrait and that's all you give him, you've fulfilled the same role that a dime store does when you go in to buy a spool of thread. You haven't *created* anything for him. So, at the very least, *try* to create — that really is the key word."

Ernie E. Curtis, M.Photog.Cr., Curtis Distinctive Portraits, 2815 Classen Boulevard, Oklahoma City, OK 73106.

Pet Photo Decor

From page 35

his hand, and take the picture. Then begin again using the same noise several times until it wears out and you need a new attraction.

A frightened dog never makes a good portrait, so have an extra amount of patience.

Have fun and take advantage of the cute things each animal does that are characteristic of him only.

Eva Briggs, M.Photog.Cr., has been a photographer and painter since childhood. She has won many awards for her photography. In 1941 she was the first woman to earn the degree of Master of Photography. She has closed her studio at Pleasant Ridge, Michigan, and now lives in the area.

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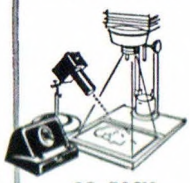

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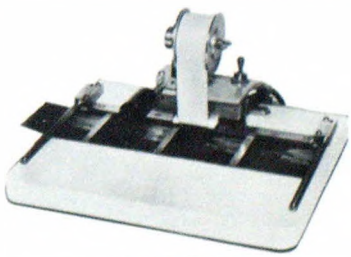

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Buy Me

Top, "Lean on me"; Right, "We were one"; Below, "Then you threw me out . . ." All relate on spiritual theme to same cane-seated chair photographed by Joel Strasser.

Joel Strasser, M.Photog.Cr., is one of the "Men of Agora" who have created and published a photo essay book entitled Buy Me.

The hard cover book is composed of 26 photographs (all by Strasser), remarkably expressive, with captions on a spiritual theme. Each photograph includes the same cane-seated chair, which provides continuity in the total effect. The chair "wanted to help everyone, but only a few would accept him."

Buy Me measures 7"x7"; each square photograph faces a white page carrying a brief caption.

Strasser is owner of Creative Photography, 519 W. 22nd St., Sioux Falls, SD 57105.

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YOUR STUDIO OR FIRM

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This day of , 19 .

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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.

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☐ PORTRAIT ☐ COMMERCIAL ☐ INDUSTRIAL

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

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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.

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PM Photo Murals — equipped to make, mount, and install photo murals.

PP Print Production, Quantity — prints and postcards.

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PW Photo Finishing, Wholesale — includes mail order and fine grain work.

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SF Slide Films — the complete production of sequences.

SP Stock Photographs — studio maintaining catalogued stock prints for sale.

SR Sound Recording Studio — for slides and motion pictures.

ST Scientific and Technical — specialists in techniques as photomicrography, metallography; persons or organizations equipped and offering these services.

TH Theatrical Photography — specialists in "show business."

Membership Report

August 284 / Total for year — 2052

The following applications for PP of A membership were received during the month of August. This list is published for all members in accordance with PP of A Bylaws Rules on membership. If no objection is received within 10 days of this publication, the membership of these individuals will automatically be accepted. Indicated are the number of membership applications received and total for 1973 (in parenthesis). Total applications for August, 284, for the year 2052. Code after applicant's address is: (A-P) Active Portrait, (A-C) Active Commercial, (I) Industrial, (Asso) Associate, and (S) Student. Name of sponsor appears in italic.

ALABAMA—5 (24)
King, James B., Mobile, (S) *Ed Hannigan*
Morton, George N., Morton Pharmacy, Jackson, (A-P)
Tidwell Industries Inc., Haleyville, (Firm) Roberts, Tom, Active; Moore, Allen H., Asso
Wood, Jack B., Plaza Photography, Mobile, (A-P) *Terry Wood*
ARIZONA—7 (18)
Gardner, Floyd H., Tucson, (Asso) *Ray Manley*
Harris, James E. Jr., Harris & Harris Photography, Flagstaff, (A-C)
James, Michael L., James Photography, Searcy, (A-P) *Ben Red*
Malarek, Harral J., Honeywell Information Systems, Phoenix, (I) *Charlie Chase*
Richardson, Harry E., Tucson, (S) *Ed Hannigan*
Shadowfax, Prescott, (Firm) *Emmert Lawson*; Cameron, John M., Active; Hinkel, N. John, Asso
CALIFORNIA—30 (185)
Andersen, Michael W., M. W. Andersen & Associates, Danville, (A-C)
Bates, Lawrence B., Michaels Studio of Photography, Ukiah, (A-P) *Michael Greene*
Bleicher, Philip P., UCLA Media Center, Los Angeles, (I) *Charlie Chase*
Carney, John M., San Rafael, (Asso) *Walter Beggs*
Collingwood, Merlin, Collingwood Photography, Davis, (A-P) *Ted Sirlin*
Cook, Allen Jr., Cooks Gallery, Yucca Valley, (A-P) *Neale Adair*
Estrada, Douglas M., Modesto, (S) *Ed Hannigan*
Fillpot, Jim R., Torrance, (Asso)
Garrett, George E., UCLA Media Center, Los Angeles, (I) *Charlie Chase*
Goodwin, Larry C., Larry Goodwin Photography, Los Gatos, (A-P)
Hedrich, Johannes, Photography by Johannes Hedrich, Riverside, (A-P) *Antonio Ricca*
Heer, Robert S. Jr., Oceanside, (Asso) *J. Thomas Young*
Ince, Jack, Studio City, (Asso)
Jeu, Jimmy, San Leandro, (S) *Ed Hannigan*
Lecy, Thomas S., Goleta, (S) *Emmert Lawson*
Mertes, Nicholas F., Nick Mertes Photography, APO San Francisco, (A-C)
Montes De Oca, Arthur V., Carpinteria, (S) *Antonio Ricca*
Mooney, Joseph E., San Rafael, (Asso) *W. Beggs*
Nix, Virgil J., Aanix Photography, Fullerton, (A-P) *Antonio Ricca*
Ostrowski, Richard G., Lawndale, (S) *Al Murphy*
Overman, Harvey L., San Francisco, (S) *Ed Hannigan*
Pleasant, Ralph, Glendale, (Asso) *R. Ainsworth Brown*
Raizk, Robert L., El Segundo, (Asso)
Sasse, Gene A., Pomona, (S)
Shell, William, Mountain View, (Asso)
Stouffer, Mark J., Santa Barbara, (S) *Emmert Lawson*
Treganza, James G., Jim Treganza Photography, Fairfield, (A-C) *John Creed*
Walden, Robert III, Santa Rosa, (Asso)
Williams, Randolph C., Vista, (S) *Bill Cheney*
Woolley, William O., Stockton, (S) *Ed Hannigan*
COLORADO—22 (59)
Avalos, Jack, Avalos Photography, Pueblo, (A-P) *Charlie Chase*
Barnwell, Barbara S., Frisco, (S)
Gallaway, Leslie J., Littleton, (Asso) *Sandor Burger*
Connor, Kenneth F., M & I Consulting Engineers Inc., Fort Collins, (I) *John Clark*
Cook, Keith D., Denver, (Asso) *Sandor Burger*
Davis, William D., Family Portraits Inc., Denver, (A-P) *Charlie Chase*
DeWitt, Stephen, The Studio, Fort Collins, (A-P)
Dunlap, James A., Denver, (S) *Claude Ayakawa*
Ewy, Rodger, Boulder, (Asso) *Charlie Chase*
Geddes, Holly C., Denver, (Asso) *Charlie Chase*
Goldman, Jack J., Jack Goldman Photography, Denver, (A-C) *Charlie Chase*
Hinkle, Thomas L. Markay Photographs, Colorado Springs, (A-P) *Don Peterson*
Hurt, Robert C., Denver, (Asso) *Charlie Chase*
Martinez, Mark J., Denver, (Asso) *John Straub*
McKenna, Thomas D., Denver, (A-C)
O'Connor, Stephen A., Denver Department of Health and Hospitals, Denver, (I) *Charlie Chase*
Pollack, Albert H., Boulder, (Asso) *Sandor Burger*
Robertson, Paul Raymond, County Junior College, Lakewood, (I) *Charlie Chase*
Taylor, Ronald, Golden, (Asso) *Charlie Chase*
Volpe, Robert C., Robert Volpe Photography, Denver, (A-C)
Voorhis, David J., Boulder, (Asso) *William Smith*
Wolf, David C., Ward, (Asso)
CONNECTICUT—5 (21)
Barrett, Paul K., Barrett Studio, Stratford, (A-P) *Nino Agnello*
Chipps, James F. Jr., Connecticut Department of Trans., Enfield (A-C)
Johnson, Gustav H. Jr., Gus Johnson Photographer, Windsor, (A-C)
Rabinowitz, Stuart L., Waterbury, (S) *Barry Rabinowitz*
Swanson, Ray A., Madison, (Asso) *Howard Cooley*
DISTRICT OF COLUMBIA—1 (8)
Speller, Robert A., Washington, (I)
DELAWARE—2 (14)
Allston, Howard K., Wilmington, (Asso)
Bady, Richard C., Bady Studios, Wilmington, (A-C) *Robert Nelson*
FLORIDA—10 (80)
Ahrens, Michael W., Daytona Beach, (S)
Bryer, Norman S., Candid Camera of Florida Inc., Hollywood, (A-P) *Monte Zucker*
Campbell, L. C. Jr., Campbell Photos, Stuart, (A-C) *R. Corona*
Ford, James A., Colorguard Studio, Fort Walton Beach, (A-P) *Jim Dahn*
Frank, Wilbert W., St. Petersburg Public Safety Agency, St. Petersburg, (I)
Futura Studios, Tallahassee, (Firm); Kiper, Ted, Active; Sothern, Scot, Asso
Genovar, Lorraine, Daytona Beach, (S) *Richard Turner*
Minor, William O. Jr., Miami Herald Publishing Firm, Miami, (I) *Claude W. Bass III*
Morley, Joseph F., Morley's, Jacksonville, (A-P)
GEORGIA—5 (39)
Goudeau, Richard J., Fleur De Lis Studios, Macon, (A-P) *Fred Dickson*
Lewis, Robert E., Federal Aviation Administration, Atlanta, (I) *Charlie Chase*
McKinley, Charlie E., Forest Park, (Asso)
Smith, Sammy W., Gainesville, (Asso) *Cecil Wilbanks*
Stange, Ronald D., Lithonia, (S) *Ed Hannigan*
HAWAII—2 (8)
Aiu, Susan L., Susan Aiu, Honolulu, (A-C) *Claude Ayakawa*
Lomonte, Joseph C., JCL Photography, Honolulu, (A-C) *Howard Kelly*
ILLINOIS—10 (115)
Arnold, Kathy M., Evanston, (I)
Busch, Douglas I., Lincolnwood, (S)
Dickens, Stephen, Colonial Studio, Sullivan, (A-P) *Charlie Chase*
La Bounty, Paul D., Dwight, (Asso)
Lisk, Robert D., Clarendon Hills, (Asso)
Norkus, Ben E., Burbank, (A-C)
Reid, E. Philip, Wheaton, (Asso) *Walter Danylak*
Rotsko, Anne R., Cicero, (S) *Ed Hannigan*
Streich, Philip L., Melrose Park, (Asso)
Zemon, I. Richard, Arlington Heights, (Asso)
INDIANA—6 (62)
Blake, Larry E., Beech Grove, (Asso) *Allen W. Hamilton*
Dawson, Robert R., Delco Electronics, Kokomo, (I) *Charlie Chase*
Hill, Neil L., Amoco Oil Co., Whiting, (I)
Interstate Color Lab, James E. Pickens Jr., South Bend, (Service) *Charles Caragol*
Orbick, Mildred A., Indianapolis, (A-P) *Joyce Wilson*
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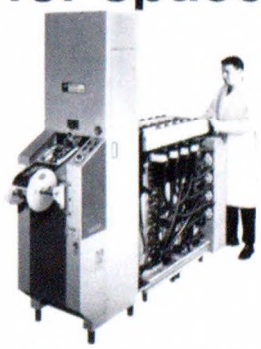

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KANSAS—2 (30)
Blaker, Bradford, Blaker Studio Royal Inc., Manhatan, (A-P) *Lawrence W. Blaker*
Lassmann, Fred T., Photography by Fred, Augusta, (A-P)
KENTUCKY—2 (24)
Brown, Nathaniel B., Sr., Nat Brown, Louisville, (A-P)
May, Steve F., Lexington, (Asso) *Len Osborne*
LOUISIANA—5 (24)
Quade, Stanley, Quade Studio, Minden, (A-P) Tom Drummond Jr.
Ralph, Reynold A., R. A. Ralph & Associates, New Orleans, (A-P) *Charlie Chase*
Townson, Joseph H., Shreveport, (Asso) *Paul Skipworth*
Waxman, Suzanne S., New Orleans, (Asso) *John Hammond*
Weaver, Dooney G., Dooney Weaver Photographers, Chalmette, (A-P)
MARYLAND—3 (41)
Ferry, James R., Photography By Ferry, Columbia, (A-P) *Burnie Batchelor*
Harrington, Blair G., Harrington Photography, Knoxville, (A-C)
Holden, Charles E., Colophon Graphics, Takoma Park, (I) *Gwilyn Hughes*
MASSACHUSETTS—5 (42)
Brown, George S., Photography By George, Wayland, (A-P) *George Mason*
Byler, James A., J. Byler Creative Photography, Cambridge, (A-P)
Maurin, Carol B., Granville, (S)
Medved, Richard R., Wilbraham, (S) *Ed Hannigan*
Whitcomb, Charles H., Photography By Charles Whitcomb, Wellesley (A-P) *Ed DeCroce*
MICHIGAN—5 (94)
Gisstennar, Irma, Detroit, (Asso)
Kaufman, Judith L., Ann Arbor, (S) *Edward Kaufman*
Lynn, Randall S., Muskegon, (Asso)
Stevens, William R., Hillsdale, (Asso)
Webber, Don L., Collingwood Studio, Grosse Pointe Woods, (A-P) *Lorraine Taylor*
MINNESOTA—5 (31)
Ahlstrom, Kenneth T., Daniels Studio of Photography, Hopkins, (A-P) *Ted Callerstrom*
Dahl, Steven A., Burnsville, (Asso) *Charlie Chase*
Larson, David R., David R. Larson Photographer, St. Paul, (A-P) *Tom McDonald*
Lebens, Leroy R., Lebens Photography, Shakopee, (A-P) *Barbara Zimmer*
Smith, Barbara J., Lakeville, (Asso)
MISSISSIPPI—2 (13)
Howell, Judy M., Ocean Springs, (Asso)
Wood, Paul E., Tupelo Daily Journal Newspaper, Tupelo, (I) *Howard Kelly*
MISSOURI—16 (61)
Coby, William A., St. Louis (Asso)
Eberwein, Virginia L., Chesterfield, (Asso) *Earl O. Eberwein*
Frisella, Josef M., Josef Frisella Studio, St. Louis, (A-C) *Charles Chase*
Knight, William P., Photos By Bill Knight, St. Louis, (A-C) *Rick Forrestal*
Ramsey Portraits, St. Louis, (Firm) *Lindy Wellhouse;* Associate members: Balmer, Helen; Burghy, Wilma; Capo, Catherine; Hale, Milford; Hanner, Dorothy; Johnson, Shirley; Lageman, Evelyn; Patterson, Pat; Righter, Ann; Scheer, Robert; Steenbergen, Lina; Tracy, Phyllis.
MONTANA—1 (9)
Case, Stephen B., Choteau, (S) *John Straub*
NEBRASKA—10 (22)
Burgess, Curt, University Pl, Lincoln, (S) *Ed Hannigan*
Hamilton, Del D., Hamilton's, Lincoln, (A-P) *Charlie Chase*
Huff, Russell C., Photography by Russ, Gothenburg, (A-P) *Steve Anderson*
Meyer, Don, Kimball, (Asso) *Charles Caragol*
Murrish, Thelma, Kearney, (Asso) *Dave Raymond*
North, S. Jake, North Photography, Lincoln, (A-P) *Francis Zabloudil*
Roland, Dan A., Photography by Rolands, Lincoln, (A-P) *James Clark*
Zercher Photo Inc., Omaha, (Firm) *Everett McCallum;* Griffin, Ronald L., Active; Wilcox, Mike, Associate; Rasmussen, Dave, Associate
NEW JERSEY—10 (69)
Bernacki, John W., Clark, (Asso)
Burday, Mark H., Royalpar Industries, Cherry Hill, (I), *Andrew Vitagliana*
Kaczorowski, Mary Rose, Sayreville, (S) *Dennis Warnesky*
Lampa, Craig M., Phillipsburg, (S) *Ed Hannigan*
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P.K. Trace Studios, Woodbury Hghts., (Firm) *Frank Marino;* Trace, Paul, Active; Yessak, Dale, Asso; Savage, Dave, Asso
NEW MEXICO—2 (21)
Elliott, Dan John, Los Alamos Photo Shop Inc., Los Alamos, (A-P) *Robert Martin*
Ulibarri, Jose M., Santa Fe, (Asso) *Robert Martin*
NEW YORK—11 (122)
Albaugh, Carolyn D., Cortland, (S) *Ed Hannigan*
Bonnell, Robert W., Photographic Services Dept., Danby Rd., Ithaca, (I) *Jim (G. E.) Robbins*
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NORTH CAROLINA—3 (25)
Elkins, John K., Durham, (I)
Francis, Harold, Francis Photography, Eden, (A-P)
Harmon, John E., Jaxpix, Raleigh, (A-C) *Burnie Batchelor*
OHIO—5 (90)
Conlon, Robert L., Columbus, (S) *Ed Hannigan*
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Arcuri, Gus L., Pittsburgh, (Asso)
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Comstock, Dale E., Pittsburgh, (Asso) *Claude Ayakawa*
Koosz, John W., Town and Country Portrait, Pittsburgh, (A-P)
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Traversari, Paul, Traversari Studio, Monongahela, (A-P) *Charlie Chase*
Tyler, William H. Jr., Tyler's Studio of Photography, Bradford, (A-P) *John Kelley*
Vosburg, Gene, Gene Vosburg's Studio, Burgettstown, (A-P) *Sam Pelaia*
SOUTH CAROLINA—1 (11)
Goller, James R., Seneca (Asso)
SOUTH DAKOTA—1 (7)
Oslund, Mary L., South Dakota School of Mines and Tech., Rapid City, (I) *Charlie Chase*
TENNESSEE—8 (26)
Riley, Lavon, Chattanooga, (Asso) *Charlie Chase*
Carson, Byron Jr., Apple Studio of Photography, Memphis, (A-C) *Rodney Puckett*
Franklin, Elliott, Saint Jude Children's Hospital, Memphis, (I)
Hagewood, Robert D., Nashville, (Asso)
Headden, Paul W., Photo-Graphics/Div. Holiday Inns Inc., Memphis, (I) *John Straub*
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Hollier, Kyle S., Groves, (Asso) *Frank Cricchio*
Lyon, Forrest W., El Paso, (Asso)
Media Productions, Fort Worth, (Firm) Rodgers, George R., Active; Royer, Ernie, Asso; Swint, Georgia, Asso
Shannon, E., San Antonio, (Asso)
Smothers, Dale, Victoria, (S) *Ed Hannigan*
Underhill, Leon W., Underhill Studios, Fort Worth, (A-P)
Wright, Wilburn Clay Jr., Photography by Wright, Houston, (A-P)
UTAH—4 (13)
Albretsen, Jack V., Albretsen's Photography, Layton, (A-P)
Falslev, H. Spencer, Spence Studio, Logan, (A-P) *Charles Caragol*
Fullmer, F. Keith, Majestic Studio, Orem, (A-P) *Phil Morgan*
Lewis, Spencer G., Salt Lake City, (A-C)
VIRGINIA—3 (35)
Patterson and Dean Incorporated, Abingdon, (Firm) *Morris Burchette;* Dean, Claude W., Active; Patterson, Douglas Jr., Asso
Waysilvers, Henry, Alexandria, (Asso) *Vince Finnigan*
WASHINGTON—2 (21)
Potter, Dale R., Redmond, (Asso)
Schaefer, Peter H., Far West Productions, Seattle, (A-C)
WEST VIRGINIA—1 (12)
Adams, Jay F., Wheeling, (Asso) *Richard Cress*
WISCONSIN—3 (40)
Bowen, Thomas, Oshkosh, (Asso) *David Atkins*
Moellendorf, James G., Superior, (S) *Ed Hannigan*
Montgomery, Theodore V., The Attic Workshop Visual Comm., Milwaukee, (A-C)
WYOMING—3 (19)
Fredricks, William W., Cheyenne, (Asso) *Sandor Burger*
Orchard, Donya M., Casper, (Asso) *J. Kent Orchard*
Van Court, Stephen A., Cheyenne, (Asso) *Sandor Burger*
CANADA
ALBERTA—1 (10)
Siemens, Richard, Edmonton, (S) *Richard Proctor*
BRITISH COLUMBIA—1 (13)
Jang, Howard, Vancouver, (S) *Ed Hannigan*
ONTARIO—5 (66)
Dowhan, Michael G., Windsor, (Asso) *Robert Emery*
Gurney, John T., The Gurney Studio, Oshawa, (A-P) *Barry Gray*
Moss, Bruce, Sheridan College, Oakville, (A-C) *Don Richardson*
Neel, John C., Mississauga, (Asso) *Eugene Pender*
Wieczorek, James, Toronto, (A-P) *G. William Whitworth*
FOREIGN
BERMUDA—1 (2)
Farrell, Paul F., Bermuda Government Police Dept., Hamilton, (A-C) *Harry Simons*
ENGLAND—1 (6)
Hammonds, Richard A., Hammonds Photography, Hereford, (A-P) *Ken Boyes*
INDIA—1 (1)
Mukherji, Dinanath, All India Inst. of Hygiene & Public Health, Calcutta, (A-P)
ISRAEL—1 (3)
Levine, Stuart B., Ameri-Color Studio, Jerusalem, (A-P) *Richard Ippen*
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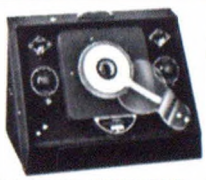

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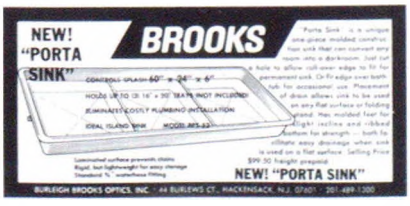

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