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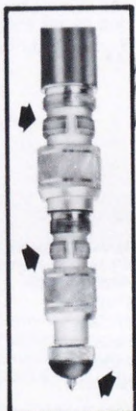


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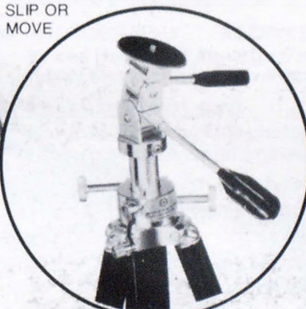


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# unification—time for action

by John E. Smucker, M.Photos.Cr., President,  
Professional Photographers of America, Inc.



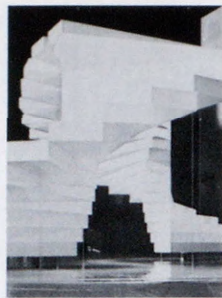
Next month, for the 83rd time, America's professional photographers will meet in an annual convention. While each preceding convention has been unique and rewarding in its own fashion, I would like to suggest that the Los Angeles meeting has the makings of a historic event: the opportunity to create a new, more dynamic organization through the Unification proposals.

For years, all of us have heard—and even joined—in the cry for change. Now, the time for action has arrived. The National Council will be asked to act on recommendations that will literally restructure PP of A—with compelling changes in membership eligibility, in conventions, in dues, and other vital areas.

Every shade of opinion about the merits of Unification has been solicited for more than 18 months. As we know, photographers are not bashful about expressing their opinions. So we have been inundated with comments—ranging from harsh, biting criticisms to lofty praise. One thing is certain: each of us has had the opportunity to say his or her piece—and whatever the decisions there should be no question that the issues have had a thorough airing with the membership.

Elsewhere in this convention issue of *The Professional Photographer* are articles about our exceptional programming and the attractions of Los Angeles as an exciting city to visit. That combination is really unbeatable—and I urge you, if you still haven't confirmed your plans, to quickly arrange your schedule to be with us. And, of course, bring your family! The greater Los Angeles area is literally one of our country's more fantastic playgrounds—with attractions that will excite every member of the family.

And, finally, permit me to say that PP of A Conventions have a special appeal for me (and perhaps for you, as well) because of the opportunity to see old friends once again, to exchange ideas and visit. Don't forget the dates—August 3-7 in Los Angeles and August 8-11 in Honolulu, for the PP of A Hawaii Convention.



## cover

The cover photograph, "Double Ascension," was made by Atlantic Richfield Photographer William F. Clark. It was used as the cover of the company's 1972 Annual Report. For a description of this challenging photographic assignment, see page 133.

## next month

### How to Make Color Slides from B/W Kodalith Negatives

by L. Milton Rudy, M.Photos.

A company request for the production of slides direct from artwork led to extensive research, much trial and error and considerable experimentation, with good results.

### Inwater Photography - an Underwater Treasure

by William N. Kirshner

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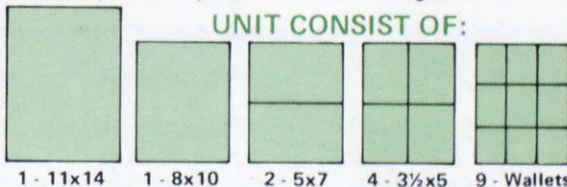
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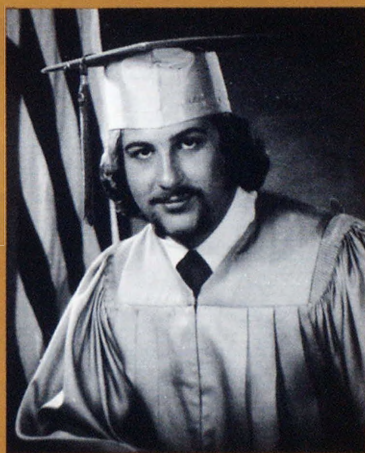
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## Newsevents

The Professional Photographer

July 1974

### Edward Steichen Elected to Photography Hall of Fame

Captain Edward Steichen, who once observed that "the mission of photography is to explain man to man and each man to himself," has been elected to the Photography Hall of Fame. The unanimous election by acclamation of the world-renowned photographer has been announced by the Photographic Art and Science Foundation, Inc., which operates the Hall of Fame at its headquarters in Des Plaines, Illinois.

Steichen is the ninth photographic pioneer to be enshrined in the Hall. Others so honored are Daguerre, Niepce, Fox-Talbot, Brady, Eastman, Steiglitz, Mees and Harris.

At a private ceremony on April 18 at the Museum of Modern Art in New York City, a Foundation plaque marking Steichen's election was presented to the Museum's Edward Steichen Archive by Charles H. Haynes, Cr.Photog., President of the Founda-



LEONARDO LE GRAND

PA&SF Board of Trustees Chairman Gittings witnesses presentation of Foundation plaque to Captain Steichen's widow by Foundation President Haynes.

tion. From 1947 to 1962 Steichen served as Director of Photography at the Museum, where he created "Family of Man," one of the most famous photographic exhibitions of all time. The collection has been seen in 69 countries and the book form sold three million copies.

Steichen died March 25, 1973, on the eve of his 94th birthday—after nearly a lifetime photographic career, beginning when he was 16. While he was perhaps best known for his portraits, Steichen was a leader in virtually all areas of photographic achievement from the beginning of the century onward. In World War I he was one of the first aerial photographers in the fledgling US Air Corps. By

Turn to page 119

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The result is a line of versatile, easy-to-use flash systems that really deliver. Year after year. Systems that offer truly consistent light output, a choice of 300, 400, 800, 1200 or 1600 watt-second power packs, four different flash heads, umbrella lights and lots more. And still don't cost you an arm and a leg.

In other words, Speedotron DM Series flash systems have more guts. Because that's what you need to get truly professional results, shot after shot after shot. Besides, you can get all the gimmicks you want at your local five-and-dime store.



**SPEEDOTRON CORPORATION**  
6730 West Higgins • Chicago, Illinois 60656 • 312/631-6881  
Attn: Howard Warner! Yes, I'm interested in flash systems with  
no gimmicks and more guts. Please send me the whole story  
on the Speedotron DM Series.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_  
ZIP \_\_\_\_\_

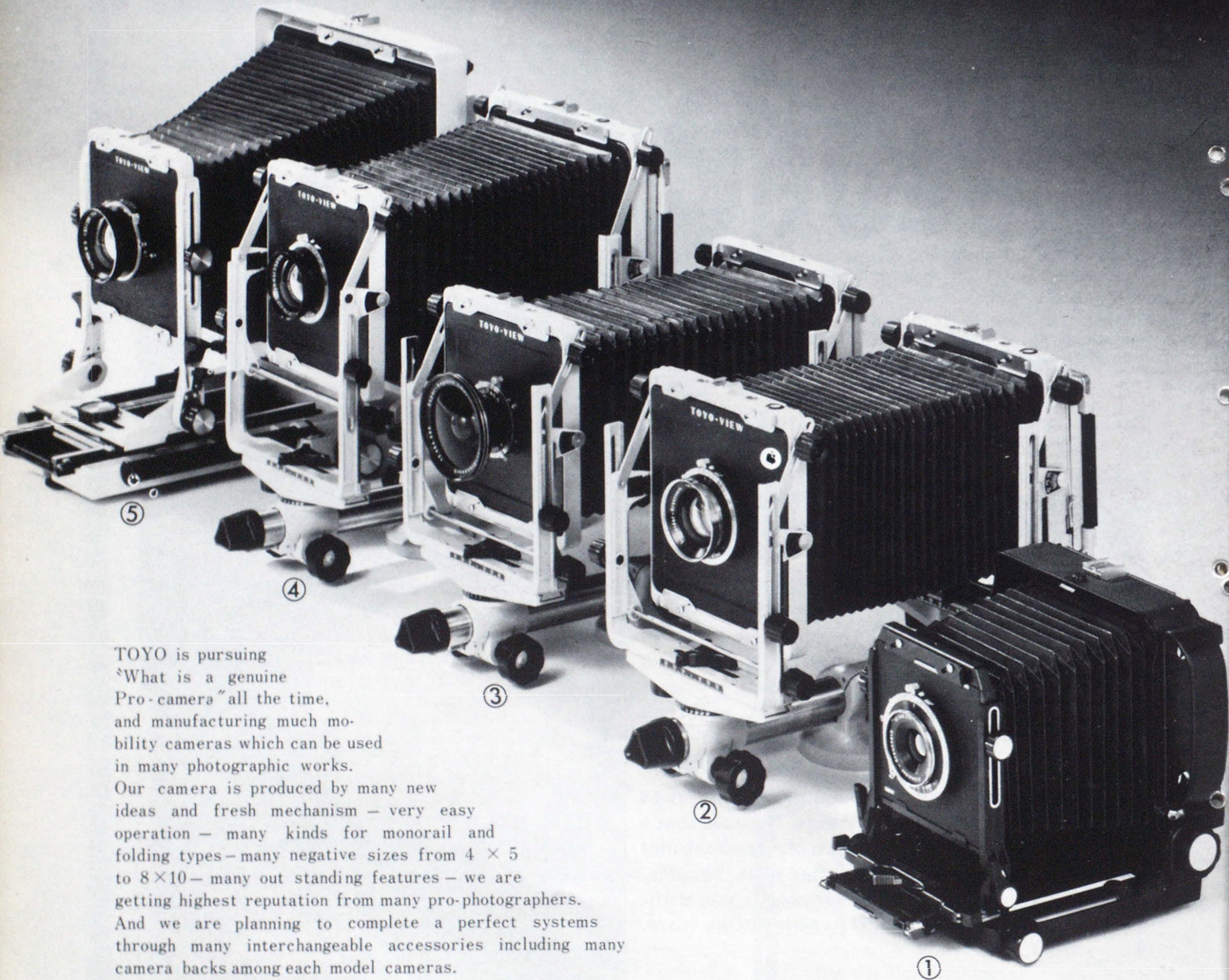
## Speedotron. Flash systems that should cost more than they do.

Dealer inquiries invited.

See the complete Speedotron line at the Toronto PPA BEECON in July and the Los Angeles National PP of A show in August

**TOYO**  
PROFESSIONAL CAMERAS

# TOYO Knows Severity of Professional Photography



TOYO is pursuing "What is a genuine Pro-camera" all the time, and manufacturing much mobility cameras which can be used in many photographic works. Our camera is produced by many new ideas and fresh mechanism - very easy operation - many kinds for monorail and folding types - many negative sizes from  $4 \times 5$  to  $8 \times 10$  - many outstanding features - we are getting highest reputation from many pro-photographers. And we are planning to complete a perfect systems through many interchangeable accessories including many camera backs among each model cameras. Thus, we are pursuing however to make a perfect camera which has all the performance for the Pro-photographers. With your fine photographic technique and our reliable mechanism, you can create much valuable photograph.

① TOYO-FIELD 45A    ② TOYO-VIEW D45M    ③ TOYO-VIEW D45A    ④ TOYO-VIEW D57M    ⑤ TOYO-FIELD B10M

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Manufacturer  
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Let Dale Color  
darkroom technology  
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Big Selection! Easy to do!  
5 x 7 and 8 x 10 sizes.

## SANDWICH NEGATIVES

- |                                      |                        |
|--------------------------------------|------------------------|
| Choice of black or white background: | Fantasy:               |
| Keyhole                              | Stained Glass          |
| Heart                                | Candles (7 horizontal) |
| Bell                                 | Candles (3 vertical)   |
| Cross                                | Scroll                 |
| Oval                                 | Music:                 |
| Textured Effects:                    | We've Only Just Begun  |
| Cracquelure                          | Love Story             |
| Parchment                            | Wedding March          |
| Brushstroke                          | Always                 |
| Ripple                               | More                   |

### Poems:

- The sea . . .
- With this ring . . . (1 line)
- With this ring . . . (5 lines)
- To have and to hold . . .
- To love and to cherish . . .

## MONTAGES

- |                |                       |
|----------------|-----------------------|
| Wine Glass     | Music —               |
| Brandy Glass   | White Backgrounds     |
| Locket         | We've Only Just Begun |
| Open Bible     | Love Story            |
| Flower Bouquet | Wedding March         |
| Clouds         | Always                |
| Stained Glass  | More                  |



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24 Popular Special Effect Prints

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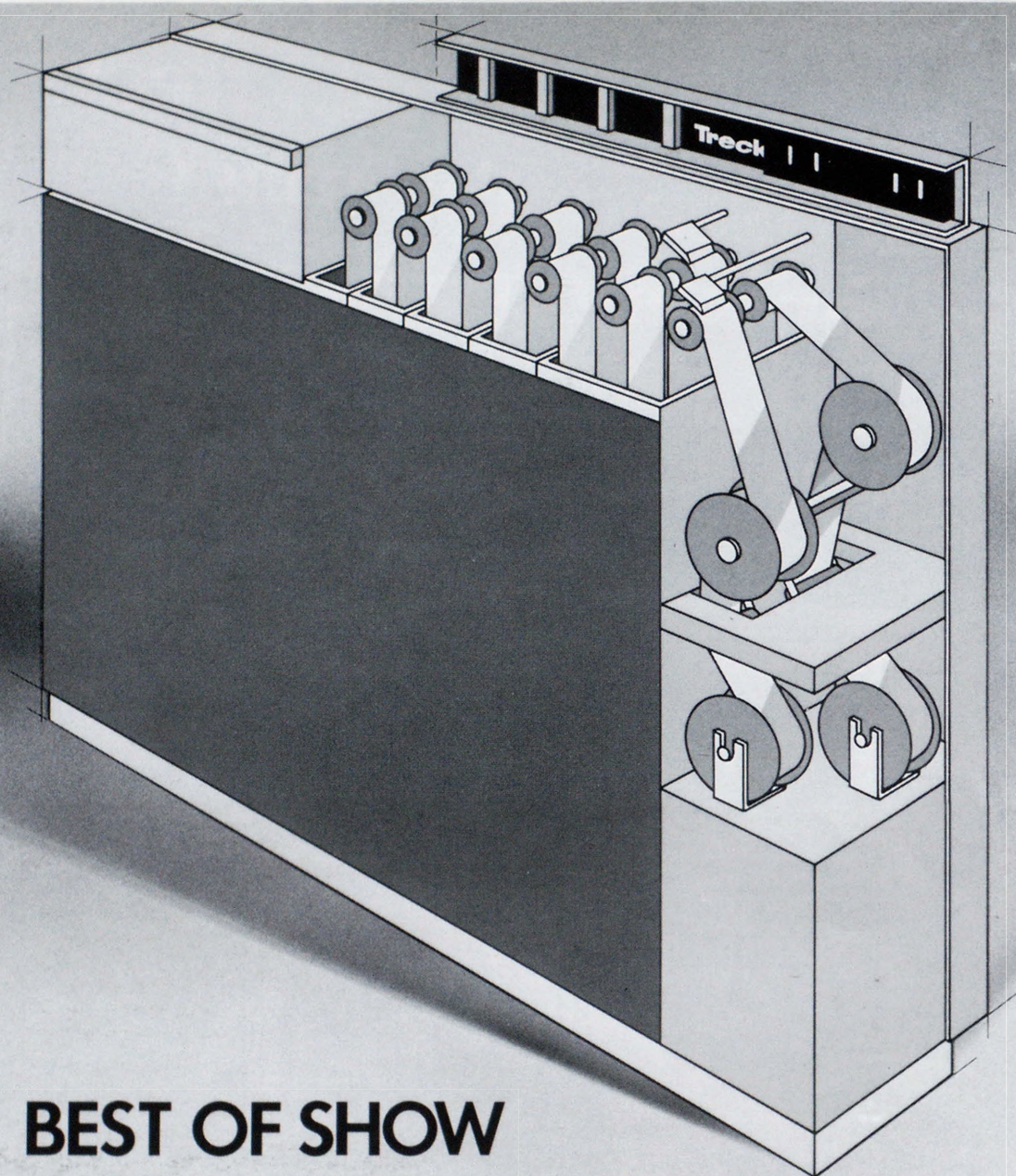
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## BEST OF SHOW

If you saw the new Treck Cine Dual 70 at the MPDFA, you know it combines the professional features of Demand drive and straight-through processing. And it processes Kodacolor II 110, 120, 126, 35mm and 70mm dry to dry in a compact 70" long unit at production rates up to 4.6 feet per minute. This new Treck takes any

size film on each strand, runs both strands simultaneously or stagger-start strands as needed. It's the only Cine at the show that comes with Treck's own finance plan. Talk specs, price and availabilities with the photofinishing consultant on the other end of your Treck Photo-Phone.

Arizona, Phoenix	(602) 258-7141	Michigan, Detroit	(313) 833-7800	Washington, Seattle	(206) 246-9600
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Florida, Miami	(305) 625-7181	Oklahoma, Oklahoma City	(405) 232-1155		
Georgia, Atlanta	(404) 875-9205	Oregon, Portland	(503) 234-9272		
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Louisiana, New Orleans	(504) 488-3715	Texas, Houston	(713) 781-9201		
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**Treck**  
PhotoGraphic Inc.

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## PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

1090 Executive Way, Oak Leaf Commons  
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312/299-8161

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Edward Korczak, Director of Division Activities

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William E. Price, Director of Publications

Jerome Wuetcher, Director of Finance  
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National Association of Exposition Managers

# datelines

## THE PROFESSIONAL PHOTOGRAPHERS GUIDE TO SPECIAL EVENTS

## 1974 conventions

**THROUGH SEPTEMBER 6**  
Winona School of Professional  
Photography  
Winona Lake, IN 46590

**JULY 7-9**  
PP of Canada 5th National  
Convention & BEECON  
Sheraton Four Seasons Hotel  
Toronto, Canada  
Al Gilbert, Conv. Chairman  
1048 Eglinton W.  
Toronto, Ontario, Canada

**JULY 7-10**  
Virginia PPA  
Hotel Roanoke  
Roanoke, Va.  
James W. Taylor,  
Conv. Chairman  
1712 W. Main St.  
Waynesboro, VA 22980

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

**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 11-14**  
New Zealand PPA  
Avon Motor Lodge  
Christchurch, New Zealand  
J. T. Ambrose, Conv. Chairman  
PO Box 1049  
Christchurch, New Zealand

**AUGUST 18-20**  
PPA of Pennsylvania  
Sheraton Harrisburg Motor Inn  
Harrisburg, Pa.  
Terry Deglau, Conv. Chairman  
350 Main St.  
Latrobe, PA 15650

# datelines

## SEPTEMBER 7-9

PPA of Maryland  
Hunt Valley Inn  
Baltimore, Md.  
Arthur E. Smiley, Conv. Chairman  
224 Washington St.  
Cumberland, MD 21502

## SEPTEMBER 8-10

PPA of New England  
Dunfey's Hyannis Resort  
Hyannis, MA  
Reuben Schaller, Conv. Chairman  
267 Simsbury Rd.  
West Hartford, CT 06117

## SEPTEMBER 27-OCTOBER 3

Photokina  
Cologne, Germany

## SEPTEMBER 28-30

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

## SEPTEMBER 29-OCTOBER 2

PPA of New Jersey  
Howard Johnson's Motor Lodge  
Atlantic City, N.J.  
Hal Halpern, Conv. Chairman  
535 S. Orange Ave.  
South Orange, NJ 07079

## OCTOBER 6-9

Florida PPA  
Carlton House Resort Inn  
Orlando, Fla.  
Claude W. Bass, III,  
Conv. Chairman  
3636 Red Oak Cir. W.  
Orange Park, FL 32073

## OCTOBER 8-22

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

## 1975 conventions

### JANUARY 25-27

PP of Idaho  
Rodway Inn  
Boise, Idaho  
Gail Creason, Conv. Chairman  
Box 488  
Meridian, ID 83642

### FEBRUARY 14-17

Texas PPA  
Shamrock Hilton Hotel  
Houston, Texas  
Frank Cricchio, President  
2701 Gulfway Dr.  
Port Arthur, TX 77640

### FEBRUARY 22-25

Wisconsin PPA  
Pfister Hotel  
Milwaukee, Wis.  
Milt Rueckl, Conv. Chairman  
215 E. College Ave.  
Appleton WI 54911

### MARCH 1-3

PPA of Massachusetts  
Sheraton-Lincoln Inn  
Worcester, Mass.  
Robert Grenier  
284 Pine St.  
Holyoke, MA 01040

### MARCH 1-4

Southeastern PPA  
Marriott Motor Hotel  
Atlanta, Ga.  
Van Blankenship, Conv. Chairman  
PO Box 355  
Talladega, AL 35160

### MARCH 2-3

PPA of Massachusetts  
Sheraton-Lincoln Inn  
Worcester, Mass.  
Robert Grenier  
284 Pine St.  
Holyoke, MA 01040

### MARCH 2-4

PP of North Dakota  
Holiday Inn  
Fargo, N.D.  
Faye Seidler, Exec. Secretary  
Box 869  
Garrison, ND 58540

### MARCH 8-11

PP of Michigan

### MARCH 14-18

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 16-18

APP of Illinois  
Peoria Hilton  
501 Main St.  
Peoria, IL 61602

### MARCH 22-25

Missouri PA

### APRIL 11-14

PP of Oklahoma  
Sheraton Inn-Skyline East  
6333 E. Skelly Dr.  
Tulsa, Okla.  
Marvel Nelson, Conv. Chairman  
1724 S. Utica  
Tulsa, OK 74104

### APRIL 11-15

PP of Indiana  
Stouffers' Indianapolis Inn  
Indianapolis, Ind.  
Steve Rosenbaum, President  
4120 N. Keystone Ave.  
Indianapolis, IN 46205

### APRIL 27-28

Maine PPA

### MAY 2-6

Western States  
Brooks Hall  
San Francisco, Cal.  
Richard Weede, Conv. Chairman  
1717 Galindo St.  
Concord, CA 94520

### MAY 18-20

PPA of British Columbia  
Lac Le Juene, B.C.  
Fred T. Billows, Conv. Chairman  
208 Third Ave.  
Kamloops, B.C. V2C 3M3 Canada

### MAY 18-20

PP of Iowa

### JUNE 23-25

PP of Mississippi-Alabama

### JULY 20-24

**84th INTERNATIONAL  
EXPOSITION OF PROFESSIONAL  
PHOTOGRAPHY**  
Conard Hilton  
Chicago, Ill.

### AUGUST 3-5

PPA of Pennsylvania  
Sheraton-Harrisburg Motor Inn  
Harrisburg, Pa.  
Jack Long, Conv. Chairman  
642 Fountain Ave.  
Lancaster, PA 17601

### SEPTEMBER 21-23

PPA of New England  
George Champagne,  
Conv. Chairman  
55 Armistice Blvd.  
Pawtucket, RI 02860

## future conventions

**MARCH 13-16, 1976**  
PP of Ohio

**MARCH 27-30, 1976**  
PP of Michigan

**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.

**SEPTEMBER 19-21, 1976**  
PP of Canada  
Saskatoon, Saskatchewan, Canada  
Delmar C. Rempel, Conv. Chairman  
1141 8th St., E.  
Saskatoon, Saskatchewan, Canada

**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 JULY 7**  
Laton Alton Huffman  
Art Institute of Chicago  
Chicago, Ill.

**THROUGH JULY 12**  
ASP Masters Exhibit  
First Natl. Bank  
Midland, Texas

**THROUGH JULY 13**  
Ansel Adams  
The Witkin Gallery  
New York, N.Y.

**THROUGH JULY 21**  
Lewis W. Hine  
Torkel Korling  
Center for Photographic Arts  
Chicago, Ill.

**THROUGH JULY 28**  
Michael Kohl  
Al Cevola  
de Saisset Art Gallery and Museum  
Santa Clara, Cal.

**THROUGH JULY 31**  
Sherrie Levine  
de Saisset Art Gallery and Museum  
Santa Clara, Cal.

Dan Durbin  
Lexington Photography Workshop  
Lexington, Ky.

**THROUGH AUGUST 31**  
Selected Photographs  
Harvard Social Ethics Collection  
The Museum of Modern Art  
New York, N.Y.

**THROUGH SEPTEMBER 3**  
Jerusalem: City of Mankind  
The Jewish Museum  
New York, N.Y.

**THROUGH SEPTEMBER 15**  
Archival Collection  
Henri Cartier-Bresson  
Rice University  
Houston, Texas

Glass Dreams  
National Arts Centre  
Ottawa, Canada

## future exhibitions

**JULY 13-SEPTEMBER 22**  
New Photographs of Illinois  
Art Institute of Chicago  
Chicago, Ill.

**JULY 15-AUGUST 25**  
Diane Arbus  
Witte Memorial Museum  
San Antonio, Texas

**AUGUST 1-31**  
Bill Mead  
Marcia Bade  
Lexington Photography Workshop  
Lexington, Ky.

**AUGUST 19-SEPTEMBER 6**  
ASP Masters Exhibit  
First Natl. Bank  
Ft. Worth, Texas

**SEPTEMBER 1-30**  
Clyde H. Dille  
Lexington Photography Workshop  
Lexington, Ky.

**SEPTEMBER 4-OCTOBER 5**  
Elliott Erwit  
The Witkin Gallery  
New York, N.Y.

**SEPTEMBER 16-OCTOBER 4**  
ASP Masters Exhibit  
American Bank  
Austin, Texas

# PP of A news

## Smuckers Become Kentucky Colonels

When PP of A President John Smucker and his wife, Mickey, attended the Kentucky PPA Annual



Bill Rodgers, Sr. (center) with new Kentucky Colonels.

Convention in April they were presented with certificates enrolling them in the Honourable Order of Kentucky Colonels. Bill Rodgers, Sr., President of Kentucky PPA, made the presentation.

## Committee Recommendations Needed

PP of A Vice President Ryland A. "Riley" Taylor, Cr. Photog., is soliciting names of members who would be interested in serving on various national committees. Names for committee appointment consideration should be received before September 1 at PP of A Headquarters, 1090 Executive Way, Des Plaines, IL 60018.

## Richard E. Kinville Named Convention Manager

Richard E. Kinville, of Chicago, has been named Convention Manager for the Professional Photographers of America, Inc. convention subsidiary, PPA Events, Inc. He assumed his position on June 3.

An alumnus of the State University of New York at Albany, where he majored in business, Kinville has served as Administrative Assistant in charge of Conventions for the American Fishing Tackle Manufacturers Association

# PORTRAIT PACKAGE PRINTING FROM **MAGNA-PACK!**

FOR THE QUALITY MINDED PROFESSIONAL

## LOW UNIT PRICES:

- \$2.50 — first 8 x 10 size unit
- \$2.00 — additional units from same negative
- \$1.00 — additional wallet units after any 3 units from same negative

## LOW BIG PRINT PRICES:

- \$5.00 per print / 11 x 14
- \$9.95 per print / 16 x 20
- \$18.95 per print / 20 x 24

## EXCLUSIVE ON ALL PORTRAITS:

- FREE BURNED IN CORNERS ON ALL SINGLE HEADS (OPTIONAL)
- FREE DIFFUSION (OPTIONAL)
- FREE TEXTURING ON ALL 8 x 10 UNITS, 11 x 14, & 16 x 20 PRINTS
- NO RESTRICTION ON SUBJECT MATTER USE FOR GROUPS, BABYS, SENIORS, ETC.
- NO MINIMUM ORDER

## COMPLETE LINE OF ADDITIONAL SERVICES:

- **MATTE SPRAY**  
8 x 10 size units, 20¢  
11 x 14 prints, 50¢  
16 x 20 prints, 1.00  
20 x 24 prints, 1.50
- **SPOTTING**  
8 x 10 size units, 75¢  
11 x 14 prints, 1.00  
16 x 20 & 20 x 24, 2.00
- **DRY MOUNTING**  
8 x 10 size units, 75¢  
11 x 14 prints, 1.50  
16 x 20 prints, 2.00  
20 x 24 prints, 2.50
- **NEGATIVE RETOUCHING**  
2.00 per head average
- **70MM PROCESSING & CONTACT PROOFING**  
Fast, easy inexpensive method for easy identification of your proofs  
Process only ..... 25¢ ft.  
Proofs only ..... 35¢ ft.  
Process & proof ..... 50¢ ft.
- **120 & 220 PROOFING**  
Price includes film processing  
Complete range of proof sizes available, most popular is 3½ x 5 borderless 40¢ ea.
- **BLACK & WHITE PRINTS FROM COLOR NEGATIVES**  
Unique service for yearbook requirements — U-Pick-It Head Size!  
3½ x 5 (3/16" borders) ..... 30¢ ea.  
Wallets (3/16" borders) ..... 5¢ ea.  
50 or more prints ea. neg.
- **Wallets**  
3/16" borders) ..... 15¢ ea.  
less than 50 prints ea. neg.  
3½ x 5's printed on single weight semi-gloss, wallets on double weight matte finish.

# MAGNACOLOR

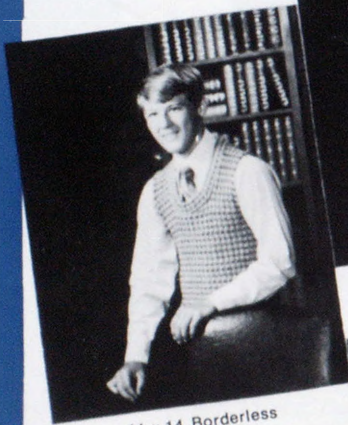
1311 MERRILLVILLE ROAD · CROWN POINT, IND. 46307 · Phone 219/663-3210



20 x 24  
Borderless



16 x 20  
Borderless



11 x 14 Borderless



8 x 10 = 1 Unit  
Borderless



2 - 5 x 7 = 1 Unit  
Borderless



4 - 3½ x 5 = 1 Unit  
3/16" Borders

8 Wallets = 1 Unit  
3/16" Borders



# 4 MASK SIZES FOR YOUR 120-220 & 70mm:

**MASK #2** FOR USE WITH 12 EXPOSURE 2 1/4 x 2 1/4 NEGS

**MASK #4** FOR USE WITH 10 EXPOSURE 2 1/4 x 2 3/4 NEGS

**MASK #6** FOR USE WITH 8 EXPOSURE 2 1/4 x 3 1/4 NEGS

**MASK #8** FOR USE WITH 70MM NEGS

## IT'S FAST, EASY AND ECONOMICAL... HERE'S HOW IT WORKS:

At your request MAGNACOLOR will provide a free supply of masks in any of the four sizes you choose — and in any quantity. Please specify masks by number. All you do is place the mask face down on a light box, place the negative into the position you want with cellophane tape, mark up your order right on the mask and send it in!

## SIDE CROPPING... GIVES YOU COMPLETE CONTROL OF CROPPING ON ALL SIZE PRINTS FROM TOP TO BOTTOM!

Because you will place your negative in the mask, you will crop to your own requirements. All MAGNA-PACK prints will print full mask opening top to bottom — and full mask opening top to bottom and left to right on 20 x 24, 16 x 20, 11 x 14 and 8 x 10 prints. However, 5 x 7, 3 1/2 x 5 and wallet prints will crop in from the sides — but no cropping from top or bottom. This gives you a distinct advantage on 3/4 posing as well as head and shoulders since all cropping will be the same from top to bottom on every print size!

### PLUS... ORDER MATCH UP SERVICE...

For your convenience when jobs are returned to your studio, the MAGNA-PACK service also features an order match up service. This service provides your individual negative print orders matched and bagged together for fast, easy identification by you... and ready for delivery to your customer!

EMULSION THIS SIDE!  
MAGNA-PACK MASK #4

STUDIO NAME: \_\_\_\_\_  
**SEND FOR YOUR FREE SUPPLY OF MASKS TODAY!**

PLEASE CHECK FOLLOWING SERVICES AVAILABLE NO CHARGE

Burn In Corners

Diffusion

Texture

Air Dry

PLEASE CHECK FOLLOWING SERVICES ADDITIONAL CHARGE

Negative Retouching

Matte Spray

Print Spotting

Dry Mount

Sizes: \_\_\_\_\_

HEAD TO THIS END

5x7, 3 1/2 x 5 & Wallets Crop Here

CUSTOMER \_\_\_\_\_

IDENTIFICATION \_\_\_\_\_

BLACK & WHITE: \_\_\_\_\_

Wallets \_\_\_\_\_

3 1/2 x 5 \_\_\_\_\_

Specify lens No. for Black & White below:

All Sizes print full opening top to bottom: 5x7, 3 1/2 x 5 & wallets crop in from sides as shown.

Write number of units required next to size in space provided:

20 x 24 UNITS \_\_\_\_\_

16 x 20 UNITS \_\_\_\_\_

11 x 14 UNITS \_\_\_\_\_

8 x 10 UNITS \_\_\_\_\_

5 x 7 UNITS \_\_\_\_\_

3 1/2 x 5 UNITS \_\_\_\_\_

WALLET UNITS \_\_\_\_\_

**IN PLANT TIME... MAGNA-PACK ORDERS INCLUDING NEGATIVE RETOUCHING 8-10 WORKING DAYS**

## FREE! CATALOGS, MAILERS, WORK ORDERS, ETC. IN A HANDY "LET'S GET STARTED KIT"

GENTLEMEN: YES! MAGNA-PACK sounds great, please send the following:

- Free let's get started kit containing all the information, catalogs, mailers, sample masks, etc.
- Let's get started now! — Please send the following masks in the quantity specified:

\_\_\_\_\_ Mask #2 \_\_\_\_\_ Mask #4 \_\_\_\_\_ Mask #6 \_\_\_\_\_ Mask #8

STUDIO NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

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# Between great photographers and their subjects, there's usually a Paillard product.

Paillard does more than distribute and service these great, and greatly interesting cameras. We also put out a colorful library of reference material about how they work and how they can help you with your work. We'd like to send you some of this inside information.

The way we see it, the more you know, the more you'll know you're missing. Just check off whatever you're interested in, return the coupon, and we'll send the facts your way right away.

Paillard Incorporated, 1900 Lower Road,  
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#### STILL CAMERAS:

##### Hasselblad 2¼ x 2¼ SLR System

- 54 page 1974 camera/accessory catalog
- 28 page Hasselblad color System booklet
- (The new) 30mm Zeiss T\*F-Distagon f/3.5 "fish-eye" lens folder
- (The new) 350mm Zeiss Tele-Tessar f/5.6 lens folder
- 16 pages of 13 Hasselblad lenses
- Technical/Educational photography booklets
  - The Eye—The Camera—The Image
  - Landscape Photography
  - Portrait Photography
  - Architectural Photography
- Complimentary copy: The Hasselblad magazine

##### Topcon 35mm SLR Systems

- 32 page camera/accessory catalog
- Topcon Super DM color folder
- Topcon IC-1 color folder

#### MOTION PICTURE CAMERAS AND PROJECTORS:

##### Bolex 16mm Camera Systems

- 32 page camera/accessory catalog
- Bolex 421 optional/magnetic sound projector
- The use of 16mm cameras for Television
- The Bolex 16 PRO camera

#### SUPER 8 CAMERAS AND PROJECTORS:

##### Bolex Cameras

- Bolex 480 Macrozoom
- Bolex 450 Macrozoom
- Bolex 160 Macrozoom
- Bolex 350 Macro Compact
- Bolex 233 S Compact

##### Bolex Projectors

- Bolex 18-5L
- Bolex 18-3 DUO
- Bolex Multimatric
- Bolex SP80 Sound
- Bolex SH8 Sound

- Complimentary copy: The Bolex Reporter magazine. As long as our supply lasts.

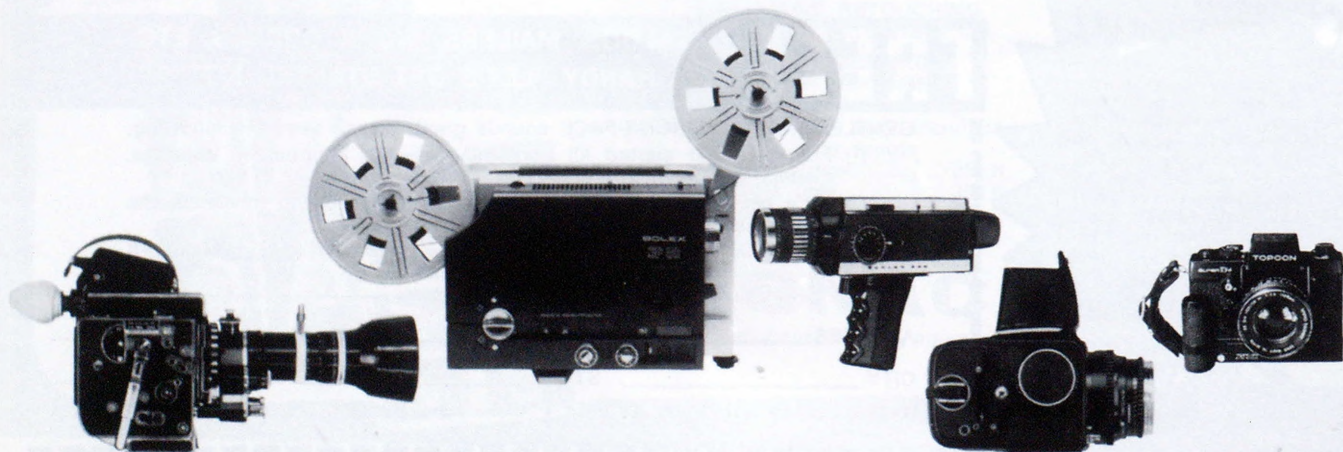
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## We put an end to hard beginnings.

Some people think that progress means an endless flow of complicated instructions and a deluge of paper work. At Customation we know the professional photographer's time is valuable. That's why we've designed a system of ordering that's uncomplicated and efficient. After all, it saves us time to know exactly what our customer wants from the very moment we receive his order.

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Customation Inc.

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 Telephone 219-879-5391

# New Products

Use Reader Service cards (page 105) to get additional information on any new product or service listed in this issue.

## LARGE FORMAT CAMERAS

Fuji Photo Film U.S.A., Inc.,  
350 5th Ave., New York, NY  
10001



Fujica GL690 Professional produces 6cm.x9cm. (2 1/4 x 3 1/4) frames on 120 or 220 film. Fujica GM 670 produces 6cm.x7cm. (2 1/4 x 2 3/4) frames on 120 or 220 film. Both have automatic Cds

exposure control of their EBC Fujinon AE 100mm f/3.5 standard lens with built-in electronic lens shutter. Lens features multi-layer EBC (Electron Beam Coating). Shutter speeds from 8 sec. to 1/500th sec. and bulb. Built-in "X" synchronization for flash at all speeds. Lens closes down to f/32. EV 0.6 through EV 19 at ASA 100 exposure range. ASA range 25-800 at 1/3 step click stops. Full manual override. Helicoid action coupled-range-viewfinder. Body weighs 46 oz; 73.2 oz. with lens; 4.5x7.2x5.7" with 38mm body thickness. Other bayonet mount lenses include Fujinon SWS's 50mm f/5.6, 65mm f/5.6, Fujinon S 100mm f/3.5, TS 150mm f/5.6 and the TS 180mm f/5.6.

## PHOTO TRAVELER

Carles Mayer Studios, Inc.,  
140 E. Market St., Akron, OH  
44308

Fome-cor display with Hook N' Loop surface sets up on a 6' table. Each panel is 24"x42"; folding header sign is 8"x6"; 7 lb. unit folds flat: \$125. For lighting and wiring, to reflect on

panels, add \$55. Expanded vinyl zipper case: \$28.50. Vulcanized fibre shipping case: \$79.

## ZOOM LENSES

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



Auto-Nikkor 360 - 1200mm f/11 zoom lens (shown); f/11-f/32 diaphragm range, 20' minimum focus, 5" dia., 28" long, 14.5 lbs. Auto-Nikkor 180 - 600mm f/8 zoom lens; f/8-f/32, 8.5' minimum focus, 4" dia., 16" long, 7 lbs. Both have Nikon's multiple layer "Integrated Coating."

## KODAK MOVIEDECK

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

Model 475 has automatic film threading, 400' take-up reel, automatic rewind, built-in viewing screen, fast forward-instant rerun selection, slow motion,

three fps operation, 54 fps speed, and nine forward and reverse settings including a still position. Sprocketless film drive for super 8 or 8mm operation. 475 projector with 20-32mm f/1.5 zoom lens and hinged dust cover: \$244.50.

## LIGHT TABLE

Easton Studio Products, 3281 Oakshire Dr., Hollywood, CA 90068

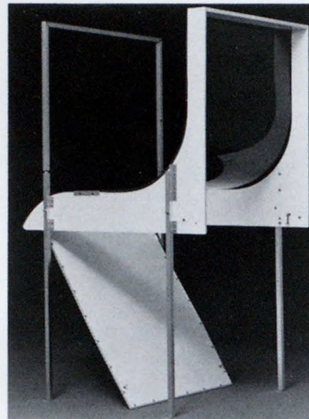


Table for photographing drop-out photos (no blocking of negative). Turn to page 94

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ELECTRONIC  
TIMER



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Berkey Marketing Companies, Inc., Omega Division  
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**CHROMEGRATRON PRO-LAB**

Professional precision spot-reading color/exposure analyzer with small, cosine-adjustable probe and variable aperture. Interchangeable stainless steel-clad glass fibre optic light pipe. Solid-state design uses high gain photo multiplier with IC's and FET amplifier. Features ELECTROSTOP™ electronic

diaphragm. Accessory scrambling lens available for integrated analysis.

**OMEGA ELECTRONIC TIMER**

Extremely accurate solid-state timer with dual ranges from 0 to 59 seconds: 2 second increments up to 10 seconds, full-second increments to 59 seconds. Features built-in volt-

age regulation and automatic safelight outlet. Timing dials have click stops, and luminous face. With remote control double footswitch.

**SIMTRON II**

Low cost integration-type solid-state color analyzer with spot reading for exposure determination. Easy-to-read meter with exclusive subject failure correction scales. Controls are illuminated and color coded.

**TIMEGA**

Electronic densitometer for black

& white enlarging. Automatically controls exposure time by measuring light reflected from easel image. Automatic correction for negative density, magnification, f/stop and voltage fluctuations.

**GOSSEN LABOSIX**

The ideal exposure and contrast meter for black & white enlarging. Uses sensitive and reliable CdS cell for accurate measurement of paper sensitivity and contrast grade selection. On-easel probe with small spot for precise reading of reference area on projected image.

Name \_\_\_\_\_  
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# Polaroid announces a pack film



Photography by Irving Penn

Polaroid®

# for instant prints and negatives.



## A new film for cameras and instruments now using Polaroid $3\frac{1}{4} \times 4\frac{1}{4}$ " film.

Introducing Type 105.

A brand new Polaroid Land film for serious amateurs and professionals that delivers exceptionally high-quality prints and negatives. And delivers them economically and conveniently.

Just 30 seconds after you shoot with Type 105 you get a black and white print of exceptional tonal range, sharpness and luminosity.

And a quality negative to match. With a resolution of over 150 lines/mm so enlargements retain original sharp detail.

What's more, this new positive/negative

film comes in our convenient  $3\frac{1}{4} \times 4\frac{1}{4}$ " eight-shot pack format. So it fits any instrument, camera, and Polaroid Land camera that already uses our Type 107 or Type 108 pack film.

(For 4 x 5 cameras and instruments we're introducing a new adapter for all our  $3\frac{1}{4} \times 4\frac{1}{4}$ " pack film called the Model 405 Land Pack Film Holder.)

Ask at your photo store for our new Type 105 Land film. A superb black and white film for instant prints and reprints.



**Polaroid's instant positive/negative pack film.**

*Not everyone has one of these.*



*If you're a Professional... you should.*

## NEW SERVICES

- Borderless Prints—all DATA-COLOR prints are now made without borders.
- Free Texturing on reprint orders.
- DATA-Candida available thru 16 x 20.
- No minimum orders.
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- New Album Plans.
- More cropping masks available.
- Will Call service at all 3 laboratory locations.

## AND... MINI-POLICY PROTECTION

The Industry's first "Insurance Policy" against losing film in the mails.

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## Trade Talk

Three first place awards, including "Best of Show," and three honorable mentions were gathered by **Perc Kelty**, M.PhotoG.Cr., Chief Photographer for Youngstown Sheet and Tube Company, Youngstown, Ohio, in



Perc Kelty with steel industry photographic awards.

an industry photo contest sponsored by the American Iron and Steel Institute. . . . **Fred Comegys**, a news photographer from Wilmington, Del., was awarded first prize of \$2,000 in the Third National Construction Photography Contest. Second place went to **Steve Slater**, staff photographer for the St. Joseph News-Press, St. Joseph, Mo., and third place to **John Meyers**, staff photographer for the Pawtucket Times, Pawtucket, R.I. . . . **The American Society for the Prevention of Cruelty to Animals** announces its Ninth Annual Photography Contest for amateurs and professionals who enjoy photographing animals. The theme, "A Lifetime Commitment Between Man and Animals," should be demonstrated in each photograph. For rules write: ASPCA Photo Contest, 441 East 92nd St., New York, NY 10028.

**Brooks Institute Alumni Association** is planning a Homecoming celebration on Saturday, August 3 in Santa Barbara, Cal. For alumni attending the PP of A National Convention, a bus has been chartered to leave the Biltmore Hotel Saturday morning and return to Los Angeles late Saturday night. The association is assembling an Alumni Print Collection for the school's Gallery. Alumni have been asked to select their best prints and mail them to the Alumni Office. Nominations are being accepted for a Distinguished Alumni Service Award which will be presented during the Homecoming festivities to a Brooks Alumnus "who has served the profession of photography, by giving of his time and talent to its betterment."

The Association of Professional Color Laboratories will hold an Eastern Regional Seminar July 25 at the Hilton Inn, Logan International Airport, Boston, and a West-Southwestern Regional August 3 in Los Angeles. Topics for discussion include "Finding a New Equilibrium Between Capital and Operating Costs," the recent PP of A lab survey, news on C-41 conversions and plans for E-6 processing, and a report on the Photo Decor program.

**Henri Cartier-Bresson** has assembled his first archival collection, 385 photographs covering 40 years of work, for the Menil Foundation of Houston, Texas. The collection is being exhibited at Rice University's Institute for the Arts, Houston, through September 15. . . . An exhibition composed of work from the leading photographers in the world will open in April, 1975, at the New York Cultural Ctr., sponsored by **Volunteer Service Photographers, Inc.** Photographers will be asked to contribute one signed print for this exhibition, which is being called International Invitational of Photography 1975. All photographs in the exhibition will be sold to the public, the proceeds going to VSP.

**Fabian** of Park Ridge (Ill.) has joined Advergraphics, an advertising firm located in the Chicago suburb. Fabian will handle the photography for the company, as well as his own portrait studio. . . . **Edward Marquardt** has been appointed Creative Director of J. H. Maddocks Photography, Los Angeles, Cal., to fulfill the company's recent demands for studio graphic art production.

The promotion of **Richard J. Croteau** to Manager of the Photography Department at International Silver Company has been announced. . . . The Chase Manhattan Bank has announced the promotion of **Arthur Lavine** to Public Relations Officer and Man-



Richard J. Croteau

Arthur Lavine

ager of the bank's photographic studio in the Corporate Communications Group. . . . **Robert E. Mayer** has been named Manager of Publicity for Bell & Howell's Consumer & Audio Visual Products Group, Evanston, Ill.

**SMSgt Don Bellows** has retired as Chief, Photographic Division, Directorate of Instructional Technology, USAF Academy. The retirement ceremony took place at the

Turn to page 116

**MAGNACOLOR  
ANNOUNCES ANOTHER  
"FIRST" FOR PROFESSIONALS . . .**

**AUTOMATED  
BORDERLESS • COLOR PRINTS**

**20 x 24**

**FREE BURNED IN CORNERS AND DIFFUSION (OPTIONAL)**

**ONLY**

**\$18<sup>95</sup>**

**EACH  
IN ANY  
QUANTITY**

No Restriction  
on Subject  
Matter

**FROM YOUR PRE-MASKED  
MAGNA-PACK NEGS OR  
FROM UN-MASKED ROLL  
FILM NEGATIVES!**

Specify "AUTOMATED 20 x 24" When Ordering

Once again, from the Nation's Leading Automated Color Lab, an economy 20 x 24! Combine this low \$18.95 price with our low \$9.95 on 16 x 20's and you've got the competitive edge on price and quality for big prints on this years senior work.

Burned in corners and diffusion are FREE and optional and 20 x 24 prints are borderless. MAGNACOLOR 20 x 24 color prints can be made from 120, 220 and 70mm only. Negatives can be pre-masked in our MAGNA-PACK masks or un-masked . . . no restriction on subject matter!

Because these are automated prints, burned-in corners, when specified, will only be top left and top right on vertical prints, and diffusion will be an automatic 25 to 30% of exposure time.

The time for action is now . . . MAGNACOLOR can help put you in today's profit picture!

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The Reflex 70.

The Universal Studio Camera.

The Portraflex Studio/Senior Camera.



# NEW STUDIO CAMERA LINE

*from a famous name in photographic lighting*

Photogenic has combined the best of two worlds for you . . . in this new studio camera line. The company has acquired the Beattie Engineering Corp., a well known California camera manufacturer. All the extraordinary features associated with that firm's cameras — the ease-of-use, the amazing simplicity, the

universality, the automated performance — are now available under the Photogenic name. And Photogenic has added its own modifications, to enhance the exclusive features of each camera and to assure the consistent product quality for which the Photogenic name stands. The final result is a fine line of studio cameras.

**THE UNIVERSAL STUDIO CAMERA** — Unmatched for the professional studio photographer who wants high quality and complete flexibility. With the single lens design, you can use a wide variety of lenses both sharp and soft focus. Vignetting is simple. Interchangeable film backs permit the use of all roll films — 90 mm, 70 mm, split 70 mm, 46 mm, 35 mm, and 120-220 — and also the use of sheet film — 4x5 or split 5 x 7. Electrically programmed shutter places all the controls at the rear. No time wasting steps around the camera. All this, plus a revolving back and tilting feature, make the Universal the most versatile camera of its type.

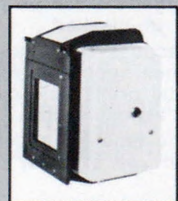
**THE REFLEX 70** — The economy

and convenience of 70 mm film, plus the professional control of a single lens reflex camera. Completely automatic, electrically controlled operation with viewing through the taking lens. Allows for use of vignetter and soft focus lens. Accepts automatic long roll film magazines for 70 mm, split 70 mm, and 120/220 roll film holders. Magnifier for critical focus is mounted in the hood. Can be positioned to check critical focus and then moved away for viewing.

**THE PORTRAFLEX STUDIO / SENIOR CAMERA** — Where else can you get the efficiency of a long-roll automatic camera with the tremendous advantage of single lens reflex design? And still be able to use 120/220 roll

film and 4 x 5 cut film! The Portraflex was designed for the studio concentrating on 70 mm, where quality portraiture is demanded. With our magazines, with negative identification, the camera is ideal for volume work, yet the necessities for quality portraiture such as the 360° revolving viewer are not sacrificed.

**ELECTRIC FILM MAGAZINE** — One of numerous accessories. Fully automatic long roll film magazine, with provisions for negative identification and electric interlocking with camera. Designed for 70 mm and split 70 mm formats.



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**PHOTOGENIC MACHINE COMPANY** / *Designers of Fine Lighting Equipment Since 1921*  
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## Something New

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PLUS POSTAGE

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# Pako's putting it all together...

photo processing systems for the professional.

You can't beat Pako systems for quality, dependability and economy. We've got what you need... in individual products or systems... for automated, semi-automatic or manual photographic processing.

**FILM PROCESSING** New, compact 529 Series cine/strip film processors for film sizes from 8mm through 70mm. Fits in less than 20 sq. ft. of floor space. Other Pako processors to meet your needs. Manual splicers available.

**PRINTING** Versatile B/C Eight printer for B/W, color or reversal prints in sizes from wallet to 8"x10", with or without borders. Accepts negative sizes from 35mm to 70mm. Also available, Pakotronic printers and Model 11 table-top easel for top quality B/W or color prints from 3½" to 11" wide.

**PRINT PROCESSING** High capacity Hipak/Airpak processors for color or B/W print processing. Thirteen models plus a choice of two, three or four-strand arrangements. Compact Pakopro, the studio processor for small prints up to 11" wide.

**PLUS** Tempro Model 400 cut sheet dryer for RC and plastic-base print paper up to 24" wide and Pakolux M-4, the dependable print washer, with triple-action washing.

**PLUS** Pako's exclusive new PDQ sales and service program for fast service and on the spot help where and when you need it!

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PACKAGE



**T**he original Spanish explorers and settlers called it "Pueblo de Nuestra la Reina de los Angeles de Porcinuncula."

Today, you can simply say "L.A." and nearly everybody knows you mean Los Angeles.

As the host city for the 83rd International Exposition of Professional Photography, "L.A." is vast, exciting, diversified and challenging—one of the world's most extraordinary cities and an attraction for visitors almost without compare. (Also see the photographs for a look at Hawaii—your second travel leg in this year's big PP of A Convention package).

Without question, "L.A." has something for everybody.

As one travel writer summed it up: "It's a metro area more state than city, a megalopolis of over 200 communities. It's Beverly Hills and Hollywood . . . Santa

Monica and Anaheim . . . harbors of San Pedro and Long Beach. L.A. is filmland, Disneyland and Marineland; oil fields and space centers; Pacific surf and San Gabriel mountains; palm-lined business streets; custom cars and fashion shows; foreign quarters and symphonies under stars."

There's a veritable kaleidoscope of sights and experiences you should not miss. Here are just a few:

- You can meet the Old West, complete with wagon trains and stagecoaches and Indians at Knott's Berry Farm and Ghost Town— and pan for real gold and watch Indian dances.
- Stay in your car and head for Marineland on the ocean where you can see continuing shows of whales, porpoises and sea lions.
- And still heading south, stop at Laguna Beach for a visit in a truly picturesque artist's colony—or head for Long Beach for a visit aboard the Queen Mary, one of the most famous ocean liners of all time.

For another scenic drive, head northwest for these sights:

- A visit to Mount Wilson and the giant "eye-in-the-sky" telescope.
- A tour of lovely Pasadena and a drive around the Rose Bowl you've seen so often on TV.
- A visit to the fabulous Pio Pico Mansion in Whittier, or the beautiful Mission San Gabriel, one of the most accessible of the 23 Spanish missions in California.

And, of course, you can't miss Hollywood!

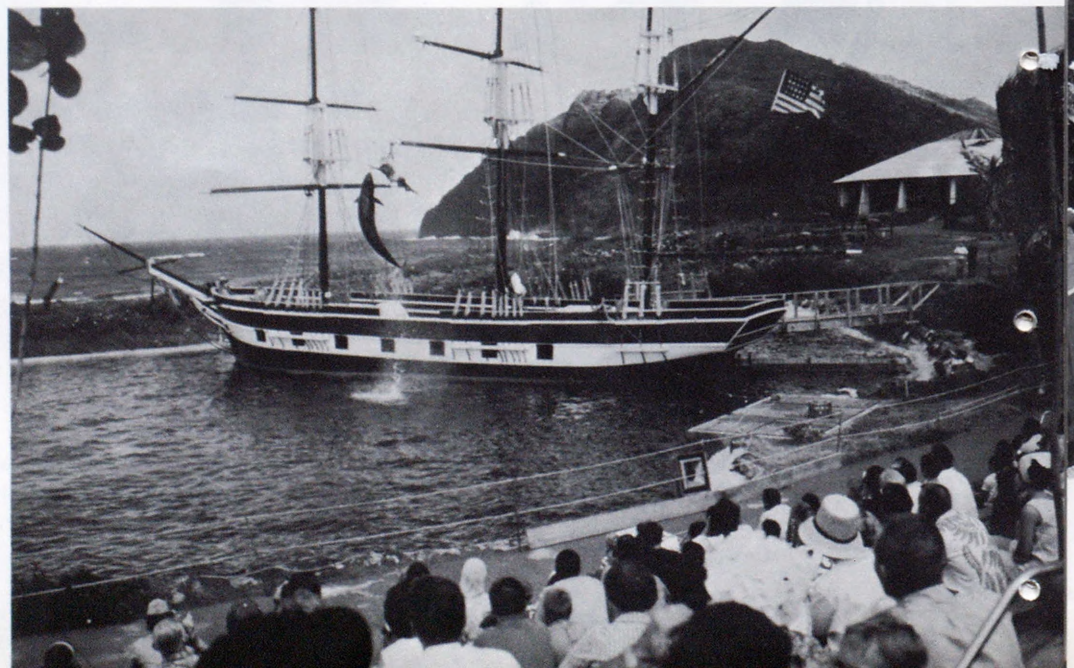
Try planting your own shoes in the footprints of the stars at Grauman's Chinese Theater . . . renew your memories of the celebrities by reading the bronze plaques of the Walk of Stars on Hollywood Boulevard . . . see your favorite TV and film stars at work on a tour at Universal Studios. And while you're in glamor-land, have lunch at the famous Farmer's Market—or leisurely browse through the art galleries along La Cienega Boulevard, or discover the smart shops of Wilshire Boulevard.

All this, plus other fascinating L.A. sights: If you're in the Oriental mood, don't miss Little Tokyo for the color, foods and festivals of Japan—or try the adjacent New Chinatown. Superb meals here for groups!

And speaking of food, L.A. is a gastronomic delight—with restaurants for every palate (and for virtually any-size pocketbook). You can splurge in the sophisticated, luxurious supper clubs or go easy on the budget with the kids in

## **HAWAII— Photographers' Paradise**

*Following Los Angeles Convention, activity shifts to Hawaii for a Photographic Safari August 8-17. Sights include performing porpoises at Sea Life Park in Honolulu. (All photographs courtesy United Air Lines.)*





*The Safari to Hawaii isn't complete without joining in a traditional luau, with exotic Polynesian dishes, music and romantic atmosphere.*



*New hotels line Waikiki Beach, with majestic Diamond Head looming up in the background.*



*Beautiful, secluded Lumahai Beach on Island of Kauai.*

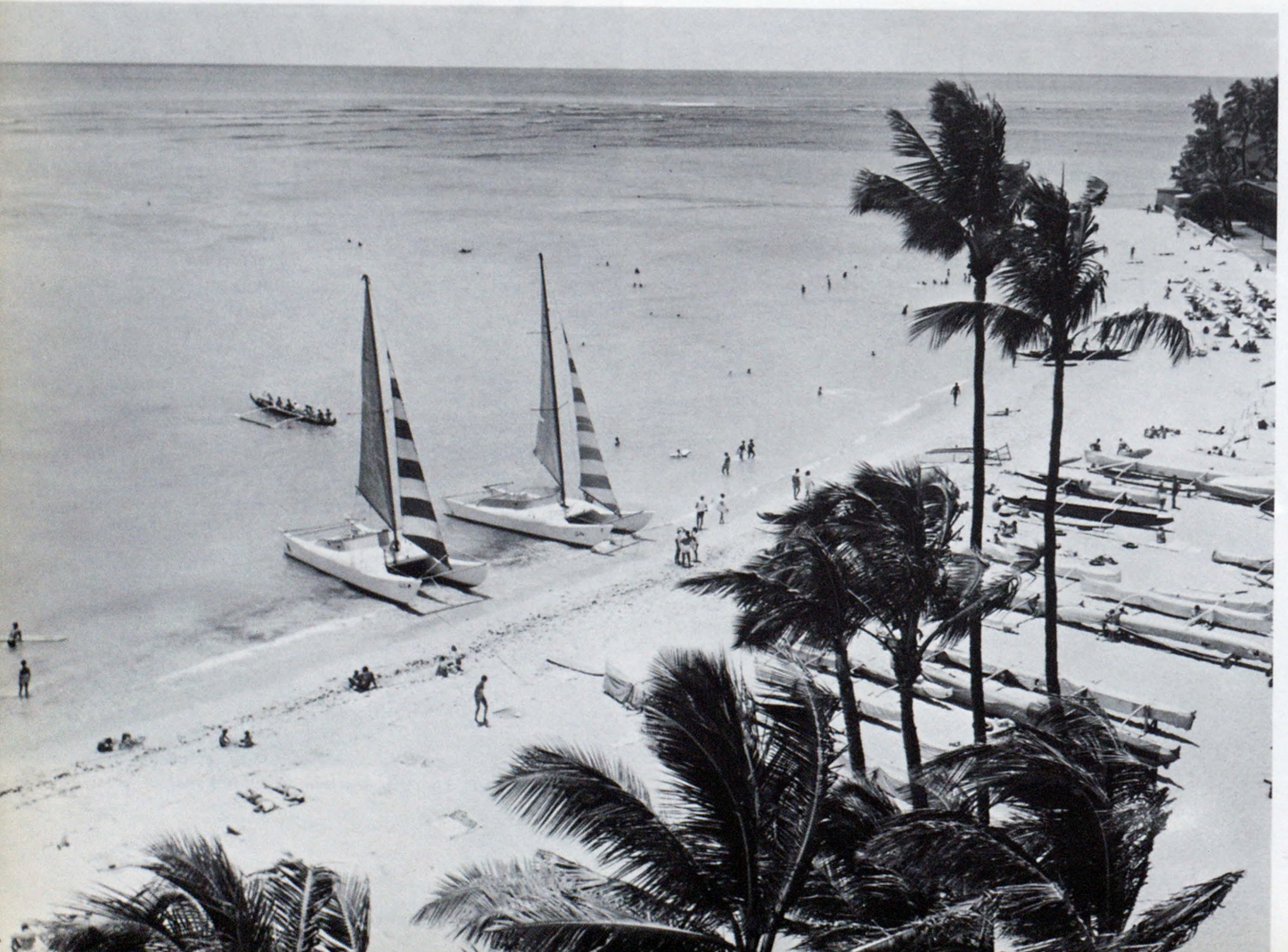
one of the cafeteria chains. So-called "Restaurant Row" is a stretch of La Cienega Boulevard, between Hollywood and Beverly Hills. Some of the better-known names on the street are Lawry's Prime Rib, Mediterrania, Blue Boar Tavern, Tail O' the Cock, Captain's Table, Smokey Joe's, San Francisco Joe's.

And if you're traveling with the family, then head to Disneyland for a day—or pick a sun-drenched beach, along 200 miles of surf—or ski on real snow at Lake Arrowhead or other mountain resorts—or indulge in horse riding on ranches near the city (hourly rates and pack train trips). And if you're inclined to bet on a horse, there are four parimutuel tracks, both flat and harness racing.

There's no limit to what you can see and do in L.A.—for every interest and desire.

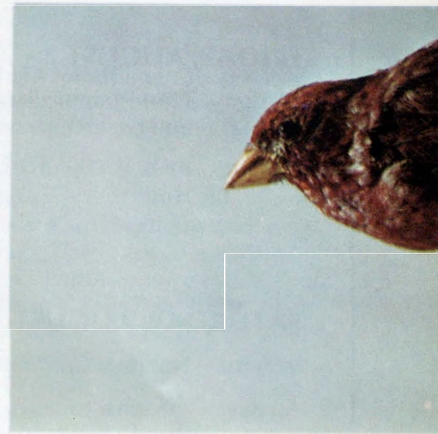
So, as you make your plans for PP of A's 83rd International Exposition of Professional Photography, be sure to give yourself sufficient time to enjoy one of the great areas in the country—and make this convention one of the best-remembered events in your life.

*Honolulu's famed Waikiki Beach, the sea-and-sun playground for thousands of mainlanders each year.*






## The second camera for the one-camera photographer



Sure, you're a 35mm person, and you love your camera. But sooner or later you're going to hit a subject that it can't handle. A still life. A building. A portrait you'd like to print 16x20 or bigger. Anything that demands the sharp, enlargeable quality of medium format.

Then it's time for a second camera. A 2-1/4 reflex. Unfortunately, for the price of most 2-1/4 slr's you could buy two 35's! A Mamiya TLR is a better answer. It can do about anything an slr can do, a few things some of them can't...and costs about half as much!

Yet it's a match for any in precision quality and workmanship. The difference? Simplicity. An uncomplicated mechanism that costs less to make. The lenses are comparably economical, even though each has its own full-synch shutter. And you get whisper-quiet leaf shutters as well as a big composable image that never dims or blacks out, even for an instant.

Just like your 35, the Mamiya TLR is part of a complete system...including interchangeable lenses 55 through 250mm, finders both waist and eye-level, finder screens and backs. One accessory you won't need is closeup equipment: the bellows are built-in! So is 220 (24-exposure) film capability. Write for Folio 7 for descriptive literature. Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11530. 



**Mamiya TLR**  
C 330/C 220

# PROGRAM

All events will be held at the Los Angeles Convention Center unless otherwise indicated. (P) indicates a Portrait program; (C) Commercial; (I) Industrial; (R) Retouchers; APAG (American Society of Photographic Artists' Guild); ASP (American Society of Photographers); and EPIC (Evidence Photographers' International Council). The schedule is accurate as of mid-May; however, there may be minor changes before the Convention. Check the final program for exact times and room locations.

## FRIDAY, AUGUST 2

- All day **Photographic Safari** at 20th Century Fox Studio and beach near Malibu
- 2:00 pm PP of A Executive Committee Meeting (Biltmore Hotel)

## SATURDAY, AUGUST 3

- 9:00 am National Committee Meetings (Biltmore Hotel)
- All day Informal tours  
Brooks Institute Homecoming (Santa Barbara)
- 12:00 noon PP of A Board Luncheon (Biltmore)
- 2:00 pm PP of A Board Meeting (Biltmore)

## SUNDAY, AUGUST 4

- 9:00 am PP of A National Council Meeting  
**How to Become a Professional Photographer**, Petersen's PhotoGraphic Seminar  
Registration Day, Brooks Institute and other photographic schools
- 10:00 am **Everything You Ever Wanted to Know About Electronic Flash—but Were Afraid to Ask**, William L. Norman, Norman Enterprises, Burbank, Cal.
- 11:30 am **Trade Show Opening**; closes 6:00 pm  
Box Lunch in Exhibition Area
- 2:00 pm **Opening Session**, welcoming address by John Smucker, M.Photog.Cr., PP of A President, followed by multi-media presentation on history of photography, and unveiling of Celebrity Print Exhibit
- 3:30 pm **(I) Holography—Photography's Future**, Dr. Ralph Wuerker, TRW Systems, Redondo Beach, Cal.  
**(P) Promote Your Way to Success**, Bud Moyer, M.Photog.Cr., Traverse City, Mich.

- 4:30 pm **(I) New Products Forum**, Joe Cornelius, Southside Camera Center, Houston, Texas, and Gordon Shafer, Shell Development Co., Deer Park, Texas
- 5:00 pm Judges Seminar
- 7:30 pm PP of California Installation Reception
- 8:30 pm Hollywood Celebrity Print Exhibit and Early Bird Party

## MONDAY, AUGUST 5

- 8:00 am **European Pre-Professional Education**, Douglas Stewart, Northern Illinois University, DeKalb, Ill., and John Rose, FIIP, FRPS, Kenton Harrow, England  
**Affiliations Breakfast**
- 9:00 am **(EPIC) What Is Civil Evidence Photography as a Specialty?**, Robert J. Anderson, FEPIC, Detroit, Mich.  
**(I) TRW vs. ARCO—Two Viewpoints of Corporate Photography**, Gary Kiou, M.Photog., and William Clark  
**(R) Dye, Its Uses and Methods of Application**, Alfreda Hemphill, El Toro, Cal.; **Pencil Work**, Louise Diekhoff, Metairie, Cal.; **Etching on Blacking**, Mert Walcott, Columbus, Wis.  
**(P) Lighting—the Key to Dimension; Posing—the Key to Profits**, Donald Jack, M.Photog.Cr., Omaha, Neb.  
**(C) Studio Operations**, William W. Carrier, Jr., M.Photog.Cr., Memphis, Tenn.
- 10:00 am **(EPIC) Unusual Forensic Photographic Problems**, Frederick E. Webb, Chief Photographer, FBI  
**(CIP) All convention program** featuring Jason Hailey, M.Photog.Cr.
- 11:30 am **Technical Products Exhibit** opens; closes 6:00 pm. Cafeteria and Portrait and Industrial box lunch
- 1:00 pm **(I) TRW and McDonnell Douglas plant tours**
- 2:00 pm **(P) Japan Photo History and Methods**, Makoto Kudo, Osaka, Japan, and **Japanese Wedding Photography**, Shoichi Hori, Tokyo  
**(CI) How-to Audio-Visuals**, Aaron Gordon, Cr.Photog., Chicago, Ill.  
**(EPIC) Taking a Closer Look**, Pat Cannon, M.Photog.Cr., Eastman Kodak, Rochester, N.Y.  
**(R) Color Negative Retouching**, Roger Cecconi, Kodak Technical Sales Rep, Los Angeles, Cal.  
**(ASP) Masters Instant Information Clinic**, Harold Bovee, Martha and Joe Zeltsman, Helen and John Kelley, and Vivian Geiger  
Affiliate Editors' Seminar

- 3:00 pm **Trade Show** open for all divisions
- 4:00 pm **(C) The Executive Image**, Gary Jentoft, Seattle, Wash.  
**(P) Ping-Pong the Pictorial Portraits**, Paulo Takahashi, M.Photog.Cr., Fresno, Cal.  
**(EPIC) Arson Photography**, Lt. Donald Walpole, Chicago Fire Department  
**(R) Retouchers Print Critique**
- 6:30 pm ASP Reception (Biltmore)
- 7:30 pm ASP Banquet (Biltmore)

**TUESDAY, AUGUST 6**

- 8:00 am **(CIP) New Unexplored Markets for the Professional Photographer**, Dr. Joseph Schabacker, Arizona State University, PP of A Business Consultant
- 9:00 am **(I) Walk a Mile in My Shoes**, Jack Felts, Truckline Gas Co., Houston, Texas  
**(P) Seniors for a Profit without a Contract**, Ted Wahlberg, Cedar Lake, Ind.  
**(C) Aerials for More Money**, Harper Leiper, M.Photog.Cr., Houston, Texas  
**(APAG) Creating the Image**, Opal Burnham, Cr.Photog., and Dick Adkins, Terre Haute, Ind.
- 9:45 am **(I) Photo Posterization for Silk Screening**, Kenneth M. Hay, New York State Museum and Science Service, Albany, N.Y.
- 10:00 am **(CP) All convention program** featuring Governor Ronald Reagan
- 10:30 am **(I) A Presentation of Slides for Industry**, Robert Morris, Newell Color Lab, Hollywood, Cal., and Joe Rivera, Hughes Aircraft Co., El Segundo, Cal.  
**(APAG) Creating the Atmosphere**, Irene Smith, Pampa, Texas
- 11:30 am **Trade Show** opens; closes 6:00 pm  
Cafeteria and lunches for Council, EPIC, APAG and Brooks
- 2:00 pm **(I) Print Critique**, Richard Kinstler, Cr.Photog., Cincinnati, Ohio  
**(CI) What Is New about Kodak Vericolor II in Professional Films**, Paul Cannon and Vern Nelson of Eastman Kodak with representatives of PP of A Commercial and Industrial Divisions  
**(EPIC) Tour of Los Angeles County Sheriff's Department**  
**(APAG) Creating the Masterpiece**, Kay Isaacson, M.Photog.Cr., San Francisco, Cal.
- 3:00 pm **Trade Show** for all Divisions
- 4:00 pm **(I) Something You've Always Wanted to Know about Winning at Commercial Photography**, Dick Kent, M.Photog.Cr., Albuquerque, N.M.

- (P) Excitements, Ideas and Efforts**, Jack Newsom, Cr.Photog., Albuquerque, N.M.  
**(ASP) Masters Instant Information Clinic**, Harold Bovee, Doug Paisley, Henry Leichter, Pat Bovee, Dino and Mary Semprini

- 6:00 pm **Beef-Beer-Bull** (Biltmore)
- 7:30 pm **Promo-Prep 74**

**WEDNESDAY, AUGUST 7**

- 8:00 am **(CIP) Smorgasbord of Promotions**, Oscar Katov, PRM Corp., Chicago, Ill., PP of A Marketing Consultant; and Dr. Joseph Schabacker, Tempe, Ariz., PP of A Business Consultant
- 9:00 am **(CI) Photos After Dark**  
**(APAG) Let Us Answer Your Problems and Questions**, Alma Evans, Cr.Photog., Louisville, Ky.; Opal Burnham, Cr.Photog., Terre Haute, Ind.; Dick Adkins, Terre Haute, Ind.; Irene Smith, Pampa, Texas; and Kay Isaacson, M.Photog.Cr., San Francisco, Cal.  
**Commercial Safari Critique**  
**Portrait Safari Critique**
- 10:00 am **(I) Macro Prep Cameraroom**, Lloyd Matlovsky  
**Trade Show** for Commercial Photographers
- 11:30 am **Trade Show** for all Divisions
- 12:00 noon Winona Luncheon
- 3:30 pm **(I) Industrial Photo Management**  
**(C) Glamorous Nuts and Bolts—the Female Form in Commercial Photography**, Gage White, Burlingame, Cal., and Antonio Ricca, M.Photog.Cr., Escondido, Cal.  
**Portrait Safari Critique** continued
- 7:30 pm President's Reception (Biltmore)
- 8:30 pm Annual Awards Banquet (Biltmore)

**DEADLINES FOR REGISTRATION**

Register in advance or right at the Convention Center! Advance registrations will be accepted through July 15 to save time. Or, if you prefer, register when you arrive. Either way, you can't afford not to be in Los Angeles, August 4-7.

## EXHIBITORS

List is current as of mid-May. Check final program for additions. For more information, contact PPA Events, Inc., 1090 Executive Way, Des Plaines, IL 60018.

Adams Retouching Machine Co., Inc.  
 Alfa Color Lab  
 American Photographic Appliance Corp.  
 American "R" Corporation  
 Art Leather Mfg. Co., Inc.  
 Artography Academy of Photographic Arts  
 Association of Professional Color Labs  
 Berkey Marketing Companies, Inc.  
 Beseler Photo Market  
 Brooks Institute Alumni Association  
 Brown's Photo Supplies  
 Burleigh Brooks  
 Burleigh Brooks Optics  
 C-K Color Lab  
 C.P.Q. Colorchrome Inc.  
 Calumet Photographics, Inc.  
 Cameo Color Inc.  
 Camera World  
 Canon U.S.A., Inc.  
 Carlwen Industries  
 Carousel Color  
 M.W. Carr & Co., Inc.  
 Coda, Inc.  
 Keith Cole Photography  
 Coleman Systems  
 Colenta America Corporation

Creative Designs  
 Creative Framing  
 Creative Wood Carvers  
 DNJ Color Labs  
 Dexter Press  
 Eastman Kodak Company  
 Ehrenreich Photo Optical Industries, Inc.  
 Electronic Systems Engineering Co.  
 General Products  
 Gittings, Inc.  
 Gordon Graham Co.  
 Gross Mfg. Co.  
 H.P. Marketing Co.  
 Honeywell Photographic  
 I.P.S. Color Lab  
 Ilford Inc.  
 Javelin, Div of Apollo Lasers, Inc.  
 Kolor View Press  
 Kreonite, Inc.  
 Larson Enterprises, Inc.  
 Leather Craftsmen, Inc.  
 Lektra Laboratories, Inc.  
 B.S. Levin Company, Inc.  
 Lucht Engineering  
 Lumi-Tec, Inc.  
 Lyndon Color Labs Inc.  
 McDonald Photo Products, Inc.  
 Meisel Photochrome Corp.  
 Minolta Corp.  
 Mole-Richardson Co.  
 Monkey Color Inc.  
 Bud Moyer  
 National Color Laboratories, Inc.  
 Newcomb-Macklin Co.  
 Newell Color Lab  
 Nord Photo

Norman Enterprises  
 PP of A Membership & Services  
 PTN Publishing Corporation  
 Paillard Incorporated  
 Pako Corporation  
 Petersen's PhotoGraphic  
 Pfefer Products  
 Photo-Control Corporation  
 Photo Design Systems  
 The Photogenic Machine Company  
 Pierce Company  
 Polaroid Corporation  
 The Professional Photographer  
 Publishers for Conventions Inc.  
 The Rangefinder  
 Rapid Color  
 Rollei of America Inc.  
 Royce Photographics  
 Sickles, Inc.  
 Simplex Specialty Co., Inc.  
 Spectra Color Lab, Inc.  
 Speedotron Corporation  
 Studio Color Lab  
 Studio Sales & Service, Inc.  
 T & G Enterprises  
 Taprell Loomis  
 Tekno, Inc.  
 Time-Life Libraries  
 Treck Photographic Inc.  
 United Business Publications  
 Universal Bookbinding Inc.  
 Wein Products, Inc.  
 Western Photo Mount Company  
 Winona School Alumni Ass'n, Inc.  
 Winona School of Professional  
 Photography

# ADVANCE REGISTRATION LOS ANGELES CONVENTION

Please Print • in block letters • leave spaces, but do not punctuate

No.

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City	<input type="text"/>	State	Zip

### Check Your Classifications:

- PP of A Member
- Non Member
- Owner
- Employee
- Portrait Studio
- Commercial Studio
- Industrial
- Photo-finishing
- Photo Mfr.
- Photo Dealer—Retail
- Photo Jobber
- Press
- Student
- Other (specify) \_\_\_\_\_

### Admission Price

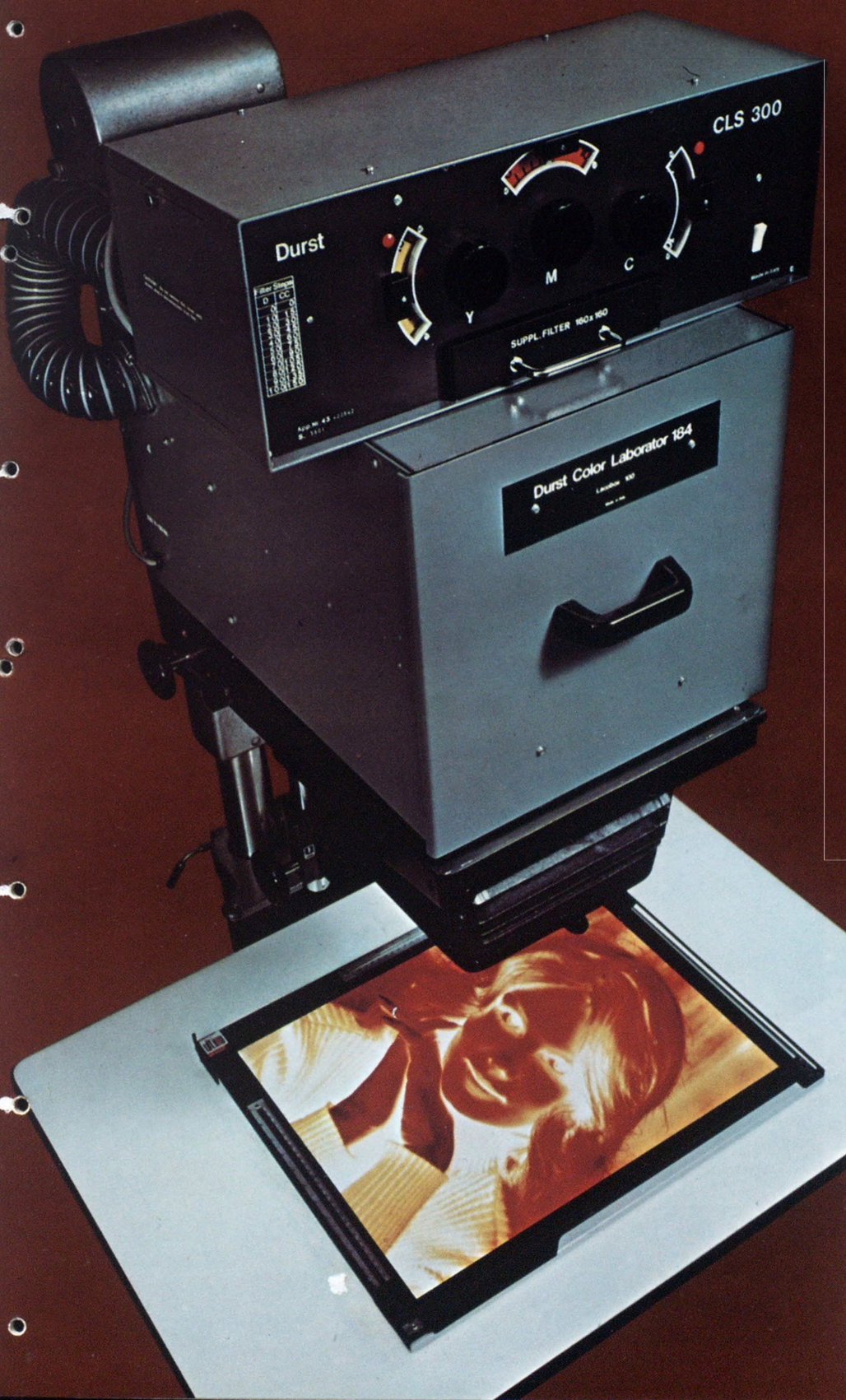
- A**  PP of A Member ..... \$20.00
  - B**  Employee of PP of A Member..... 20.00
  - C**  Students (non-working) in Photography..... 12.50
  - D**  Non Member of PP of A ..... 40.00
  - E**  All Members of Immediate Family of any  
 of the above ..... 5.00
- Family Names: Spouse \_\_\_\_\_  
 Child \_\_\_\_\_ Child \_\_\_\_\_ Child \_\_\_\_\_

Each registration includes one ticket for luncheon in the Exhibit Area Sunday, August 4. Advance registration accepted thru July 10, 1974. Refunds will be made only on cancellations received before July 15, 1974.

- Check if this is your first PP of A convention.
- Send information on Photographic Safari.
- Send information on Hawaii packages.
- Send information on Technical Products Exhibit Booth Space.

Make checks payable to:  
**PPA Events, Inc.**  
 P.O. Box 6784 • Chicago, Ill. 60680

# An 8x10 colorhead's got to put enough light on the baseboard to keep you out of reciprocity trouble

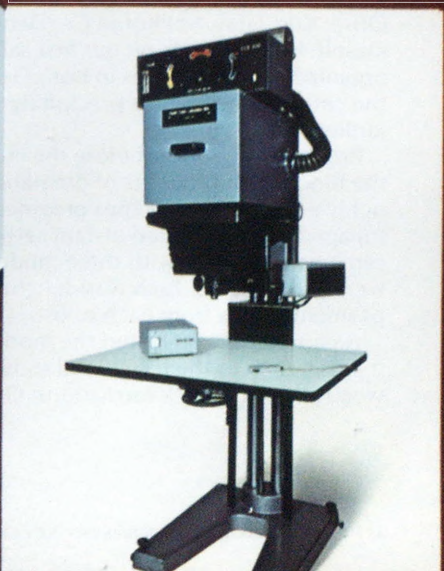


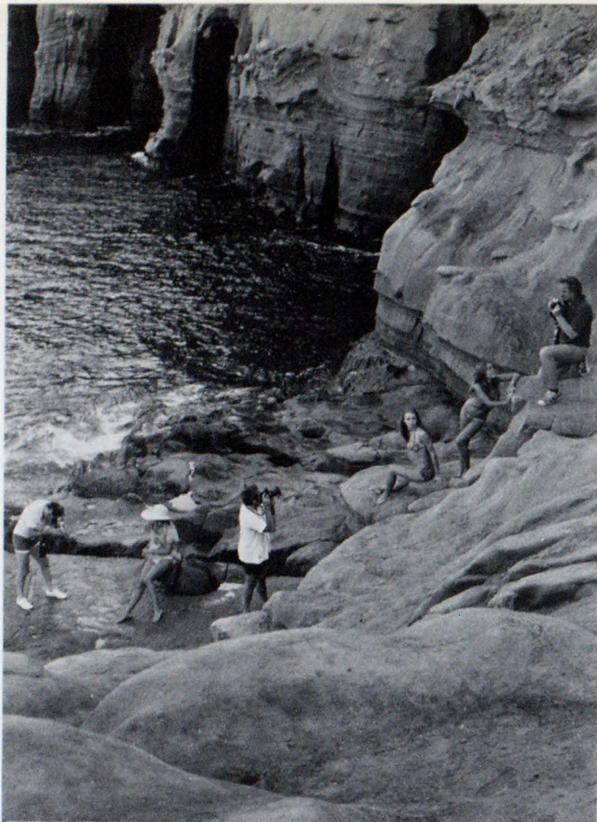
On the baseboard is the key. That's where it counts. The Durst V-184/CLS-300 8x10 color enlarger has a new 2000-watt dichroic color head that does it. Short exposures, even at big magnifications (and that baseboard cranks right down to floor level, so we mean big magnifications). With faultlessly even diffused illumination, corner-to-corner and edge-to-edge.

Everything else is just what you'd expect from the people who started the dichroic revolution: continuously-variable, fadeproof dichroic filters. Color-constant halogen lamps. And the legendary double-column ruggedness of the famous Durst V-184 enlarger.

If you've already got a V-184, you can add a CLS-300 head to it in minutes. Or buy the complete combination, for less money than you think. For still bigger blowups— to 30x40 and more on-baseboard— plus built-in motorized head and baseboard, the CLS-300 head is also available on the new Durst L 1800 8x10 Enlarger. Same story in 5x7; add a CLS-300 Color head to any Durst S-45 or L-138S. Or get a complete L-138S/300. And get the light on the baseboard, where it belongs. At your Durst dealer, or write. Photo Technical Products Group, Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11530. ☎ Canada: Braun Electric, 3269 American Dr. Mississauga, Ont.

**New 2000W CLS-300  
Built like a Durst.**





HOWELL



## Escape to La Jolla

by John Howell, M.Photog.Cr.

**W**ith fond memories of our Cripple Creek Ghost Town Safari in 1970, stout friends gathered again; this time at La Jolla, California. The purpose: a photographic junket for the pure pleasure of fellowship and to simply go loose with our cameras, feasting on the photographic opportunities of the sea and sun-swept southern California coast.

Again we came from our widely scattered homes—Benschneider, Colorado Springs, Colorado, whose usual interest is commercial photography, especially scenics; portraitist Laverne Friesen, M.Photog.Cr., Buhler, Kansas; Jay Stock, M.Photog.Cr., Martins Ferry, Ohio; Kurt Jafay, M.Photog.Cr., Denver, Colorado; and myself. Kurt again, as on our first safari, was the organizer. He has homes in both Denver and La Jolla—the circumstance which precipitated both exciting junkets.

Brisk morning starts before the crack of dawn stirred the blood with thoughts of dramatic scenics, which the richly endowed landscapes provided. Kurt's abundantly foliated patio provided instant settings. At nine, our cameras were busy with three models, none of whom were professional. Each was delighted to receive, as payment, prints from each of us.

A patio luncheon rested the models and we were at it again, now to the beach and some of the fascinating weather-beaten rock formations. One was a small



STOCK

JAFAY



FRIESEN



JAFAY

*Expanding their experiences from previous junket in 1970, five photographers took busman's holiday to southern California coast to experiment with photographic opportunities provided by sand, rock and sea.*

BENSCHNEIDER STOCK



*Colorful and dramatic results, as each photographer draws from past experiences and explores new ideas and techniques.*

HOWELL



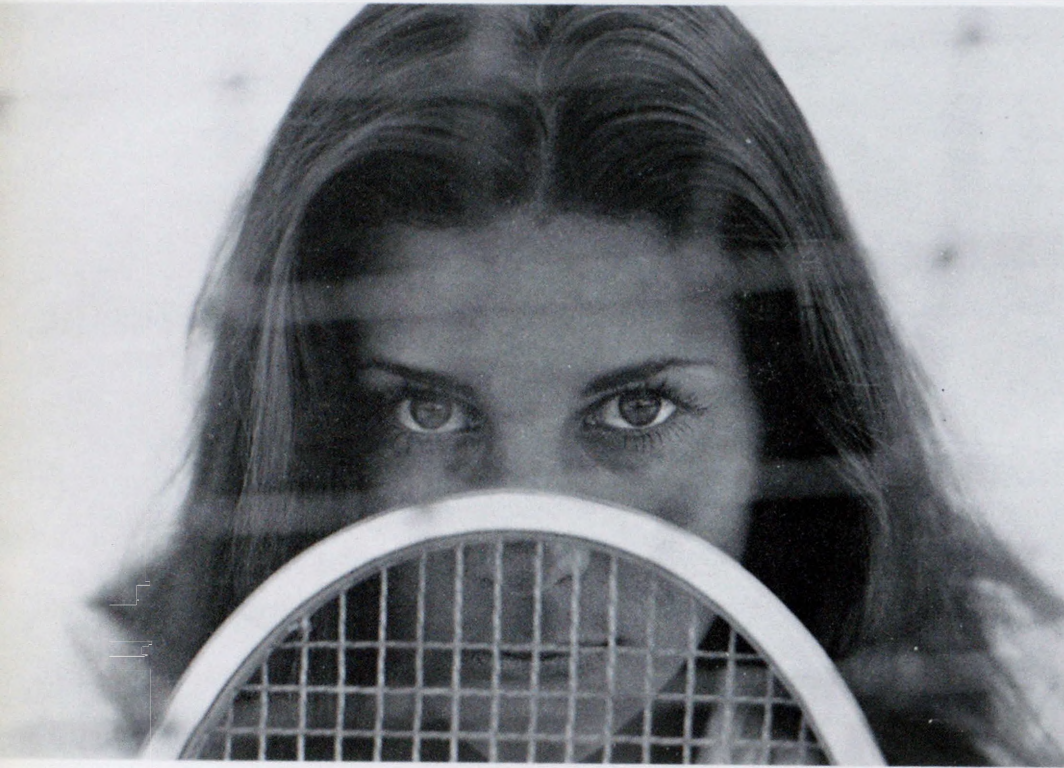


FRIESEN



JAFAY

JAFAY



Variations on theme, with each photographer using individual interpretation to explore same type of subject and prop.

FRIESEN

natural rock bridge on the sand. Two feet deep and three feet high, it made an excellent setting for close-up head studies with just enough sun reflecting on the sand for facial illumination and glorious backlighting. A "waterfall"—using water from a pumping plant—added to nature's own backgrounds.

The second morning we met at five for a quick breakfast. Then at dawn, models and all went to the magnificent rocks of the rugged coast well worn by the blasting sea. Pictorial settings unexcelled!

We experimented. We photographed under brilliant light, soft light in the mellowness of dawn and in the in-between illuminations—every style, composition and new approach we could dig out of our minds.

Some were good, some exciting, some less than what we hoped for. The sum total—an invigorating personal and learning experience that will be reflected in our work of tomorrow.

Each of us is sold on the Safari concept: to gather with close friends we admire, respect and relate to, in taking our busman's holiday.

Organize your own busman's holiday if you haven't already, and be sure to be with the well-planned PP of A Los Angeles Photographic Safari and the Hawaii Photographic Safari tied in with the national Convention in August. Do it! You'll be richly rewarded.

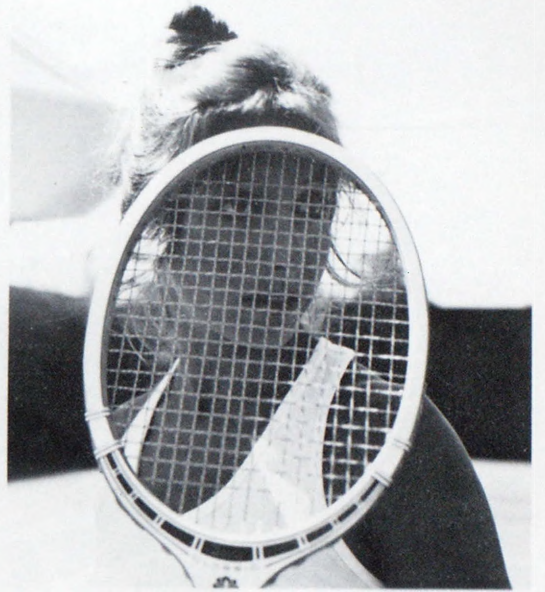


John Howell, M. Photog. Cr., John Howell Photographers, 30 Green Bay Road, Winnetka, IL 60093, described the experiences of the group's first junket in "Ghost Town Safari" (August, 1970, p. 53).



STOCK

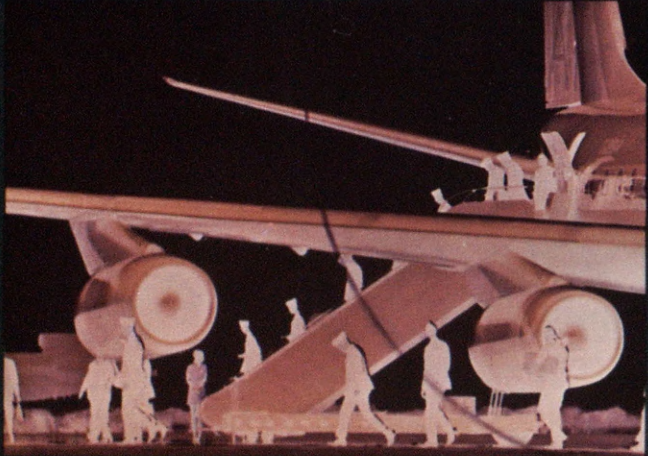
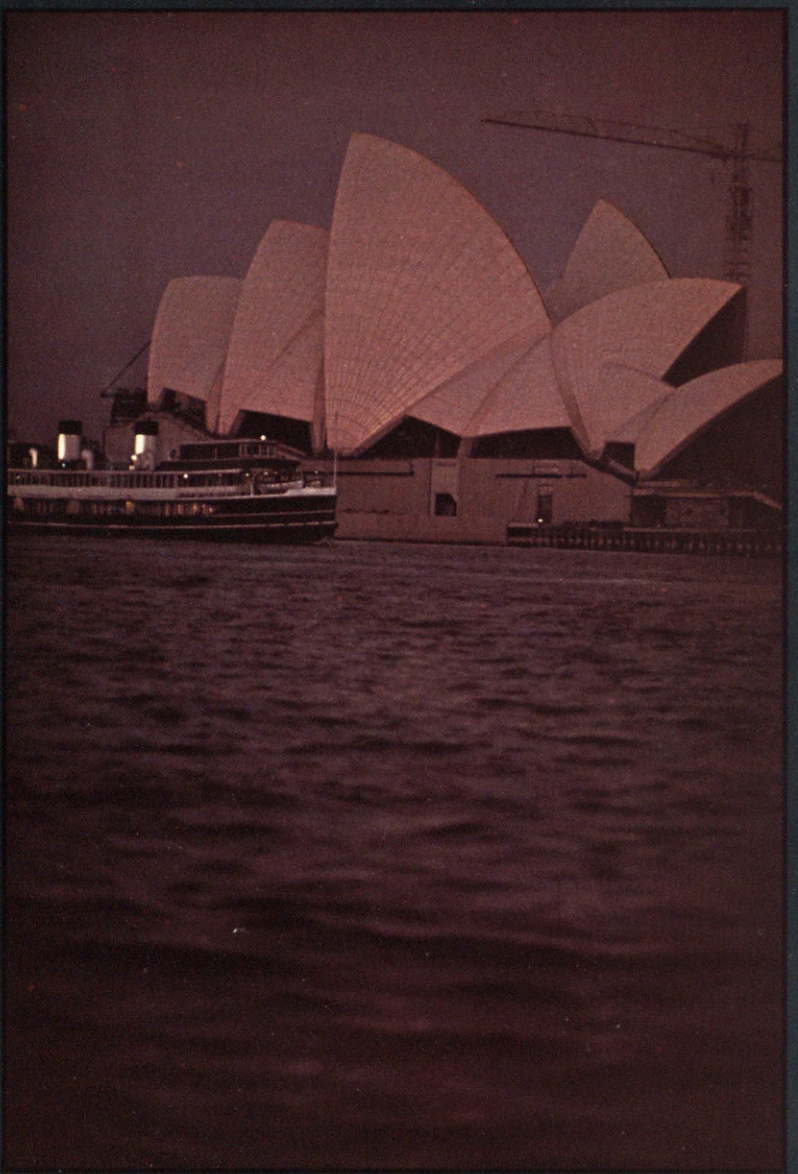
BENSCHNEIDER



HOWELL



BEEBE:  
A NIKON  
PORTFOLIO



**"I've been able to prove to clients that 35mm can do the job. If I hadn't, I'd probably have a broken back by now."**

Morton Beebe spends six to eight months of every year traveling the world and photographing it for an enviable list of airlines, travel associations, advertising agencies and other clients. While it may sound like an extremely pleasant existence, he does suffer from one problem common to photographers who shoot on location: the weight and bulk of equipment.

"I carry a camera case in one hand, a portfolio in the other and sometimes a lighting case, too, so compactness of equipment is always a concern." Beebe's compact traveling system consists of a pair of Nikon camera bodies, or a Nikon and a Nikkormat, and about five lenses: 20, 28, 55 Micro, 105 and 200mm Nikkors.

Practically all photojournalists shoot 35. But Beebe is more of a photo-illustrator. He does shoot editorial photographs, but also the big budget advertising productions, the brochures and posters that used to be all big-camera jobs. "I'll often show my portfolio, which is tearsheets rather than transparencies, to people, and they'll say 'that must be 2-1/4'. When I say it's 35, they try to debate it!"

The fact is that 35 does have the capability to do highest quality work for the most demanding applications. Combine Kodachrome Film with a Nikkor Lens ("I certainly give Nikon credit for sharpness of lenses," says Beebe) and you're ready for any assignment. Some of Beebe's Nikon shots have been made into 30x40" color prints for traveling museum exhibits!

But any 35 is compact. Why Nikon? For a man who travels to some of the world's remotest corners with just two camera bodies, reliability is obviously vital. Morton Beebe's put his Nikons to some of the toughest tests imaginable...including both the North and South Poles (he and a writer companion were the first two men to make it to both) at temperatures around 60° below zero; we don't recommend it, but Beebe did it, and his off-the-shelf Nikons performed faultlessly. Same story on the dusty floor of a rodeo arena and in the surf, salt and sand of the South Pacific. "Some of my equipment is 10 years old, and if I was going to have corrosion problems I would've by now. It certainly speaks well of the way Nikons are put together!"

Nikon. Morton Beebe wouldn't trust his professional reputation to anything less. Would you? See your dealer, or write for Folio 10A. Nikon Inc., Garden City, N.Y. 11530. ☐☐☐ Subsid. of Ehrenreich Photo-Optical Industries, Inc. (In Canada: Anglophoto Ltd., P.Q.). See us in Island I-5 at the Los Angeles Convention.



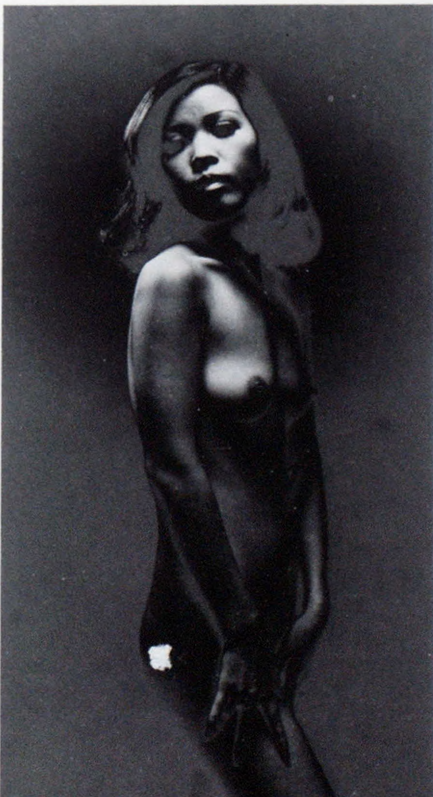


## professional photography in japan

**C**urrent trends in professional photography in Japan will be displayed in a special Japanese Invitational Print Exhibit at the Los Angeles Convention Center August 4-7 during the PP of A's 83rd International Exposition of Professional Photography.

On display will be more than 50 color prints by members of the Professional Photographers of Japan and the P.P.G. (Youth Studio Owners' Association). Several representative examples are shown on these pages.





*The 50 Japanese prints will be joined by a dozen other photographic exhibits at Los Angeles Convention, including: 20 Years of Playboy Photography; Kodak's Applied Photography; Celebrity Prints; ASP Youth; ASP Masters; ASP Fellowship; Jet Propulsion Lab; Polaroid; Hasselblad; Boy Scouts of America Merit Award; PP of A General; and PP of A Loan Collection.*

# 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" with preloadable film holder, and the "200" which offers 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.

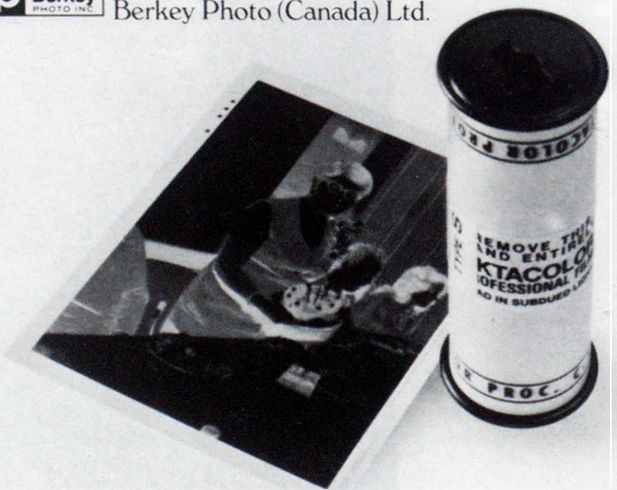
We've also built in a host of fail-safe features, to prevent human error under pressure. To prevent lost shots, you can't remove the lens or the "200" magazine without the dark slide in place; or trip the shutter without removing the slide. And while you can intentionally double-expose, you can't do 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.,

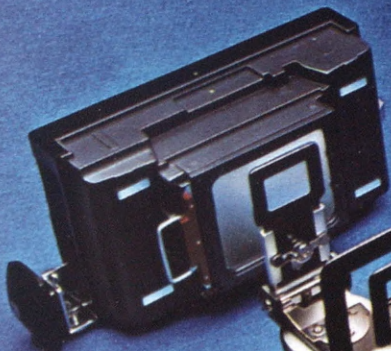


Woodside, New York 11377. In Canada, Berkey Photo (Canada) Ltd.



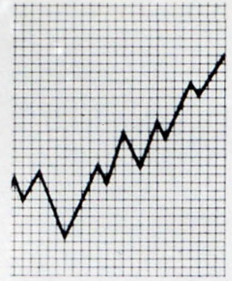
## Rapid Omega<sup>TM</sup>. Because Every Shot Counts.

Specifications and price subject to change without notice.



# Promotion, an Art and a Necessity

A Service  
of the  
PP of A  
Business  
Services  
Committee



by Paul Linwood Gittings, M.Photog.

As I travel across the country, I am repeatedly appalled that so few good photographers promote their services, or the quality of their fine work. People are hungry for good portraits of their loved ones, but too often these family members need a little urging to make up their minds to do it now, and not some vague tomorrow.

Not long ago, a young mother told me her child was age eight and had never had a portrait made. When the baby was born, she and her husband were transferred to a new town, where she was unfamiliar with the merchants, and, especially, photographers. The only studios she came in contact with were in department stores, and the only soliciting she encountered was the type—"You'll win a prize if you can name the first President of the United States." This sort of approach insulted her intelligence, and turned her against photography in the new town.

On another occasion, I talked with a prominent young attorney in his office. When he learned my identity, he asked a favor. "Are these portraits of my wife and children really all that good?"

He had paid \$35 for a cheap-looking black-and-white vignetted photo with a little hand-tinted color rubbed in. It was a pitiful product and not worth \$5 in any cheap studio. I asked him why he didn't go to a certain local studio, that I happened to know, for good work? I told him that studio's quality was infinitely superior, and its cost only slightly higher. His reply was that his family had never been approached by the good studio, and when the lousy workman had someone phone his wife, she took the line of least resistance. The result was a black eye for the profession, and created a belligerent buyer for all photographers in the future.

## Telephoning Is Public Relations

What is wrong with the proposition that good studios should keep in

touch with the buying public by telephone? Is there some great stigma attached to asking good, substantial people to do business with a good, substantial studio? Not canned solicitation, but a friendly telephone approach, to inquire if the listener had ever availed herself of the studio's services? If so, learn the names and birthdays of her children, to be used at some later time for another friendly phone call, or even to send a birthday card to the youngster, which would automatically remind "mama" that maybe she really should have the picture taken now. If a newcomer, tell her something about the reputation of the studio, and invite her to drop in for a cup of coffee and a chance to look over the samples and wall portraits. That isn't strictly soliciting—it's more like public relations, and a friendly reminder that the studio does exist. As long as the person telephoning doesn't actually ask for a sitting, or hard-sell to get a commitment, very few people will resent the call.

It's good to start off with something like this: "Mrs. Blank, this is Susie Jones with Fine Arts Studio. I hope I haven't caught you at an inconvenient time?"

If the answer is no, then feel free to chat. Perhaps Easter is near, and this gives an opening to learn how many children are in the family, and which of them will be egg-hunting. Jot down the dates of births, and especially the children's names. Make no effort to book an appointment. Just thank the listener for the opportunity to get acquainted and tell her you'll be in touch later. Then send a little brochure—or follow the call with a personal letter from the boss, thanking Mrs. Blank for talking with the telephone representative. No effort to make a sale is necessary. Next call, we'll be talking to someone with whom we are already acquainted, maybe someone who considers us friends. And we make it more personal by inquiring about Johnny's preschool experience—or Mary's music. Sooner or later, the listener will

herself mention that probably she should have Mary's portrait made. And then it's easy to help her pick a convenient time for the sitting.

## Don't Be Modest

What's wrong with that? What could possibly be degrading about it? We are doing this woman a favor, and a great service. Too soon Mary will be ten years old and have no portraits. Just suppose Mary (heaven forbid) should be hit by a car and, even though she lives, be paralyzed. What if she grows to womanhood with no portrait of her childhood to show her own children? Or a portrait of Mother to keep for posterity? What's wrong with letting people know that you are a good workman, with a Master of Photography degree—that your portraits are fairly priced and fully guaranteed? Why hide the fact that you'd like to be a family photographer? Why not let this family have the advantage of your skills?

Your receptionist is happiest when she's busy and productive. It gives her great satisfaction to know that she is helping the studio succeed, by creating occasional new customers who may come back again and again through the years. And she's due the owner's thanks, and an occasional reward for this effort above and beyond the call of duty—like a couple of days off occasionally, with a complimentary plane ticket to nearby San Francisco, or New Orleans, or Atlanta. This capable young lady can make many valuable friends and customers for the studio and build future business—but not if the studio owner says with swelling pride, "We do no soliciting—all our business is voluntary call-in appointments." Sooner or later, this studio will be an empty and a lonely place.

## Need for New Customers

Today's good customers are gone tomorrow. America is on the move.

Turn to page 131



## Scholastic Winners

Shown here is a selection of winning photographs from the 1973 Scholastic/Kodak Photo awards, first exhibited at the PP of A 82nd International Exposition of Professional Photography in Denver. The competition is conducted annually by Scholastic Magazines, Inc. and sponsored by Kodak. It is open to junior and senior high school students for scholarship awards. The PP of A urges professional photographers to encourage local students to participate in the competition and to offer assistance to high schools in the program.

Larry Svec



DEFENSE Anthony Lucas



# five areas of portraiture



*California Governor Ronald Reagan saw author's portrait of Michigan Governor George Romney; chose him to make official portrait.*

**W**hat I would like to do is pass on to the newcomer in portrait photography a few ideas that have taken me a number of years to learn. If someone had taught me these things 25 years ago, it would have been a real shortcut to advancing me in my profession. The five areas I will discuss are the following: 1—Choosing the best side of the face for a portrait. 2—Obtaining the feminine and the masculine tilt to the head. 3—Knowing the best camera angle to use on a balding man. 4—Discovering how to minimize the jowl line and the second chin. 5—Learning how to use umbrella lights.

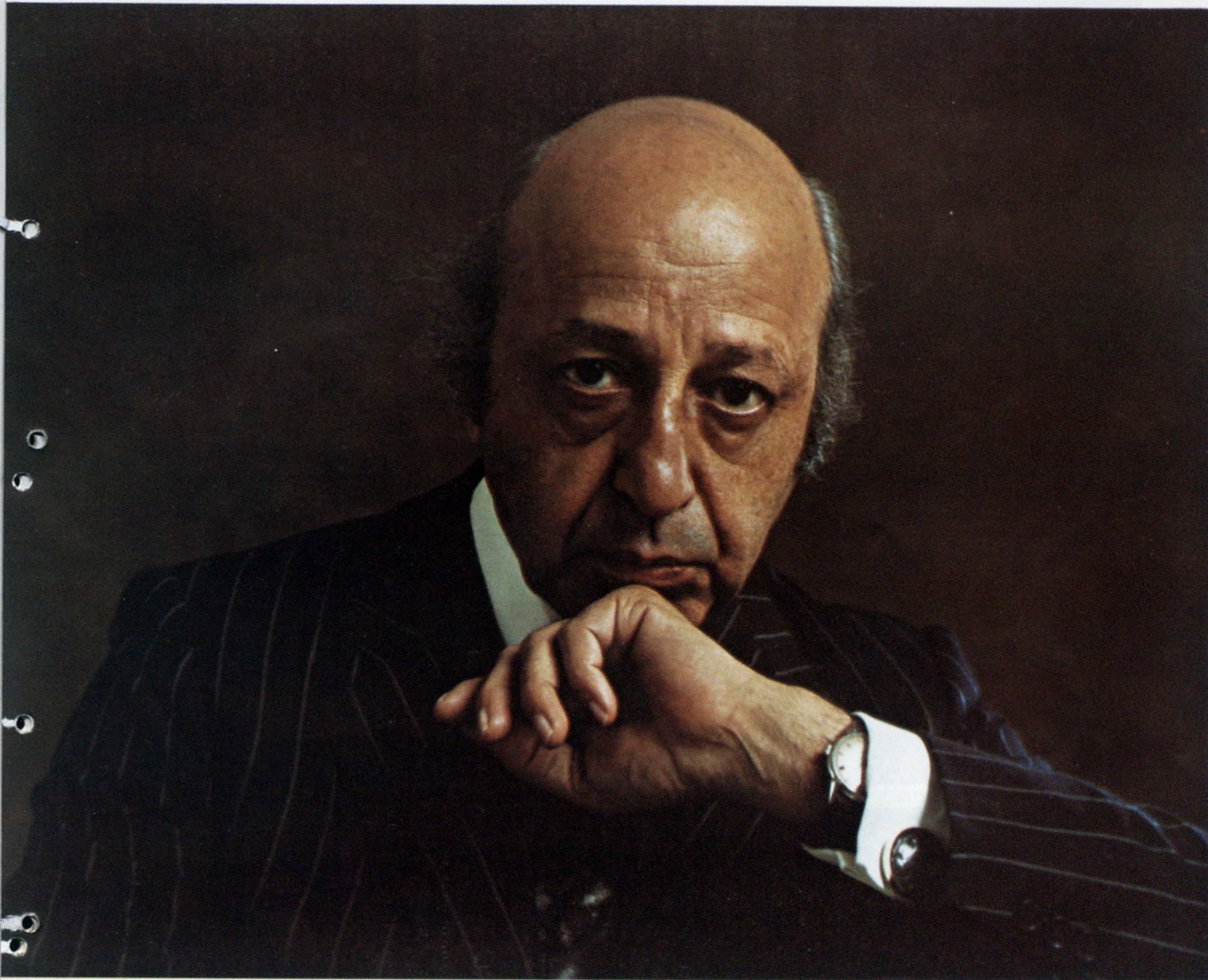
## **Choosing the Best Side**

Knowing how to choose the best side has saved me many re-sittings. For many years I was doing this completely backwards, and I find that many photographers still choose incorrectly. Sometimes, if the subject has a crooked nose, a bad eye or some deformity of the face, you cannot go by the rule.

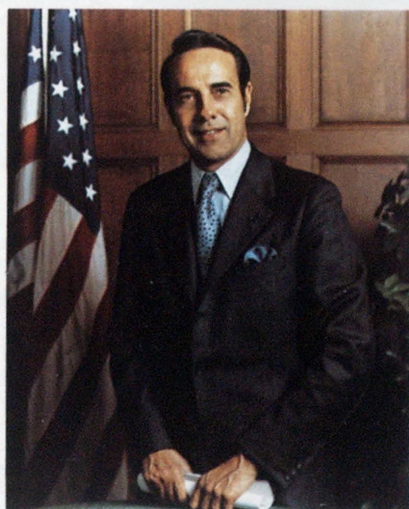
As the photographer looks at the person straight on he will find that most faces are non-symmetrical; one side of the face may be larger than the other. If you were to measure from the outside of the eye to the outside of the mouth, one side would be wider than the other. Right off, one would say, "Shoot into the small narrow side of the face and distortion will make the small side look larger."

This procedure is wrong because only if you were in close with an extremely wide angle or short focal length lens would distortion affect the photograph in any way. On the other hand, by photographing from the wide side of the face and letting the small side fall away from the camera, the far side would have the appearance of looking smaller because it is further from the camera. The

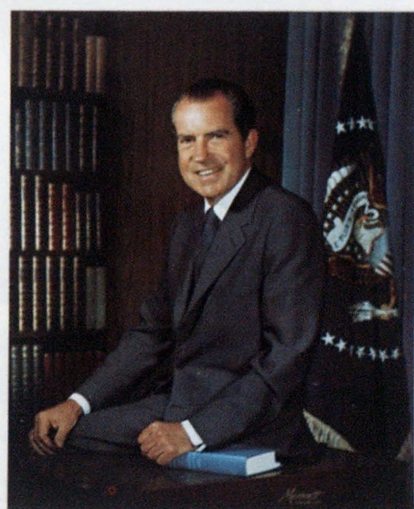
Turn to page 118



*Umbrella lighting works for children also.*



*Kansas Senator Robert Dole*



*President Nixon's official portrait*



VIP lounge at Mobile airport was converted into temporary portrait studio where PP of A President John Smucker was photographed with each Junior Miss as she arrived for Pageant.

Permanent display of 24x30 Junior Miss portraits, each individually framed and lighted, is in Mobile's Civic Auditorium.

On opposite page, Mobile Mayor Gary Greenough (right) joins PP of A President Smucker in admiring portrait of Ohio Junior Miss.



Participating in unveiling of Pageant traveling portrait gallery were, from left, PP of A First Vice President Ryland A. Taylor; PP of A President John Smucker; William A. Sawyer, Assistant Vice President and General Manager of Eastman Kodak's Professional & Finishing Markets Division; and Van B. Phillips, Vice President, Marketing, Eastman Kodak.

# masters photograph junior misses

America's Junior Miss Pageant is enjoying an extra national promotion dimension this year. It is in the form of PP of A's participation in the creation of a unique, traveling portrait exhibit of all 50 state Pageant winners that will be seen by millions of Americans in a cross-country tour.

Each Junior Miss was photographed by a PP of A Master of Photography, with the selection of the photographer determined by his or her proximity to the girl's hometown. In states where there are no Masters at present—such as Alaska and Hawaii—photographers traveled from nearest points to take the girls' portraits.

Display prints for the traveling gallery, as well as for the permanent exhibit in the Civic Auditorium in Mobile, Alabama, home of the Pageant, were made by the Professional & Finishing Markets Division of Eastman Kodak Co.

Until the end of the year, the gallery will travel to major shopping malls, fairs and other community events throughout the country. As of the end of June, the exhibit already has been seen by many thousands of people in Miami, Atlanta and Dallas. A key stop on the tour will be the PP of A Convention in Los Angeles—with the exhibit on view in the Los Angeles Convention Center.

The publicity and promotion of PP of A's supporting Pageant role has been very extensive, with nationwide exposure for the Association in newspapers and on TV. Local newspaper publicity for each participating Master also was an important part of the promotion program.

The kickoff for the nationwide publicity effort was the photographing of

PP of A President John E. Smucker, M.Photos.Cr., with each of the 50 girls as they arrived in Mobile on April 25. A photograph showing President Smucker and each Junior Miss admiring her portrait was sent to every daily newspaper in her state, and to community newspapers in her hometown area. Nearly 1,800 newspapers received the photographs and articles. Also color slides were serviced to the 199 CBS television stations which carried the live, full-hour Pageant finals on May 6.

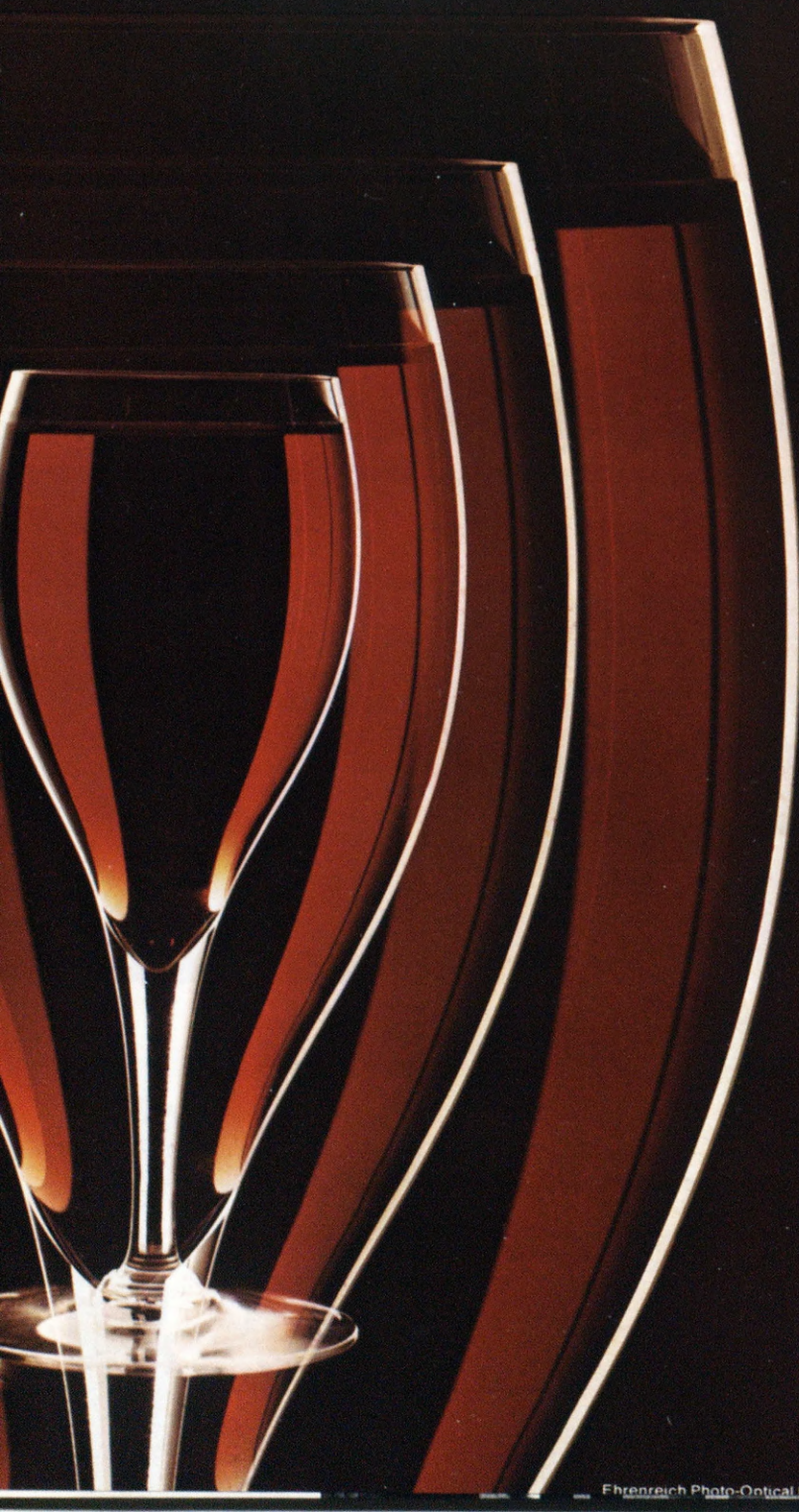
President Smucker and PP of A First Vice President Ryland A. Taylor, Cr.Photos., both attended the Pageant festivities and joined Kodak and Pageant officials in the unveiling of the traveling gallery and permanent display.

"PP of A is pleased to be identified with America's Junior Miss Pageant because it recognizes, rewards and encourages excellence in young people," said President Smucker. "And, the traveling gallery—with our outstanding Masters' portraiture—will give Americans a closeup look at the country's outstanding senior high school girls. The faces reflect the personality, character and enthusiasm which contribute to the good citizenship qualities so evident in their records of scholastic and community achievements."

Nearly 50,000 girls entered local and state Pageants this year to compete for more than \$700,000 in college scholarships. The Pageant was founded in 1958—and enjoys the widespread support of educators, civic organizations, church groups, government officials and business leaders.

ALABAMA, Van Blankenship  
ALASKA, Bernice Workman  
ARIZONA, Allan B. Starr  
ARKANSAS, Greer H. Lile  
CALIFORNIA, George F. Perry  
COLORADO, Don E. Peterson  
CONNECTICUT, Robert E. Burian  
DELAWARE, Willard Stewart  
FLORIDA, Ralph D. Conte  
GEORGIA, Robert B. Garrett  
HAWAII, Paulo N. Takahashi  
IDAHO, Grace A. Sandberg  
ILLINOIS, Joseph D. Matthews  
INDIANA, Lawrence E. Anspaugh  
IOWA, John C. Sybenga  
KANSAS, Laverne Friesen  
KENTUCKY, Gus Frank  
LOUISIANA, Emile Salles, Jr.  
MAINE, Philip G. McKeen  
MARYLAND, H. Morton Apple  
MASSACHUSETTS, Jack Holowitz  
MICHIGAN, Dimitri LaZaroff  
MINNESOTA, Clair B. Peterson  
MISSISSIPPI, Harry Rumpfelt  
MISSOURI, Robert G. Hostkoetter  
MONTANA, Steve Hadnagy  
NEBRASKA, Francis Zabloudil  
NEVADA, Bob Wilcox  
NEW HAMPSHIRE, Francis J. Sullivan  
NEW JERSEY, Joseph Zeltsman  
NEW MEXICO, Albert Ravanelli  
NEW YORK, Henry W. Leichter  
NORTH CAROLINA, Burnie W. Batchelor  
NORTH DAKOTA, Roland V. Dinger  
OHIO, John M. Davidson  
OKLAHOMA, Ernie E. Curtis  
OREGON, Keith Peterson  
PENNSYLVANIA, Jerry Interval  
RHODE ISLAND, Frank DeLuca  
SOUTH CAROLINA, Van P. Moore  
SOUTH DAKOTA, Robert J. Baird  
TENNESSEE, D. E. Dickerson  
TEXAS, Frank E. Cricchio  
UTAH, Don C. Blair  
VERMONT, George S. Heilpern  
VIRGINIA, William S. McIntosh  
WASHINGTON, Russ Clift  
WEST VIRGINIA, Ulysses Buffington  
WISCONSIN, B. Artin Haig  
WYOMING, Lloyd M. Peterson





Eight exposures, nine hours, one great photograph.

The client, Ciba-Geigy, wanted an ad for a product which keeps wine clear. The agency, Cunningham and Walsh, conceived a photograph to make the point "perfectly clear." Photographer Ken Kay had to accomplish it. Four precisely placed images of a glass filled with wine, with the density of the wine gradually increasing, but the hue remaining constant. It looks hard, and it was.

"It could only have been done with a Sinar-p," states Ken Kay. "No other camera has the modular construction I needed to make this five-foot optical bench. No other camera has the full calibrations and geared movements I needed to come back to the precise positions where tests were made. And no other camera has a self-cocking behind-the-lens shutter like this, to totally eliminate camera movement."

After nine hours of tests and a waste-basket-full of Polaroids,<sup>®</sup> Kay had a page-full of calibrations. Exact positions of front and rear standards on the rail, up, down and sideways. Using the unique Sinar-p micrometer drive movements, he shifted, raised and/or lowered the back for each exposure. The second, third and fourth images required secondary exposures with a bank of strobes partially covered to produce rim lighting of sufficient intensity. The eighth exposure was with the glass directly in front of the lens to produce a wine-colored background.

The Sinar-p. It can simplify the most complex assignments—or at least make them possible. It turns corrective photography into a fast, one-try, no-guess-work operation. Ken Kay says, "It's the best view camera that's ever been designed." And he should know. It's part of an all-encompassing system which also includes the moderately-priced Sinar-c and the light, compact Sinar-f.

**Sinar-p.**  
**The great simplifier.**

# PIG

PHOTOGRAPHIC INDUSTRIAL COMMUNICATIONS  
A section for the corporate photographer

## History and Challenge — Watchwords of NCR's Photographic Department

The Photographic Department of NCR Corporation, Dayton, Ohio, was established as such in 1895, with Otto Nelson as its first department head. At this time, Mr. Nelson was not a photographer.

Previous to this time, John H. Patterson, the company's founder, did his own photographic work personally and with the aid of traveling photographers from whom he purchased the negatives. Photograph finishing at this time was done by the M. Wolfe Portrait and Commercial Photography Studio in Dayton. On January 2, 1898, F. J. Gilbert was employed as Head of the Photographic Department.

Considered as the first "in-plant" photographic department in the country, it has been in continuous use as a service department from that early beginning.

In 1905 an attempt at aerial photography was made by an NCR cameraman. A photo of the Dayton factory was made from a balloon. On another occasion the NCR photographer perched himself atop a scaffold on the Old Power House to photograph progress on some new buildings the company was adding.

NCR was also the first large industrial concern in the country to adopt motion pictures in a varied program. In 1902 special films were made and incorporated in an illustrated lecture on welfare work which was being given to manufacturers' organizations throughout the country and to visitors to the NCR factory in Dayton.

The use of motion pictures by NCR

42

THE HOTEL MONTHLY  
12/04

AMOUNT PURCHASED  
CASH

B D E H K

### Bookkeeping Done by Machinery

The Value of Time Lost in Balancing Your Cash  
Will Pay for a National

UNCEASING watchfulness of details is the price of success in the hotel business. With a National Cash Register to take care of your cash you can devote your time to looking after the many important things upon which the success of your hostelry depends.

By enforcing carefulness, accuracy and honesty, a National saves its price each year. It will give you at a glance a detailed history of the day's business, showing separately the receipts for rooms, meals, cigars, pool, bar, etc.

Let us show you how a National will increase your profits.

NATIONAL CASH REGISTER CO.  
DAYTON . . . OHIO

*From its early beginnings, NCR's Photographic Department has photographed models and machines for use in national advertising.*

Left: Tower, specially-built, for photographing company's building #4, October 15, 1902. Right: NCR photographer perched atop scaffold on Old Power House to photograph buildings in progress.



Company's final inspection department, October 13, 1905. NCR's Photographic Department has worked on similar "in-plant" assignments from early 1898 until the present.

is not confined to films that have to do with the commercial activities of the organization. Upon numerous occasions films have been prepared to aid worthy movements entirely separate from the cash register business.

#### The Growth of NCR

Patterson's first factory was 40' wide and 80' long, with 13 people on the payroll. The output was four or five cash registers a week.

The year 1888 represented a significant milestone in the growth of the company, for in that year the move was made into the first factory built specifically to manufacture cash registers. The new building, on the site now occupied by NCR's present Dayton factory, measured 60'x100', giving five times the space in the original plant.

The roster of 115 workers who manned the factory in 1888 has grown into a world-wide organization comprised of 81,000 persons, with factories located in ten countries and offices in over 1,000 cities in more than 100 nations.

Today the Photographic Department is capable of producing large quantities of quality photographic services, that are rendered at one-half to two-thirds below the costs of out-

*Aerial photographer, suspended from balloon, made photograph of Dayton factory and environs on September 25, 1905. Photo was used in historical film produced by Eastman Kodak Company.*



*Original Photographic Department studio, an important part of NCR's operation since 1898.*





"Just this simple change...  
and I'm ready  
for any accounting job!"

**THIS IS THE NATIONAL MULTIPLE-DUTY ACCOUNTING MACHINE**

Snap off one form-posting bar...snap on another—and you change, in seconds, from one type of posting to another!

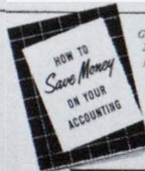
One MULTIPLE-DUTY machine and one operator can usually handle all the posting, including payroll, in the small or medium-sized business.

Large concerns use batteries of these MULTIPLE-DUTY machines for specific jobs, and, during peak-load periods, shift jobs between machines to cut costly overtime.

This remarkable MULTIPLE-DUTY machine often repays its entire cost the first year after installation—and then goes on saving money year after year!

This National MULTIPLE-DUTY machine will cut your accounting costs, besides giving you money-making facts about your business...facts usually considered too costly to obtain with other methods.

Let our representative show what National Mechanized Accounting can do for you!



Get this FREE 20-page booklet from our local representative, or write to the Company at Dayton 9, Ohio

**THE NATIONAL CASH REGISTER COMPANY**

*National*

Full-page ads in *Business Week*, *Time* and *US News & World Report* in the 50s continued to show live models at work on NCR machines.

side commercial or retail rates. The professional photographers themselves, being company oriented, know the best way to photograph many products to illustrate features and designs to their best possible advantage.

All new products are photographed in the early stages of their development, most of which are considered "company confidential." They can be handled as such with "in-plant" operations, from the taking of the actual photographs, to the filing of the negatives in the department's "restricted" negative files. All work processed through the Photographic Department can be handled with greater expediency than could normally be expected from outside sources.

**Activities of the Department**

Photographic service includes the application of talent and facilities to handle location or studio still pictures (with or without models) for advertising, national ads and brochures, sales promotions, technical and scientific services, annual report photography, news and editorial releases, authorized special assignments and convention coverage. Such services are rendered within the established facilities of the Photographic Department—or by assignment, anywhere in the United States and Canada.

The services or activities of the department include:

1. The responsibility of taking all the photographs for national ads and testimonials, in black-and-white and color, at considerable cost savings to the company, below outside commercial rates.
2. Major volume is for 35mm, 2 1/4x2 1/4, 4x5, and 8x10 negatives—transparencies, both black-and-white and color; black-and-white prints from 4x5 to 30x40.
3. Contact printing and enlarging to produce high volume of black-and-white prints. Sizes range from bill-fold-size to 40x72 mural-size enlargements. Paper is available in single weight and double weight for continuous tone pictures and ultra thin Kodagraph for high contrast line or printed originals.
4. Copy room provides for high volume of continuous tone (e.g. product pictures, portraits, etc.); high contrast (e.g. line drawings, etc.); and halftone negatives (e.g. for continuous tone pictures) to be reproduced in bro-



**An NCR computer helps  
the University of Tampa  
speed its forward march!**

The right computer for your company is the one that will do the most for your profit and growth. NCR is the one computer company that looks at computers that way and builds them that way. That's why the University of Tampa now uses an NCR Century computer to cut expenses and keep pace with their growing needs. It's also why, today, more than 8,000 NCR computers are being used worldwide. NCR has more years of experience in more kinds of business than any other computer company. So we know what a computer

should and can do for your particular business. That's why we provide computers and software to help you solve the practical problems of your business.

And now, our growing family of NCR terminals can make your computer even more useful. When you're ready to talk computers and terminals, call the one computer company that talks your language. NCR knows from experience what's right for your particular business. In computers. In terminals.

**NCR**  
Computers & Terminals

This ad appears in: BUSINESS WEEK, Oct. 7    TIME, Nov. 6  
NEWSWEEK, Nov. 27    US&AWL, Nov. 13



*Above: Today the responsibility of making all photographs for national ads (this one appeared in business magazines, fall '73) rests with NCR's Photographic Department, headed by Fred E. Koors (left). Company has realized considerable cost savings, below outside commercial rates, by doing all work "in house."*

chures, etc. Copy negatives can be produced in sizes from 4x5 to 16x20. Copies can also be made using PMT (Photo Mechanical Transfer) special repro paper, to provide high quality, high resolution "repro-stats" of any document (printed or drawn) ready for keyline art.

5. Large quantities of slides are produced in sizes of 35mm and 3¼x4 (black-and-white or color). Slides are used extensively by many company departments including domestic and international marketing, product introductions, educational presentations to customers, financial meetings, etc. Slides for the Board of Directors meetings are also produced.

6. Provides service for many corporate and divisional publications. Among these are the annual report, NCR News (domestic marketing), International News (international marketing), NCR World (corporate), NCR Dayton (data terminals division), a variety of sales and technical support publications in both domestic and international marketing, CPC materials, technical services manuals for both domestic and international, and audio-visual support services.

7. Archive, negative file service for on-call positive prints of any material produced by the department throughout the history of the company. This includes all equipment manufactured by NCR up to the present time; personnel and management portraits. All NCR special and many community events. Historical photos relating to the development of the company. VIP guest pictures, prints of which can be made available on order.

Overall the Photographic Department provides a wide variety of important services to many sales, customer support, financial and corporate departments at a major cost savings to the company. It is headed by Fred E. Koors, Manager. Others on his staff are Douglas Maupin, Copy Room Technician-Photographer; Charles Collins, Photographer-Lab Technician; Larry Griffith, Photographer-Lab Technician; Albert Wetzell, Photographer-Lab Technician; and Thomas Peterson, Studio Photographer.

According to Koors, "Creativity and enthusiasm are the greatest assets a photographer can have." His staff possesses a variety of skills and a sense of responsibility and initiative that gives them the creativity needed to do the job.

Advertisement 3918-A appears in Datamation, June; Information & Records Management, July/August, 1973.  
Advertisement 3918-C appears in Office Product News, May, 1973.

# Saving space is one big reason for using COM

## NCR Data Centers offer six more reasons!

- No costly investments in new equipment. All COM (Computer Output Microform) processing and reduction hardware is already at the NCR Data Centers. You save on equipment costs as well as storage space.
- No expensive remodeling. All you need is enough space for a microfiche reader. You can forget about alterations or plumbing.
- Low-cost convenience. All COM processing and duplicating is done directly from your magnetic tapes. It's done at a price and turnaround time that's hard to match. You have more efficient use of your own computer.
- Nationwide network of Data Centers. A network of 35 strategically located Data Processing Centers provides COM services throughout the United States.
- Experience and reliable service. Each Data Center is backed by NCR's more than 85 years business experience.
- User acceptance. Over 500 organizations are now enjoying the benefits of COM from NCR Data Centers. You can too!

At the NCR Data Centers, you get a complete but low-cost data storage and retrieval system. Find out what COM can do for you. Call your nearest NCR Data Center representative. Or write NCR Data Centers, Dayton, Ohio 45479.

**NCR**  
Data Centers



*NCR's photographic team knows best way to photograph products to illustrate features and designs to good advantage.*

Far right: John Stanton, Cr.Photog., presents National Community Service Award to Edgar B. Marston, Director of the North Carolina Arts Council. Looking on are Shirley Fonville, PP of North Carolina President; Burnie Batchelor, M.Photog., Director, PP of NC; and J. Alan Butler, Arts Council Program Associate. Center and below: Views and program of Council-sponsored exhibit at the North Carolina Museum of Art.



## north carolina award

by John Stanton, Cr.Photog.

The National Community Service Award was instituted by the PP of A in 1969 to salute those who have made the best use of professional photography for the benefit of the community and their focusing of public attention on the professional photographer and his skills. At the recommendation of the PP of North Carolina, the North Carolina Arts Council became a recipient of this award. We saluted the Council's support and encouragement of photography as a fine art through sponsorship of traveling exhibits for state-wide appreciation.

Through the years, photographers, professional and amateurs alike, have sought ways to bring to the public the message that photography is a true modern-day art form. For photogra-

phy to finally take its rightful place in the world of art, it has needed the support of established critics and authorities of already accepted art forms. The Museum of Modern Art in New York has boosted photography's cause with its Edward Steichen Collection. As that great museum has done for the residents of New York, The North Carolina Arts Council is now doing for the citizens of North Carolina.

In 1970, the Council began its interest in photography with a competition entitled "North Carolina by North Carolinians." The contest was offered to all amateur and professional photographers in the state. Winning photographs were assembled into a traveling exhibit which toured shopping centers, libraries, galleries, colleges and high schools

throughout the state. The exhibit was seen by hundreds of thousands of people in North Carolina and also appeared at Photo Expo '71 in Chicago.

The Arts Council was so pleased with the response that it recently held another competition entitled "North Carolina—Yesterday, Today, Tomorrow." The goals were the same and, as before, the response was outstanding. The prints accepted for hanging were as good or better than before.

In selecting photographs for exhibition, the stated, first concern was to present fine art as photography, or, if you will, photography as fine art. When its new exhibit opened at the North Carolina Museum of Art, that goal was achieved. The North Carolina Arts Council has rendered photography a great service.



# FAMILY PICTURE

The 1973 catalog published by Grand Rapids furniture company Carl Forslund, Inc. featured a group photograph with 19 persons -- all members of the Forslund family. This personalized approach has proved to be a successful public relations venture for the firm. The caption for the family photograph, which appeared on the inside front cover of the catalog, said, "There will always be a Forslund, in this wonderful business of ours . . . the very talented (with national recognition, too, for his dye transfer color separations and, of course, his artist's eye with his camera) and remarkable David LaClaire -- was so patient with all the wiggles and twists of these 19 Forslunds." Photography in the catalog was produced by Art Holland, Earl Woods and Marius Rooks. (Color separations, courtesy R. R. Donnelley & Sons Company.)



Top: David LaClaire, M. Photog., Grand Rapids, Mich., grouped the 19 Forslunds and Duke, the family Vizsla, in 8 am sitting. Above: Carl Forslund, Inc., furniture catalog cover. Family group photo is on inside, second cover.



# More than just a print..

...a Peter Gowland picture made with the Kraft Human Touch.

*"Even I was tremendously impressed when Kraft delivered 15 top quality, 16 x 20 color prints to me in less than a week — and now I use them in my professional presentations."*



At Kraft, you too will get faster, better processing and printing from your CPS film plus stringent quality control on each and every print. Our automatic machines give greater speed and lower prices, but our people provide the Human Touch. Try the Human Touch today!



**Kraft Color Lab, Inc., Dept. PP 774  
P.O. Box 14033  
St. Petersburg, Florida 33733  
Phone (813) 347-6117**

I'll try you! CPS film and money enclosed. Please process and deliver prints with the Human Touch and include your free Kraft Profit Checker. 12 5x7 prints for \$7.00 total  12 5x5 prints for \$5.80 total

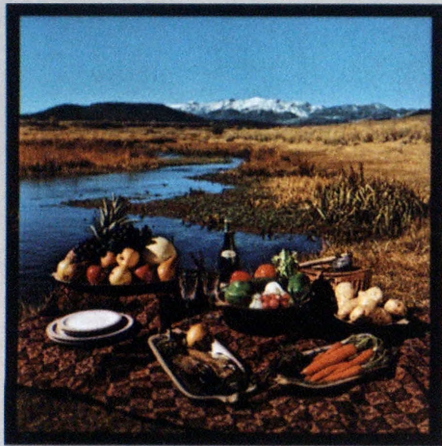
Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

# Developing the facts about color reproduction with Kodak color duplicating film.



**1** Here's a starting point for photo reproduction: a transparency on Kodak Ektachrome professional film. Like all Kodak professional color films, it's designed with reproduction quality in mind.

Color reproduction can mean many different things, but the professional photographer is usually interested in just three: reproducing the colors of a subject on color film; reproducing the colors of a transparency on a second piece of film—transparency duplication; reproducing the colors of a photograph on the printed page by photomechanical means. All are closely related, but each places special demands on the film used.

**Reproducing the subject.** When you consider that a color photograph contains only three dyes—yellow, magenta, and cyan—it's remarkable how well it can reproduce the wide range of colors found in nature. This dye image doesn't literally duplicate the original colors. But the dye colors "look like" the subject's colors, which is what matters. Because of this, camera films (films designed for regular photography) aren't just tested for their reproduction of color charts, but also for the way they render common and important colors, like grass green, sky blue, and skin tones.

**2** Color photography used to be a long, complex procedure that started with exposing three separation negatives through blue, green, and red filters. Modern color films do all this for you by using three emulsion layers. The makeup of the layers is slightly different in films designed for original photography and films designed for duplicating, but the basic principles are the same.

**Reproducing the transparency . . .** Duplicating films, on the other hand, must give a faithful copy of the dye image in the original. This means that color response, contrast, and curve shapes must match a typical transparency—not the colors of nature. Camera films don't generally make very good duplicates, and duplicating films aren't intended for photographing "real" subjects. Which is why Kodak makes both kinds of film for you.

**. . . and on to the printed page.** Photomechanical reproduction puts many demands on a color photograph. Color fidelity, sharpness, and especially contrast must all be carefully controlled to get the best reproduction.

Traditionally, a transparency on Kodak Ektachrome film or Kodachrome film has been the starting point. This offers the directness of reversal processing, but means that lighting and so on must be just right when the exposure is made. There isn't much opportunity for post exposure control.

Shooting a color negative on Kodak Ektacolor or Vericolor film is an alternative approach. Instead of using the reversal process diagrammed above, the film is developed to a color

**3** The three emulsion layers divide the light during exposure in the same way as separation filters. The silver halide crystals in each layer can respond to only one of the primary colors—blue in one layer, green in another, red in the third. (In most films, this is partly the result of a yellow filter layer between the top two emulsion layers. This filter layer is removed during processing.) Exposed crystals are indicated here by black dots.

Each emulsion layer also contains a uniform dispersion of minute, transparent particles of substances called color formers or color couplers.

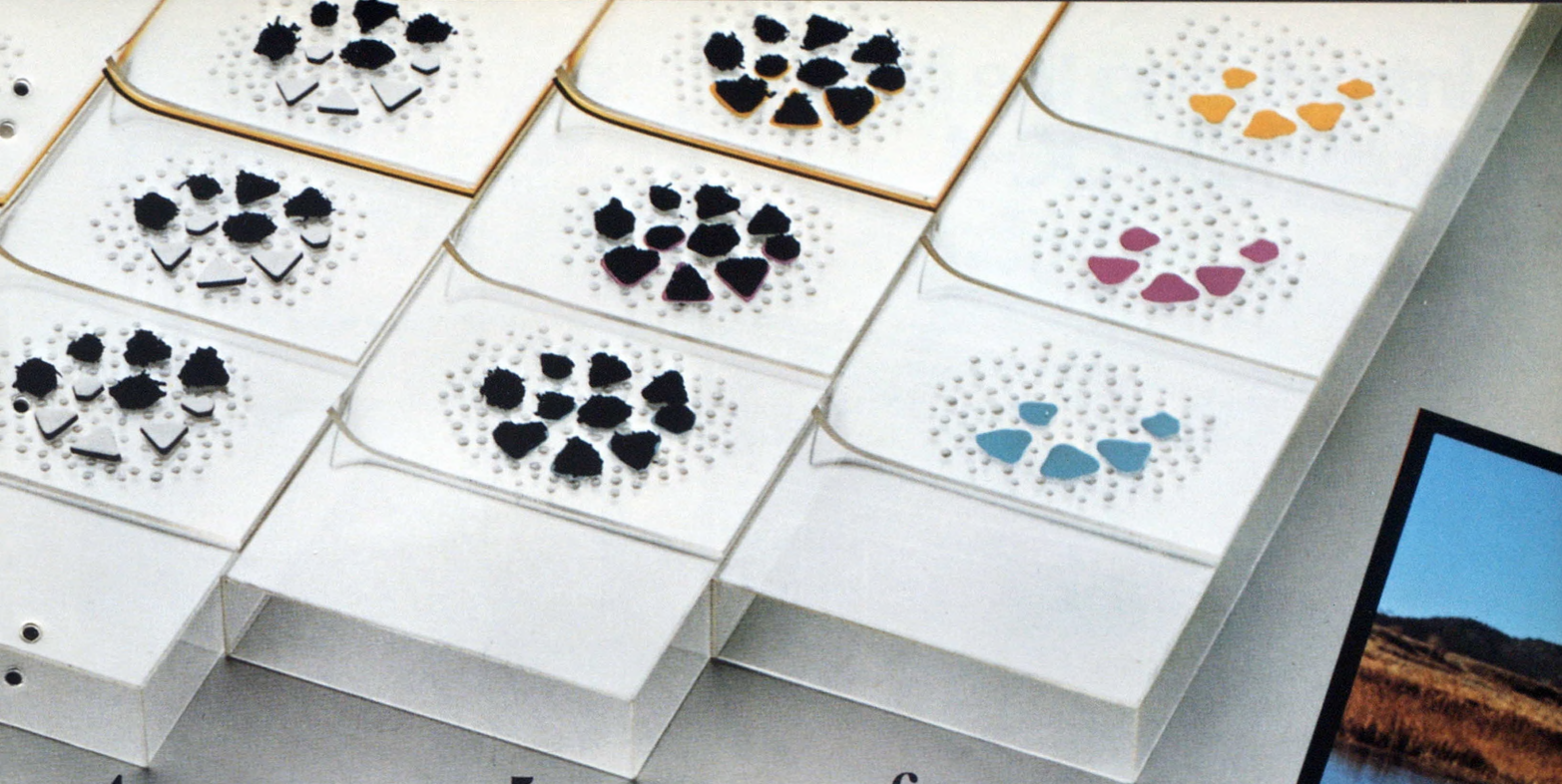
negative with complementary colors and negative tones. Printing the negative on color paper or print film restores the original colors and tonality.

A variety of control and correction is possible with the negative/positive process. But the color negative itself isn't easy to "read": you really have to make a print or transparency before the image can be evaluated. And that takes time.

**The long way 'round may be the shortest way home.** Recently a new route to the printed page has become practical. You shoot the original photo on transparency film, then make a sized and corrected color duplicate for reproduction. Kodak Ektachrome duplicating film 6120 (process E-3) is the product that makes this seemingly roundabout route a good way to go.

In technical terms, 6120 film has very good curve conformity, contrast matching, and sharpness. In practical terms, it's specifically designed to





**4** Having exposed the film, we're going to process it to a positive transparency by reversal processing. The first major step is the first developer.

This is much like a regular black-and-white film developer. It reduces the exposed crystals in all three layers to clumps of black metallic silver, forming three black negative images—the equivalent of the old separation negatives.

The unexposed silver halide crystals make up an image complementary to the negative—a positive. By exposing the film uniformly to light (the reversal exposure), or fogging it chemically, and then developing it again, we can bring out this positive image.

**5** The color developer used for this second development actually produces two images at once. It develops the halide crystals to a black silver positive image. And the oxidized developer around each developing crystal combines with the color couplers in the emulsion to form a dye "cloud."

These dye clouds make up the final color image. Yellow dye (which controls the amount of blue light that can pass through the finished transparency) is formed in the blue-sensitive layer; magenta in the green-sensitive layer; cyan in the red-sensitive layer.

**6** The dye image is still hidden by the black silver negative and positive images. By bleaching and fixing, all the silver is removed and only the color image—which is what we really want—remains. A positive color image, right on the same piece of film we exposed in the first place.

**7** When the film being processed is transparency duplicating film, the final image may be a near-exact duplicate of the original. Or it may be altered in size, density, color balance—an improved "duplicate." Your choice.

Finally, consider the creative flexibility this duplicating film gives you. You have the chance to do things in the darkroom that would be difficult or impossible in front of the camera. You can correct or alter color, locally or overall. You can dodge or burn-in areas. You can add diffusion. You can combine multiple images.

In short, you can shoot a "straight" transparency to begin with. And then, under controlled darkroom conditions, use it to create exactly the images you want—whether straight or far out. Or both. With Ektachrome duplicating film 6120.

**Developing the facts a little further.** Your dealer has the current edition of "KODAK Color Films" (E-77), which contains a great deal of information about Kodak films for camera use.

For specific information on Kodak Ektachrome duplicating film 6120 (process E-3) and on photography for photomechanical reproduction, just return the coupon.



make duplicate transparencies with maximum quality and minimum effort.

Here's the sequence. Take the photo on transparency film as you normally would. If the color of the transparency is alright, make a duplicate to size. If color correction is required, make a *corrected* duplicate to size.

You can even gang several transparencies on a single sheet of dupe film or assemble them by trimming and butting several sheets. In any case, there's the economy of submitting a right-size transparency . . . and the comfort of keeping the original safe in your files.

What's more, processing 6120 film is convenient. Just use the same Process E-3 chemicals you use for other Ektachrome professional films, with slight changes in developer time and agitation.

**It's your choice!**



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

Please send more information on Kodak Ektachrome duplicating film 6120 and on color photography for reproduction.

Name \_\_\_\_\_

Position \_\_\_\_\_

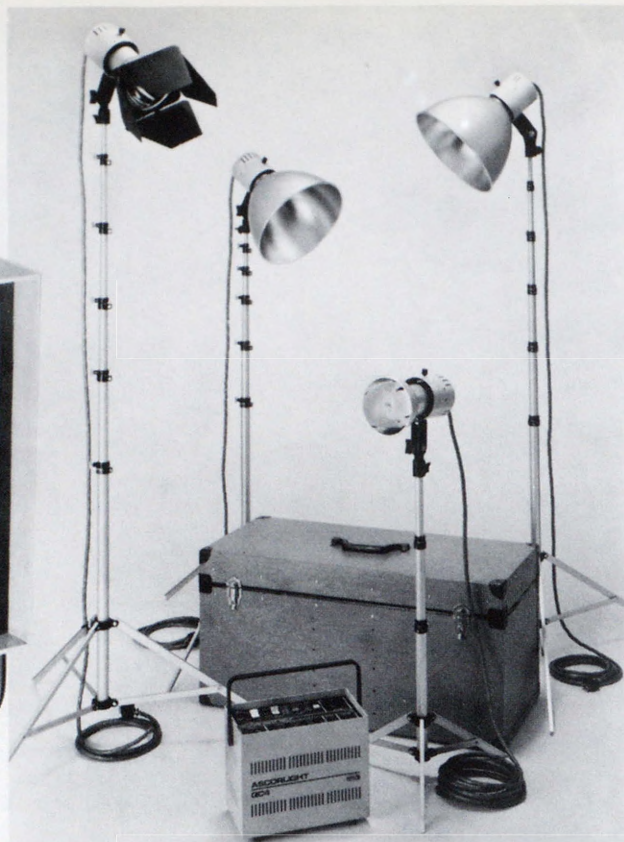
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# Introducing the New Ascorlight QC-4



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- **Ratio Control.** The widest choice of lighting ratios is switch selectable.
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The Ascorlight QC-4. A power-packed mobile unit with outstanding performance, and features formerly found only in stationary studio equipment at a price that makes it easily, the best value in location lighting. Only \$995.\* including all this: four universal lights with interchangeable reflectors, four heavy-duty stands, a 400 watt-second power supply, a set of hairlight barndoors, a compartmented carrying case. But it's when you compare the QC-4 with *anything* in its price range that outstanding dollar value is evident.

The QC-4 punches out 400 watt-seconds of power with a recycling time to 100% full power in 1.2 seconds, all day, and day-after-day. The reason behind this ultimate reliability is the Ascor development of a *unique voltage multiplier* for the all solid state power supply. It replaces conventional transformers and practically eliminates overheating under continuous operation.

And this new location lighting offers *more* control. Selector switches on the power supply let you select the

*widest choice of lighting ratio.* You can distribute these symmetrically or asymmetrically (without accessory plugs or cords) for the quickest lighting set up ever outside the studio. And more of the best is yet to come. To complement this amazing performance, Ascor developed a *new "Universal" light.* Here are the specs. *Heavy duty quartz flash tubes and 150 watt high-intensity quartz halogen modeling lamps* both located within the head to eliminate parallax problems and both are of plug-in design for easy replacement.

Typical of Ascor, the features and quality go on and on. A three-position charge-rate control lets you slow down the exceptionally fast recycle time for those situations where adequate ac power is not available. Special circuits eliminate arcing of the light, protect camera shutter contacts from burning out and assure reliable triggering. A 100% ready light indicates peak light out-put, a push-to-flash button aids setting up and shooting multiple exposures, and a standard sync outlet allows easy field replacement of sync cords.

**New Option from Ascor:** *The Ascorlight QC Control Center* expands the flexibility of your control from the camera stand or from any remote position on location or in the studio. Features push-to-flash button, alarm reset, audible and visual "not-ready" signals, sync receptacle and 1/4" tripod thread for easy mounting.

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# Paper Shortages Affect Professional Photographers

All of us are familiar with the energy crisis and the major problems relating to shortages of gasoline and other fuels. However, not so widely known is the fact that there are material shortages surfacing in a wide range of industries. One in particular will have an effect on the photographic industry.

There is a growing shortage in the availability of certain grades of paper stock. While the recent fuel crisis has had its effect on paper manufacturers, other problems confronting this industry are forcing a situation that is viewed with concern by the end users of paper products.

There is no doubt that paper shortages will affect the professional photographer. To what degree is not yet known, but the situation deserves attention. Many paper grades, and their raw material, are internationally traded commodities whose price is determined by worldwide supply and demand. There is a world shortage of pulp (used to manufacture white paper stock), and the price has escalated.

According to David Emerson of the Rhode Island Paper Company, "US Government price controls have hurt the paper manufacturers by diverting Canadian pulp to more profitable foreign markets."

Other paper manufacturers agreed that this was one reason for the shortage of pulp, with the result that paper mills in some instances have had to raise prices and discontinue the manufacture of less profitable items.

On March 8, the Cost of Living Council decided to end Phase 4 controls on the paper industry in a move designed to allow the industry to be more competitive in the world market. This move will help the industry, but other problems will have an effect for years to come.

Apart from price-control created shortages, why do pulp shortages exist when there are forest resources to supply the wood? In part, it's due to an inadequate return on capital required to install new production capacity. For a variety of reasons, some segments of the paper manufacturing industry have not been in a healthy financial stage for the past few years. Return on investment has not justified investment in additional capacity. While this situation is showing improvement, new production capac-

ity has not come on fast enough to meet growing demands.

But all paper supply and price problems are not caused by the pulp situation alone. There are other major factors. Labor costs have increased dramatically, and items such as starch, clay, and numerous chemicals have in some cases almost doubled in price in the last year. The cost and availability of energy is also a concern.

How does this affect the photographic industry? From one aspect, photo-mount manufacturers are faced with some new and complex circumstances. The net result of pulp shortages is that paper mills and converters have a limited amount of pulp and paperboard at their disposal. As a result, their product not only carries a higher price tag, but they are changing their policies to take full advantage of the raw materials available to them. They are discontinuing less profitable items, increasing tonnage requirements and utilizing the full capacity of their paper machines. To the photo-mount manufacturers, this means that certain materials may no longer be available, or they at least are more expensive. In addition, manufacturers are forced to purchase more at a time than they normally would and are going to have to wait longer for delivery.

In a recent sampling of some photo-mount manufacturers to get their opinions and observations about the shortage problem, the following comments were received:

From George Gango, Vice President of Western Photo Mount Company, Portland, Ore.: "It has always been the goal of our company, and most other mount manufacturers, to limit price increases to once a year. Unfortunately, during the past year raw material costs have increased significantly and frequently, and as this trend continues the industry will have no alternative but to follow suit." Gango added, "The paper industry will no longer quote firm prices for a definite period of time. In many instances, the material may be ordered expecting one price, but will be billed at the price prevailing at time of shipment. This was unheard of in the past, but then so was waiting in line two hours for a tank of gas!"

Fred Blome, Vice President Sales, Gross Manufacturing Corporation, To-  
Turn to page 127

# Some good sign language to know:

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The pro behind this sign talks to a lot of other pros in photography. So, instead of just offering Kodak professional products and services, he can often be a good source for the latest know-how and worthwhile publications. He talks your language. Stop in today.

*A message from Eastman Kodak Company.*



# NUDE MASTERPIECES

that "something different"

by Clyde Ferguson

They are sold as "Ferguson's Masterpieces" and rightly so. Combining photography and oils, each complementing the other, I am achieving unique success in selling nude photography. Ten years ago it might possibly have been considered pornography. Today, photographing the nude figure is acceptable as a universal art form.

Calling one's portraits "Masterpieces" takes a lot of gall. But in reality there is a definite distinction between them and the every day run-of-the-mill type of portraiture. Our intentions are to copy the works of the old masters, such as Renoir, Van Gogh, etc. What we actually do is combine a photograph of our customer with an old world painting... putting them together, so to speak. Every detail is reproduced from the old

world canvas. The only difference is that the customer replaces the model(s) used by the old master.

The customer can select any painting from the studio's vast library of art books. The word "nude" is never mentioned. It is our policy that if a customer wants a nude portrait, we are furnishing the opportunity to order one. If on the other hand he expresses a desire for a costumed or period subject, this is also available.

Following the sitting, an initial 16x20 work print is made. The background and other details are added using heavy oils. A smaller size work print would be awkward for this tedious work. The print is copied and the new negative is used to fill the order. The completed print is then mounted on canvas and the canvas mounted onto stretcher frames. Brush



Clyde Ferguson presented a "Nude Masterpieces" program at the Dallas BEECON. He is 1st Vice President of both the PPA of Pennsylvania and Triangle PPA (Pa.). He edits the "PPAP Newsletter," and is owner of Ferguson's Studio, 4318 Penn Ave., Pittsburgh, PA 15224.

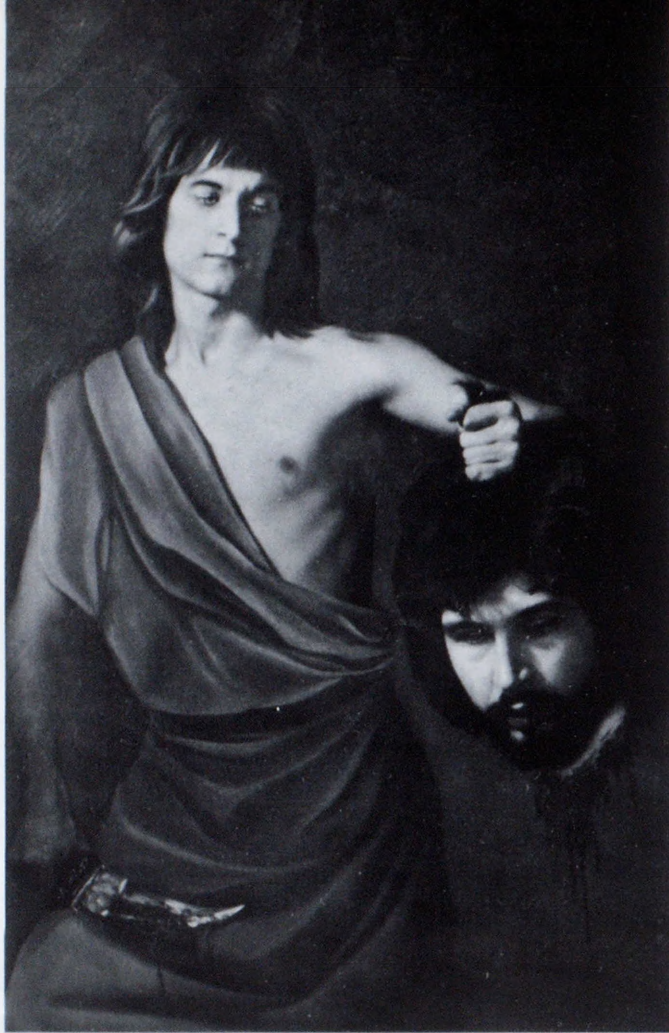
Left: "Ferguson Masterpiece" based on Ingre's "Reclining Odalisque," presently hanging in Louvre. Below: Preliminary pose in search of proper position and expression. Customers can choose their painting selection from studio's library of thousands.



The 16x20 working print for "Reclining Odalisque." Using heavy oils, background and other details will be copied into print.



Top: Detail from "Masterpiece" of Theodore Chasseriau's "Esther Adorning Herself." Print was accepted in PP of A Loan Collection. Above: Working print. After oil work is finished, negative will be made. New print is then mounted on canvas, stained and antiqued to resemble an old original painting.



*Above: Two brothers posed for this portrait based on Caravaggio's "David and Goliath." Left: Pose from the sitting. Notice reference book which contained Caravaggio's work. To achieve exact pose, brothers constantly referred to original.*

stroking and antiquing add charm and an old world appearance to the portrait. Incidentally, I am not a painter. Whatever oiling needs to be done is sent out to the girl who once did medium and heavy oils for me during my earlier black-and-white days.

Masterpiece sizes and prices range from \$350 for a 16x20, the smallest, to \$1125 for a 40x60. Upon completion of the order, all negatives and other data from the sitting are destroyed in front of the customer; thus assuring him that there is only one such masterpiece in the world. To sell duplicates or smaller sizes would, in effect, destroy the value of the larger size print.

The Masterpiece concept began when a couple came into our studio requesting a nude portrait of themselves. Their request and the ultimate sale was actually the turning point into a new field of photography. Until that time, 90% of our studio business was in the candid wedding and bridal portrait field. In the two and a half years since, nearly 100 Masterpieces have been sold.

A continual demand for Masterpieces comes from people who have seen them in the homes of friends and relatives. I also exhibit them at various art shows in the area which serves as a form of advertising. Because of the price, the majority are decorating the homes of the more affluent. Specifically, these are people who have a knowledge of art and who appreciate and can afford owning "that something different."

Admittedly, "Nude Masterpieces" are not everyone's cup of tea. Yet in this day and age, there are greater demands from customers who want "something different." Doing Masterpieces has partially been our answer. They are not only unusual but strikingly beautiful. After all, they are photoreproductions of paintings which in many cases are priceless.

One will never, in a hundred years, run out of subject matter. There are thousands and thousands of old world paintings waiting to become someone's masterpieces. As I've said over and over again to convention audiences, "the sky's the limit." ■



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When Canon set out to build the F-1 system, they had one goal in mind—making it the finest professional single-lens reflex system in existence: in fit, finish, durability and performance.

But it isn't enough just to say you're the finest. We can prove it. This is part one of a series intended to show you why the F-1 system is the finest by showing you what went into its design and construction—starting with the heart of the system, the F-1 body itself.

## THE SHUTTER

Made from titanium foils 14 microns (.014 mm) thick, the shutter curtains can withstand a minimum of 100,000 exposures under a wide spectrum of climatic conditions. Titanium was the only choice for the F-1's shutter curtains because it is capable of high strength even in such thin layers, has low metal fatigue and isn't subject to pinholes, as are cloth shutter curtains.

The rest of the shutter mechanism is capable of at least 200,000 exposures—more than 5,555 36-exposure rolls of film. The high-speed revolving shutter shaft is made of a special alloy for strength, and judiciously lightened for balance and to reduce weight. It rotates on ball bearings. Because of these bearings, the shutter curtain can travel its distance faster than usual for focal plane shutter. This permits a top speed of 1/2,000 second, and electronic flash synchronization at 1/60 second. All gear teeth have been painstakingly ground to a perfect finish, and the shutter gear's socket has been varnished for added smoothness of operation. Canon even did exhaustive research into the best type of lubrication to use—lubrication that would allow the

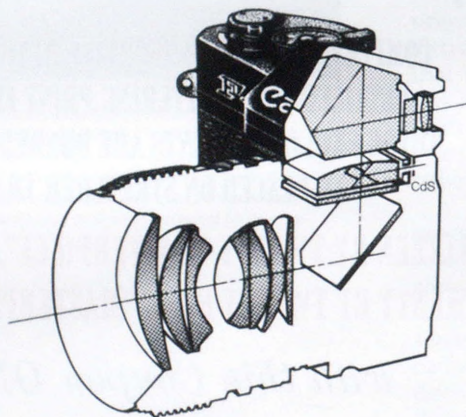
best performance over the widest temperature range.

The result of this elegant shutter treatment is a shutter that is utterly dependable, year after year.

## THE METERING SYSTEM

The design of the F-1's through-the-lens metering system is unique, and consequently offers some unique advantages. First and foremost, it's built into the body, not into a finder. The camera is more compact as a result, and metering functions aren't lost when different viewfinders are employed.

Second, the system is basically simple,



yet highly effective. Incoming light strikes a small beam splitter mirror in the focusing screen which directs 15% of this light into a CdS cell located at the rear of the screen, just below the viewfinder window. Because each of the four F-1 focusing screens (microprism, split-image, full matte and matte with etched vertical and horizontal lines) directs the same 15% of light to the meter cell, no exposure compensation must be made for the particular screen in use.

The size of the metering field was carefully chosen. It is the central 11% of the focusing screen—small enough to allow selective, semi-spot exposure readings of the subject (vital in backlighting) but large enough to permit integrating the luminance of several portions of the scene at once. Because of this dual nature, the meter can be used in difficult lighting situations for precise exposure measurement or for grab shots with equal accuracy. Metering may be performed either at full aperture (FD series lenses) or via the stop-down method.

The meter requires no manual compensation to accommodate lenses of varying maximum apertures. All lens-to-body couplings are internal, a decided advantage when working quickly.

Exposure measurements are made by centering the meter needle in the circle of the mechanical follower arm, both highly visible in the finder due to an exceptionally bright meter illuminating window at the left side of the pentaprism. Since the diameter of the follower indicator is equal to one F-stop, it can be used as a precise scale for bracketing exposures by 1/2 stop, over or under. When the coupling range of the meter is exceeded, the metering field window automatically turns red. The window also incorporates a reference mark for stop-down metering and battery check.

# The F-1 Body

## FILM TRANSPORT

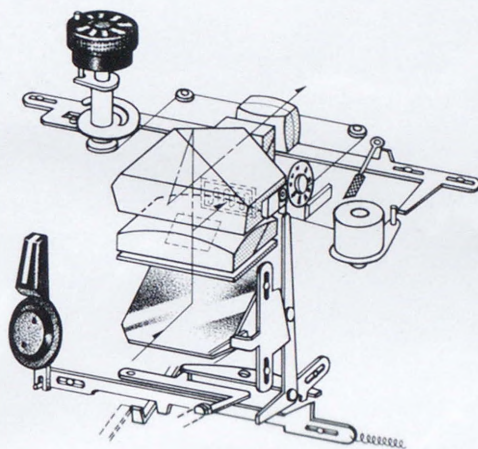
Canon engineers devoted an unprecedented amount of time and effort to the F-1's film transport system—an area often slighted in camera design.

The reason for this is quite straightforward. Not even the finest lenses in the world will yield sharp results unless the film is held flat. To accomplish this, the F-1 uses the largest film pressure plate in the industry. But a large pressure plate alone won't keep film flat, so further design innovations were employed to help it do its job.

Starting with the cartridge end, there is a stabilizer and supporting spring, to prevent the cartridge from moving once the camera back is closed. At the take-up end, film is wound to preserve its original curl. This not only promotes film flatness, but also makes for smoother film transport, especially in cold weather where film may be prone to cracking. After the film passes over the take-up sprockets, it is put under pressure by a film roller and auxiliary spring—both of which further ensure smooth, secure film advancement. The multi-slotted take-up spool makes loading fast and easy. In short, Canon's engineers' effort in designing the F-1's film transport system was well spent—giving the photographer a body that will protect the film and move it smoothly through the camera under almost any conditions.

## VIEWFINDER SYSTEMS

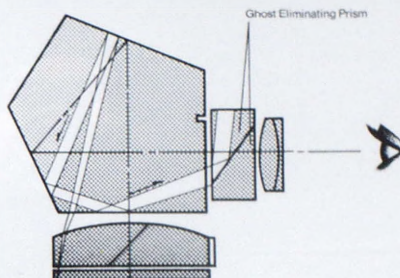
The F-1's viewfinders slide on and off on polished rails. Not only does this treatment result in better finder alignment and the elimination of "finder wobble," but it also keeps annoying focusing screen cleanups to a minimum, because it's harder for dust to enter the viewing area.



Canon made the most of the F-1's interchangeable viewfinder capability, by designing some exceptionally useful and versatile viewfinders. The Booster Finder permits accurate exposure metering in extremely low light, or with long extension tube or bellows extensions. This finder has a built-in electronic timer and light that blinks at one-second intervals during time exposures. A tiny lamp illuminates viewfinder data when the existing light is too dim to do so.

The Servo EE Finder allows the F-1 user the option of fully automatic exposure control, with shutter speed priority. This type of automation is preferred by professionals because it ensures freedom from camera shake when using the camera hand-held. When the F-1 is equipped with the Servo EE Finder and motor drives MD or MF, automatic, unmanned photography is possible.

One of the handiest of the F-1 finders is



the unique Speed Finder. This Finder permits full-frame viewing and focusing up to 60mm from the eyepiece, for fatigue-free viewing under any circumstances. It's especially useful for sports or aerial photography, or for close-up work and copying, since it swivels 360° for eye- or chest-level operation.

At the rear of each viewfinder (except Speed Finder and Waist Level Finder) there's a ghost-eliminating prism that ensures ghost-free viewing and focusing—a common fault of many SLR viewfinder systems.

## HUMAN ENGINEERING

The F-1's handling was intended to make the photographer forget he's using a camera and concentrate instead only on his subject. The amount of time spent "getting acquainted" with the camera is minimal, thanks to Canon's attention to the preferences and working habits of photographers all over the world.

The film advance lever, critical for fast operation, is well offset from the camera body for good, positive contact with the thumb. The shutter release is positioned towards the front of the body, where the index finger falls into place naturally. The shutter speed dial is large and well knurled for sure selection of shutter speeds without taking the eye from the finder window. A comfortable eyecup is provided which shields the meter cell from extraneous light entering through the viewfinder window and the eye from distracting peripheral light.

The Canon F-1 system IS the finest available, because it's built on the best camera body available. But don't take our word for it. See and handle it at your Canon dealer's.



A System of Precision **Canon F-1**

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photography . . .  
a look back  
and a look ahead

by Lee Howick, M.Photog.



**A** look at photography over the past 25 years is likely to show that technology has played a significant role in shaping trends that are prevalent in contemporary photography. The constant improvement of photographic emulsions (speed and grain) and sophisticated technology applied to the small camera and its optics have set the foundations for a new photographic movement

that is now influencing all major forms of photographic expression. This movement, of course, is existing light photography as practiced by photojournalists and showcased in such magazines as *Life* and *Look*. The photo essay, picturing the lives and times of people from all parts of the world and in all sorts of situations, demonstrated that the immediate reality of life, however grim or joyous, can



be one of the most forceful and persuasive aspects of photographic communication.

And now today, the reality or truthfulness of the photojournalist is becoming prevalent in other areas of photographic expression. Watch television and notice that "beautiful people" are more rare in commercials. We are now more apt to see plain, everyday folks in real situations involving themselves with a product. Unfortunately, many of the washing product companies have not been caught up in the trend.

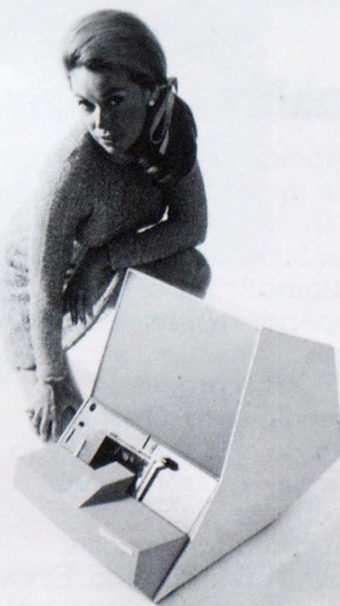
The movies have changed. Have you noticed the extensive use of existing illumination? Gone are the perfectly illuminated sets for which Hollywood once was famous. These have mostly been replaced by extensive location shooting, both indoor and out, in an attempt to portray realism and make a more truthful visual statement. The industry itself has given its highest recognition to such films as "The French Connection" and "The Godfather," where understated lighting and actual locations predominated the cinema photography. Here too, technology has provided the first step in making truthfulness a viable and necessary commodity in contemporary motion pictures. But the photojournalist led the way for them with his fast film and optics and an awareness that photography's greatest contribution to society would be honest visual statements of his world.

If we accept the influence

of the editorial photograph in our contemporary scene, can it apply to the work of the portraitist and the advertising photographer? My answer is a resounding yes! A look back at traditional portraiture suggests to us that the perfect hair light, the classic facial lightings, the halo backgrounds, the elegantly placed hands, have tended to sterilize the individual and make him appear beautiful, but unreal. Is traditional portraiture an honest statement of a person? I suggest that it is not and that "location portraits" should become the more accepted way of photographing people. Critics might well say, "In order to sell my work I must make people look better than they are," but we should remember our entire communities are being influenced by a flood of visual materials that are more believable and truthful in their content and presentation than ever before. The younger generation is a forceful example of a trend toward naturalness and I believe their tastes will support a different form of portraiture that is based upon these attitudes.

It might sound as though I'm suggesting that the portrait studio as it is known today may become a relic. This is not the case; but I am saying that lighting techniques might well turn again to the "north-light" look created by a large single bank of speedlights and that customers might be encouraged to "dress down" rather than dress up for their

Turn to page 101

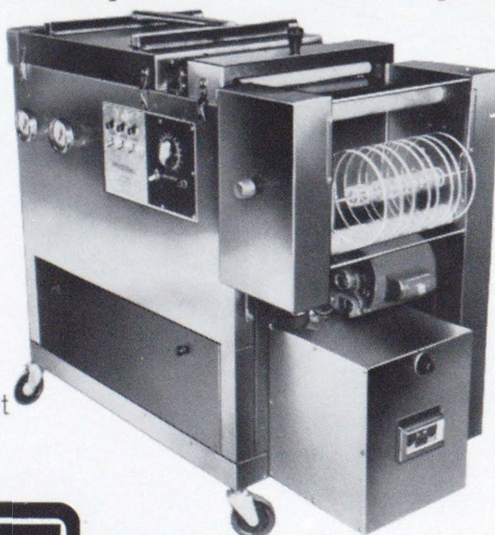


# Improve your image.

## **The Three Solution Color Paper Processall gives you quality processing plus the speed and consistency you demand.**

It handles RC Ektacolor paper in different size multiple rolls or in single rolls up to 11 inches wide and 300 feet long. Gives you automatic processing and superior results in record time.

With processing speeds up to 5 feet per minute and the ability to handle different sized multiple rolls, Processall cuts production costs. Saves on labor, too. Even inexperienced personnel get professional results.



Most important, highest quality results are assured by advanced design which includes

turbulent agitation, precise temperature control ( $\pm 1/4$  degree F), an air impingement squeegee that removes moisture before paper enters the drying cabinet and a positive drive that guarantees positive tracking.

It all adds up to a better image for you and performance you expect and deserve. Why settle for less. Contact us or your nearest Oscar Fisher dealer.



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HAND PRINTED, CUSTOM COLOR

# PORTRAIT

PACKAGES



**A Premium Quality  
Color Print Service for  
Seniors, Babies, Families ...  
at not so premium prices!**

Custom hand printed color quality still has a place in this day of mass production, and our staff of skilled hand printers can provide you with this kind of custom color quality for all of your Portrait requirements.

Senior, baby, family group and any other kind of portraiture you can think of always turns out better when we can crop, dodge, burn-in, diffuse, and spot to your individual requirements.

You have a selection of 15 popular package plans from which to choose and special discount prices on additional prints with packages ... it's a premium quality color print service at not so premium prices!

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# ABSTRACT STILL LIFE



Hiroki Nishiura is an advertising photographer and owner of Semba Studio, Inc. in Osaka, Japan. He is a member of PP of A and belongs to Advertising Photographers Association of Japan and Photographic Society of Japan. At the age of 20 he became a pupil of Eiko Yamazawa. After working for a commercial studio in Tokyo, he became a free-lance photographer. He is presently engaged in the work of art direction and photo production for posters, catalogs, book covers and packages.

by Hiroki Nishiura

To me photography is nothing but a means for visual expression. In my work, I do not bind myself with the narrow and limited meaning of photography. I try to absorb and use the fundamental creative methods of other artistic fields, such as pictorial ideas and sculptural conceptions, or, on a bigger scale, architectural plans.

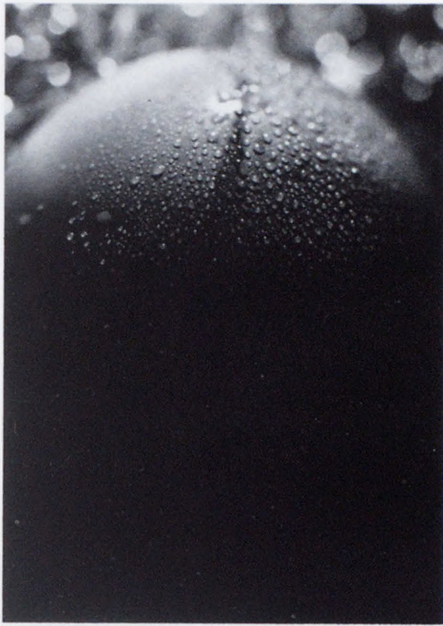
In creating abstract photographs I endeavor to make photos that reflect my originality and personality. Motifs are selected from objects which are found everywhere in my daily life. The selected objects are arranged according to my own interpretation, artificially processed, changed into different colors, or mixed with other objects.

The abstracted images are achieved through the best possible control of the mechanical elements of camera and light. I resort to an expressional method by which the images cannot be discerned at first encounter by viewers. This is intended to draw their attention and interest by making them wonder what the motifs are.

The completed work must be a genuinely photographic one based on light. In addition, it must be attractive and well proportioned.

Good ideas and proper selection of images are essential. So, I am always attentive to the discovery of designs, and at the same time to their colors and forms. But a reversed case sometimes happens where I chance to come across an idea which brings me an unexpected result.

In this kind of photograph, I often find a gap between an image conceived in my mind and an actual one caught on the finder through the lens. But this problem can be solved by fully controlling the mechanical elements. On the other hand, it sometimes happens that a problem which could not be solved in the course of contemplation is solved while I am looking through the lens. ■

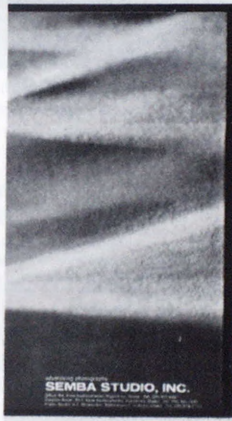


**Metabolic Activator  
Inosine Preparations**

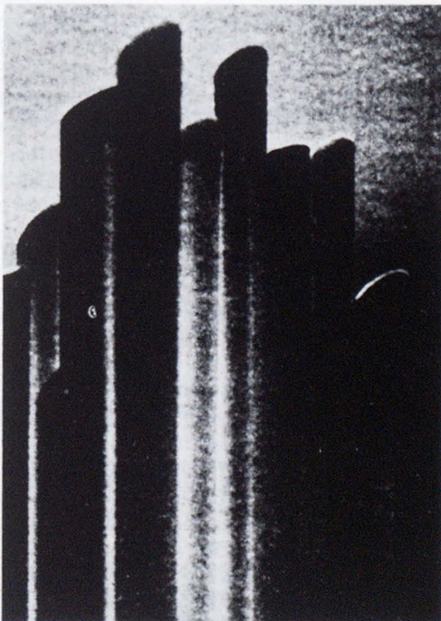
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<b>INOSIE-F</b> Tablets 200mg	<b>INOSIE</b> Injection 2%, 10ml, 20ml
-------------------------------------	----------------------------------------------

Book cover for introduction of pharmaceutical company's new product. Theme: Beads of sweat. Used light bulb, 10cm in diameter, was painted in several colors with blue as key tone and sprinkled with water drops. Blue light was used; crumpled cellophane paper was placed in background on which was thrown as much shadow as possible to obtain balanced effect.



Folder cover. Theme: Light and shadow. Folder used by author's studio. Basic elements of photography, light and shadow were incorporated. Five square, color plastic plates were arranged on drawing paper and strongly lighted from one side. Interesting effect was emphasized, which resulted from colored shadow.



EXPO'70 日本国展

SWISS DAY  
ヨーロッパの根拠—山と湖と水河の国を  
名曲・魅惑の名演奏家を展望する  
**スイスの夕べ**

指揮: シャルル・デュア  
ソプラノ: リーザ・ラカーサ  
フローレンス・オニール・ニコル

管弦楽: 読売日本交響楽団

8.24(土) 19:00  
8.25(日) 19:00

フェスティバルホール

1970年8月19日

Poster for Swiss Day concert. Theme: Rhythm. Color sticks for school children, each about 20cm long, represent rhythm of sound and scenery of Switzerland. Sticks were cut obliquely with knife, arranged and photographed with backward lighting. Print from negative was duplicated on Xerox copier. Another photograph was made, to retain coarseness of image, and then enlarged for poster.

# Gittings' Gift of \$100,000 to Establish Student Loan Fund



PA&SF President Charles H. Haynes accepts check for \$100,000 from Paul Linwood Gittings as Frederick Quellmalz, Executive Director and Secretary of the Foundation, looks on.

A gift of \$100,000 has been given to the Photographic Art & Science Foundation, Inc., by Evelyn May and Paul Linwood Gittings, M.Photo., to establish a student loan fund for deserving photographic students in the field of portraiture. The gift was presented by Mr. Gittings at a testimonial dinner given in his honor by the PA&SF in Dallas in March.

Mr. Gittings has been a leader in the photographic profession worldwide for more than 40 years. He is a

former president of the Professional Photographers of America, Inc., a Fellow of the Royal Photographic Society of Great Britain, a Fellow of the Photographic Society of America, and an Honorary Fellow of the Institute of Incorporated Photographers of Great Britain and the American Society of Photographers, and holds both the earned and Honorary Master of Photography Degrees of the PP of A. He currently serves as Chairman of the Trustees of the PA&SF.

In discussing the rationale behind the gift, Mr. Gittings said, "It seems like a *dream come true* that we could make this gift to the Foundation, while we are still here to see the idea work. We have requested that our money be conservatively invested, and that the income from the fund be used for scholarship *loans* in the last two semesters of formal photographic education. We chose the loan fund upon the advice of educators, who feel that a man can have pride in having paid his own way, rather than by a straight scholarship grant. We believe completely that education will govern the future of photography."

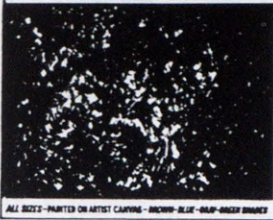
Mr. Gittings also described another photographic undertaking he is making for the Foundation. "I am also now compiling individual portfolios of the Fellows in the American Society of Photographers, which will contain their best original photographs, the thesis upon which they were admitted to the Fellowship, an autobiography, a personal portrait and a photograph of their studios. Hopefully, these will be kept for posterity in the Photography Hall of Fame Library until the ASP shall build its own facilities. I would also like to

Turn to page 127



PA&SF Board of Directors, clockwise around table: Charles H. Haynes, Frederick Quellmalz, Richard C. Kinstler, Craig A. Nalen, W. Keith Cole, Lisle Ramsey, Robert M. Opfer, F. Glenn Hamilton, and Paul L Gittings. Guests, seated in background, Herbert T. A. Boggie and Gilmore Williams.

# 1974 BACKGROUNDS



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

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

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

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

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

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

**Portable PAINTED BACKGROUNDS**  
Especially Convenient For School And On Location Studio Uses!

**30 DESIGNS OF PLAIN COLORS**

**ARTIST CANVAS**  
52—60—72 inches wide

**WINDOW SHADES**  
54—63—72 inches wide

## PORTABLE PAINTED BACKGROUNDS

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

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

Add shipping estimate to background prices. Color prints available samples of canvas.

**EVERY BRIDE SHOULD HAVE THIS**

**Blue Garter for her Wedding!**  
"Something Blue" FOR THE BRIDE'S TROUSSEAU

Several Styles that increase all your WEDDING ORDERS!

## BLUE GARTERS for WEDDINGS

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

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

Send for these catalog pages today.

# STUDIO DRAPES

FOR SCHOOL AND GLAMOUR

## VELVET V-Neck SCHOOL DRAPES

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

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

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

No. 120 V-NECK (Adjustable)  
No. 120-Small Sizes (9ft. 11)

No. 164 V IN FRONT AND BACK TIES IN THE FRONT



## POPULAR SCHOOL DRAPES

Easy to use — all colors available.

- |                                                                           |         |
|---------------------------------------------------------------------------|---------|
| 120 — Velvet V Neck — ties in back .....                                  | \$ 9.95 |
| 120S — Velvet V Neck — small sizes .....                                  | 9.95    |
| 164 — Velvet V Neck Front and Back and ties in front (jacket style) ..... | 9.95    |
| 167 — Like 164 — With Orlon Trim .....                                    | 10.95   |
| 123 — Scoop Neckline in Velvet .....                                      | 9.95    |
| 122 — Sweetheart Neckline in Velvet .....                                 | 9.95    |
| 119 — V Neckline — Marabou Trim .....                                     | 12.95   |

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

**NEW! Scoop NECKLINE**  
FOR YOUR SCHOOL PICTURES!  
*Velveteen*  
ALL COLORS  
Rounded Neckline with sleeves. No Size Problems.  
**No. 123 - SCOOP NECK**

## SCOOP NECKLINE DRAPES

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

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

**BLACK LACE SCHOOL DRAPE**  
EASY TO USE... BLACK SATIN FOR THE BOODICE AND SCALLOPED FRENCH LACE OVER ARMS AND SHOULDER... TIES IN BACK!  
Black Satin Lace and Scalloped LACE OVER ARMS  
ORDER NO. 142

## OTHER POPULAR DRAPES

- |                                                        |         |
|--------------------------------------------------------|---------|
| 142 — Black Lace School Drape .....                    | \$ 6.95 |
| 142N — Navy Blue School Drape .....                    | 6.95    |
| 143 — White Lace — any color satin .....               | 6.95    |
| 132 — Nylon Tulle on Satin Glamour .....               | 5.95    |
| 130 — Lurex Lace on Silver Cloth Drape .....           | 6.95    |
| (Specify colors — made in most all colors)             |         |
| 170 — Marabou Satin Drapes. Five colors—Terrific ..... | 10.95   |

**3 GLAMOUR DRAPES** for only \$10.00  
ANY COLOR — ONE EACH OF THREE STYLES OF PIERCE WRAP-AROUND GLAMOUR DRAPES!

## THREE DRAPES for \$10.00

## PIERCE GLAMOUR DRAPES

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

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

**Poly Bags** PROTECT YOUR PICTURES  
• PICTURE FRAMES • FRAMED PICTURES • PRINTS • PAINTINGS • PHOTOGRAPHS

Use these sturdy clear plastic bags in place of Kraft paper. Orders can be quickly and easily identified without opening package.

NOW AVAILABLE IN 3 NEW SIZES!  
For 8x10—11x14 and 16x20 prints

VERY LOW COST! SAVES WRAPPING TIME!

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

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

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

These bags are oversized to fit picture sizes.

## \$3.95 SAMPLE ASST.—(100 bags)

15—5x7 40—8x10 30—11x14 15—16x20

Cash with order sent postpaid.



## Posing STOOL and TABLE



Most Popular studio props for the Portrait and Commercial Studios. FOB Factory — gray color.

No. 1827 Adjusto Stool (18-27 in.) ..... \$21.95  
Backrest add \$5.45 Foot Rest — \$4.35  
Padded Seats (1 in. \$4.80 — 2 in. — \$7.15).  
Add \$2.50 for mailing or UPS (West Coast \$4.00)

No. PT 2435 Posing Table (two pieces)  
\$37.95 plus \$5.00 UPS (West Coast — write us).  
Stools are available in USA — Table is problem. Canadian shipments are difficult to ship now. (Beige or Green colors — special orders only) Shipped from factory in Ohio — UPS is OK.

## ORLON PLUSH — BABY COVERS

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

## Send for these catalog pages

RUSH information on the following checked items

- ..... Painted Backgrounds — For Studios
- ..... 30 Designs — 30 Sizes
- ..... Light Stands — Carrying Cases
- ..... Metal Posing Stools & Tables
- ..... School Drapes — Glamour
- ..... Feather'n Lace Drapes
- ..... Orlon Baby Covers — 10 Colors
- ..... Blue Garters for Weddings
- ..... Wedding Contracts — Printed Forms
- ..... Plastic Billfold Size Boxes
- ..... Plastic Frames — Low Cost
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- ..... Glassine Envelopes
- ..... Retouching Supplies — Sprays
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- ..... Lambswool & Dacron
- ..... Men's Background Panels
- ..... Printed Forms for Studios
- ..... Negative Preservers — Envelopes
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- ..... Low Cost Give-Aways (Combs, etc.)

STUDIO NAME .....

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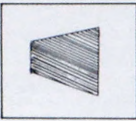

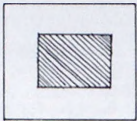
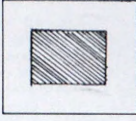

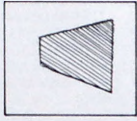
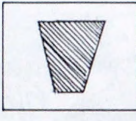

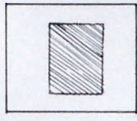
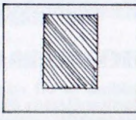
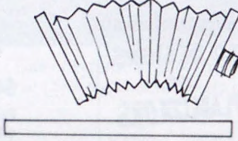
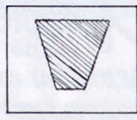
by James L. Grider, Jr.

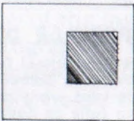
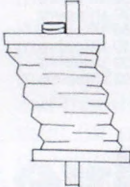

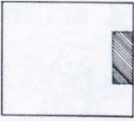
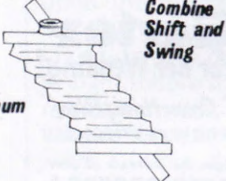

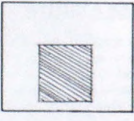
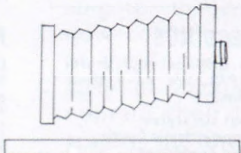
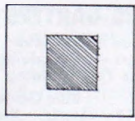
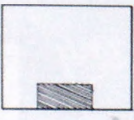
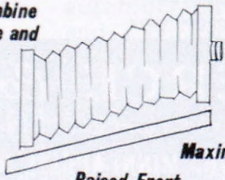

Once again the trend seems to be toward the use of the large format camera. Though the advantages are many, there are photographers reluctant to use the view camera because of the seemingly complicated adjustments required. Even among photographers using the camera, some may not understand how to utilize all the benefits of swings and tilts.

As an industrial photographer, I have used a view camera and adjustment chart for many years. Due to close deadlines and confusion at picture location, I always carry the chart with me. Referring to it, I don't waste time making coarse adjustments of subject matter. Trial and error are eliminated.

James L. Grider, Jr., Grider Photography, 732 Schilder Dr., Fort Worth, TX 76114.

Large format camera adjustment chart shows advantages of swings and tilts. Chart gives "at a glance" guidelines for obtaining desired image.

WHEN YOU HAVE THIS	DO THIS	AND YOU GET THIS
As Subject Appears On Ground Glass		Corrected Image
	<b>Parallel Swing</b> 	
	<b>Opposite Swing</b> 	
	<b>Parallel Tilt</b> 	
	<b>Opposite Tilt</b> 	

WHEN YOU HAVE THIS	DO THIS	AND YOU GET THIS
As Subject Appears On Ground Glass		Corrected Image
	<b>Medium Shift</b> 	
	<b>Maximum Shift</b> <b>Combine Shift and Swing</b> 	
	<b>Minimum Raised Front</b> 	
	<b>Maximum Raised Front</b> <b>Combine Rise and Tilt</b> 	

# Stockwell Shyly Bows as World Applauds

By Bill Stockwell

I am constantly asked: "Noble Casual King, how do you keep gushing those ecstatic seminar ads, month after month, year after year?"

Well, now I see the whole world turning misty, 10 years after I launched my casual dreamboat. It gladdens my heart, brave gunners, capping a long and rugged uphill battle. Verily, I clawed my way to the top with bleeding fingers.

Tributes, like the following, make my advertising copy ring like cathedral bells on Christmas eve:

★ ★ ★ ★

"In the history of photography, Bill, your great Casuals are the only total new concept. As you claim, they are simple miracles!" Lon Chalmers, New York City.

"Your seminar has been the best two days I have spent in photography in my 30-year career." Bill Walker, Searcy, Ark.

"This is my third seminar and it was 10 times greater than the other two combined. I took over 80 great shots. How can perfection be improved?" H. Ray Amos, Greensboro, N.C.

"Your course has improved fantastically, and was always the best. I admire your constant fight for simplicity—and your victory!" Doug Hemberger, St. Cloud, Minn.

★ ★ ★ ★

"Worth every penny and every minute away from my studio!" John McNaney, Mansfield, Pa.

"Since your seminar, our income has taken such a jump we're still dazed!"

## Brides don't haggle over price now!

"For years, Bill, I scoffed at your Casuals as misty frauds. How could anybody deliver all the fantastic promises that rang through your ads? But, finally, brides and grooms forced me to go the misty route. Reluctantly, I enrolled for your Detroit seminar, pouting as I mailed my deposit check.

been taken for a chump?

"Then, the showdown! My samples came in. I opened the package with trembling fingers. I gasped. To my delight, my new Casuals shimmered, quivered, danced. My Misty Echoes, Screams, Fantasys quickly booked five weddings.

"What a stunning surprise your seminar proved to be! I sat, as if in a trance, as you showed your misty miracles, so simply created. Overwhelming impact! My skepticism returned, as I mailed my samples to the lab . . . It was all too easy . . . I had created, with amazing speed, Candlelight Mistys, Madcaps, Snoots, Teardrops. And, yes, from 'scraps of light.' I sat, brooding. Had I

"These days brides literally hug me! They leave my studio, raving about my new Casual 'Love Story' that lifts me above all competitors. Couples no longer haggle over price. Instead, they plead: 'Please, Mr. Lankert, book my wedding for those adorable Mistys and Fantasys.' That's a switch, mighty Casual King! I am reborn in The Satin Jungle." Duncan Lankert, Detroit.

It's all unbelievable! And I'm the guy who thought I knew EVERYTHING!" Phil Sutterfield, Charleston, S.C.

"Casuals carried us from flat broke to a strong financial status. In fact, we are preparing to leave on a 10-day European tour. Without your seminar, this would not be happening. Casuals made us great!" Mrs. Jack Hopson, Butler, Ala.

"Not only did we learn so quickly about your simple miracles, but we got the actual experience of shooting them in your seminar." Dub Wright Jr., Houston, Tex.

"You have a great teaching team and

a fast-paced barrage of Casuals that almost bamboozles the photographer's mind. My average goes up every time I attend your seminar. Thanks for your dedication!" Rowland Johnson, Seattle, Wash.

★ ★ ★ ★

"I traveled 300 miles to your seminar. It was worth driving 1,000 miles for. I was very impressed with the speed and simplicity that produce your 'simple miracles.'" Alfred Wells, Windsor, Ont.

"Not only I, but the whole gang shot all those terrific Casuals with speed and ease!" Harold McKinney, Litzitz, Pa.

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- Sept. 23-24 . . . . . Tulsa, Okla.
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- Oct. 10-11 . . . . . South Bend, Ind.
- Oct. 14-15 . . . . . Omaha, Neb.
- Oct. 21-22 . . . . . Syracuse, N.Y.

- Oct. 24-25 . . . . . Cincinnati, O.
- Nov. 4-5 . . . . . San Diego, Cal.
- Nov. 10-11 . . . . . Honolulu, Hawaii
- Nov. 18-19 . . . . . Kansas City, Mo.
- Nov. 25-26 . . . . . Little Rock, Ark.
- Dec. 2-3 . . . . . Birmingham, Ala.
- Dec. 5-6 . . . . . Jackson, Miss.
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## Retouching

Veronica Cass

### Problems a Retoucher Has with Negatives

How many times I've heard photographers express their desire to have a good retoucher, one who would do everything to the negative so that it

could be printed and not need any print retouching. This is not always possible. The retoucher is not the miracle-maker.

During the rush season I've jotted down the problems that we run into and wish, "Oh, if we could only get good negatives to retouch all the time."

Negatives are all different, depending on the photographer, lighting, type of film, etc. Not everyone can retouch. Retouching is a fine skill that takes practice and patience. One can never learn enough about it, because new problems arise every day. Let's talk about some of our problems.

1. Dramatic lighting—Very beautiful and wonderful for competitions, but not for schools. The average student has a bad complexion and good blending and retouching in this shadow and highlight area are very difficult. Naturally, the studio should expect to have print corrections to do in that area.

2. Bad complexions—Use make-up. I know that in some states, it's against the law to touch someone's face without a license, but a little make-up can be put on the very bad spots with Q-tips. By toning down the bad spots one speeds up and improves retouching. On a 70mm CPS negative, bad complexions are extremely difficult to correct and very time consuming.

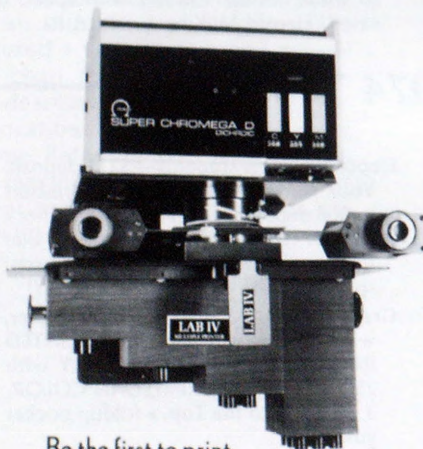
A retoucher really has to be very dedicated to put up with that nerve-racking problem. On very difficult blemishes, there will be print corrections needed.

3. Poorly arranged hair—Here again, a retoucher can only go so far on correcting hair or she will cause a bigger problem for the print retoucher. It would have been quicker and more efficient had it been corrected in front of the camera.

4. Poorly developed film—This usually happens twice a year during the very rushed season or the very slow season, when film is developed in chemicals that are starting to wear out and when the chemicals are not used enough. This causes the negatives to lose their tooth and the retoucher really struggles to get lead to adhere. Dye helps to some extent. But this negative has deeper shadows under the eyes and the blemishes are more outstanding.

5. Oily skin—When a photographer sees this, he should either blot some oil off very carefully with a Kleenex, or apply colorless hypo-allergenic powder to the face to tone down the overly bright shiny spots. The retoucher gets a negative like this and there has to be blending. So on the forehead there will be a big white spot caused by light reflecting. On a bad complexion, there will be little

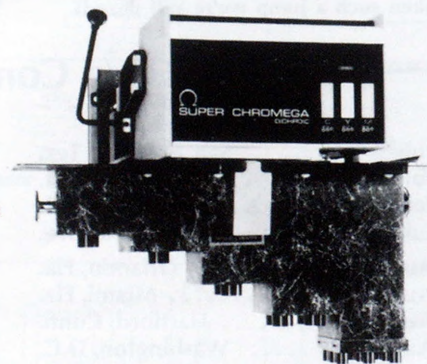
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hot spots on all the raised blemishes and when retouched, it will look as though the retoucher did bad retouching. All she did was leave the little white spots because they cannot be removed on the negative.

6. Glasses—Plastic-framed glasses often leave a large shadow and also pick up color. Do not request that the shadows be removed. Educate your customer and explain shadows are natural. Some shadows can be toned down slightly.

7. Untrained receptionist requesting the impossible—This happens too often. Receptionists should be trained more carefully in this area. They should know how to mark a proof so that a retoucher knows what is meant. A receptionist should know what can and cannot be done on a negative or print.

8. Lack of communication between the studio and retoucher—If they would call or talk together and get their ideas straight, there would be less friction. I've noticed that whenever a photographer himself is a retoucher, or has retouched, there is beautiful communication and few problems. He understands.

9. Double exposures—The normal head is fine, but in that silhouette, every blemish is accentuated. The circles under the eyes are very dense and when a person with bad comple-

xion is photographed like this there is much work for the retoucher and print spotter.

10. The heavy rush season—This is difficult for the studio and the retoucher. But in the heaviest month, some school usually decides to turn in its yearbook glossies. It wasn't bad when it was in January or February, but now it's November or the first of December when the photographer is trying to satisfy his regular customers who come every year. This is also the time when all of the bad complexions come in. Naturally, these slow the retouchers. On a bad complexioned negative it takes a retoucher longer to correct than it does the photographer, receptionist and spotter together. This is a fact. So again, just a touch of make-up would speed things up and also present a better proof.

11. Complaints—These are the things that discourage a retoucher most. If you are going to complain to a retoucher, *please* don't wait for a month and then expect her to know what you are talking about. You are accomplishing nothing, but creating bad feelings. If you have a complaint, send a print or call about it immediately. There may be a good reason that something was wrong with the retouching. How will you know if you don't discuss it right away? If your

retoucher generally turns in good retouching you can be sure that she had a problem negative.

12. Very dense and very thin negatives—On the very dense negatives it is difficult to see all the blemishes and if one didn't have a proof to study it would be almost impossible to complete this negative. On the very thin negative—usually dye is recommended but, of course, you cannot complete the retouching with dye alone. Graphite has to finish and this is going to show. Many good retouchers will not retouch a thin negative because of this. If I can do some corrections on a negative, a spotter can do the rest. A very thin negative will slow retouching.

Now that I've explained about our problems I hope we have a good rush season this year and better communication. I have put little notes in with problem negatives and explained how to correct the print, or advised that it was a difficult negative. But I never know if these notes are well received. Now I am so swamped with work, like all retouchers, I hate to take time to write notes. But this is a good habit. My next column will deal with the problems photographers have with retouchers.

Veronica Cass, 2007 South Van Buren, Bay City, MI 48706.



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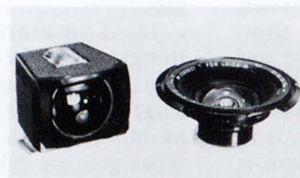
### New Products

From page 24

atives necessary), chrome, silver, glass, background lighting effects, projected background, etc. Adjustable working heights from 18"-40". Constructed of anodized aluminum, welded joints, 5/8" marine ply and 3/16" preshrunk plexiglass. No. 3648 has working area of 36"x48", accommodates 160 lbs.: \$315. No. 2130 has 21"x30" working area, accommodates 110 lbs.: \$215. Prices include percale tent, 12' of velum and accessory bar. Custom sizes available.

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E. Leitz, Inc., Rockleigh, NJ  
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#### POCKET-SIZE SUPER 8

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

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#### COLOR PRINTER

Pako Corp., 6300 Olson Memorial Hwy., Minneapolis,  
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#### VIGNETTE SYSTEM

Logan Enterprises, 2914 Madrona Dr., Longview, WA  
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Karl Heitz, 979 Third Ave., New York, NY 10022



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#### SUNDICATOR

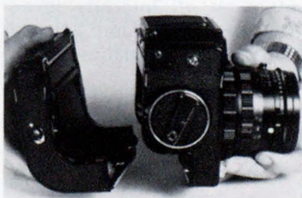
Thomas Spencer Enterprises, PO Box 272, New Canaan, CT 06840



Pocket-size sun angle calculator computes sun's position, altitude and azimuth, for any time of day and year. Shows combinations of times, dates and altitudes for chosen directions of sun. Works as planisphere and sundial. Plastic sundicator, compass and instruction book: \$2.75. Deluxe version (shown): \$7.50. Brass on marble version available.

#### KOWA SUPER 66

Kowa Camera Div., Berkey Marketing Companies, Inc., 25-20 Brooklyn-Queens Expy. West, Woodside, NY 11377



Kowa Super 66,  $2\frac{1}{4} \times 2\frac{1}{4}$  roll film SLR systems camera, has modular design interchangeability of lenses, film magazines, viewfinders and focusing screens. Features vertical design, magazine attached secondary shutter and "L" shaped film path. Standard  $2\frac{1}{4} \times 2\frac{1}{4}$  combination magazine offers 12 exp. on 120 film and 24 exp. on 220 film. Optional 16/32 magazine accepts 120 film, 16 exp., or 220 film, 3 exp., giving  $1\frac{3}{8} \times 2\frac{1}{4}$  format.

Polaroid magazine accepts standard Polaroid Type 105, 107 and 108 film packs. System includes ten automatic lenses from 180° 19mm f/4.5 fisheye to 500mm f/8 telephoto. Each lens has helical focusing mount, 11-speed Seiko leaf shutter from 1-1/500 of a sec. plus "T", M/X flash sync to and including 1/500 sec. Kowa Super 66 with 85mm f/2.8 automatic lens and folding viewfinder: \$660.

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Ascor Div., Berkey Marketing Companies, Inc., 25-20 Brooklyn-Queens Expy. West, Woodside, NY 11377

Hamlin 1620 S Printer for 16x20 color prints takes 250' or longer rolls of paper and 35mm to 4x5 negatives. 83" tall.

Hamlin, Inc., P.O. Box 40, Smyrna, GA 30080

Paasche Flow Pencil stripes oil or water-base paints or fluids; stripes grooves, smooth or embossed surfaces.

Paasche Airbrush Co., 1909 Diversey Pkwy., Chicago, IL 60614

Canon FD 85mm f/1.8 lens has breech lock mount, 28° angle of view, scales to f/16 and focusing from 35" to infinity with an infrared index. 15½ oz.,  $2\frac{5}{8} \times 2\frac{1}{4}$ " lens is coated and accepts 55mm filters: \$260.

Canon U.S.A., Inc., 10 Nevada Dr., Lake Success, NY 11040

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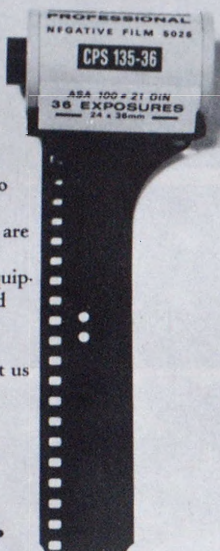
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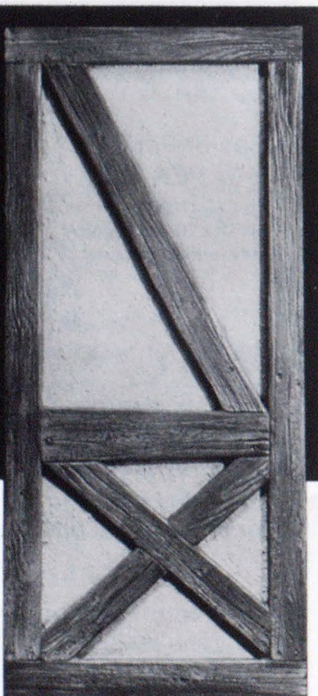
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Kreonite, Inc., 715 E. Tenth St., PO Box 2099, Wichita, KS 67201

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Photo-Technical Products Group, Ehrenreich Photo-Optical Industries, 623 Stewart Ave., Garden City, NY 11530

Yashica LD-8 Super 8 movie camera features automatic lap-dissolve, f/1.6, 7.5-60mm 8 power zoom, f/45 minimum lens aperture, 25-400 ASA, built-in type A filter and 1, 18, 24, 36 fps film speeds: \$435.

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

Minolta Autopak-8 D12 Super 8 systems camera features 12:1 power zoom lens, automatic exposure control with override, 8-54 fps film speeds plus single frame, automatic lap dissolves, automatic and manual fades and variable-sector rotary shutter. Outfit includes lens shade, power pack, remote control cord, eyepiece hood, forehead rest, 1A filter and case: \$1,000. Close-up lens: \$40.

Minolta Corp., 101 William Dr., Ramsey, NJ 07446

Table-top version of Brite-Lite light table has walnut wood bed, aluminum chrome frame, 18x22 flashed opal glass lighted

area, with white fluorescent lamps: \$90.

Ideas Unlimited, PO Box 441, Lake Zurich, IL 60047

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Fiberbilt Photo Products, 601 West 26th St., New York, NY 10001

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International Visual Products, Inc., 56 North Summit St., Tenafly, NJ 07670

GAF Color Films D64, D200 and D500, daylight types, now in 100' rolls: \$24.95. One gal. chemical kit for 100' roll processing and 100' Bulk Film Loader: \$9.95 and \$2.99, if purchased with film.

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

Console II has horizontal and vertical double viewing surface for 375 slides. Removable retrievable overlay and adjustable floor stand. \$495.

Matrix, 408 W. Grand, Chicago, IL 60610

Variolight Electronic Regulation Control enables 10-100% of full light intensity variation of pulsed xenon lamps without color temperature change. Stabilizes light output within ±0.1% at all intensity levels, compensates for lamp aging or line voltage fluctuations up to ±10%.

Klimsch-Repro, Inc., 100 Ave. of the Americas, New York, NY 10013

Hanimex PR-115 Clip-on Meter, selenium cell, 10-800 ASA range, 1 sec. to 1/1000 speed markings, EV scale: \$17.95. PR-125 Photo-Cell Lite Meter, selenium cell, 6-12,000 ASA, match needle, direct reading, 1-1/1,000 sec. exposure times, cine speeds 8-64 fps: \$18.95. PR-135 CdS Hi-Lo Meter, 2 sec.-1/8,000 speed times, 6-12,000 ASA, cine speeds 8-64 fps, match needle operation, zero adjustment, automatic high/low light readings: \$24.95. PR-

140 CdS Push Button Lite Meter, 8 sec.-1/1000, 6-12,000 ASA, 8-64 fps cine speeds, locking button, zero adjustment: \$21.95.

Hanimex (U.S.A.) Inc., 7020 N. Lawndale Ave., Chicago, Ill.

Goodkin Red Fiberglass Sinks reflect the glow from darkroom red safelights. One piece molded sinks; available in four model sizes. Model 2430 holds four 20x24 trays.

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

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

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Du Pont Co., Wilmington, DE 19898

## LITERATURE

To help you get the literature you want, use the Readers Service cards (page 105).

Product information, price lists. Sickles, Inc., Photo Equipment Div., PO Box 3396, Scottsdale, AZ 85257

Sinar information sheets nos. 10 and 11.

Sinar AG Schaffhausen, CH-8245, Feuerthalen/Switzerland

Information brochure, "Generations of Love" photo restoration promotional items.

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

Hamlin-Overton price list for wood and metal frames.

Treck Photographic Inc., 2619 Congress St., Bellwood, IL 60104

Mini-catalog, outlines Kodak 16mm, slide and Super 8 products. Dealer List, Kodak Audio-visual Products.

Eastman Kodak Co., Dept. 640, 343 State St., Rochester, NY 14650

Product information sheets, color darkroom equipment.

Simmon Omega, 25-20 Brooklyn-Queens Expwy. West, Woodside, NY 11377

"Hasselblad Landscape Photography Bulletin."

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

Information; Luminos Portrait RD Silk, portrait paper with resin coating.

Luminos Photo Corp., 25 Wolfe St., Yonkers, N.Y.

Leica M5 camera study, "The Camera Craftsman," March/April issue.

The Camera Craftsman, 2000 West Union Ave., Englewood, CO 80110

Bulk storage rack and pallet rack catalog.

Bernard Franklin Co., 4424 Paul St., Philadelphia, PA 19124

ICP Custom 2100-A Copier free machine program information.

Océ-Industries Inc., 6500 North Lincoln Ave., Chicago, IL 60645

Nizo S480, S560 and S800 Super 8 movie camera catalog.

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

1974 edition of Bourges Color Chart.

Bourges Color Corporation, 84 Fifth Ave., New York, NY 10011

Super-8 film repair kit, \$1.

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

Information; nine Topcon Super DM 35mm slr camera focusing screens.

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

"AV Action," collection of audio-visual techniques for teaching.

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

"Jet Color Lab Price Book."

Jet Color Lab, PO Box 9777, Seattle, WA 98109

1974 Brookstone Catalog, 60 pages of hard-to-find tools.

Brookstone Co., 7109R Brookstone Bldg., Peterborough, NH 03458

Educational directory, eighth edition, lists over 18,000 sound filmstrips for Dukane system of equipment.

Educational Directory, Dukane Corp., Audio-Visual Division, St. Charles, IL 60174

44-page Oravisual catalog no. 15 illustrates line of speaker aids.

Oravisual Co., Inc., Box 11150, Dept. R-25, St. Petersburg, FL 33733

Pamphlet describes VPD Slide Sho indexing system.

Franklin Distributors Corp., PO Box 320, Denville, NJ 07834

Product information, new family of six Minolta/Celtic lenses from 28mm wide-angle to 200mm telephoto.

Minolta Corp., 101 William Dr., Ramsey, NJ 07446

Pamphlet, Meopta enlargers and accessories.

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

Catalog, Ricoh Photographic Products.

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

VIS File Folio product information.

Plastic Sealing Corp., 1507 N. Gardner St., Hollywood, CA 90046

Booklet, "Kodak Mix and Metering Control - Model 1."

Eastman Kodak Co., Professional and Finishing Markets Div., 343 State St., Rochester, NY 14650

Pamphlets: "Fujica ST801 Camera" contains test report reprints; "Electron Beam

Coating," describes Fujinon lens multi-coating technology.

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

Price list, ring binders with and without imprinting.

Simon Products Co., 3003 West Hirsch St., Melrose Park, IL 60160

Optical and creative effects folder. Accessory and device descriptions and prices.

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

Graphic Arts Research Center Catalog, lists products and services.

Graphic Arts Research Center, Rochester Institute of Technology, One Lomb Memorial Dr., Rochester, NY 14623

Bishop Technical Bulletin No. 1014R, title block product line information.

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

Brochure describes services available to professional color photo processor.

Colenta America Corp., 20 Powers Dr., Paramus, NJ 07652

Bogen Darkroom Catalog. Bogen Photo Corp., PO Box 448, Englewood, NJ 07631



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510 B	Advanced Color Printing Techniques
525	Black & White Printing & Restoration Techniques
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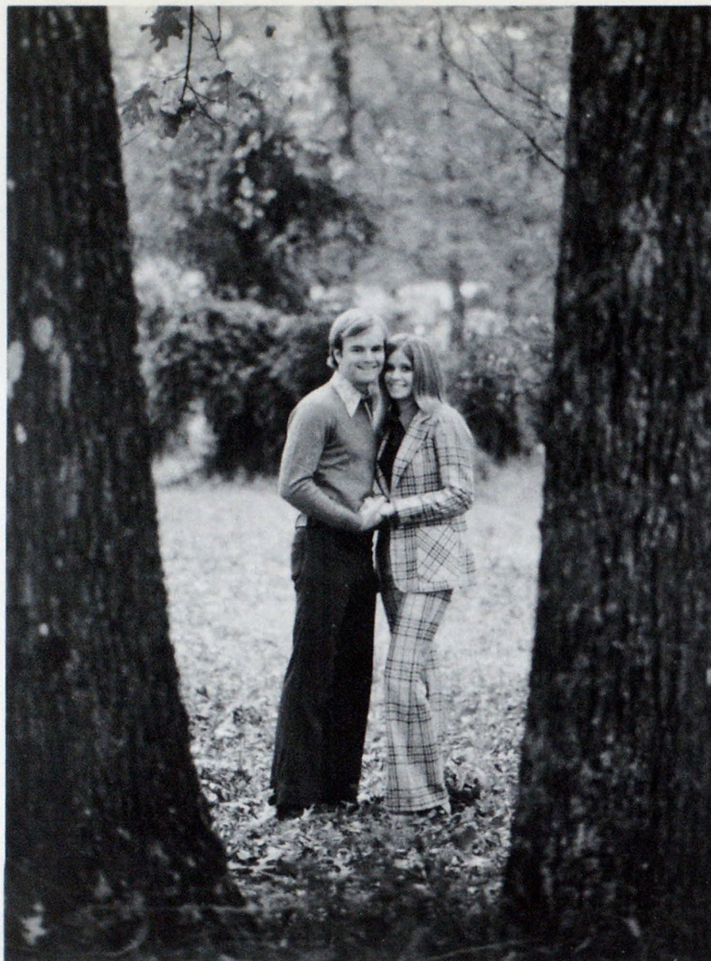
PORTRAIT PHOTOGRAPHER'S

# clip sheet

## AUTUMN LOVE

Tom McDonald

This portrait (originally in color) was exhibited in the 1973 Exhibition of Professional Photography at Denver. Clip it out and put it with your idea file. Comments pertaining to this series are welcome. (A service of the PP of A Portrait Division.)



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**Photography . . .  
a look back**

From page 83

sittings. Also, I'm suggesting that city parks, nearby woods and backyards become part of the studio. Many photographers are now getting into this type of location portraiture and perhaps a trend is on the horizon.

If we are to strive for reality and honesty in our portrayal of people, it seems fitting that our approach to advertising or commercial photography should be the same. Simplified lighting is already a fact of photographic life of most successful illustrators. If we persist in illuminating every corner and crevice of an object (product) the result might be a look of unnaturalness with multiple light sources revealed by unsightly shadows.

Many in our profession contend that artistry in photography is created by lighting. I agree, but is it necessarily the cleverness of employing many lights that creates the artistry, or is it the ability to place a single light relative to the object and the angle at which it is viewed, that creates the truly artistic lighting. I submit that the single light source not only can achieve artistry but also a naturalness that will enhance the beauty of the photograph. (The great majority of my own product photography for advertising is done with a single light source and one reflector for fill in.)

Recently, the Federal Trade Commission took steps to insure honesty in advertising, and as consumers we should all welcome this. All of us can cite numerous examples of false, or at least misleading, claims of advertised products. (Remember what happened to Campbell Soups with their glass marbles in the bottom of the bowl to keep the vegetables floating on top.) False or misleading claims are not only made by words, they can and are made by photographs. Simple, single-source lighting is merely an extension of the poling of truthful photographs. Certainly the FTC won't come down on anyone for showing multiple shadows, but a client could be unhappy because his product doesn't look natural.

The single, simple light source may sound like an inhibition of the creative process; taking away some of our tools that enable us to produce fine photographs. But consider further the position of that light and its relationship with angle of view and the form of the object (product or person). Add to these elements our choice of

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optics and we have a virtually endless variety of combinations that can provide artistry that is limited only by the selectivity and creativity of the photographer. For instance, consider the variety of shapes and textures that a single light source can encounter and then, too, the position of this light—will it be a back light, a side light; and will it be high or low, or will it be a high overhead light position? And will this light be a soft, reflected source or a crisp, sharp light or somewhere between these extremes? Now add the multiples of angle of view and optics and it becomes apparent that we indeed still have limitless variables that can be manipulated to achieve photographic artistry.

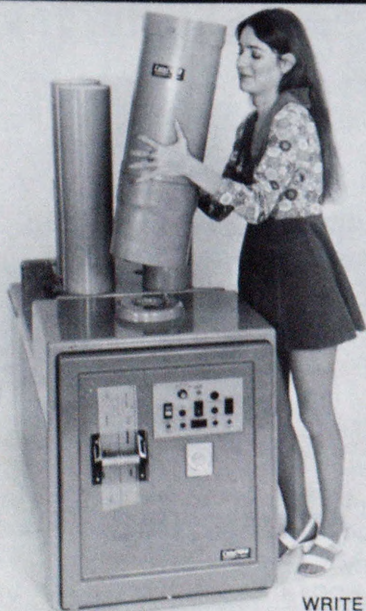
If we are concerned about the validity of this approach to portrait and commercial lighting we need only to remember that we live in a world illuminated by a single light source; and who would say that he has ever tired of the endless interplay of the many moods of sunlight and shadow upon the infinite variations of forms that reside upon this planet? Certainly nothing can be more truthful or natural than this source of illumination and we should not feel constricted by this natural condition.

To the contrary, our attitude toward the photographic creative process should embrace all the variables mentioned and its goal should be to affect continual visual change. Visual communication (or call it photography) is unique to other forms of communication because it is based on a very restless sense. It takes time to listen to a piece of music, and it takes time to read a literary work, but how long does even the most avid lover of art study a great masterpiece in a museum or gallery? As humans gifted with sight we are constantly accepting images into our consciousness. In a day's time we register hundreds or perhaps thousands of visual impressions with effortless ease. Furthermore, science tells us that we retain more information gathered by the visual sense than either hearing or reading the printed word.

It is small wonder then that in our modern society the competition for our restless sense of sight is so great. Magazines, newspapers, television, movies, billboards, signs, are all trying to attract our attention and persuade us with their particular messages. The visual makers using these media must then strive for visual impact if they are to be successful. Here, then, is a challenge to the still photographer. As a creator of visual images, he must be able to make photographs that have impact upon the viewers of his

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work. I suggest that the main ingredient of impact is visual uniqueness which implies a different way of seeing or showing something, whether it be an object or a person. If we examine this further, it becomes apparent that in this context of a visually oriented society, visual uniqueness can only be sustained through continued change.

This, then, should be the creative force of the photographer. His ability to continue to seek and develop change in his image making will assure him a significant role in the challenging profession of portrait and advertising photography. To those who might feel that photography is no longer challenging I would heartily endorse a program of seeking ways to change. Change in any or all of the areas mentioned before can provide a new creative force for the photographer that is likely to produce an exciting look for his photographs.

If we can establish photographic goals of continued creative change and a more truthful way of portraying our subject material we will begin to attack some of the major problem areas of our profession. As long as I am allied with photography I hope I shall be able to practice as I have thus far preached in this article. My present job places me in a position to encourage other photographers to meet these challenges of creating pictures with impact and to look for ways to change their images. Certainly, I hope I will be able to influence their thinking and stimulate them whenever their creative motivation becomes stilted.

Prior to my present job I had worked as an advertising photographer for the same company (Eastman Kodak) for a period of 23 years. During that time I had a four-year tour of duty with the Navy. Despite working for one organization I found that the creative challenge was most always present and the great diversity of assignments permitted me to become versatile in my approaches to photography.

If I am permitted to underline my achievements in this profession, it probably would be the ability to feel at home with all format sizes from 8x10 to 35mm and to get the best from these approaches whether I'm photographing products, people alone or in groups, still lifes, outdoor location work, existing light candid or scenic. I hope my collection of prints will support this claim.

I am aware that photographers, as doctors, tend to specialize, but I have always tried to maintain a versatile outlook on the entire spectrum of

photography. If nothing else, it has made for a more interesting career and provided me with a great appreciation and awareness of the potential of photography as a persuader and as an art form. Finally, the photographic profession, being such a dynamic thing which demands constant change in outlook and approach, will also demand from its practitioners a restless spirit that continually seeks new and better ways of "seeing." The physical demands of photography might wear the body down at times, but other aspects tend to keep the

mind youthful and searching—and that's not too bad!

*Lee Howick, M.Photog., is the Supervisor of Creative Planning for Photographic Illustrations Division, Eastman Kodak Co., 343 State St., Rochester, NY 14650. He received his ASP Fellowship at the PP of A Convention in Denver last August.*



Simulated drug transaction. Filmed at 11:00 P.M. in an unlit park on a moonless night in Mountain View, California. Film: Tri-X Reversal 1278 pushed one stop, 24 frames/second, f/1.8.

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### The Night Viewing Device

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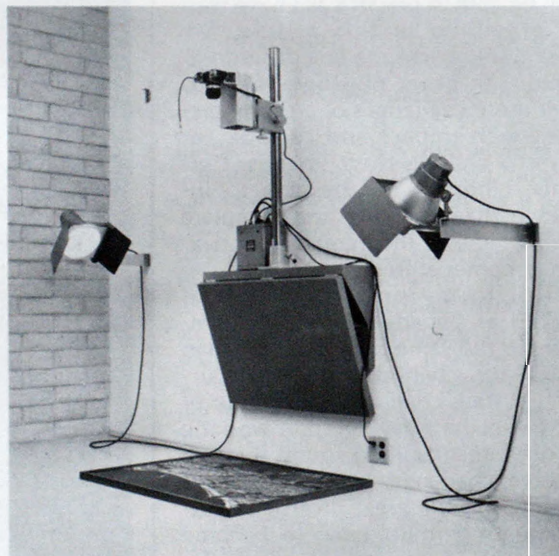


A labor-saving item is our vertical drop-leaf copy stand. Originally designed for making 35mm slides from flat copy it has proved very useful with larger cameras, particularly the Hasselblad. An old Flashmaster strobe unit provides cool light and good color with daylight film. The hinged drop-leaf folds down for photographing larger items on the floor. The light brackets can be moved to a lower position to maintain a standard exposure. *Vester Dick, Vester Dick Photography, Santa Cruz, Cal.*

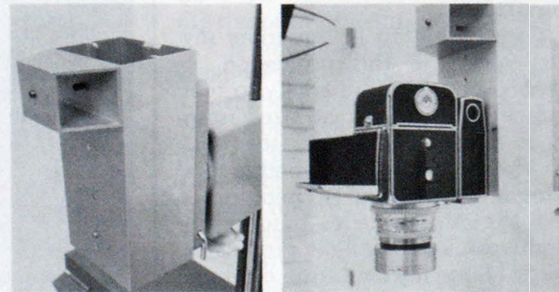
Copy stand, designed for making 35mm slides from flat copy, has proved useful with larger cameras.



Hinged drop leaf folds down for photographing larger items on floor.



Above: Light bracket is of angle aluminum, swings on loose pin hinge. A 3/8" bolt, with head sawed off, holds lamp head. Right: Portion of hinge fastened to wall.



Extension fastened to Linhof stand allows camera to be centered on 24"x36" table. A 2"x2" extrusion at top holds 35mm camera in position.

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# Travel to Learn

by Percy Butler, FIIP, FRPS

Basically, most photographers are curious people; they like to delve and probe into others people's ideas, to see if they are right, to see if they can improve on those ideas or even come up with others as a result of this probing and thinking. Perhaps we are looking for the perfect solution to all our photographic problems so we read and experiment.

Because we are curious and eager to learn, why not go to the fountainhead? This means travel, a habit I would like to see developed. To travel – to meet more people – to find out just what makes them tick and think, to re-orient oneself with all the surrounding areas of one's life.

Magazine articles are fine, they usually stimulate an idea, but the real joy of learning first hand is to travel and see for oneself. There are so many unknown facts that can be uncovered, learned by doing just this. It is a great thing to attend seminars and conventions, to meet other people and find out how they cope with the very problems that worry us every day. The change of scenery is as good as anything, but to be able to talk to someone about a similar problem well away from our normal operating area is far more useful and beneficial.

There are people in England who would give up their time to come and talk, and I am certain that there are those in the States who would come and talk over here. We have a lot to learn and we have a lot we think we can give, so why don't we get together more? I would like to think that we could send at least one speaker a year to the States and that there would be a reciprocal arrangement. In actual fact this seems to be happening unofficially. We have had John Howell, M.Photos, visit our convention in Bournemouth and we supplied three speakers to the Professional Photographers of America Convention last year.

How can we infuse more people with the idea of going to America from here and coming to this country from the States? I think that we could do more on an official basis. I would like to see something accomplished between the PP of A and the Institute of Incorporated Photographers to promote this idea into something really big. A panel, "Who's for Europe," "Who's for the States," established each year on both sides of the Atlantic could be the starter. Any problems of transportation, costs, etc., can be overcome. They are not problems which are insurmountable. The PP of A's slogan for BEECON – Learn to Earn – is a great one. I have used it over here to stimulate eagerness so why not Learn to Travel to Learn to Earn – or Travel to Learn? I am sure that there are some really brighter folk than me who could twist a very good slogan out of this idea.

The benefits to both sides are enormous – the benefits to individuals almost beyond

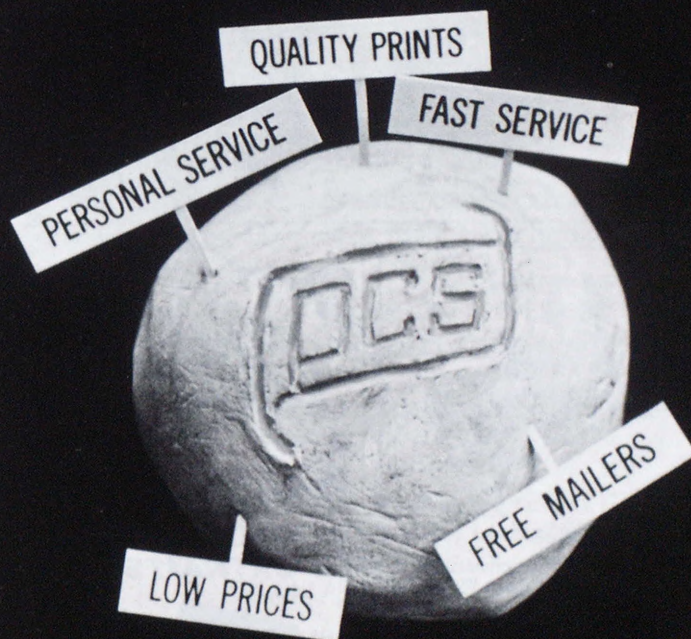
reckoning. I know that I am still drawing on knowledge obtained from my three visits to the States. Travel broadens our outlook – yes, it costs money too, but what is money for, really? To enjoy – we cannot promote without it and all we are doing is investing in ourselves. We can all do with this something extra, so why not set the ball rolling in a big way? Let us get together more; let us come face to face more with our problems.

Percy Butler, 'Kimberley' Church Rd., Three Legged Cross, Wimborne, Dorset BH21 6RQ, England.

## Qualified Judging Deadline

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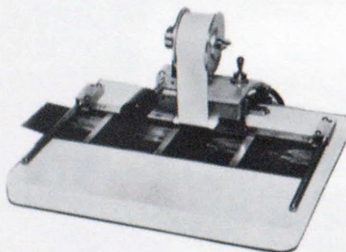
Helen Yancy

### The Color Artist in Airbrush Work

As a color artist specializing in brush oil paintings, a good many of which are on copies and restorations, I used to cringe at the appearance of airbrush work. Synthetic, blank, plastic people—that's what the airbrush created. Out of an interest in producing airbrush work that looked more natural, I became involved. Now I am convinced the airbrush is the most useful instrument imaginable, and a great servant to the photographer. This is particularly true when it is in the hand of a qualified color artist.

Someone once said that it takes two artists to paint a picture—one to do the work, and the other to hit him over the head when he's done. This is especially true in airbrushing—too much creates "plastic people," and many so-called airbrush experts are guilty. That's where the color artist, with all of her knowledge of facial structure, color, values, draftsmanship and modeling techniques is the best possible candidate for quality airbrush work. How ideal for the photographer, too, to know that all of his art work, from oils to color print retouching to airbrush, can be sent to the same place. The field is wide open; there are few truly qualified airbrush artists, especially on a local level.

Once a photographer becomes aware of the potential of the airbrush, he'll wonder how he ever did without its services. Most know of its place in the copy-restoration area, but don't realize how many other things an airbrush can do that are perhaps less complicated, but certainly as necessary. With an airbrush it is possible to lighten or darken areas, remove ob-



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jects, repair damage, restore, color, soften blemishes and hide scars. It's also comforting to know that the mistakes photographers occasionally make can be rectified, or the evidence of a damaged negative removed. Such things as a wall plug showing through the center of a bridal veil, the inadvertent appearance of a backlight in a portrait, mother's supportive hand on baby, or an uneven or wrinkled suit-coat are errors that shouldn't occur. They do happen, however, and the airbrush can mean saving the order instead of remaking it, or worse, losing a customer.

### Artist and Photographer Communicate

I have seen prints that barely hung in local competition go on to hang in the National Exhibition of Professional Photography, and only the photographer and his airbrush artist knew how it happened. This kind of work requires communication between artist and photographer. Many photographers don't even consider airbrush work for anything other than restorations because it's a "send away" proposition. To repeat: Wouldn't it be good business if a color artist was also skillful and knowledgeable in all the aspects of airbrush art?

A color artist considering the field of airbrush should keep in mind that expertise doesn't happen overnight, but it will happen if she does two things—receives the best airbrush instruction available, and then practices as much as possible. The exercises contained in the booklets included with the airbrush are important. They will help develop the touch that is needed, and will give an element of control necessary for general corrective work. Where greater skill is required, such as that called for in restorations, more exacting exercises for the most complete control are essential. The greater the artist's control, the less necessity there is for using masks, which take time to cut, and can give a "cut-out" effect. There are times, of course, when masks are necessary.

One exercise I'd recommend for advanced students of airbrush is the rendering of an eye, including the surrounding area and eyebrow. Start with just black watercolor, and progress until one is completed in black, one in black-and-white, and one in complete color. Include all the shadows and highlights—eyelid, eyelashes—all freehand with no masks.

Some of the methods of the mechanical illustrators in commercial art can be applied to our portrait photog-

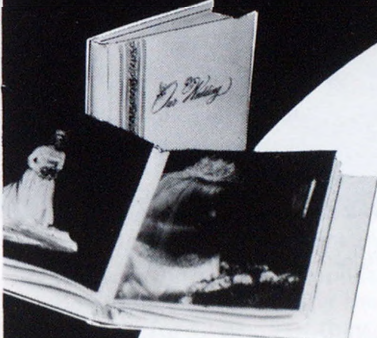


raphy, and if there is a class available it would be useful. It is best to study both the heavier commercial methods and the lighter style used in our business. The best of both worlds can then be combined to enable the artist to solve the most difficult problem of restoration or the soft, light corrections on natural color in the best possible way.


### Natural, Comfortable Position

One of the first and most important things to learn about the airbrush is

its position in the hand for maximum control and ease of handling. It should feel completely natural and comfortable, as if it were a part of the user. If one is not relaxed he will be stiff, his hand will tighten and his work will show it. On a standard double-action airbrush the plunger top controls the spray; pushing it down releases the air, pulling it back releases the paint. How far it is pulled back determines how wide the spray will be, and how much paint is released. That plunger should nestle just under the first joint of the index

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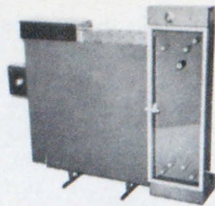
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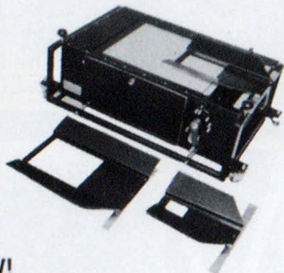
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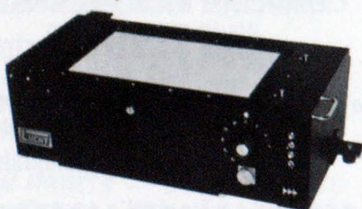
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finger, not under the fingertip. The joint area is the most sensitive to pressure and touch, and also the most natural position for the plunger.

With a good, clean airbrush and a certain amount of control, one should be able to write his name in a line almost as thin as a pencil line. For general use this isn't necessary, but when called upon to restore faces no more than an inch in size, that kind of con-

working on the same print the customer will receive. It is therefore imperative that just enough airbrush work be done to make the finished product appear perfect, with no evidence of artwork. Using transparent watercolors as much as possible, with opaques such as gouache, or "designer colors" used only when absolutely necessary, helps to achieve the untouched look. Color matching is vi-



"Before" and "after" illustration of restoration with airbrush. It is important to maintain "atmosphere" of the original.

trol will be needed, and an airbrush in excellent working order, too.

To keep the airbrush in the best working condition, and to reduce repair costs, an artist should be able to service his own airbrush. It must be completely dismantled and all parts cleaned on a regular basis. The time it takes will save the total frustration that occurs when the brush isn't operating as it should. There's nothing like having hours invested in a piece of work, and then having the airbrush decide to spit, bubble or skip. Sometimes this will occur when pigments are not ground finely enough, or when paint is not thoroughly mixed with water. Stopping in the middle of a job to clean a clogged airbrush will be the cure. It's better to go over the job twice with paint that's diluted too much, than to get the paint too thick. Too much pigment will not only clog the brush, it builds up too fast, makes hard edges, and gives the feeling of sitting on top of the print instead of sinking into it. This is particularly true with white. As with all opaques, a little goes a long way.

### Achieve the Untouched Look

When doing corrective or enhancement work on natural color prints with an airbrush, the artist is usually

tal—and should be second nature to the color artist.

Remember, the airbrush, properly used, can remove the ugliest scar or hide the biggest mistake, but overuse takes away character, identity and likeness. It is so important to maintain the "atmosphere" of the original, even if some of the "old" look is kept in.

Ideally, when doing restoration work, an artist should have three completely identical, untouched prints on a smooth surface paper. Since the finished work will be re-copied, the work prints should be one size larger than the finished print is to be, especially up to 8x10. One print should be dry-mounted and is the work print. One is a guide print, and the third can be cut up as necessary if masks are required; otherwise a mask can be cut from sheet acetate. Often, pre-cut templates of heavy acetate, or light sheet plastic just held in place, will do the job. The artist can design one of these himself, including concave and convex curves, rounded corners similar to a shoulder line, and a couple of straight edges.

One way to avoid harsh outlines with airbrush work is by raising the acetate mask slightly off the print. Do this by using small rolls of photo-

Turn to page 122

## What Is Photography?



A. Joseph Gradian

Photography is communication. It tells us things. It tells other people what we think. It tells us what other people think.

Photography is for communicating, for bringing people together—not for keeping them apart. Photography is for instruction; it recalls memories of things that happened in the past: seconds, minutes, hours, days, years, centuries past. "It helps connect the mind with the body." (Dr. Bennis, President, University of Cincinnati)

Robert Hutchins asks, "What kind of country/world do you like?"

Education is how you do it, and photography is the modern tool of education—still pictures, films, the electronic image, all photographic imagery to be used by the photographer to communicate.

### Many Common Beliefs

What is photography? Is it portrait, industrial or commercial? Or is it a myriad of things such as medical, aerial, photofinishing, television, films, photo reporters, photojournalists, color labs, sales, scientific, artistic or education? "As one looks at this list, suddenly one discovers that there are vast numbers of this strange group, that one has always looked at with suspicion, who really have many common beliefs." (Dr. George Lindbeck)

A theme of our association, and for us as individuals, should be to place values on these differences so that the ideas can flow to connect theory (what's in our minds) and reality. If we want to be professionals, we must

practice professionalism. Then we can set standards greater than those embraced by a trade. Often we cast disparaging remarks on other photographic disciplines, forgetting to respect the professional and human dignity of our associates. Ours is a very individualistic and creative field which requires respecting the differences of fellow practitioners.

We speak of education, thinking primarily of the young, but it is really a continuing thing that happens all of our lives. "Education results from an inner need, a wanting to know things, a curiosity, a desire to improve oneself. In fact, the sign of an educated person is his ability to remain open to continued growth, to become a self-teacher, a self-learner, an agent of his own destiny." (Superintendent Joseph Rost, Hartford, Wisconsin School District)

### Need to Raise Standards

We turn to the education of the young and the national thrust is toward career education. This education has been described as "Care education or selecting a career by choice, not by chance. It is an innovative attempt to approach children more realistically through education by making them aware of the career implications of the abstract subject matter they are exposed to for 12 years of their early lives. It is an attempt to motivate the student to the world of work." (Louis J. Michot, Louisiana State Superintendent of Education)

Our final consideration then is to assess the educational standards of our own group. The professions recognize only academic degrees. Meaningful, but different degrees are awarded by the various trades indicating mastery of a skill. Examples of this are master carpenter, master plumber, or master chef. Will we select the route of professionals or tradesmen?

The Chronicle of Higher Education (October 23, 1973) detailed that universities and colleges within the United States awarded the following academic photographic degrees during 1972: *Bachelors*—men, 401; women 76; *Masters*—men, 50; women, 7.

Evidently, the line is already drawn. There is a wealth of talent entering our industry with academic credentials. Do we deepen the chasm with achievement awards or will we face reality, raise our degree standards to truly become the equivalent of academic degrees?

Dr. John Platt of the University of Michigan obliquely describes what is facing us. "The world is now passing through the greatest transformation in history. Whether we like them or

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## EDUCATION

hate them, these new developments are now producing massive changes in every part of society. What will this new world be like? Some things about it are fairly certain. Life will be very different from what it is today and has been in the immediate past." This is not a voice of doom, but a clarification call to reality.

A. Joseph Gradian, 4040 North 40th St., Milwaukee, WI 53216. Mr. Gradian is Instruction Chairman, Graphic and Applied Arts Division, Milwaukee Area Technical College.

## Education News and Briefs

### Professional Short Courses

Professional Photography Summer Short Courses will be offered at the University of Miami, Coral Gables, Fla., throughout July. The courses are the result of a joint effort between the PP Guild of Florida and the University of Miami's School of Continuing Studies. All students satisfactorily completing their course will receive a PP of A Merit. Continuing Education Units will also be awarded. The courses are: Negative Retouching with Veronica Cass, July 8-12; How to Operate a Successful Photography Studio with Robert LaTorre, Cr.Photos., July 8-12; Oil Painting of Photographs with Jane Blake, July 15-19; Principles of Commercial Photography with Richard Turner and Lawrence Stanton, July 15-19; Treatment and Finishing of Direct Color Prints with Joseph Arnone, M.Photos., July 22-26; and Advanced Portraiture with Van Moore, M.Photos., July 22-26. For information telephone Mel Greene, Educational Chairman, PP Guild of Florida, at (305) 443-4658 or write to him at 2305 Ponce de Leon Blvd., Coral Gables, FL 33134.

### 4-H Winners

Educational scholarships of \$1000 have been awarded by the Eastman Kodak Co. to the six 1973 National 4-H Photography Winners. They are Sandra Stevenson, Lexington, Ala.; Michael Bailey, Pleasanton, Cal.; Cheri Kay Dale, Rye, Colo.; Mary Jo Couden, Noblesville, Ind.; Randy

Waters, Erick, Okla.; and Lawrence Irvin Rappoldt, Glen Rock, Pa.

**Creative Photography Series**

The Camera is the second in the Creative Photography series produced by the Audio-Visual Services, Arizona State University, Tempe, AZ 85281. The \$90 set consists of six filmstrips and companion cassettes entitled: The Camera, Camera System, Exposure, Composition and Lighting Parts I and II.

The information presented is basically oriented toward the serious be-



ginner who is interested in some of the more technical facts related to photography. I showed the series to a beginning high school class in general photography. Some of the terms confused them and the sequence went a little fast in the area of composition and exposure. However, the filmstrip on lighting and camera systems was clearly understood by the advanced students.

The series, in general, is an excellent starting off point for these specialized areas. However, discussion should follow with related experiences interjected. The instructional guide that accompanies the series gives helpful suggestions for follow-up questions and activities. All in all, the series is a very valuable audio visual aid for the classroom. Certainly I will recommend our school make this investment.

*Ellen Fine, Morton East High School, Cicero, Ill.*

• The Tenth Anniversary Seminar, sponsored by CHEAHA PP Society, will be held October 27-28 in north-east Alabama. Seminar will include portrait, commercial and artists' programs. A Leon Kenamer, M.Photog.Cr., session is confirmed. For further information contact Don Hughes, Seminar

Chairman, PO Box 1428, Selma, AL 36701.

• The New York University Film Production Workshop July 29-August 31, offers intensive training in all aspects of 16mm film-making. Students form five-member production crews for the production of five progressively advanced film projects. Write to Mr. Raymond P. Zelazny, Director of the Summer Session, New York University, School of Continuing Education, 2 University Pl., Room 21, New York, NY 10003.

**Calendar of Schools, Conferences and Seminars**

**JULY 5-7**  
Creative Color Workshop  
New London, Conn.  
Robin Perry, M.Photog.Cr.  
820 Hartford Rd.  
Waterford, CT 06385

**JULY 8-12**  
Summer Short Courses  
PP Guild of Florida  
University of Miami  
School of Continuing Studies  
PO Box 248005  
Coral Gables, Fla.

**JULY 14-20**  
Enrico Natali  
Apeiron Workshops  
Silver Mt. Rd.  
Millerton, NY 12546

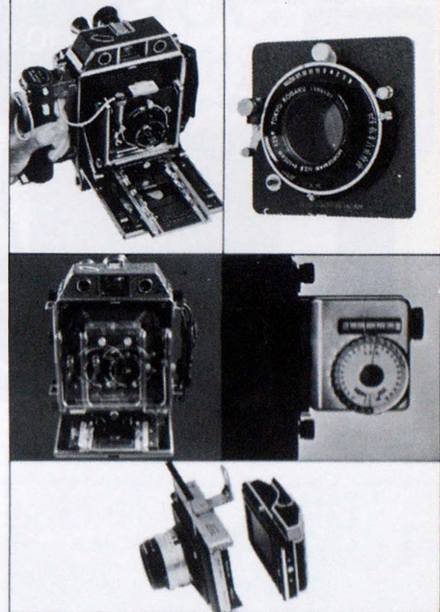
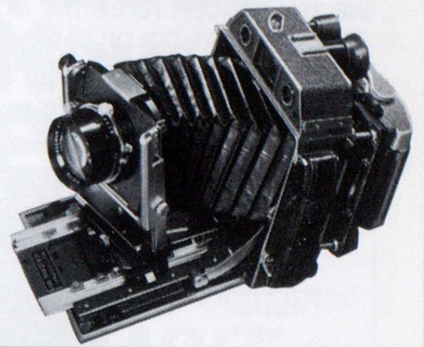
**JULY 15-19**  
Summer Short Courses  
PP Guild of Florida

**JULY 21-26**  
Nathan Lyons  
Yosemite National Park  
The Ansel Adams Gallery  
Box 455  
Yosemite National Park, CA 95389

**JULY 21-27**  
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**JULY 22-26**  
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## EDUCATION

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**AUGUST 2-4**

Creative Color Workshop  
New London, Conn.

**AUGUST 3-11**

The Nude in the Landscape  
Yosemite National Park  
The Ansel Adams Gallery

**AUGUST 4-10**

Charles Harbutt  
Apeiron Workshops

**AUGUST 11-17**

Robert Heinecken  
Apeiron Workshops

**AUGUST 11-18**

35mm Photography  
Yosemite National Park  
The Ansel Adams Gallery

**AUGUST 12-23**

Creative Experience Workshop/Seminar  
Carmel, Cal.  
Friends of Photography Workshops  
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Carmel, CA 93921

**AUGUST 19-23**

18th Annual Technical Meeting  
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Society of Photo-optical Instrumentation  
Engineers  
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**SEPTEMBER 6-8**

Creative Color Workshop  
New London, Conn.

**SEPTEMBER 16-20**

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Rochester, N.Y.  
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College of Graphic Arts and Photography  
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**MARCH 9-14, 1975**

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## Studio Small Talk

Patricia and Mike Q, M. Photog

### All Is Not Lost!

Many photographers are discouraged from seeking and promoting children's portraits because they are intimidated by the huge volume of 88 cent and \$1.29 portraits advertised. True—a fair segment of the market, particularly in our current economic droop, will seek out and use the "cheapie" mass producer. We must, however, be fully aware that there is a market for quality child portraiture that is extremely profitable. We can help get a better segment of this market if we can understand the negative aspects of our competition and promote the positive advantages we have to offer.

Most of the cheap picture offers are limited to a three-to-five-day time-slot. If Mother cannot take her youngster down to Gloopkees Department Store on the fixed dates, she cannot avail herself of their special offer. The established studio can make the portraits at Mother's convenience. There are times, when a baby is teething or recovering from one of a multitude of children's ailments, that are not suitable for a sitting.

Special occasions, such as birthdays, communions, confirmations, etc., don't lend themselves to transient department store photographers. Many people dislike queuing up and prefer to come to a studio which offers them a specific appointment without waiting. In the studio a

customer may avail himself to a variety of sizes, finishes and styles, not to what the mass producer makes available in a package. Additional reprints at future times are usually made available by the studio—not so with most mass producers.

### Don't Put Child in Mold

The time allotted for a sitting and the personal attention can rarely be matched outside the studio. A variety of lighting that often enhances the subject does not necessarily lend itself to automated machine printing. Since there is almost always an attempt made to standardize the lighting and the posing, we can use to advantage our freedom of not putting children into a mold. Realize that if we make pictures that look no different than those of the mass producer, we lose any logical reason for a consumer to pay us more than our "competition."

Two of the other features that should differentiate our product from "their" product are clothing consultations and convenience of dealing with an established neighborhood studio. You have probably noticed that in most store promotions it is difficult or impossible to determine the name of the photographer. If you have seen the end product of some of these button pushers it is little wonder they prefer anonymity.

Herein we have set forth a few of the reasons that we use to sell quality child portraiture. By making the client aware that there are many advantages to using the services of a studio, we can help market our product. We must not assume that everyone who wants his baby or child photographed is looking for the cheapest place to go.

There is now, and always will be, a market for quality portraiture. With an intelligent and businesslike approach, you can increase your share of that market, not by putting down the economy operation, but by building up the positive aspects and meaningfulness of quality, service and individuality.

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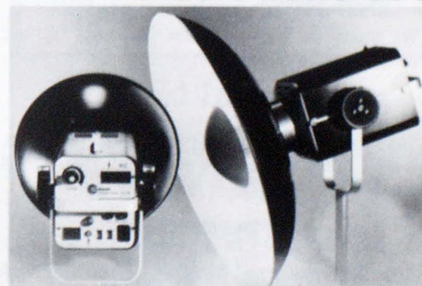
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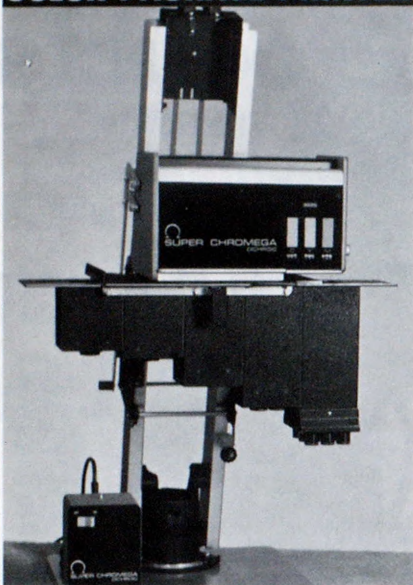
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Unit A-1: 1 8x10, 2 5x7, 4 3x5, 4 wallets (with bellows as 5th channel) . . . . .	3030.00
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### Trade Talk

From page 28

academy on June 31. Although Bellows is retiring from management in photography, he plans to remain active in the field. . . . **Kenneth Houston-Paterson**, Manager, Photofabrication Group Zenith Radio, Elk Grove Village, Ill., is serving on the Milwaukee Area Technical College Photo Instrumentation Advisory Committee.

The Society of Photographic Scientists and Engineers and the Photographic Industry Council are sponsoring a flight to Cologne, Germany for those interested in attending **Photokina**, September 27-October 3. This tour is open to PP of A members who have held membership for six months prior to departure. The Association of Professional Color Laboratories is also sponsoring a 15-day Photo:kina Tour for its members, departing from New York on September 16. The SPSE trip has two- and three-week options, departing from New York on September 27 and returning from Zurich, Switzerland on October 11, or Munich, Germany on October 19. For information on the SPSE tour write: Fred W. Gerretson, SPSE Travel Arrangements, Bywater Rd., Annapolis, MD 21401. APCL tour information can be obtained from: Association of Professional Color Laboratories, 603 Lansing Ave., Jackson, MI 49202.



Steve Rosenbaum, President of Photographic Pleasures, Inc., and Sylvia Solomin, volunteer for the Volunteer Service Photographers, review prints made by VSP volunteers at Rosenbaum's darkroom rental facility in Great Neck, N.Y. The VSP teach photo oil coloring as rehabilitation therapy to patients in New York area hospitals.

**Honeywell Inc.** and **Agfa-Gevaert AG** have signed a marketing agreement that marks Honeywell's entry into the US color slide film field . . . Only six months after the decision to set up a branch factory in the Portuguese university city of Coimbra, the first **Agfamatic 50 cameras** were delivered. At present the factory is a leased 3,500 qm hall in the vicinity of the new Agfa Gevaert branch works, which is under construction.

"Our Years Begin Tomorrow," a documentary teaching film written, directed and produced by the residents of Bri-Mar Nursing Home, Randolph, Mass., was a new "recreation" idea of **Mabel Nobel**, Executive Director of Alleviation of Geriatric Ennui (A.G.E.). The Bri-Marians received technical

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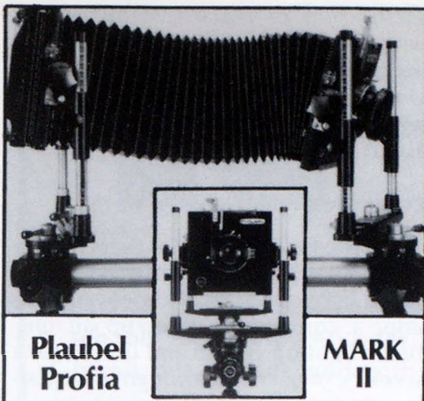
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assistance from personnel at Boston University School of Nursing, and from Project A.G.E., a non-profit organization which provides recreation to nursing homes. . . . "In Praise of Hands," a documentary film on the craftsmen of the world produced by the National Film Board of Canada in cooperation with the Government of Ontario and the World Crafts Council, is being shown at **The First World Crafts Exhibition**, Ontario Science Centre, Toronto, through September 2. The film documents the work of craftsmen from every continent—countries represented are Mexico, the Canadian Arctic, Finland, Poland, Nigeria, Japan and India.

The Department of Photography and Cinema, The Ohio State University, Columbus, is accepting applications for two Assistant Professors to start October 1. Applications should be sent to **Dr. Clayton K. Lowe**, Dept. of Photography and Cinema, The Ohio State University, 156 West 19th Ave., Columbus, OH 43210.

**John Schofill**, Chairman of the Cinema Department and Assistant Professor of Film at the School of the Art Institute of Chicago, has been awarded a fellowship from the John Simon Guggenheim Foundation, New York. . . . **Benjamin Berkey**, President of Berkey Photo, Inc., has been selected by the Photographic Division of the American Jewish Committee's Appeal for Human Relations to receive its Joseph Ehrenreich Human Relations Award. This tribute was in recognition of "his unparalleled devo-



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tion to the cause of improved human relations." . . . **Howard F. Ott**, Technical Associate, KP Photographic Technology Div., Eastman Kodak Co., received a Class II awards plaque at the 46th annual Academy of Motion Picture Arts and Sciences Presentations. Ott's recognition was for his contribution to the development of a revolutionary liquid gate for the printing of motion picture footage.

According to Metric Reporter, "**Metrication Time**," a television series designed to provide metric interest, awareness and conceptualization for elementary school children, is available from Vic Atkinson Productions. The series makes no reference to the imperial system of measurement and presents every metric fact in terms of familiar everyday objects. For information contact Vic Atkinson Productions, Box 5654, Postal Stn F, Ottawa, Canada.

**Randolph D. Rubin**, M.Photos., of Midland, Texas, has been issued Patent Number 3,807,857 titled "Easel Illumination Monitor and Method," by the US Patent Office. Rubin's device is an adjunct to a projection printer (enlarger) that permits taking into consideration such factors as filtration changes, F stop, magnification, etc. The measurement is made with the negative in place, before, during or after the actual print exposure is made. The monitor may also be used to provide an illumination input for a translator.

Sales of Kodak 8 print film have more than tripled in the past five years and sophisticated new Super 8 products will soon be brought to market by the company's Motion Picture & Audiovisual Markets Division to help meet the growing demand, according to **Kenneth M. Mason**, Assistant Vice President and General Manager of the division, and **Eric A. Yavitz**, Manager of Product Programs and Research, Eastman Kodak Company, Rochester, N.Y.

**Quantum**, a division of M.P.S. Photographic Services Inc., Costa Mesa, Cal., has added a CAC color photo processor capable of producing high quality volume color prints from color slides, transparencies, negatives, renderings, paintings and other original art. . . . **Drewry Photocolor Corporation**, Reno, Nev., has completed installation of Kodacolor II facilities and remodeling of its laboratory. . . . To commemorate its 25th anniversary this



Quantum staff and equipment ready for work.

year, **Hasselblad** has produced a limited number of 500C/M cameras with a special engraved plaque bearing Dr. Victor Hasselblad's signature. This limited edition (only 1,500 have been produced by the Hasselblad factory in Göteborg, Sweden) should become a collector's item. . . . **Pako Corporation**, Minneapolis, has introduced the equipment service program to users of its photographic equipment. This program is designed to assure maximum utilization of the equipment through a planned preventive maintenance program, plus fast, efficient emergency repair service.

### DEATH

**Carrol Bernard Neblette**, former Dean of Graphic Arts and Photography, Rochester (N.Y.) Institute of Technology, died May 18 in Arizona. Often referred to as the "father of photographic education," he was responsible for the education of more than 1,500 graduates in photography. C. B. Neblette authored more than 100 papers, articles, reviews, and several textbooks and career booklets in the field of photography. He was a Fellow in the Royal Photographic Society of Great Britain, and received honorary memberships in the Photographic Society of America, the Society of Photographic Scientists and Engineers, and Delta Lambda Epsilon. He served as Chairman of the Committee on Photographic Reconnaissance for the US Defense Department, and as special consultant for the American College Dictionary. A memorial fund has been established in Neblette's honor at RIT.

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**Five Areas**  
From page 57

large side of the face would have the appearance of being larger only because it was closer to the camera.

Painters have created depth and dimension for thousands of years with the method of diminishing lines. You can comprehend this concept by visualizing a railroad track — it appears to get smaller and smaller as it goes into space. By the same method, the photographer can improve the looks of most non-symmetrical faces.

**Feminine and Masculine Tilt**

The tilt of the head makes a big difference in whether a man appears masculine or a woman looks more feminine. When photographing a man, if you tilt his head toward the lower shoulder and in the direction he is facing, he will take on a more masculine look. If he were to tilt his head toward the high shoulder, he would then take on an effeminate look.

When photographing a woman, the photographer should reverse this process. Simply by tilting her head toward the high shoulder and turning her face to the opposite side from the way her body is facing, she will look more graceful and feminine.

**Best Angle for Balding Man**

When photographing a man with a high forehead many photographers think they should get a low camera angle so the baldness will not show. This notion is incorrect because it only accentuates the subject's lack of hair. If you choose a high camera angle you will have a better chance to see the hair the man does have.

**Minimizing Jowl Line and Second Chin**

It seems that most Americans today are very conscious of weight. Anything a photographer can do to enhance the slim look will help him obtain a satisfactory portrait and a happy customer.

I have found that by leaning the subject forward into the camera and

asking him to reach for the ceiling with the top of his head, without raising his chin, the photographer can do wonders with the chin line of a subject who is heavy or self-conscious about his weight.

**Using Umbrella Lighting**

For the first 25 of my 29 years in professional photography I used direct flood lighting. Several times, such as after a convention, I set up an umbrella lighting system and used it for a week or two. I never thought the quality was as good as with direct lighting. About four years ago, I decided I was going to learn to use umbrella lighting and attain the kind of quality I wanted simply because others were doing it successfully; so why couldn't I?

The first, and key, thing I had to learn was to feather my main light. I discovered that by feathering my light toward the camera, I could keep the background to the density I desired without changing the exposure. This method is possible because the umbrella has such a broad, even coverage. I also found that by feathering the main light I could create a skimming effect by aiming the face direct from the camera angle. This skimming effect brings out the spectro highlights.

For my fill, I use 800ws units distributed among three light heads with eight-inch reflectors mounted on a 4'x8' piece of white foam-core board hanging from the ceiling at the back of the cameraroom. When going on location I use a flat Reflectasol about 12 to 15 feet from the subject for fill light, which gives me about the same effect as the bounce on the white board. I now feel that my quality with the umbrella light is better than ever before. Even my black-and-white publicity glossies have more snap and spectro highlights than I was ever able to obtain with direct lighting.

Probably the most important lesson I have learned is that there is always something new to learn, and sometimes a helpful hint is born unexpectedly. Although there are certain truths that remain, portrait photography is an exciting and changing art form.

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**Newsevents**  
 From page 12

the end of World War II, he was in charge of all US Navy combat photographers.

"Edward Steichen was a giant—a remarkable photographer and a remarkable human being," said Paul Linwood Gittings, M.Photo., Chairman of the Foundation's Trustees. "His contributions never can be adequately measured."

The Foundation, founded in 1965, provides scholarship funds to students seeking careers in photography.

**Photokina 1974**

Approximately 750 exhibitors from all countries of the world, who manufacture photographic products, will take part in this year's Photokina in Cologne, Germany, September 27-October 3.

The 1974 World Fair of Photography has a notable growth in foreign participation. More than half of all the firms applying for floor space come from abroad. The exhibition will be housed in 12 halls with a total of 968,400 sq. ft. of floor space. Separate groupings of exhibits have been arranged for amateurs and professionals. Halls 9-12 will contain the special range of products for professional consumers.

For the first time an international center for contacts and information for professional photographers will be set up. Co-sponsor of this center in hall 9 is Europhot, the council of professional photographers in Europe.

The "Meeting of Teachers" will be held on September 30 for teachers, youth workers and school authorities. Delegates attending this meeting will concentrate on the use of audiovisual equipment and systems in school teaching and further education.

Shows, films, photos and audio-visual will be offered by the cultural

section in Cologne's art building, Kunsthalle. Contrasting exhibits will be displayed in "The Happy Hall" on the ground floor and "The Silent Hall" on the building's first floor. Film presentations, lectures and discussions will complete the Photokina program in the Kunsthalle.

**Portrait by Computer**

A computerized scanner, called Computer Eye 108, has been developed by Spacial Data Systems, Goleta, Cal.

The computer has the ability to accept, and variously manipulate and process pictorial imagery. It works through a digitized television scanning system and uses standard keyboard symbols for different densities. About 250,000 numbers are available for each picture and the print is in various shades of gray. The finished product resembles a newspaper photograph.



Computer-generated portrait.

According to Fred Clark, the company's Marketing Manager, "The computer Eye 108 endows the computer with a highly versatile visual capability that had heretofore not been commercially available."

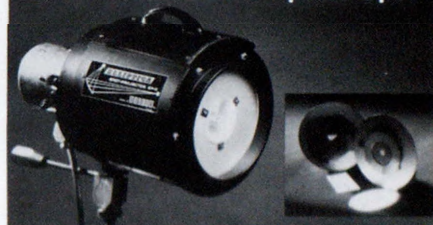
The digitizer sells for \$15,000.

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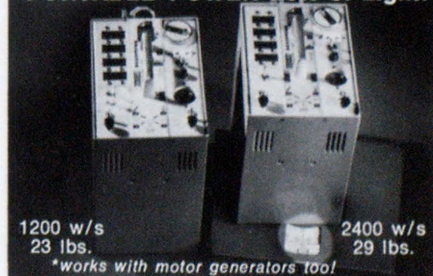
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**GAF Raises Film Prices**

GAF Corporation announced that increased manufacturing costs of the company's film have necessitated price increases averaging between 5% and 7%. The new prices were effective June 1.

**Wedding Business Throughout the Year**

According to the Monthly Vital Statistics Report, January-December, 1972, National Office of Vital Statistics, the wedding market offers year-round profit opportunities to the professional photographer, since the percentage of marriages varies surprisingly little from month to month. By making a concentrated effort to promote bridal photography services in every way possible every month, professional photographers can avoid peaks and valleys in business. And they can enjoy both the ar-

tistic satisfaction and the financial rewards of wedding photography all year long.

Based on the statistics report, marriages by monthly percentage were: January, 6.1; February, 6.5; March, 6.1; April, 7.3; May, 8.3; June, 11.6; July 9.9; August, 10.5; September, 9.2; October, 8.3; November, 8.0; December, 8.2.

**Meisel Becomes Donnelley Subsidiary**

Meisel Photochrome Corporation of Dallas has joined the Reuben H. Donnelley Corporation as a subsidiary following a favorable vote by Meisel shareholders.

Donnelley President Joseph W. Hight said that the acquisition was planned as a logical fit to benefit both companies by integrating Meisel's quality operations with his company's nationwide consumer marketing facilities and experience. Present Meisel management will continue to operate its business.

**AMONG PP OF A AFFILIATES**



JOHN BURRA PHOTO

PP West (Cal.) officers and directors dressed for business.

**New Wild West**

The PP West (Cal.) planned their 24th Annual Awards and Installation Banquet around the theme "The Golden Years - the

1920s to 1940s." Dressed as gangsters, molls, society dames and gentlemen, the members danced to music by "The Society for the Preservation of Big Bands."

**Winona Scholarship Awards**

PPA of Northern Illinois presented Winona scholarships to Tom Eades, Oak Lawn, and Denis Harsh, Bloomington. The Orlin Kohli Memorial Scholarship was awarded to Betty Bloom, Arlington Heights. Scholarship money is sent directly to Winona. Recipients choose the courses they want to attend.

**New Salesman Award**

A new award has been added to the presentation ceremonies at the Minnesota PPA Convention banquet. The award is for the best salesman or company representative for 1974. Receiving ballots at registration, association members are given time to tour the trade show before voting.

**PP of Indiana**

Seated: Connie Voorhees, Chairman; Richard Adkins, 2nd Vice President; Joseph McGuire, M.Photog., President; Evangeline Parker, Recording Secretary. Standing: Dale Stedman, M.Photog., Director; Bill Wallace, Treasurer; Fred Jenkins, President-Elect; Mike Merrill, Secretary; Steve Rosenbaum, Immediate Past President.



**Akron Society of PP**

Wendal D. Seibert, President/Treasurer; Tony Rossi, Vice President; Bonna Seibert, Secretary.

**Finger Lakes Section (PPSNY)**

Barbara Boardman, President; Jim Heise, Vice President; Richard Puls, Treasurer; Richard Mearns, Secretary.

**Mid-States Industrial PA (Ill.)**

Front: Elliott C. Satinover, President; Jim Grigar, 2nd Vice President. Back: Mitchell Weinstock, Treasurer; Donald Beyer, Secretary; Richard Podlasek, 1st Vice President.



**Central Minnesota PPA**

Dennis Nelson, President; M. Nelson, Secretary; Duane Thiele, Treasurer.

**PP of Oregon**

Walt Klages, 2nd Vice President; John Snyder, 1st Vice President; Martin Yost, Treasurer; Hans Running, President; Dee Kinnear, Secretary.

STEFANI PHOTOGRAPHY

**New Hampshire PPA**

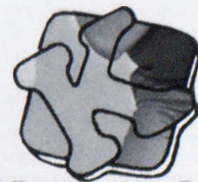
Bob Hamor, President; A. Wayne Taylor, 1st Vice President; Tony Gilmore, 2nd Vice President; Pat Roy, Secretary; Charles Tappley, Treasurer.

**PP of Michigan**

Front: J. J. Knapp, Vice President; Terry Thurn, President; Ed Hicks, Past President; Lance Ferraro, President Elect. Back: Bill Rummel, Ed Israel, Directors; Don Wyman, Executive Secretary; Jack Richards, Director; Fred Bernhardt, Secretary/Treasurer; Orville Elema, Richard Cay, and Dan Pahl, Directors.



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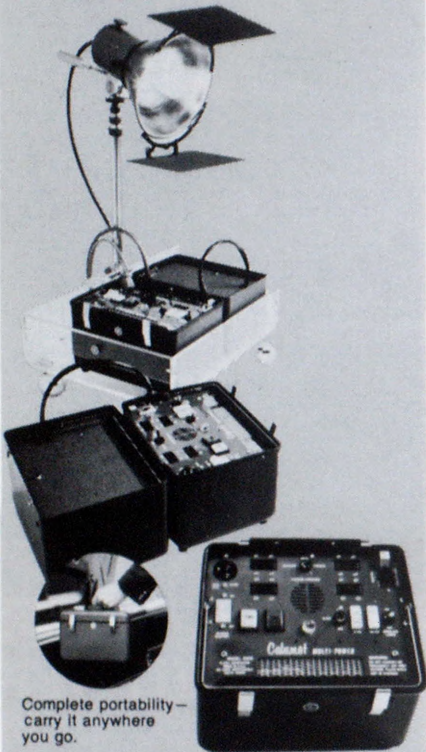
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### APAG Colorists

From page 110

graphic tape under the mask. This air-space will allow a softer edge. If there is too much over-spray, clean with a damp (not soaked) cotton swab. On black-and-white prints the edge can also be softened with graphite pencil, no softer than 2H. Features can be re-emphasized with pencil after air-brushing, and hair edges made more realistic in the same way. Adding a few pencil wisps of hair lends naturalness.

### Avoid Flat Color

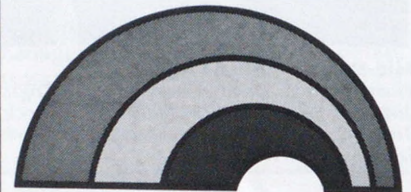
Remember good lighting when air-brushing a background. Don't destroy what the photographer tried to do, or in the case of a copy from a snapshot, try to add dimension, depth and atmosphere with your airbrush. Don't just lay on flat color.

When working on a print that's more involved than just background work, it's best to do everything necessary on face and figure first, then background. Color artist experience and skill come in handy when called upon to sharpen features and clean up clothes on a poor restoration print. The artist will know where to highlight the face, where to add soft folds in the clothes. Sometimes just a little bit of airbrushing in the highlight areas of the cheeks, chin, forehead and nose will add just enough punch and roundness to make the print live, but will still leave enough of the original print showing to retain the likeness and atmosphere, and prevent the over-airbrushed look.

In conclusion, keep in mind that one must have confidence in his materials and rely on them for performance. Buy the best that can be afforded, and take meticulous care of them. As color artists, we are professionals. If we wish to compete with the copy labs, we must meet deadlines with the highest quality work—always! The artist will find, the more well-rounded he is, and the more diversified and competent his services, the more necessary he will be to the photographic profession.

*Helen Yancy, 8416 Whitefield, Dearborn Heights, MI 48127, has spent over 20 years in the field of photographic painting, including full brush oils, restorations, color print retouching, and airbrush. She has won many awards for her work, and presents programs on many aspects of the color artist's profession.*

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YOUR STUDIO OR FIRM																													
ADDRESS																													
CITY																				STATE					ZIP				
MAILING ADDRESS IF DIFFERENT FROM ABOVE																													
CITY																				STATE					ZIP				

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

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

**Additional Division Services**

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

PORTRAIT     COMMERCIAL     INDUSTRIAL

Date and Place of Birth \_\_\_\_\_

Percentage of Income Derived from Photography \_\_\_\_\_%

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

This \_\_\_\_\_ day of \_\_\_\_\_, 19 \_\_\_\_\_

Signature \_\_\_\_\_

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

**DO NOT WRITE BELOW THIS LINE**

Member No. \_\_\_\_\_

Account Number \_\_\_\_\_ Account Number \_\_\_\_\_

Date \_\_\_\_\_ Date \_\_\_\_\_

Amount \_\_\_\_\_ Amount \_\_\_\_\_

Please fill in **BOTH SIDES** of form and mail with one year's dues to P.O. Box 7197, Chicago, IL 60680

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

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

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

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

(2) Observe the highest standard of honesty, in all transactions, avoiding the use of false, confusing, inaccurate and misleading terms, descriptions and claims.

(3) At all times endeavor to produce photographs of a quality equal or superior to the samples displayed, to apply the best efforts towards providing the best possible photographic services and to raise the general standard of photographic craftsmanship.

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

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

(6) Assist fellow photographers and share knowledge with them and encourage them individually and collectively to achieve and maintain the highest standards of quality.

(7) Recognize the authority of this Association in all matters relating to the interpretation of this Code in accordance with the statutes of the United States and the various states and the decisions of courts and governmental agencies of competent jurisdiction.

Recognizing that the seal of the Professional Photographers of America, Inc. is a trademark indicating high quality ethical photographic services rendered by members of this Association, and that the right to use the same is only in the nature of a conditional, revocable, privilege granted by this Association to those of its members strictly adhering to the high standards represented by the seal,

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

- (1) Only in connection with such practice;
- (2) At such locations for which a membership has been taken out and on such documents as shall lend dignity to the seal and the standards it represents; and
- (3) To adhere to high standards of photographic quality and ethics, including particularly the Code of Ethics of the Professional Photographers of America, Inc.

It is further agreed that in the event that:

- (1) The Code of Ethics of the Professional Photographers of America, Inc. shall be violated, or
- (2) The seal is used in any manner detracting from its standing as the symbol of high quality ethical photographic services, or
- (3) Membership in the Professional Photographers of America, Inc. is terminated for any reason whatsoever, the privilege to use the seal shall thereupon be automatically revoked and will not thereafter be used in any respect whatsoever.

Further, it is agreed that all reproductions of the Emblem shall become the property of this Association and shall be returned to the Executive office upon termination of membership.

Check ONE to indicate your voting and mailing category:

- PORTRAIT
- COMMERCIAL
- INDUSTRIAL

### I. ACTIVE INDIVIDUAL MEMBER

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

**DUES:** (check one)

- \$60.00 Annually for Portrait or Commercial Member in U.S.A.
- \$45.00 for applicant annually grossing less than \$15,000
- \$30.00 per year for an Industrial member who is employed in a photographic capacity by a firm or organization other than a photographic studio in U.S.A.
- \$20.00 for applicants outside U.S.A.

### II. ASSOCIATE MEMBER

A photographic employee, student, or other individual interested in professional photography may become an Associate Member; a studio owner who qualifies for Active Membership may not become an Associate Member.

**DUES:**

- \$25.00 per year
- \$10.00 per year—Full-time student in photographic school.

### III. SERVICE MEMBER

An individual or firm offering services to the photographic profession, or a recognized dealer in photographic supplies and equipment, or a publisher of photographic books or magazines may become a Service Member.

- DUES:** \$40.00 per year \_\_\_\_\_  
Type of Service \_\_\_\_\_

### IV. SUSTAINING MEMBER

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

- DUES:** \$150.00 per year

### V. ACTIVE FIRM MEMBER

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

**DUES:** (check one)

- |                                          |                                                       |                                                         |
|------------------------------------------|-------------------------------------------------------|---------------------------------------------------------|
| <input type="checkbox"/> Up to 3 members | <input type="checkbox"/> PORTRAIT<br>\$ 90.00 per yr. | <input type="checkbox"/> INDUSTRIAL<br>\$ 65.00 per yr. |
| <input type="checkbox"/> 4 to 6 members  | 130.00 per yr.                                        | 105.00 per yr.                                          |
| <input type="checkbox"/> 7 to 10 members | 200.00 per yr.                                        | 175.00 per yr.                                          |
| <input type="checkbox"/> Each additional | 10.00 per yr.                                         | 10.00 per yr.                                           |

Active

Member \_\_\_\_\_

Associate

Members \_\_\_\_\_

(Attach separate listing for more than two Associates)

Membership in other photographic organizations: \_\_\_\_\_

References:

Bank \_\_\_\_\_

Bank Address \_\_\_\_\_

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

Sponsor Name \_\_\_\_\_

Sponsor Address \_\_\_\_\_

Please fill in **BOTH SIDES** of form and mail with one year's dues to P.O. Box 7197, Chicago, IL 60680

## CLASSIFICATION LISTINGS FOR PP of A MEMBERSHIP DIRECTORY

Portrait or Commercial Active Individual and Firm Members Only

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

- Ae** Aerial Photography — obliques and verticals.
- AM** Aerial Mapping — with specialized aerial cameras and facilities for scale production and mosaics.
- An** Animal Photography — specialists in livestock and pets.
- Ar** Architectural Photography — exteriors and interiors for architects, national architectural magazines, interior decorators.
- AS** Art Studio — layouts to finished art.
- Ba** Banquet or large groups — specialists in this field.
- Bi** Biological Photography — specialized work for the medical profession.
- BP** Business Portrait.
- 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.
- EP** Executive Portraits.
- Ev** Evidence photography, specialists having knowledge of evidential photography.
- FA** Fine Arts, experienced and equipped for photography of paintings, sculpture, object d'art, antiques.
- Fu** Furniture — photographs of furniture for sales use by furniture manufacturers with studio facilities for same.
- HS** High Speed Motion Pictures and Stills — specialists with proper equipment.

- I** Industrial Illustration — dramatic, fine quality illustration at industrial plants, with or without models. Creative work for advertising and publicity.
- IA** Illustrative Advertising Photography — creative work with and without models, in studio and on location, making sets, furnishing props, the end result to be used in display advertising.
- IM** Industrial Motion Pictures — complete production, including editing, titling, sound.
- La** Lantern Slides — only for exclusive slide studios or quantity producers.
- Le** General Legal — Experienced in photographs for use in court.
- Ma** Marine Photography — specialists in photographing boats, races, etc.
- Mi** Microfilming — only if microfilm equipment is owned by studio.
- MP** Motion Pictures — taking only, but can furnish finished product.
- P** Portraiture — including studio, home, passport, school groups, children.
- PE** Photo Engraving — only when plant is conducted in connection with studio.
- PF** Photo Finishing — when performed as a side-line to the studio's major work.
- Ph** Photostat, Rectigraph and Similar Photography — not ordinary copying.
- PJ** Photo Reporting — photojournalism in telling a complete story with a series of photographs.
- PM** Photo Murals — equipped to make, mount, and install photo murals.
- PP** Print Production, Quantity — prints and postcards.
- PR** Public Relations and Publicity — experienced in posing and handling people; knowledge of publication media requirements.
- PW** Photo Finishing, Wholesale — includes mail order and fine grain work.
- SE** Conventions and Special Events — expositions, meetings and conventions.
- SF** Slide Films — the complete production of sequences.
- SP** Stock Photographs — studio maintaining catalogued stock prints for sale.
- SR** Sound Recording Studio — for slides and motion pictures.
- ST** Scientific and Technical — specialists in techniques as photomicrography, metallography; persons or organizations equipped and offering these services.
- Th** Theatrical Photography — specialists in "show business."

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# photo guide

*This is the seventh in a series of useful data for photographers. The tables and charts will be reproduced in a handy pocket-size format. Presented as a service of the PP of A Membership Committee. (Material for the Photo Guide is from "Your Personal Photo Guide" published by PS Photo Shops, Inc., Houston, Texas.)*

## COLOR FILM ASA SPEEDS

		Daylight	Tungsten
AGFA	Agfacolor CN 14	20	20
	Roll & 35mm		
	Agfacolor CN 17	40	40
	Agfacolor CN 17 M	40	40
	Agfacolor CT 18	50	50
	Agfacolor Sheet Films	64	64
DYNACOLOR	Dynachrome 25	25	12*
	Roll & 35mm		
	Dynachrome 64	64	25*
GAF	GAF 64 Color Slide Film	64	16*
	Roll & 35mm		
	GAF 100 Color Slide Film	100	50*
	GAF 200 Color Slide Film	200	100*
	GAF 500 Color Slide Film	500	250*
KODAK	Kodachrome II for Daylight	25	12*
	Roll & 35mm		
	Kodachrome II Professional, Type A	25***	40
	Kodachrome-X	64	25*
	Kodacolor-X	80	20*
	Ektachrome-X	64	25*
	High Speed Ektachrome, Daylight	160	Not Recom.
	High Speed Ektachrome, Type B	80**	125
	Ektachrome Professional, Daylight Type	50	Not Recom.
Ektacolor Professional, Type S	100	25 (exposure of 1/10 sec. or shorter)	
Sheet Film	Ektachrome, Daylight	50	Not Recom.
	Ektachrome, Type B	25**	32
	Ektacolor Professional, Type S	100	40* (exposure of 1/10 sec. or shorter)
	Ektacolor Professional, Type L	64 (for 1/10 sec. exposure)	64 (for a 5 sec. exposure)
*80A Wratten Filter			
**85B Wratten Filter			
***82A Wratten Filter			
Note: For all films except K11 Type A, Tungsten is 3200°K. For K11 Type A 3400°K.			

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### Photographic Expedition Covers Everglades

Jay Stock, his wife, Julia Mae, and I decided to make a photographic trip into the Florida Everglades.

We stayed in camp eight miles deep into the big cypress and made coffee with water dipped from the sea of grass. Our only warmth was from a small kerosene heater.

Our day started before sunrise each morning as our guides cranked up the noisy airboats. We searched out, found and photographed birds, insects, grass, dewdrops, Seminole Indians and prehistoric Caloosa Indian canoe trails. Jay worked quickly, and if I didn't watch out he would be through with a subject before I could get out of the airboat.

On our trip, water birds in great flocks filled the skies, deer ran from our boats, coons swam by and alligators were hidden in deep tropical lakes.

Jay's main interest was the Seminole and Miccosukee Indians, and he wanted to photograph them and their



Everglades people were cooperative in letting photographers record their lifestyle.

way of life. Their lifestyle is still primitive compared to ours although they do have electricity and some refrigeration. After we left camp, we stopped by villages from Naples to Miami, and photographed there, too. With a little wampum and a smile, we could get into almost any village. We photographed people sewing, making dolls, carving dugout canoes and bows and arrows for their gift shops.

Jay, Julia Mae and I talked, learned from and taught each other. The ending to our perfect trip came in a television interview in Fort Myers where we told of our experience of photographing the everglades and its people.

Chi Chi Mills, Webb Studio, 974 South Main,  
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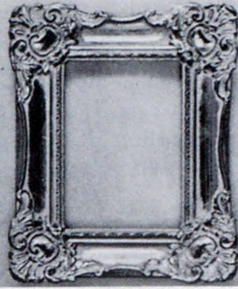
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## Gittings' Gift From page 88

encourage Masters of Photography to individually prepare such a portfolio of their own lifework for the education and inspiration of future generations. Let us not pass from this planet in ignominy and silence."

And in summing up his thoughts for the future, the noted photographer told the following story.

"One man drives homeward drinking in the beauty of a sunset while another watches the signs to find the nearest tavern and his inspiration in a bottle. No matter how great the tools which we shall have available to record what we see—it takes a sensitive and creative man to present the proper viewpoint. One person sees the individual before the camera as a 'thing.' He smooths out the wrinkles in the costume but never sees the person as an individual, for he cannot look through the windows of the soul—the eyes—and see the love, or sympathy, or charity of instinct that separates that one human being from all others. While all birds sing the same song, we must listen carefully to hear the overtones and un-

dertones that distinguish that song from all the others—or that inner tranquility from the outward noises of civilization. The photographer of the future will be a man of sensitivity and viewpoint. It will be relatively simple to reproduce what he sees on the communication material of the times."

First applicants for student loans will be considered this fall. Letters of application should be sent to Executive Director, Photographic Art & Science Foundation, 1100 Executive Way, Des Plaines, IL 60018.

## Paper Shortages From page 73

ledo, Ohio, confirms, "Paper mills are dictating the terms. It's become difficult for us to forecast availability of certain paper stocks, or to insure price stability. We are attempting to plan ahead and warehouse certain stocks to help avoid shortages."

What can the professional photographer do to hedge against the inevitable price increases and probably shortages? Pete Castle, Vice President Sales, Taprell Loomis, Cleveland, Ohio, suggests, "Photographers should today anticipate their photo-mount, album and frame requirements for the balance of 1974, and place firm orders as soon as possible." According to Castle, "If a photographer can calculate his needs, and communicate them to us, we will in turn be able to help insure that our products will be available when they are needed. Don't wait until November and run the risk of being unable to get needed supplies for the Christmas season. Orders placed now can have specified delivery dates for 1974. By ordering now, the photographer will also help beat price increases that surely must come as our suppliers continue to boost their prices. And the photographer will not be invoiced until actual delivery of items."

Blome added: "The paper shortage need not be too critical if we all cooperate by working and planning together. While we can't guarantee today's prices for the balance of the year, we will do everything possible to give the best price to our customers who are able to place advance orders with us now."

In conclusion, Castle stated that: "Our company, and I'm sure other mount manufacturers as well, is interested in helping customers wisely plan their requirements as far ahead as practical."

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STREET \_\_\_\_\_

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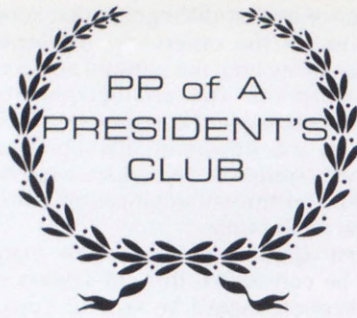
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The 1973-74 President's Club winner will be announced at the Affiliations Breakfast at the Convention. The grand prize winner will receive an all expense trip for two to Los Angeles, as guests of the PP of A. The two runners-up will receive complimentary tickets to the Awards Banquet. The top ten and members of the Club as of May 10, are listed below:

#### TOP TEN

Caragol, Charles  
Chase, Charlie  
English, Fred  
Kelly, Howard  
Langdon, Harry  
Ono, Masayuki  
Ricca, Antonio  
Schwarm, Donald  
Tatsuki, Toshi  
Zucker, Monte

Flavin, Frank  
Forbes, John  
French, Robert  
Gasper, Dennis  
Geiger, Charles  
Gerrard, Steve  
Gibbs, Chris  
Glenn, Dan  
Gold, Sammy  
Golding, R.D.  
Gooder, Sonia  
Gray, Barry

Parisi, John  
Pawlak, Mason  
Pelaia, Sam  
Peterson, Don  
Pickands, James  
Poldon, Bruce  
Q. Mike  
Richardson, Don  
Robbins, Jim  
Roedel, Allen  
Rodgers, Buck & Betty  
Rodgers, William

#### 245-50 POINTS

Ahrens, Ron  
Aigner, Lucien  
Applebaum, Stephen  
Archer, Roy  
Armato, Tony  
Ayakawa, Claude  
Barnes, John  
Barta, Joseph  
Bastinck, James  
Batchelor, Burnie  
Becker, Dave  
Bell, Bill  
Bengston, E.D.  
Benson, Don  
Black, Bonnell  
Blair, Robert  
Blixt, Paul  
Bogolian, Sam  
Bonar, Robert  
Bone, Bill  
Brooks, Barry  
Borland, Albert  
Brooks, Cecil  
Broussard, Richard  
Bryant, Clint  
Burchette, Morris  
Burger, Sandor  
Calainci, Joseph  
Callierstrom, Ted  
Carrier, William Jr.  
Chilluffo, Gary  
Cilento, Tony  
Clark, James  
Collinson, Don  
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Cook, Robert  
Creed, John  
Cricchio, Frank  
Crichton, Neil  
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Dickson, John  
Dowdy, Harry  
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Hughes, Gwilym  
Ippen, Richard  
Jack, Donald  
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Jafay, Kurt  
James, Jackie  
Kaminshine, Arthur  
Kane, Alan  
Keller, John  
Kelly, John  
Kiss, Frank  
Kurtis, Donald  
Lacina, Clarence  
Lee, James  
Loehr, David  
Mac Nab, Duncan  
Maddock, Joseph E.  
Madearis, Roy  
Malick, John  
Malone, Paul  
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Martin, Joe  
Martin, Robert  
McCallum, Everett  
McClendon, Jim  
McDonald, Tom  
McGill, Robert  
McWayne, James  
Merrill, Mike  
Moore, Van  
Moore, W.E.A.  
Morgan, Russ  
Motts, Warren  
Murray, Joanne  
Naramore, James  
Nasvjk, Harland  
Nelson, Robert  
Newsom, Jack W. Sr.  
Opfer, Robert

Shell, Eddy  
Shuck, Rene  
Smith, John  
Smith, John R.  
Sobin, Mort  
Sriqui, David  
Stedman, Richard  
Stewart, Lucille  
Straub, John  
Swenson, Roy  
Takahashi, Paulo  
Taylor, Lorraine  
Thiele, Duane G.  
Townsend, Max  
Towsley, Ed  
Tribble, Hugh  
Ullman, Allan  
Utt, Ray  
Vano, Tom  
Waltz, John  
Warner, Frank  
Wellhouse, Lindy  
Whitworth, William G.  
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Wilhelm, Leo  
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**RESERVATION:** Please reserve the following accommodations: See reverse side for map of locations and room rates. Room reservations cannot be guaranteed unless this form is received by July 15, 1974. Reservations accepted only on official housing form.

Type of accommodation	Requested rate
Single (1 person)	
Double (2 persons)	
Twin (2 persons)	
Suite (parlor and 1 bedroom)	
Suite (parlor and 2 bedrooms)	

**CHOICE OF HOTELS:**


1st choice \_\_\_\_\_  
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**ARRIVAL AND DEPARTURE** Arrival: Date \_\_\_\_\_ Hour \_\_\_\_\_  
Departure: Date \_\_\_\_\_ Hour \_\_\_\_\_  
Reservations held only until 6 p.m. unless later arrival is indicated.

NAMES AND ADDRESS of **ALL** occupants of rooms (Please "bracket" those rooming together). Incomplete information **WILL DELAY** assignment of room.

NAME(S)	ADDRESS(ES)
_____	_____
_____	_____
_____	_____

**SEND CONFIRMATION TO:** NAME \_\_\_\_\_  
FIRM \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PLEASE PRINT OR TYPE 

**PLEASE NOTE:** You will receive confirmation of your reservation directly from the hotel. If you wish to cancel or change the date of your reservation, contact the L.A. Housing Bureau - not the hotel to which you were assigned.

If hotel of first choice is unable to accept the reservation, the PPA Housing Bureau will endeavor to comply with your second or third choice. (While the PPA Housing Bureau will use every resource to see that your reservations are properly made and confirmed, we cannot accept responsibility beyond this point. We are not responsible for losses or inconvenience due to strikes, accidents, or the failure of outside organizations or persons.)

## LOS ANGELES HOTELS, LOCATIONS, AND RATES

The hotels listed below have reserved a limited number of rooms specifically for the PP of A Convention. The prices listed do not reflect the 6% city hotel tax.

Hotel numbers refer to their location in relation to the Los Angeles Convention Center on map below.

### THE BILTMORE HOTEL (Co-Headquarters)-1

Singles:	Doubles or Twins:	Suites:	Third person room rate:
\$18-\$22	\$22-\$26	\$50-up	\$8

**Family Plan rates:** Children under 14 free when occupying same room as parents.

**Parking:** One Bunker Hill Garage (entrance on Grand) \$2.50 for 24 hours - with in and out privileges \$3.00 for 24 hours.

Pershing Square Garage (across the street from Olive entrance) \$3.50 for 24 hours - no in and out privileges.

**Pool Available:** No

### LOS ANGELES HILTON (Co-Headquarters)-3

Singles:	Doubles or Twins:	Suites:	Third person room rate:
\$20-\$23	\$24-\$27	\$65-up	\$7

**Family Plan rates:** No matter what age, children free, when occupying same room as parents.

**Parking:** Garage - \$3.50 for 24 hours includes in and out privileges.

Seven outdoor lots in close Proximity - \$1.35-\$1.75 per day until 6 p.m. - 50 to 75 cents overnight until 7 a.m.

**Pool Available:** Yes

### REGENCY HYATT LOS ANGELES -2

Singles:	Doubles or Twins:	Suites:	Third person room rate:
\$22-\$38	\$22-\$44	\$50-\$125	No rates available

**Family Plan rates:** Children under 14 free when occupying same room as parents.

**Parking:** Parking available, however, they offer free shuttle service to any hotel holding convention meetings.

**Pool Available:** No



## Promotion, an Art and a necessity

From page 54

We need to make new business acquaintances, and to meet and keep new customers. Let's not wait for the world to make a beaten track to our doorstep, or it may be so covered with cobwebs that the busy people pass it by.

Just for luck, give it a try! Get a list of new homeowners, and pick out the neighborhoods you want to serve. Get a criss-cross directory and make a list of residents on two or three streets that might provide your type of clients. Ask your receptionist to phone a few each morning at about ten o'clock, before people get out shopping; never before nine nor after four; never at the noon hour. Tell her not to solicit business—just get acquainted—and get all information that comes naturally in the course of conversation. Jot down notes on a card for later call-backs. If nothing else happens, the prospect will at least remember the studio name in a friendly manner when need for portraits arrives. And after the second or third call, over a period of several months, the prospective customer will at least inquire about prices, or services, or open the conversation to her particular family needs for your studio's reputation and integrity.

One good friend, who has always

abhorred what he called solicitation, made the plunge and gave his Girl Friday the chore of calling 20 people a day, five days a week. In a year, she chatted with 5,000 people, and it didn't cost the boss an extra cent. She happened not to be very forceful, and she certainly was no great saleswoman, but the business grew 30% by the end of the year. The boss blamed it on good times; on inflation; on new industry. But he made the mistake of not recognizing that most of the increase came from those friendly soft-sell phone calls. And he didn't recognize the contribution his fine receptionist had made—so naturally he didn't think about a little word of appreciation or, still better, a gift certificate to the best store in town, or even an armful of red roses on her birthday. So, unfortunately, the sweet little hustler is now working for his competitor.

Once upon a time, a brash young man boasted that he never met a new girl without asking for a kiss! "Yes," he said, "I do get my face slapped a lot, but I sure kiss some pretty girls!"

There's nothing immoral or unethical about asking for business, and making new friends. But it's fatal to sit on our duffs on dull days, smoke cigarettes and yawn, when there are so many people hungry for a product that only we can provide—fine portraits at a fair price.

*Paul Linwood Gittings has been a photographer since 1919. Although recently retired from business, he is active in various phases of the profession.*

## Readers Forum

From page 8

from this idea, they would be failing in an essential and particularly urgent duty to understand fully the capital importance of the work and the dignity of the color artist. The photographic color artist justifies her status by advancing further, not by drowsy contentment. She has two choices. If she attaches herself by preference to merely what she can get out of her profession, the inevitable result will lead to gradual artless indifference; whereas, if the color artist attaches herself by preference to what she can give to her profession, she will be very much alive. To give is to live. To give generously of one's talents insures a life of fulfillment.

Mary K. Sobolowski  
Springfield, Mass.

### Little "t" means a lot

For the record, please note that the word in paragraph two, page 33, of my article in the April issue should read "immortality." The absence of the "t" is a little embarrassing. . . It must have been an oversight on the part of the typographers.

Norman Kerr  
Rochester, N.Y.

*Sorry about that; it's embarrassing to us, also. Rest assured that our typesetter and proofreaders have been given an ample supply of lens cleaning tissues to avoid such future oversights. A psychiatrist would have a field day exploring the hidden meaning of our Freudian slip.*

The Editors

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2. You can ignore the "unseen secondary light" because you can't see it.
3. You always "feather" the light towards the camera.
4. Background lighting should simply separate your subject from the setting.
5. Your camera's position only rarely affects the form of the face.

Answers found below.

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## The Idea Exchange



### Four for One

We recently purchased an 11x14 roll paper processor and found that we could save money by doing our own work. But problems arose when customers ordered 16x20 or larger prints. A trim line 11x20 portrait sold fairly well, but wasn't quite the answer.

I had 16x20 mat boards made up which would hold one 11x20 and three minia-



Harris preparing to mount 11x20 portrait into special mat board.



Finished photograph with three miniatures.

tures (previews) made by Culver Art and Frame, Westerville, Ohio; the boards come in many different colors and qualities and cost \$2.85 each.

We cut off a piece of photographic paper, 11x22, from our easel and tape it

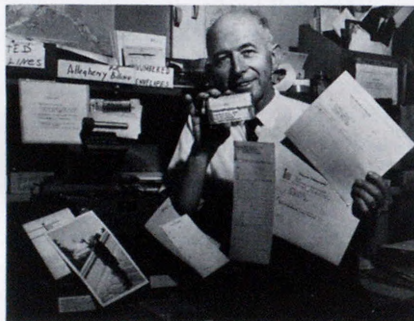
to our printing table. An extra 1" is left on each end for taping and splicing to the leader of the processor. We price this mat the same as a 16x20 since the customer is still getting the same outside measurements, and he likes the bargain of getting an 11x20 and three miniatures as well.

M. Terry Harris  
The Portrait Palace  
139 Harding Way West  
Galion, OH 44833

### Customer Control

According to statistics, 83% of customers are lost through no apparent fault of our own. Or is it simply neglect?

My solution to keeping track of customers — those who buy photography — is Addressograph plates. They are made by local printers for 20 cents each. I purchased a second hand imprinting machine for \$80. The time, accuracy and money saved has run into thousands of dollars since I bought it over five years ago. The system can be a real help to large and small studios which need to keep overhead under control.



Finnigan with Addressograph plate and sample uses.

I use the plates to make up the assignment card, then the negative envelope when the assignment comes back to the office. The plate is also used for labeling and billing as well as stamping reprint orders. Errors in customers' names, addresses and zip codes are eliminated.

On the average, customer lists change completely in three years. I keep the plates current by sending changes to the printer on the 20th of each month. That way, 12 times a year the list is fresh and accurate and I have effective customer control.

We keep four types of lists: regular customers (those who do a minimum of \$100 a year); Senators and Representatives who serve in Congress; the 600 TV stations in the US; and trade associations.

I send a newsletter to all my customers about every six weeks. If it is returned from the Post Office, I immediately try to find out where the customer went. A new plate is made and an inquiry is made as to who has replaced the photography buyer in that company.

Vince Finnigan  
806 Maryland Ave. N.E.  
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## About the Cover

### About the Cover

"Double Ascension" is the creation of Herbert Bayer, a renowned designer and acknowledged expert in the field of modern art and abstract design. In addition to developing the unique geometric sculpture, which stands in the middle of the Atlantic Richfield Plaza in Los Angeles, Bayer served as the design consultant in the company's building and expansion program.

The challenge presented to photographer William F. Clark was to produce a photograph for the cover of Atlantic Richfield's 1972 Annual Report that would present the Bayer sculpture as a strong, abstract statement. The problems encountered were primarily background. On one side is the city skyline with little of genuine interest; on the other are office buildings with visually disturbing vertical lines which conflicted with the horizontal lines and feeling of the sculpture.

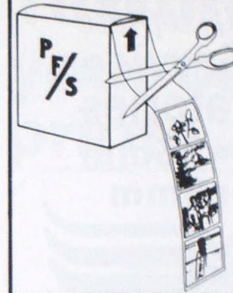
Clark decided to study the sculpture from all sides at different times of the day and night. It became apparent that the monochromatic appearance was going to make the task of photographing the detail and fine lines, which separated one beam from another, very difficult. The loss of this definition could destroy the dimensional effect. Using cross lighting, shadows presented additional confusing effects.

Test photographs were made at intervals throughout the day. Because of some rather weird effects, Clark was dissatisfied with the test prints and accused the lab of printing on a bad batch of paper. The steps of the sculpture appeared to fade out to almost white in some areas and go to a deep, extra-rich red in others. New prints were made, but the same effect existed.

When Clark showed Bayer the prints, he was pleasantly surprised that the effect was so pronounced. With this interesting phenomenon (the camera was seeing the light at various angles of reflection and the density of the color was being affected), the problem was how to use light to the best advantage. The effect was present even when artificially lighted; so Clark decided to photograph the sculpture starting before sunrise and continuing at intervals until it was fully illuminated by the sun.

Each photograph was outstanding. But the one finally chosen for the cover of the Annual Report was the fully lighted sculpture photographed at an angle placing it directly in line with one of the towers in full shade.

Readers who will be attending the PP of A Convention in Los Angeles next month will be only two blocks from the Atlantic Richfield Plaza, and may visit the Plaza to take a personal look at "Double Ascension."



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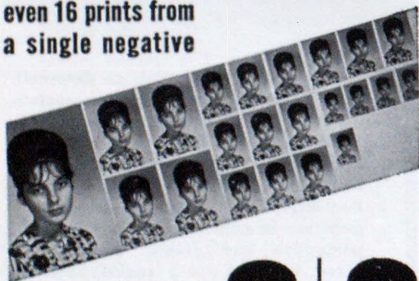
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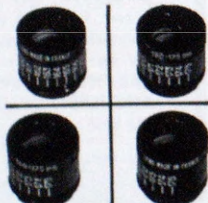
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## PP of A News

From page 19

for more than three years. His experience with this association has been in the planning and execution of annual and semi-annual meetings for the association, as well as annual trade shows. Prior to this he was employed by Industrial and Scientific Conference Management, Inc., where he was responsible for trade shows and meetings, both in the US and abroad. He has also held management positions in Chicago in the Museum of Contemporary Art and the Junior Achievement program.

In his capacity as Convention Manager, Kinville will be responsible for the development, implementation and supervision of all regional and national PP of A sponsored conventions. He will work closely with Donna McMahon, Assistant Convention Manager.

## Photojournalism Fundamentals

by Fred A. Demarest

Photojournalism is communications; communications of a very special type. It is "in depth" reporting with photographs and words. To do it effectively there are certain fundamentals you need to understand.

First, you must know and understand your subject. No one can communicate information about a subject with which he is not familiar. It isn't necessary to like a subject in order to understand it. But unless you understand your subject how can you expect someone looking at your photographs to understand it?

Second, you must know why you are communicating. There should always be a purpose for your message, otherwise there is no need for it. The purpose might be profound or it might simply be sharing an emotion or experience. But there must be a purpose.

Third, you should know to whom you are communicating. For example, is it to a specific audience which possesses some knowledge of your subject? Is it to adults? Or is it to a mixed group of men, women, and children? The audience for which you are photographing may determine the way you will approach and cover your subject. And remember, communication requires a receiver as well as a sender.

To be an effective photojournalist, you must also master the tools of your medium. You must know which lens to use, what camera angle is best, and how to use selective focus effectively. And you must be sensitive to lighting and timing.

To be successful you must study, develop skills, and be perceptive, sensitive, interested, and concerned. But above all you must have the desire to share with, and communicate to, others.

Fred A. Demarest is Chairman of the Photography Department at Syracuse University.

# Membership Report

May 113/Total for year — 1147

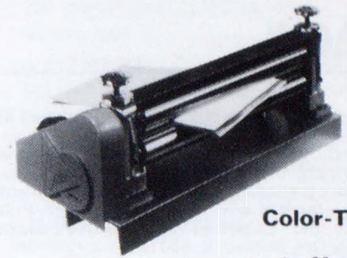
The following applications for PP of A membership were received during the month. This list is published for all members in accordance with PP of A Bylaws Rules on membership. If no objection is received within 10 days of this publication, the membership of these individuals will automatically be accepted. Coding under member type is (A-P) Active Portrait, (A-C) Active Commercial, (I) Industrial, (ASSOC) Associate, (S) Student. Name of sponsor appears in italic.

ALABAMA — 3 (10)  
 Frawley, James D., Florence, AL, (ASSOC)  
 Glenn, J. Stephen, Florence, AL, (ASSOC)  
 Hayes, Johnnie C., Jr., Anniston, AL, (A-C)  
 ARIZONA — 1 (8)  
 Medesha, Alfred L., Apache Junction, AZ, (A-C)  
*Lucille Stewart*  
 ARKANSAS — 1 (9)  
 Bradford, Charles L., Pine Bluff, AR, (A-P) Ray  
*Wagner*  
 CALIFORNIA — 23 (147)  
 Akrikana Photography Ltd., Hermosa Beach,  
 CA, (Service)  
 Bacosa, Paul S., Santa Clara, CA, (A-P) *Howard  
 Kelly*  
 Ball, Thomas R., Summerland, CA, (S) *Emmert  
 E. Lawson*  
 Burton, Richard L., San Francisco, CA, (A-P)  
*Buck Rogers*  
 Calkins, Robert A., Citrus Hgts., CA, (S) *Bill Mc  
 Nabb*  
 Claes, Jack K., Turlock, CA, (A-P)  
 Clifford, Geoffrey C., Santa Barbara, CA, (S) *Em-  
 mert Lawson*  
 Craig, Arthur R., Glendale, CA, (I) *Joseph R.  
 Clayton*  
 Donahue, Daniel G., Los Angeles, CA, (ASSOC)  
 Ferstand, Neil H., Sepulveda, CA, (S)  
 Hamilton, Harold L., Sacramento, CA, (S)  
 Hansen, Ralph J., Berkeley, CA, (ASSOC) *Lu-  
 cille Stewart*  
 Haritt, Robert E., El Monte, CA, (S) *Lucille  
 Stewart*  
 Johnson, Loren A., Brea, CA, (ASSOC)  
 Lansky, Elliott M., Woodland Hills, CA, (A-C)  
 Lark, Bob, Compton, CA, (S) *A. L. Murphy*  
 Leger, Raymond E., Los Angeles, CA, (I)  
 Liston, Randy L., Bellflower, CA, (ASSOC) *Lu-  
 cille Stewart*  
 Lizano, Victor M., San Fernando, CA, (A-P) *How-  
 ard D. Kelly*  
 Norton, James M., Daly City, CA, (S) *Ed  
 Hannigan*  
 Peck, Franklin P., Concord, CA, (A-P)  
 Swett, Timothy, Goleta, CA, (S) *Emmert E.  
 Lawson*  
 Witherspoon, Thomas S., Long Beach, CA, (A-  
 C) *Lucille Stewart*  
 COLORADO — 2 (26)  
 Lewis, Norman F., Pagosa Springs, CO, (S) *Ed  
 Hannigan*  
 Nolan, Jerry P., Denver, CO, (S)  
 CONNECTICUT — 1 (14)  
 Funkhouser, Ronald R., W. Hartford, CT,  
 (ASSOC)  
 FLORIDA — 6 (33)  
 Bassett, Raymond E., St. Petersburg, FL, (AS-  
 SOC), *Joe Maddock*  
 Keiner, Warren T., Ft. Lauderdale, FL, (S) *Henry  
 W. Leichter*  
 Lieberman, Jay, Cape Coral, FL, (S)  
 O'Reilly, Howard C., St. Petersburg, FL, (I) *Philip  
 H. Graham*  
 Potthast, William A., Winter Haven, FL, (A-P)  
*Mary Ragland*  
 Rodriguez, Miguel de M., Miami, FL, (A-C) *Ed  
 Hannigan*  
 GEORGIA — 5 (20)  
 Jordan, Jonas N., Port Wentworth, GA, (S) *Teri  
 Jordan*  
 Myers, Gene, Douglasville, GA, (S) *Ed Hannigan*  
 Patterson, Kenneth S., Gainesville, GA, (S)  
 Yancey, Randolph O., Clarkston, GA, (A-P) *Sam  
 Bogosian*  
 Yancey, Vivian, Clarkston, GA, (ASSOC)

HAWAII - 1 (10)  
 Kodama, Raymond M., Wahiawa, HI, (A-P) *Claude Ayakawa*  
 ILLINOIS - 10 (70)  
 Arra, Thomas P., Western Springs, IL, (ASSOC)  
 Casing, Daniel M., Mt. Carroll, IL, (ASSOC)  
 De Long, Robert C., Mahomet, IL, (S) *Ed Hannigan*  
 Farlow, Lawrence S., Urbana, IL, (I) *W. D. Zehr*  
 Gorman, Robert E., Winfield, IL, (S) *Ed Hannigan*  
 Gravemann, Kevin, E. Alton, IL, (S)  
 Howard, T. Alton, Chicago, IL, (S) *Ed Hannigan*  
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 Newzell, Robert A., Chicago, IL, (ASSOC) *R. J. Guttosch*  
 Selling Services Inc., McHenry, IL, (Service)  
 INDIANA - 2 (28)  
 Lipper, Vere O., Indianapolis, IN, (ASSOC) *Max Lipper*  
 Moshier, William M., Elkhart, IN, (A-P)  
 KANSAS - 2 (15)  
 Kessler, Ronnie A., Salina, KS, (S) *Ed Hannigan*  
 Ogan, Ralph W., Prairie Village, KS, (ASSOC) *Joe Van Dolah*  
 KENTUCKY - 1 (19)  
 Dougal, Merrill J., Louisville, KY, (I)  
 MAINE - 1 (2)  
 Maillet, Phil, Gorham, ME, (S) *Ed Hannigan*  
 MARYLAND - 3 (25)  
 De Joise, Samuel L., Towson, MD, (ASSOC)  
 Marine, Gary K., Delmar, MD, (ASSOC) *Nick Var-rato, Jr.*  
 Tyler, Leon W., Jr., Salisbury, MD, (ASSOC) *Robert McGee*  
 MICHIGAN - 1 (30)  
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 Stanley, Tom C., Lovorne, MN, (S) *D. Thiele*  
 MISSOURI - 2 (24)  
 Herrin, Frederick E., Taylor, MO, (A-C) *Don Sigler*  
 Randle, Sally C., Mountain Grove, MO, (S) *Ed Hannigan*  
 NEBRASKA - 1 (7)  
 Cooper, Albert E., Omaha, NE, (S) *Ed Hannigan*  
 NEVADA - 1 (3)  
 Klapp, Michael C., Nellis AFB, NV, (ASSOC)  
 NEW JERSEY - 3(30)  
 Jordan, Harry, Mays Landing, NJ, (A-C) *Monte Zucker*  
 Van Winkle, William G., Saddle Brook, NJ, (S) *Ed Hannigan*  
 Vidakovich, Nicholas F., Carteret, NJ, (S) *Ed Hannigan*  
 NEW YORK - 11 (85)  
 Chapman, Gary J., Buffalo, NY, (ASSOC) *Richard Calandra*  
 Davidson, William E., Rochester, NY, (S) *Walter A. Elling*  
 Frickey, Roland J., Plattsburgh, NY, (A)  
 Gearing, Franklin A., E. Chatham, NY, (S) *Ed Hannigan*  
 Hawley, Robert G., Syracuse, NY, (ASSOC) *Har-old Hawley*  
 Ingersoll, Richard D., Rochester, NY, (S) *Ed Hannigan*  
 Kiggins, Dennis J., Solvay, NY, (ASSOC)  
 Kvikleval, Carol, New York, NY, (S) *Jules Wartell*  
 La Falce, Joseph, Buffalo, NY, (S) *Ed Hannigan*  
 Putnam, Doug, Fairport, NY, (ASSOC)  
 Rotundo, Marcello G., Utica, NY, (ASSOC) *Anthony Mario*  
 OHIO - 8 (59)  
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 Byers, Genjaly J., Columbus, OH, (A)  
 Crooker, Terrance F., Cincinnati, OH, (S) *Ed Hannigan*  
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 Williams, Jack A., Cleveland, OH, (S) *Ed Hannigan*  
 OKLAHOMA - 1 (10)  
 Fitzgerald, David E., Bethany, OK, (A-C) *Tom Jones*  
 OREGON - 1 (15)  
 Clark, Carl E., Portland, OR, (ASSOC) *Duanne Kinnear*  
 PENNSYLVANIA - 3 (34)  
 Couch, Ricky L., Burgettstown, PA, (A) *S. Pelaia*  
 Ferri, David A., Bethlehem, PA, (S) *Ed Hannigan*  
 Troia, Robert S., Philadelphia, PA, (ASSOC) *Robert M. Opter*  
 RHODE ISLAND - 4 (6)  
 Cope, Charles P., Jr., Wickford, RI, (S) *Benjamin F. Folgo*  
 Magnotta, Gary J., Cranston, RI, (S) *Benjamin F. Folgo*  
 Pillar, Gregory N., Providence, RI, (S) *Benjamin Folgo*  
 Rosenberg, John E., E. Providence, RI, (A-C) *Bob Wittmayer*  
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 Thompson, Charlie L. Jr., Simpsonville, SC (A) *W. Fuller Horton, Jr.*  
 SOUTH DAKOTA - 2 (2)  
 Scott, M. Louise, Vermillion, SD, (A-P)  
 Seward, Bernard L., Aberdeen, SD, (ASSOC)  
 TENNESSEE - 1 (15)  
 Smith, Ruth Q., Nashville, TN, (S) *Glenn R. Showalter*  
 TEXAS - 4 (50)  
 Bradford, Robert C., Mesquite, TX, (S)  
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 Rushmer, Gort, Canyon, TX, (I) *Ray Wagner*  
 Turk, Terry N., Houston, TX, (A-C) *Karen Barnfield*  
 VIRGINIA - 3 (21)  
 Forster, Donald L., Arlington, VA, (S) *Ed Hannigan*  
 Horton, Jerome B., Ft. Eustis, VA, (ASSOC) *W. Fred Miller*  
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 WISCONSIN - 1 (20)  
 Mac Arthur, Bruce K., Milwaukee, WI, (ASSOC) *Donald Jack*  
 CANADA  
 BRITISH COLUMBIA - 1 (11)  
 Mc Taggart, Dorse A., Burnaby, B.C. *Leonard R. Mc Gregor*  
 ONTARIO - 3 (41)  
 Hershenthorn, Steven M., Toronto, Ont., (S)  
 Hunter, Linda D., Kingston, Ont. *Ernest Hunter*  
 Webb, John R., Kingston, Ont. *Ernest Hunter*  
 FOREIGN  
 JAPAN - 2 (14)  
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 Takahara, Yhuichi, Kushiro, Hokkaido Masayuki Ono  
 PHILLIPINE ISLANDS - 1 (1)  
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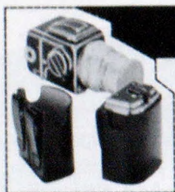
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