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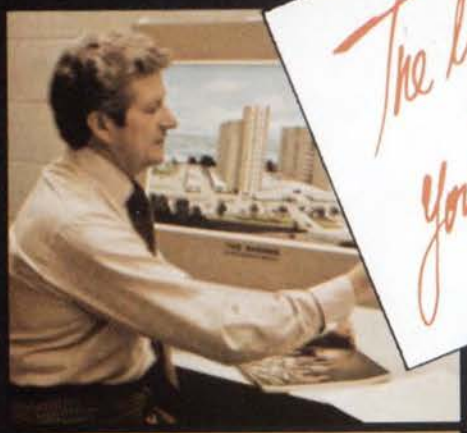

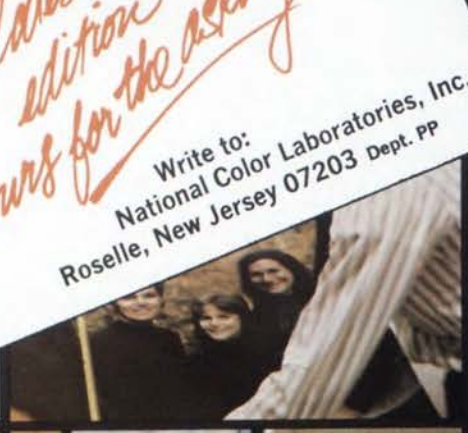

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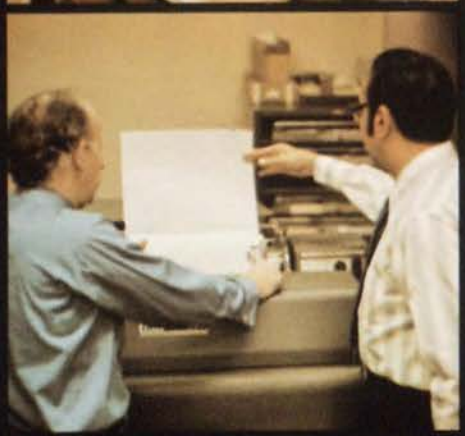

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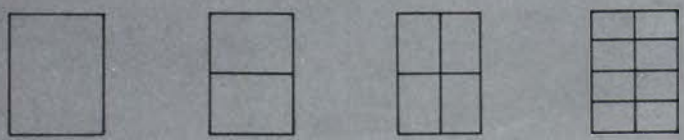

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aug. '74/ vol.101 no.1947

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plan of action against sales under cost



CRICCHIO-STUDIO

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

For years, sales under cost has provoked storms of debate at nearly all levels of retailing. The issue now has become particularly hot for those photographers who find themselves competing against companies specializing in this sales approach—and who are making serious inroads into the business of the traditional portrait studios. As a result, PP of A has been requested by a number of its affiliates to initiate legal action on a national basis in an attempt to halt these pricing practices.

First, let me point out what PP of A—or any trade association—can, or cannot, do in this area. PP of A *cannot* suggest price levels for the products created or produced by its members and *cannot*, in any way, use its resources to attack the price of products sold by studios or organizations that are not PP of A members. PP of A *can*, however, undertake a legal study of these practices to determine if there have been violations of statutes, or the regulations of the Federal Trade Commission. And, this is being done.

I have instructed the Association's legal counsel to prepare a plan of action and bring his recommendations to the next meeting of the Board of Directors. The Board then will decide what action should be taken—and these steps will be announced to our affiliates across the country.

There seems to be so much controversy these days in all areas of our public and professional lives that I would like to report a happy piece of news: to simply advise our members that the traveling Masters' portrait gallery of the faces of the 50 state winners in America's Junior Miss Pageant has received tremendous press and TV coverage across the country. The exhibit is one of the most outstanding educational and promotional efforts undertaken by PP of A, thanks to the cooperation and support of Eastman Kodak Company—and we look forward to an even bigger program in 1975. (For detailed account refer to article on page 58, July issue, and see Trade Talk item on page 89, this issue.)



cover

The cover photograph of Chicago's First National Bank was made by Robert D. Golding, M.Photog.Cr., Lawrence S. Williams, Inc. Photography, Upper Darby, Pa. It first appeared as a calendar photo used by Rohm and Haas, Philadelphia, who also furnished the color separations for this cover. (Mr. Golding's ASP Fellowship Paper appears on page 32.)

next month

Diversity is the Key at Delta Air Lines
Delta relies completely on the skills and capabilities of its own Photography Section to photograph everything from nuts and bolts to dream vacations to employee portraits.

A Studio with Good Customer Relations
by Betty Lee Campbell
The rapid growth of Sanford Studio in California is a success story, and the success is largely due to the attitude of the employees toward the customers.

The Inadvertent Consumer Finance Company
by Paul Linwood Gittings, M.Photog.
Many studio owners get caught up in the web of increasing collection problems, which they cannot handle efficiently and still run the studio. The acceptance of major credit cards may simplify financial terms and speed the collection process.

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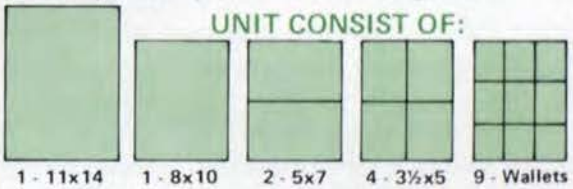

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New Processes—Subjects at Photokina

New processes in the constantly widening application of photography in science and technology will be important subjects at the forthcoming Photokina 1974 in Cologne, Germany, September 27 to October 3.

One such process, developed by a major German electrical engineering group, is an optical system for analyzing the processes resulting on separation of electrodes—in the form of an arc. This can be an important aid in high-speed cinematography. In the assembly a phenomenon of ten milliseconds duration is extended so that the recording speed corresponds to five million frames per second.

Waste Treatment Alert

The National Association of Photographic Manufacturers (NAPM) held a series of three two-day seminars on "Photoprocessing and the Environment" in June. At the conferences the NAPM-sponsored two year Hydroscience, Inc. study on the environmental effect of 45 photoprocessing chemicals was reported. Some of the conclusions were that photoprocessing wastes do not present a hazard to biological systems encountered in conventional wastewater treatment schemes or to aquatic organisms indigenous to natural receiving water systems if the photoprocessing waste is properly treated before discharge. It was also stated that photoprocessing wastes are amenable to biological treatment.

Seminar speaker Tom Dufficy, NAPM attorney, outlined the requirements of the Federal Water Pollution Control Act of 1972 and stated that most photoprocessors would be required to perform some pretreatment of their effluent or pay a surcharge to the municipal system which handles their wastes. The 1985 goal of the Act is no discharge of pollutants into navigable waters.

At present, point sources that discharge effluent into the nation's waters through an outfall pipe, sewer or other conduit, must have a National Pollution Discharge Elimination System permit. This permit regulates what may be discharged and how much.

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Turn to page 92

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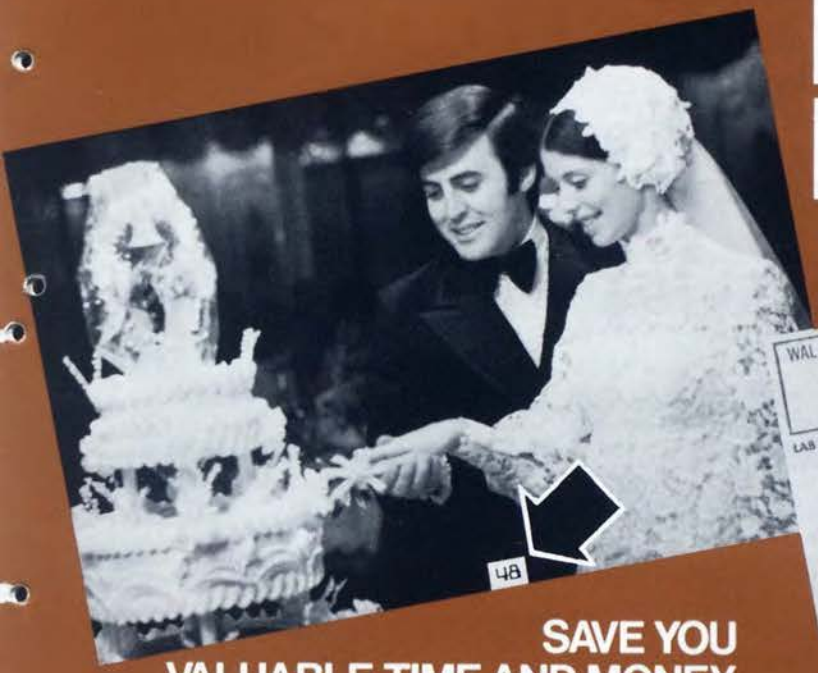



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Super-Angulon, f/8.0 . . . A superb wide angle lens with 100° field of view, this lens has a resolution and contrast of such high quality that stopping down is unnecessary.

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Symmar-S, f/5.6 . . . Recognized throughout the world as the standard for view cameras. Offering outstanding contrast for both color and black-and-white, this general purpose lens allows full swings and tilts without cutoff at small apertures.

Tele-Arton, f/5.6 . . . The most advanced telephoto design available for large format photography. This lens provides full format coverage plus extensive tilts and swings, and is widely used for portrait work.

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Gold Dot Dagor, f/6.8 . . . Unmatched in covering power by any other normal lens available. Individually hand finished and hand aligned, this lens is an exquisite performer at f/45.

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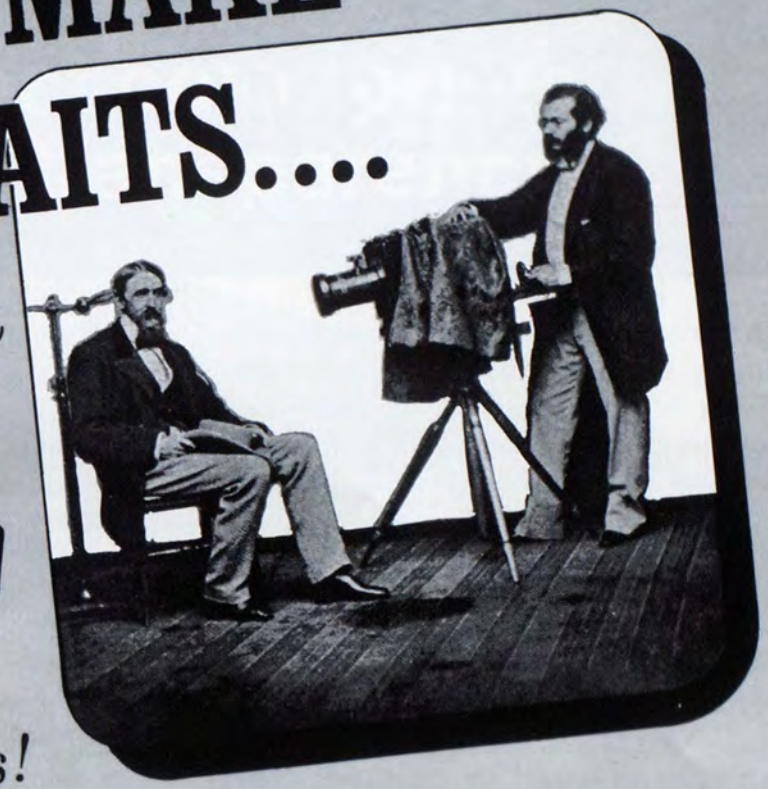

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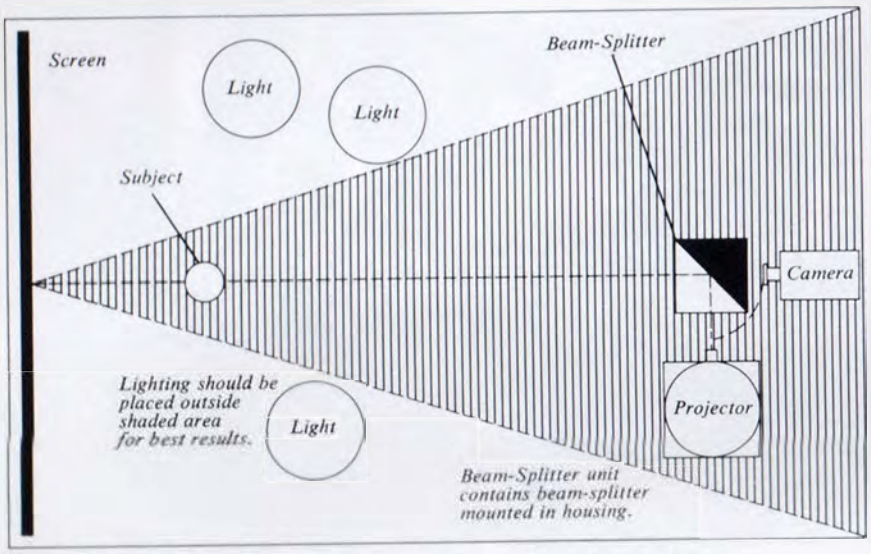

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Readers Forum

I shall never become a master of photography

Old circumstances were brought to my mind when I received a call from the Standard Oil Company of Indiana to come to Chicago in December to take one photograph of their new 80-story marble shaft for their annual report. I recalled my article in The Professional Photographer—"How Much is a Photograph Worth?" (Oct., 1969).

Now, with the successive years, my continuing career ever absorbed with more and more gratifying experiences, and a freer life style, I would ask, "How much is a poem worth?"

I would like to make a suggestion which I am at this time dangling before the membership and/or the PP of A: Since there are many photographers whose work and efforts in our profession are meritorious, but who cannot become a Master of Photography because of the process of print judging, I wonder if some other form of recognition should not be given?

My protest is personal, as a few years ago it was suggested to me at the Convention in Portland that it would be nice, because of my activity with the PP of A, if I would become a Master of Photography. I was told, "All you would need is the acceptance of four photographs in the National next year."

Four of my most successful photographs on covers of national magazines were submitted, only to have all four turned down by that year's judges. Since the judging is on the basis of amateur camera club standards or on avant-garde advertising agency criteria, I cannot, nor will I ever, again submit.

But now, with 38 years of internationally practiced architectural photography, my second book on Architectural Photography already off the press, and seven lectures in almost seven weeks, I somehow feel some degree of qualification.

My protest essentially is predicated on some method of objectively evaluating the worth of a photograph. My plea for sanity in qualifications for Masters of Photography is a subject I feel should be considered.

There is a great need for a more "scientific" measurement of the worth of a photograph. The criteria for judging could not be placed in the subjective hands of narrowly focused individuals, albeit "experts," without causing some friction and misunderstanding.

After all, if one is successful—just my being called to Chicago for *one* photograph as an example—would, it seems to me, almost automatically confirm enough of my status to warrant a Master of Photography qualification! (Can you imagine Yousuf Karsh having to submit and be judged?)

Julius Shulman
Los Angeles, Cal.

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THE PROFESSIONAL PHOTOGRAPHERS GUIDE TO SPECIAL EVENTS

1974 conventions

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

AUGUST 4-7
83rd INTERNATIONAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY
Biltmore Hotel
Los Angeles Exhibition Center
Los Angeles, Cal.

AUGUST 8-17
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

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, Mass.
Reuben Schaller, Conv. Chairman
267 Simsbury Rd.
West Hartford, CT 06117

SEPTEMBER 27-OCTOBER 3
Photokina
Cologne, Germany

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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
PPO-PPSNY Buffalo Niagara Section
International Day
Beacon Motor Hotel
QEW, St. Catharines, Canada

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
Rodeway Inn
Boise, Idaho
Gail Creason, Conv. Chairman
Box 488
Meridian, ID 83642

FEBRUARY 16-20
Rocky Mountain PPA
Denver Hilton Hotel
Denver, Colo.
Duncan MacNab, Conv. Chairman
Box 1071
Bozeman, MT 59715

FEBRUARY 22-24
PP of Oregon
Ramada Inn
Portland, Ore.
John G. Snyder, Conv. Chairman
1231 Commerce Ave.
Longview, WA 98632

FEBRUARY 22-25
Wisconsin PPA
Pfister Hotel
Milwaukee, Wis.
Milt Rueckl, Conv. Chairman
215 E. College Ave.
Appleton, WI 54911

MARCH 1-4
Southeastern PPA
Marriott Motor Hotel
Atlanta, Ga.
Van Blankenship, Conv. Chairman
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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

Texas PPA
Hyatt Regency House
Houston, Texas
Frank Cricchio, President
2701 Gulfway Dr.
Port Arthur, TX 77640

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 26-29
South Dakota PPA
Ramada Inn
Sioux Falls, S.D.
Ed Schaffer, Exec. Secretary
904 E. Hanson
Mitchell, SD 57301

APRIL 27-28
Maine PPA

APRIL 27-29
Intermountain PPA
D. Gary Blair, Conv. Chairman
4905 S. State
Murray, Utah

MAY 2-6
Western States
Brooks Hall
San Francisco, Cal.
Richard Weede, Conv. Chairman
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Concord, CA 94520

MAY 18-20
PPA of British Columbia
Lac Le Juene, B.C.
Fred T. Billows, Conv. Chairman
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Kamloops, B.C. V2C 3M3 Canada

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
Allen Swinimer
819 Broad St.
East Weymouth, MA 02189

future conventions

MARCH 7-9, 1976
Wisconsin PPA

MARCH 13-16, 1976
PP of Ohio

MARCH 27-30, 1976
PP of Michigan

APRIL 4-6, 1976
APP of Illinois

APRIL 9-13, 1976
PP of Indiana
Richard L. Adkins, Conv. Chairman
PO Box 3001
Terre Haute, IN 47803

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 AUGUST 25
Diane Arbus
Witte Memorial Museum
San Antonio, Texas

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

Student Show
Ivy School of Professional Art
Pittsburgh, Pa.

Detroit Press Photographers
Detroit Public Library
Detroit, Mich.

Bill Mead
Marcia Bade
Lexington Photography Workshop
Lexington, Ky.

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

THROUGH SEPTEMBER 22
New Photographs of Illinois
Art Institute of Chicago
Chicago, Ill.

future exhibitions

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

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

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

SEPTEMBER 7-NOVEMBER 17
9th Annual Photography West Exhibit
PP West
Los Angeles County Museum of Science and Industry
Los Angeles, Cal.

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

SEPTEMBER 16-OCTOBER 14
Diane Arbus
New Orleans Museum of Art
New Orleans, La.

OCTOBER 1-31
John Ashley
Lexington Photography Workshop
Lexington, Ky.

OCTOBER 9-NOVEMBER 16
Ralph Steiner
The Witkin Gallery
New York, N.Y.

OCTOBER 14-NOVEMBER 1
ASP Masters Exhibit
First Security Natl. Bank
Beaumont, Texas

PP of A news

Over 300 Models Screened

The Greater Los Angeles Press Club was the scene on June 15 of the screening of models by a committee of the Professional Photographers of America, Inc. The object of the search was a final group of subjects for the Safaris scheduled at Paradise Cove and the lots of 20th Century Fox Studios on August 2.

Over 300 bikini-clad professional models from Los Angeles agencies were photographed with the Polaroid



Prospective model poses for Rene Laursen, Irvine, Cal. photographer.

SX-70 Land camera and the instant color pictures attached to their composites. The models were then judged by a panel led by Peter Gowland, figure photographer, and Ted Sirlin,



PP of A Safari Chairman Lucille Stewart and glamour photographer Peter Gowland look over press releases.

M.Photog.Cr., Sacramento-based photographer and Chairman of the PP of A Convention Committee. Other panel members included Frank Bez,

Turn to page 78



BRAVISSIMO, GIORGIO LOTTI!

Lotti's portfolio on the Peoples Republic of China, for Epoca Magazine, Milan (Italy), earned him this year's World Understanding through Photography Award. This award, which includes the distinctive trophy shown above, was established by Nikon to honor the photographer whose work best portrays the common purposes of mankind.

Lotti is one of three professionals selected by a jury of their peers as Grand Prize Winners in the 31st Annual Pictures of the Year Competition. Bruce Dale, of National Geographic, was named Magazine Photographer of the Year, and Ron Smith, for his work at the Bloomington (Ind.) Courier-Tribune, was designated News Photographer of the Year.

Each of the three Grand Prize Winners received $1,000 plus a new Nikon camera and a special trophy. The Nikon will seem like an old friend to them because all three are confirmed Nikon users. In fact, almost 90% of the more than 8,000 entries in this prestigious professional competition were Nikon photos. The event is sponsored jointly by the National Press Photographers Association and the University of Missouri School of Journalism under a Nikon educational grant.

Congratulations to the winners and to all of you who proudly entered your work in this grueling competition. And, thank you for choosing Nikon. We'll do our best to continue earning your confidence. Nikon Inc., Garden City, N.Y. 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc. EPI



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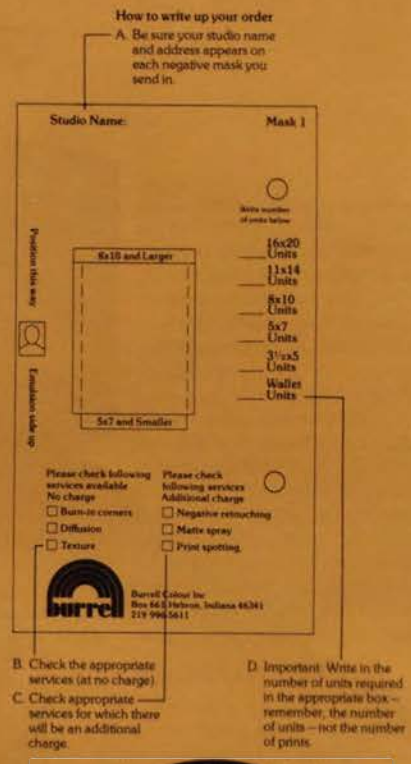

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Inside the Canon F-1 System. Part 2:

A camera system is a unified collection of working parts, all aimed towards the goal of creating photographs that are as near perfect as possible. Just as the camera body itself has certain roles to play in achieving this goal, the lenses made for it complement it, and enhance its performance.

The Canon F-1 camera body is a remarkable accomplishment, but it would be nothing without optics capable of allowing it to fulfill its performance promise. Canon's optical prowess has been acknowledged for nearly forty years, and today's more than 40 Canon FD and FL series lenses represent the state-of-the-art in lens design and construction. You'll see why this is true as you read further.

DESIGN CRITERIA

What does it take to make a great photographic lens? Basically, Canon's engineers had the following design criteria in mind when they set out to build the FD lens family. These lenses had to be unsurpassed in resolution, contrast, freedom from distortion and aberrations, and high in functional quality and durability. And they also had to minimize differences in the size and color of out-of-focus highlights due to uncorrected chromatic aberration.

Canon lenses have traditionally been noted for their fine performance in meeting the above criteria. Optically, they're even better now due to Canon's development of Spectra and Super Spectra Coating techniques. These special lens coatings minimize flare by maximizing transmission through the elements. The result is higher contrast, sharpness, and better color correction. Unlike many lensmakers, Canon does *not* give every lens a Super Spectra Coating indiscriminately, simply because it sounds like a good sales ploy. The truth is that not all lenses require this type of treatment. The reduction in cost thus obtained is passed on to the consumer.





COMPATABILITY WITH THE F-1 BODY

Since Canon lenses and the F-1 body, as well as the FTb, TLb and the EF, must work as a unit, there must be the utmost compatibility between lens mount and camera. For years, the Canon breech-lock lens mount has been praised by experts for its sureness and strength. The mount itself never turns against the camera body—it's placed against it, and brought up snug by a locking ring. Because of this, perfect (and highly critical) flange-to-film distance is maintained. And since the mount utilizes no springs, it will never loosen.

Each Canon lens is externally "clean." That is, there are no external couplings. There is no fumbling to match up aperture prongs when changing lenses. There are no broken pieces lying at the bottom of your camera bag. Everything is internal. Metering is at full aperture (with all FD lenses) and because these lenses have a diaphragm that can float "free," completely automatic operation (with the Servo EE Finder) is simple and reliable—making for less "down time" for the pro.

WIDE ANGLE LENSES

If any one group of Canon lenses could be said to represent the most modern thinking in lens design—it would have to be the Canon wide angles. All of them are retrofocus in design. Because of this "inverted telephoto" type of configuration, through-the-lens viewing and focusing is maintained throughout the series, from the 7.5mm Fisheye up. This gives the photographer more creative control in his work, since he can see exactly what he's shooting, without the slightest danger of parallax error.

Another recent optical/mechanical development Canon lenses employ is the use of a Floating System at the rear of several lenses. The Floating System is a group of elements that move independently of the rest of the elements, for vastly improved performance at close focusing distances. Normally, a particular lens is at its best used within a certain reproduction ratio.

In the case of a photographic lens, the closer the focus in relation to infinity, the poorer the optical quality, until the advent of the Floating System.

In the Canon wide-angle lens group, there are some truly unusual lenses to be found. Such as the smallest 180° Fisheye available. And a phenomenally sharp 15mm full-frame semi-fisheye. Both lenses have a complement of built-in filters.

For special wide-angle problems, the TS 35mm F2.8 lens is unique. Not only does it shift on the optical axis to correct for converging parallels (or shoot around objects) but it tilts on axis as well, making full use of Scheimflug Principle to increase depth of field at any aperture.

The Lenses.

NORMAL LENSES

"Normal" is a term that hardly describes the performance of which this group of FD lenses is capable. The group encompasses no fewer than five lenses: FD 50mm F1.8, FD 50mm F1.4, FD 55mm F1.2, FD 55mm F1.2 AL, and 50mm F3.5 Macro.

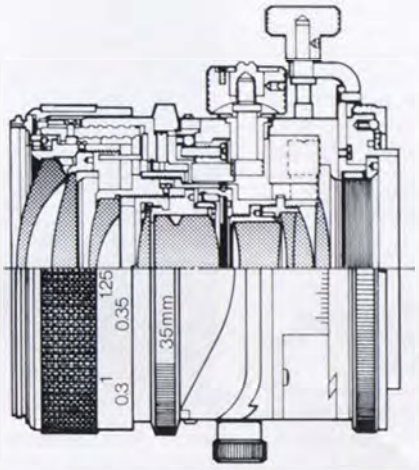
Because of Canon's superior technological abilities, the production of the AL 55mm F1.2 lens was made possible. This lens contains an aspherical lens element, which requires the production of special measuring devices and polishing techniques for its manufacture. Yet the performance of this lens is so good, the effort expended was well worth the end result. Canon considers it their "perfect" lens.

The 50mm Macro leads a dual existence. On the one hand, it is a specialized tool for critical close up photography. Because of its fine edge-to-edge flatness of field, it is perfect for any application where high image magnification of small objects is a requirement. On the other hand, it is a super sharp lens for general photography. Because of the steep pitch of its helical focusing mount, it "snaps" into focus with an ease that belies its F3.5 maximum aperture.

MODERATE TELEPHOTO LENSES

Canon has fielded, in its lenses from 85-300mm, one of the best assortment of moderate telephoto lenses available for any 35mm SLR. In this group, particular





attention was paid to compact construction. As a result, all of the lenses have an unusually close telephoto ratio, most of them being physically shorter than their focal length. All but two—the FD 135mm F2.5 and FD 300mm F5.6 use the same sized 55mm filters. The FD 100mm F2.8 is particularly sharp and just about as small as a 50mm lens. One of the nicest features of the Canon moderate telephoto lens group is that color rendition is uniform throughout. This means that reproduction will stay the same in a series shot with different focal lengths.

LONG TELEPHOTO LENSES

Like the wide angles, the long lenses present special problems in design and construction that must be met and overcome with the most careful design and construction techniques.

One problem in particular that haunts long lenses is chromatic aberration. As light passes through glass, it is spread into the visible spectrum. The extent of this spreading in a lens determines the extent of that lenses' chromatic aberration. At the extreme end, this results in visible color fringing, and a great loss in sharpness in color and in black-and-white photography as well. Canon has—again through superior technology—created three long lenses with absolutely outstanding color correction. By utilizing artificially grown elements of calcium fluoride, Canon made the 300mm F2.8, 300mm F5.6 and 500mm F5.6 lenses industry standards for sharpness and color correction. An additional bonus derived from the use of this material is the extreme reduction in size and weight obtained when compared with lenses made from all-glass elements.

All of the conventional Canon long lenses are also superbly corrected for chromatic aberrations, as well as being extremely sharp. The lenses from 400mm —1200mm (excluding the FL-F 500mm) all accept a universal focusing mount, for greater economy when several long lenses are required. Also in the interest of economy, each of these lenses provides a filter slot, utilizing inexpensive filters in the light path, rather than large, costly filters at the front element.

ZOOM LENSES

Canon's expertise in the production of zoom lenses extends into the world of high-ratio, fast television optics. It's small wonder that their zooms for the F-1 system are some of the best available—even when compared with fixed focal lengths. The new 35-70mm F2.8-3.5 zoom has two major zooming groups of elements—a departure from traditional zoom construction which greatly enhances optical quality. In addition, it contains a macro switch for close up photography without attachments. It's truly a universal lens.

The FD 100-200mm F5.6 zoom is not only critically sharp, but super light and compact as well. Because it covers a reasonable zoom ratio at a conservative aperture, performance is on a par with many fixed focal length lenses in the same range. The new FD 85mm-300mm F4.5 Canon Zoom is perfect for sports or other applications where it isn't possible to change camera position—or lenses.

It is clear, when a careful examination is made, that not only has Canon produced a line of lenses befitting the F-1 system, but it has outdone itself in terms of optical ingenuity as well.

A System of Precision **Canon® F-1**



Canon USA, Inc., 10 Nevada Drive, Lake Success, New York 11040
Canon USA, Inc., 457 Fullerton Avenue, Elmhurst, Illinois 60126
Canon USA, Inc., 123 East Paularino Avenue, Costa Mesa, California 92626
Canon Optics & Business Machines Canada, Ltd., Ontario

New Products

Use Reader Service cards (page 79) to get additional information on any new product or service listed in this issue.

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



Chromegatron Pro-Lab Color and Exposure Analyzer (shown) is a photo-multiplier type, spot reading instrument with adjustable probe, stainless steel clad glass fiber optic light pipe, Electrostop (TM) sensitivity control, linear response characteristics, light shock protection, integrated circuits (ICs), and field effect transistor (FET) amplifier. Uses 9"x11" of wall or bench space: $559.95. Simtron II, solid state integration-type color analyzer and exposure meter has "subject failure" operating mode, for dominant color negative analysis. Analyzer reads through CdS cell housed in ABS probe assembly incorporating color and exposure reading filters, selector, swing away target with integral alignment stop. Infrared cut-off filters match analyzers response to emulsion characteristics of color papers. 5"x8" unit weighs 3 lbs.: $169.95. Both analyzers have meter face anti-static coating and built-in voltage stabilization.

35mm CONTACT PRINTERS
Karl Heitz, 979 Third Ave., New York, NY 10022
Axles hold 100' rolls; magazine holds 30' of unexposed film or paper. Adjustable film sprockets and interchangeable contact masks offer choice of 35mm formats, with or without margins. Diaphragm adjusts f/1–f/63. Diecast instruments have Newtonring-free glass. Supercontact for b/w only: $149.50. Colorcontact, w/filter drawer, for color or b/w: $199.50.

FRONT PROJECTOR
Futura Marketing and Development, PO Box 20422, Denver, CO 80220



Futura front projector system projects slidebackgrounds, provides color intensities and dimensional effects of "on location" quality. Unit accepts almost any camera; features push-button slide control, built-in light meter, critical focus light, heavy-duty tripod. 13"x14"x26½" unit weighs 40 lbs.

CANON ZOOM LENSES
Canon U.S.A., Inc., 10 Nevada Dr., Lake Success, NY 11040
Canon FD 85-300mm f/4.5 zoom lens has angle of view of 29° at 85mm to 8° at 300mm; f/22 minimum aperture; 8' to infinity notch system focusing; built-in lens hood and series nine filters. 9 9/16" long by 3 11/16" dia., 3 lb. 11¼ oz.: $895. Canon FD 35-70mm f/2.8 to 3.5 zoom lens has 64° to 34° angle of view range; apertures to f/22; 39" to infinity normal focusing range, 1' focusing with switch activated, built-in macro focusing range; 2¾"x4¾", 1 lb., 4½ oz.: $780.

FUJICA ST-901
Fuji Photo Film U.S.A., Inc., 350 Fifth Ave., New York, NY 10001
Fujica ST-901 35mm SLR camera features total exposure automation, fully electronic metering linked to electronic shutter with speeds from 20–1/1000 sec. LED digital readout shutter speed indicator in viewfinder, flexible, printed circuit boards, blue silicon cells, a fractional exposure control permitting over or under-exposure of ±2

Turn to page 81



FUTURA says...

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If you've been turned off by front-projected backgrounds 'til now, there's a great new surprise waiting for you.

With the advanced new Futura front-projection system, you get realistic color intensities and dimensional effects before possible only on location.

Result? Greater versatility and flexibility for any photography. Easy operation even lets you adjust studio environment while you work with subjects.

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Picture that!



Accepts almost any camera • Push-button control • Built-in light meter
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FUTURA Marketing & Development

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We have been asked a few hundred times whether "Type R" is good enough for professionals.



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The quality is pleasing, the price is moderate, and the service is fast. Two days in the lab. We expose them in our custom enlargers to give you custom cropping, dodging, burn-in and slight color correction. After the prints come out of our new $20,000 processor designed especially for Ektachrome, we finish them with lustre spray unless you specify otherwise.

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Additional Prints	2.25	4.00	9.00	15.00
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Now available for photographic societies and similar groups, "The Imperfect Miracle," 28-minute 16mm color motion picture



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Sometimes our dupes surpass the originals, because we make slight corrections in color balance, density and contrast.

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Yes, I want to try your super 4x5 dupes.
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Photo by Charles Collum



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Family portraits $58



Order now, before the Christmas crunch hits, and you'll get a fabulous 20x24 family portrait for only $58 plus two 8x10 prints of the same negative at no extra cost. An $80 value!

They're all MPC CUSTOM prints and we mount the 20x24 on Imperial canvas board. It's truly a Christmas masterpiece, and grandmothers everywhere will appreciate the 8x10s.

We video-analyze your negative and make a first print, then our color specialists view the print and refine the filtering. And we print it again. And again. And again if necessary to reach exacting color balance and density.

Of course, your portraits are custom cropped on the enlarger, dodged and burned in. We mount the 20x24 on Imperial canvas by carefully stripping away the RC backing and laminating the print under intense pressure. The canvas texture shows through, subtle and beautiful.

Next, our artists hand-finish your prints. Using Flexichrome and other dyes, they soften facial lines, remove blemishes, enhance skin tones and strengthen highlights on the lips, eyes and skin.

Finally, your prints are matte sprayed and shipped. Could anyone receive a more cherished Christmas gift? Not likely!

Christmas Portrait Special

Yes, send me the 20x24 MPC CUSTOM portrait mounted on Imperial canvas board, **plus** the two 8x10s for grandma. Offer unlimited, expires Nov. 15, 1974. Negatives only please.

No. & size of negs enclosed _____.
No. of 20x24 prints @ $58 _____.

Total cost _____. ☐ My check enclosed. ☐ Send COD. Charge my Meisel Acct. No. _____. A24

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Photo by William S. McIntosh



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Special Christmas Joys.

Dig through your negatives now and start collecting orders for Christmas cards. We're offering some beauties at very economical prices.



There are six Deluxe Folders handsomely lithographed with traditional Christmas scenes. Or four Custom Folders with fine paper stock, deckled edges and embossed foil designs. Or four popular Slimline cards to choose from. The folders have special adhesive strips on the inside back page for 3-1/2x5, 4x5 or 5x5 color prints.

Just send us your film or negatives, 35mm to 3-1/4x4-1/4, and indicate the card you prefer. You'll receive our finest AUTOCOLOR prints with folders and envelopes or Slimlines and envelopes, all included in these prices. **15% discount on all folders and Slimlines ordered by Oct. 1.**

Quantity	Slimlines	Deluxe Folders	Custom Folders
25	$10.80	$15.30	$18.60
50	18.90	27.00	31.50
100	32.80	43.80	54.00

With slimlines we offer a custom signature for $3.65 extra, either type-set or handwritten. Use black ink on white, unruled paper.

Christmas Cards

Yes, send me Christmas cards with color prints, or Slimlines, and envelopes as follows:

No. & size of negs enclosed _____

Quantity of cards from each _____

Card style number _____

☐ Custom signature for Slimline card add $3.65. For transparency add machine interneg charge of $1.65. Total cost _____. ☐ My check enclosed. ☐ Send COD. Charge my Meisel Acct. No. _____

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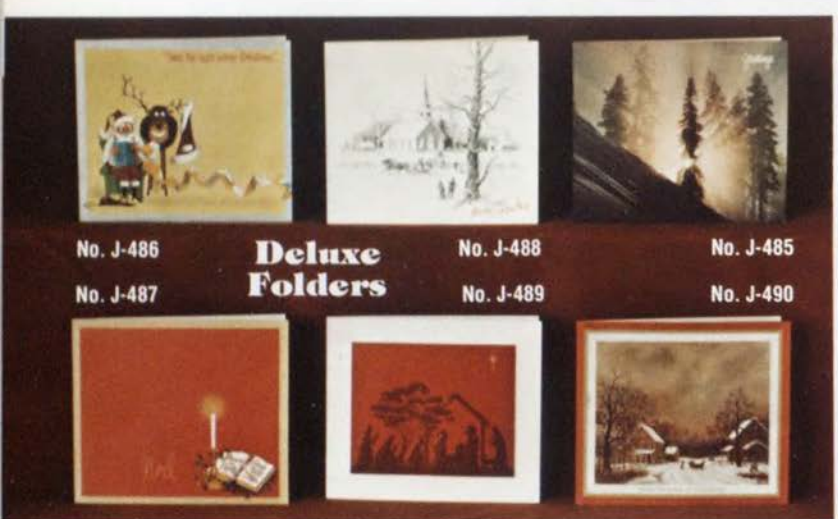




Slimlines

Silent Night: No. SL-138



Noel: No. SL-139

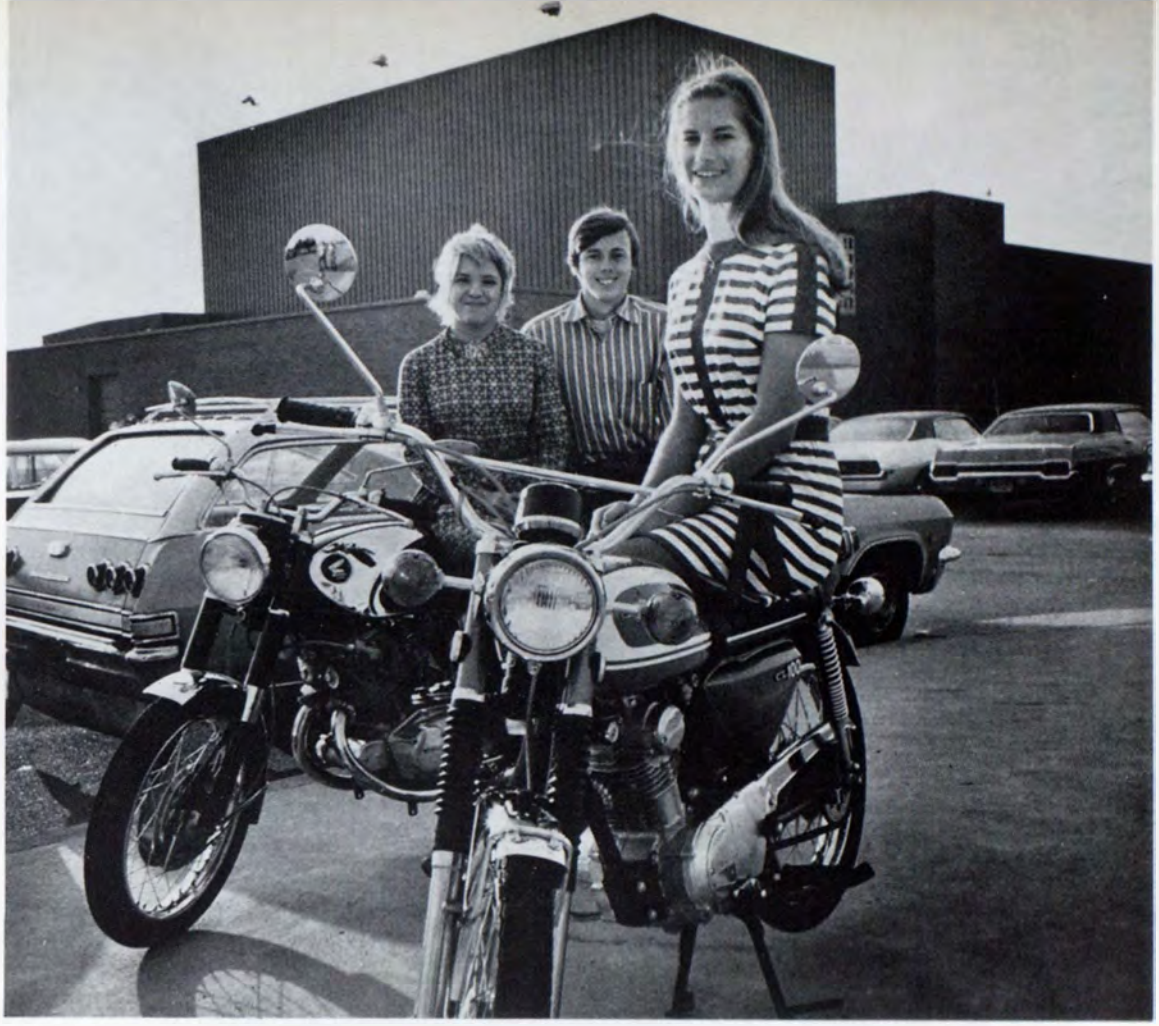


Merry Christmas: No. SL-140

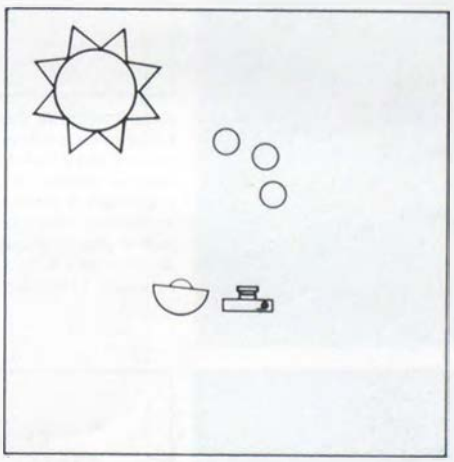


Holiday Joy: No. SL-137





More and more students are riding motorcycles that can serve as excellent props. Lighting: Sunlight with strobe fill. Film: Tri-X 400 ASA. Exposure: 1/500 @ f/8. Camera: 2¼x2¼.



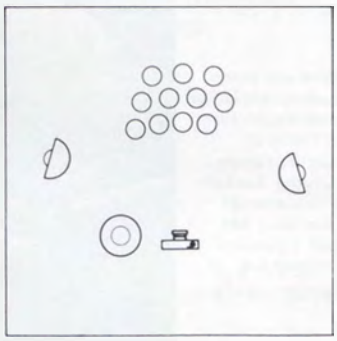
GROUPS

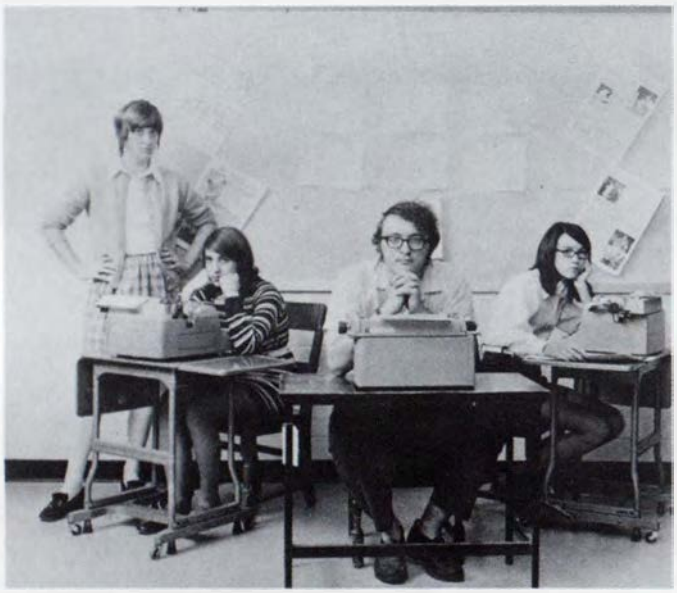
Many yearbook staffs want to be more creative with their photography. For the photographer this means increased emphasis on planning and student involvement. Cooperation with the yearbook staff is especially important. This can be initiated by asking the students for an "image book" of newspaper, magazine and record jacket group photographs that appeal to them. Classifying these photographs by group size, the staff can more easily communicate their desires. The how, where and when of group posing follows. "If the photographs are properly exposed, if the location fits the subjects and if the peoples' expressions fit the mood, then one knows the photographer took some time to plan the photograph 'before the click'."

Photographs and remarks are from the book, "Groups and How to Pose Them" by Pat McKenrick. Pat owns Executive Studio, 35 East 7th St., Cincinnati, OH 45202. The book is published by Josten's/ American Yearbook Co., Box 795, Topeka, KS 66601.



A basketball team is a flexible group because there are usually no more than 15 players. Experiment and develop creative pose. Lighting: Three strobes bounced. Film: Tri-X 400 ASA. Exposure: 1/125 @ f/8. Camera: 2¼x2¼.

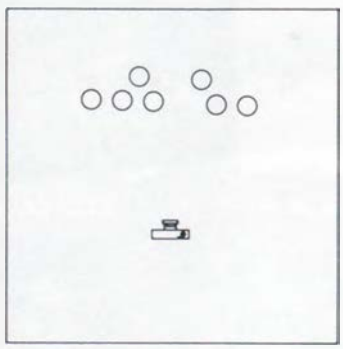






Bring it with you. Prop that makes picture interesting may be nothing more than office desk that everyone in particular organization shares, or typewriters which are an integral part of group's activities. Lighting: Bounce light. Film: Tri-X 400 ASA. Exposure: 1/125 @ f/5.6. Camera: 2¼x2¼.

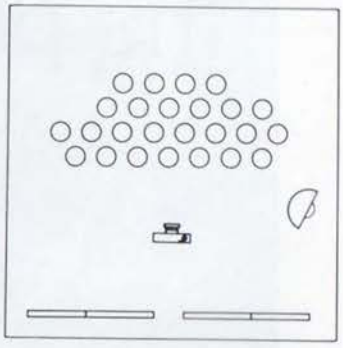




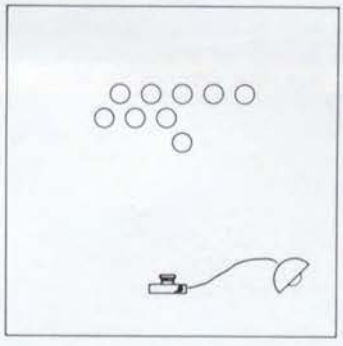
There's no rule that requires a team to be standing in place. Smaller numbers provide opportunity for action; let group run as they normally would. Lighting: Overcast daylight. Film: Tri-X 400 ASA. Exposure: 1/500 @ f/5.6. Camera: 2¼x2¼.



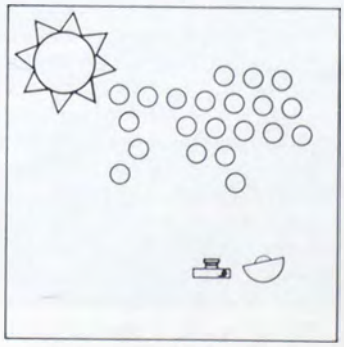
Gyms and auditoriums. Take advantage of natural light when windows allow enough of it to come into a room. Lighting: Strobe bounce off wall, windows in back of camera. Film: Tri-X 400 ASA. Exposure: 1/60 @ f/5.6. Camera: 2¼x2¼ on tripod.



Band does not need to be in uniform for group photograph. Let band members wear school clothes, have them holding their instruments. Lighting: One strobe bounced. Film: Tri-X 400 ASA. exposure: 1/125 @ f/11. Camera: 2¼x2¼.







Use school buses to their fullest extent, inside and out, up and down, but be sure you have permission to do so. Lighting: Sunlight with strobe fill. Film: Tri-X 400 ASA. Exposure: 1/500 @ f/8. Camera: 2¼x2¼.



the photographer

FELLOWSHIP PAPER

by Robert D. Golding, M.Photog.Cr.

Who am I? Where have I been? Where am I going? And why? Not too many people can answer these questions without really going back over their lives and trying to relive the past in their minds, and speculate about their future, which is subject to change.

In today's world, with its fast pace, it is even hard to keep track of the present part of one's life. A person who does any amount of thinking can try to plan, but really must take one day at a time, with an aim of what he or she wants, but not count on it happening 100%.

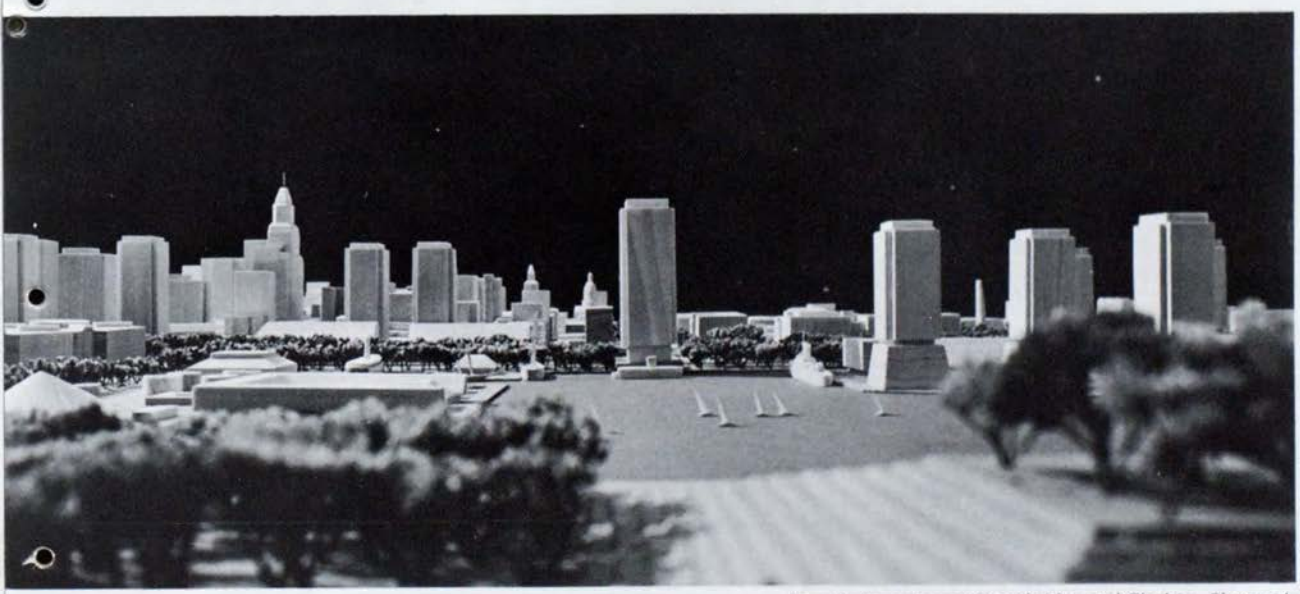
To try to answer the above, let's go back 37 years to the day I was born. At that time, and for the next 13 years, photography had no part in my life, other than my parents and relatives recording my growth and crazy actions on film and paper to save for the future so that we could all laugh and be reminded of Bobby growing up. I found out later in my life that my dad developed and printed his own photographs, but I didn't know it at that time.

Where then was I introduced to the Wonderful World of Photography? As best I can remember, it was during my early freshman days at Hudson High School, when I was deciding which clubs to join, and the Photo Club sounded quite interesting. Before long, I was head-over-heels involved in the group and by the end of the year was doing most of the informal photos for the school paper and yearbook. This kept on till my junior year, when I somehow got myself involved in an adult education class on photography at a local studio. I loved it, and managed to talk the owner into giving me a part-time job after school and on Saturdays. I had decided by this time that photography was for me, but wanted to know about the "back room" part of it. It's amazing what one can find out when actually involved. I learned a great deal, though I doubt I was of much value to my employers. However, they kept me until I graduated, and even hired me for the summer vacation between my second and third years in college.

Dad Gave Guidance

So I had decided to become a photographer. Now came the task of deciding the best way to achieve this goal. I was indeed lucky in solving this problem as my dad was the guidance counselor in my high school, and although he did not completely approve of my decision, he knew from his experience that if this was what I wanted, I should do it. Since one spends so many hours of one's life at work, it should be something one likes to do. Thus dad started looking for a school for me to attend and he came up with Rochester Institute of Technology. I must admit that he also had me apply to several other schools for an engineering program,





Top: Fisheye view at Strawbridge and Clothier, Plymouth Meeting, Pa. Above: Baltimore Harbor scale model.



Veterans' Stadium, Philadelphia, Pa.

"Just in case you aren't accepted at Rochester." However, I was accepted at the school of my choice and in September of 1954, left home for Rochester, New York, and four years of study toward my Bachelor of Fine Arts with Photography as my major.

I really didn't do that well in school due to my thinking that general education courses were unimportant—thus Cs and Ds in those, and As and Bs in the photo courses. My biggest learning experiences were after the normal class hours though: I hung around Robert Bagby and spent weekend after weekend working with him—the best way to learn as far as I am concerned. I can still remember driving his car down the road and hearing him say, "Stop here!"

I'd look all around and ask myself why he was stopping at this place. We'd get out of the car, set up the camera, and he would ask me for a certain millimeter lens. Again, I'd wonder how does he know what he wants? I'd then look on the ground glass, and there would be a beautiful image. We'd talk about what he had seen and how he could mentally interpret this into a photograph. As time went on, I would try to double guess him—I couldn't keep up with him, but I gained with each trip we took.

After a trip, we would spend many weekends working on the photographs we had taken together, and the value of the "back room," or I should say "lab," became very important. I began to see that this area of our profession was every bit as important as the making of the original exposure in the camera. It was here I discovered that a person can have a complete profession with much satisfaction in a photographic lab, if for some reason he cannot succeed behind the ground glass of a camera. I decided though, that before I did this, I wanted to try to be the man who exposed the image on the film.



American Oncologic Hospital, Philadelphia, Pa.

Stayed with First Employer

I graduated in June of 1958 and headed for suburban Philadelphia where I have been ever since, associated with Lawrence S. Williams, Inc. My first work with this organization was in the lab, and working with Mr. Williams on location. A whole new field began to open up for me, and I found an area of work I had known little about previously—Architectural Photography. As I printed color and black-and-white in the lab I'd try to figure out what Larry had done and why. Then when we worked on location, I'd try to work with him, and ask questions, and try not to make too many mistakes. In the first six months, I learned more in practice than I had in the four years at RIT, but I know that those four years at school gave me a background to learn more easily on the job. Before too long, I started doing assignments on my own, and slowly began doing things right. I'm sure though, there were many times when Larry asked himself why he got involved with that kid he had hired out of school.

During the past 16 years, I have advanced. I feel there is a little of me in each negative I make. Who knows if this is good or bad. I am certain there are people who will speak in favor of each side of that statement. I feel it's good and this is one reason I look forward to going to work each day. My profession has become a great part of my life. In fact, I have to say I love my work.

Many people go to work each morning only because they have to have some means of earning a salary. I



Henry Elden Residence, Charleston, W.Va.



Christ Chapel, Episcopal Academy, Merion, Pa.



too go to work each morning to earn my salary, but I also go to help my fellow man by making photographs that will sell a product for him, or help him to sell himself, or to prove some story he has to tell. In each assignment there is a challenge, and one of the fun parts of my life is to meet these challenges in the best possible way I can with all the equipment I have available to me as a photographer. A person, place or thing can be photographed in many different ways, and the thing I try to remember is that whatever I am photographing has to be done in a way to solve the problem of the man paying the bill, and may not be of any value to any other person. This involves using a piece of equipment that cannot be purchased, yet every photographer owns one, *and that is the man's own brain.*

Still an Active Photographer

Our profession has been very good to me. I have progressed in our corporation to Vice President. My current responsibilities are varied, but this is great as I can't do the same thing all the time, and part of my philosophy is that variety is the spice of life. I have been, am at the present, and hope to be for a long time, an active photographer, creating photographs daily. Most of this is done on location, so I'm able to get out into our wonderful world. I see new things, meet new people, and learn. I try to find out just how whatever I am photographing works, and why. I think some clients feel I am nosey, but I know that I am better able to fill their photographic requirements if I fully understand the subject.

My other responsibilities to the corporation are helping the team we have formed work together. It is good if all of us can step in and help one another, when necessary, to meet deadlines. Thus I could be developing film, bleaching color transparencies, mounting prints or doing whatever there is to be done to help get a certain job finished and in the client's hands on time.

been able to use some of these photographs to submit to various competitions, and the trophies, awards and merits I have been lucky enough to win have been the result of my everyday work. It was from prints such as these that I accumulated enough merits to receive my Master of Photography in 1968—that was an occasion never to be forgotten.

Since then, I have become more and more involved in Association work and events—another source of satisfaction for me. The people I have met have become some of my better friends and all are willing to help in any way they can, both in and out of photography. We in the photographic profession are a strange group, to say the least. Who else would lie on a roof and clean the panels on the face *of a building so they could be photo*graphed without dirt streaks on them, or walk the steel of a building under construction to get to the right viewpoint for an unusual angle of a client's product? I have said on many occasions that one has to be "nuts" to be a photographer, but I have found that all these "nuts" are great people.

In Association work, one of the biggest values is the learning one can acquire. Sometimes it is by attending a lecture, and at other times, by just having lunch with some fellow photographers. Most of us don't have any secrets, and this is great. There is much business for all, and we feel that if we all share what knowledge we have the whole profession will benefit.

I Also Am a Teacher

In some ways I have become a teacher, as I have given programs on local, state and national levels. I also give one lecture a year at RIT where I try to get across to students in one hour, what I feel they can do for themselves to reach their goals in as short a time as possible. In 1973, and again this year, I was invited to teach at Winona School of Professional Photography, a place I always wanted to

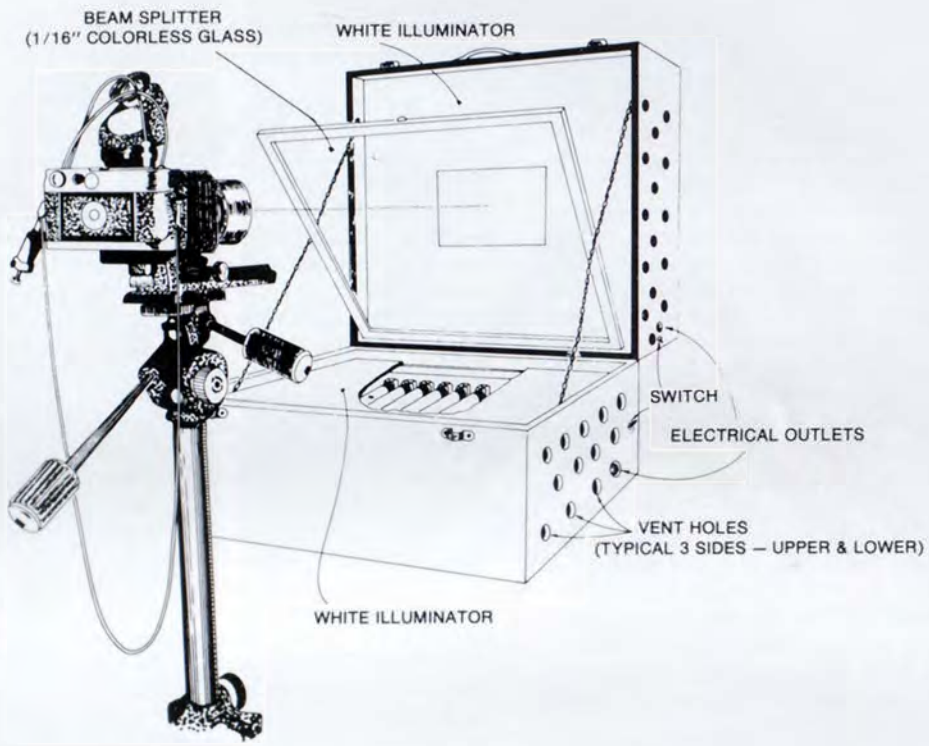
them and the whole world of photography. There I was a teacher, but in title only. I feel that we are all, always, students with much to learn, and with each talk I give, or each group I work with on location, I try to gain myself, and all I gain, I try to pass on to others. Isn't it great that we can do this for, and with, each other?

So, where do I go from here? I know that I will always be in the field of photography one way or another. If I am unable to get around, I can direct others, or teach in a school or manage a lab. Nobody knows how we will be needed as the years go on, but can photography ever die? People will always want to retain things they have seen on paper, or film or tape; they will also want to be able to see things they have been unable to see in person. Thus the people who can handle the box which holds the lens that picks up the image will always have a job. It may be that as time goes on, the silver image will become a thing of the past and everything will be electronic. But even electronics cannot work without a person behind them somewhere along the line, so I don't feel that we have to worry as long as we stay "hip" to what is going on in our world.

How lucky I am to be able to support my family by doing something I really enjoy. Driving down the turnpike at five thirty in the morning for an early assignment, I can ask myself, "Why am I up and out at this awful hour?"

Then I see the beauty of a sunrise, stop and record on film this beauty that God has created, to enjoy again myself or share with others. How lucky to be able to go on an assignment and make successful photographs. How lucky to be able to get so involved in my work and feel I have helped someone else with their photographic needs, that personal problems can be temporarily forgotten. How lucky I am to be Robert D. Golding, The Photographer.

color slides from black-and-white kodalith negatives



by L. Milton Rudy, M.Photog.

The modus operandi of corporations requires that everything be done "yesterday." And they are perfectly democratic about it. They're not picking on photographers. Their accountants, their engineers, their employees know that everything must be done yesterday.

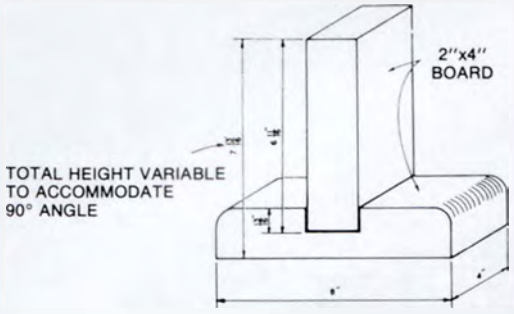
That's why I wasn't overly upset or surprised when my company decided to host an important seminar for security analysts—one which would require the production of hundreds of slides directly from the artwork—without giving me enough lead working time. I couldn't complain that this was the first time, but I vowed to myself it would be the last time that I would produce second-rate slides, even though pressed for time. I then began extensive research into better and faster ways to produce improved slides.

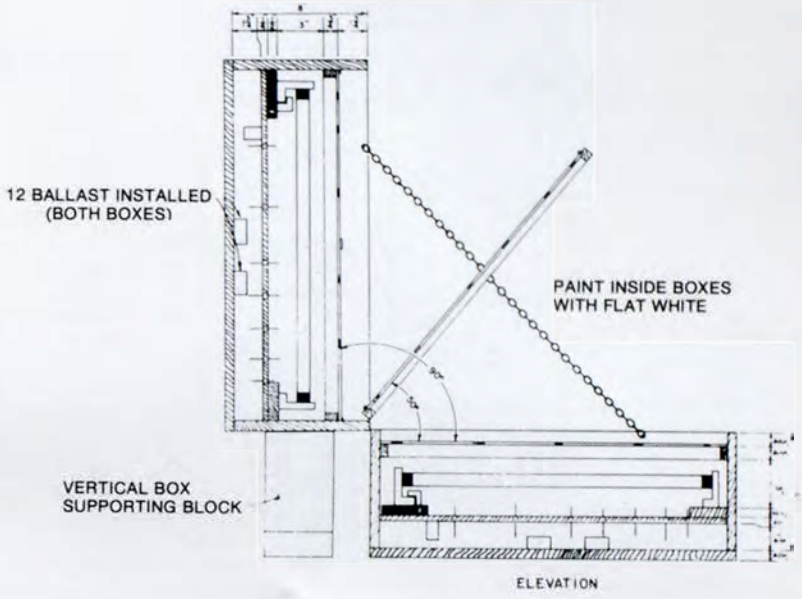
Of course, any development such as the method I use for producing colored slides from Kodalith negatives owes much to processes developed by others and to much trial and error and a good deal of experimentation.

While still seeking new, and better, ways of producing attractive colored slides from simple black-and-white artwork, I learned that by photographing original black-and-white artwork with Ektachrome film and processing it as a negative in C-22, one could come up with colorful slides through the use of filters. However, the film speed is much higher (around ASA 400) and tests with lights to be used are necessary. With this process the color of the background of the slide would be opposite the color of the filter used, on the color wheel. For example, a green filter would result in a magenta-colored background, with white letters; a blue filter would give a yellow background, a yellow filter a blue background, and so forth.

Through subsequent trial and error experimenting, I eventually learned that the same effect, but with much more latitude, could be accomplished with only one exposure by using two illuminators, placed at right angles to each other, together with a beam splitter inserted at approximately 50°.

This was the answer to my problem and this is the system now used to produce thousands of slides each year. It is a system which, in my opinion, is far superior to any other





Above: Vertical box supporting block. Right: Side elevation showing horizontal and vertical boxes, beam splitter and supporting block.

method I have seen. Many, apparently, feel similarly, since I have been contacted by photographic labs and commercial photographers from all over the country, seeking additional information. If the reader is interested in pursuing this method further, there is a section of general information at the end of this article which lists the electrical and diffusing materials, standard gels and acetates and other supplies needed to make the equipment to produce these slides, along with diagramed drawings of how to construct the two light boxes.

As for the actual production of the slides, I begin my work, naturally, with the artwork. After considerable experimenting, I have standardized this on a white board with a working area of 12"x18", with a 1" border all around, which gives an overall board size of 14"x20".

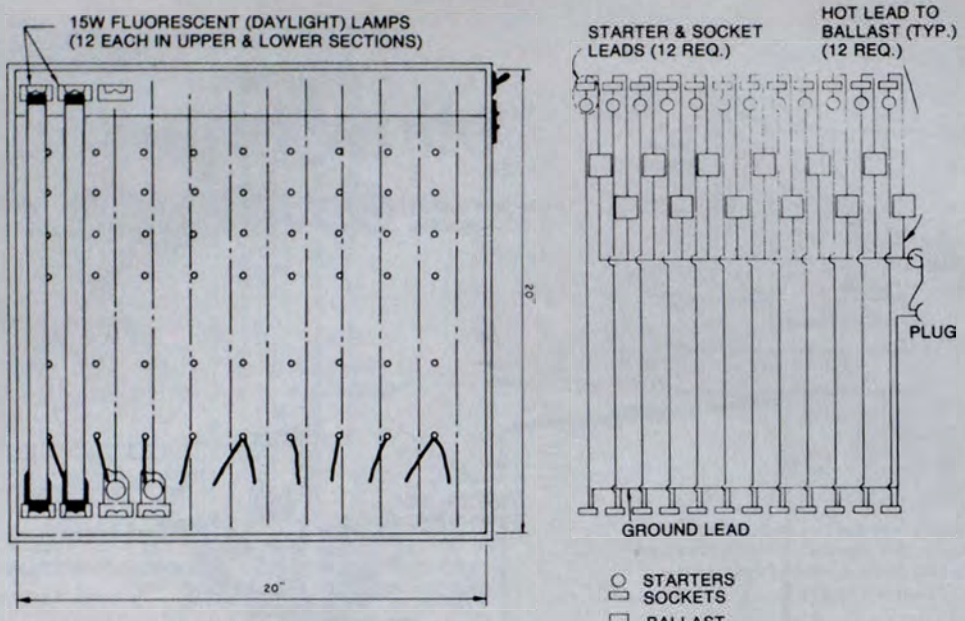
I soon discovered shooting the chart "off-of-the-wall" was unsatisfactory and discarded this procedure. I decided to take it one step further and work with a negative instead. The working area of the negative is 5" high by 7½" wide, and a ¾" border all around, making the overall size 6½" high by 9" wide. For one thing, it is so much easier to read white letters surrounded by a dark background. In the first step of this procedure, take an ordinary Kodalith negative, put it in place, making certain it is smooth and snug. Next, drop the mask and tape it down at the bottom. The mask must be perfectly flat, otherwise reflections might appear on the finished slide.

Next, turn on the lamps of one of the two illuminators, the one on which the negative has been placed. This results in a plain black-and-white slide which can be easily read, and if you desire to use it this way, shoot 1/15 sec. at f/11. Next, cover the lower box with a colored gel and then illuminate it. The resulting reflection adds the color of the particular gel. By changing the gels to the color of your choice, you get any color you wish. All of this, of course, is with normal processing of Ektachrome X, shot at ⅛ sec. at f/9.5.

One of the greatest advantages of this system is its enormous versatility. For example, with the use of various keyed tapes, or Zipatones, I can produce charts with almost any number of different graph lines, which are just as understandable and interpretable as if each graph line was in a different color. This may be a good time to stress the point that the system was designed to be used without stripping negatives—but if you have a speaker who still insists his graph lines be colored, then humor him and do it his way, although there will be problems if the material is to be reproduced, as a hand-out. For example, my company often prints charts and maps used in speeches for hand-outs. All of us are familiar with the problems—both time and costwise—in printing charts with multiple colors. With this system using different design tapes it is a simple run for the reproduction department.

I have already noted the versatility of this system. Here is another of its pluses. With this method, you can make slides with color areas on a black background. Then you can add a gel to the second box and come up with a colored background. After you have worked with this for a while, you will notice that even though the colors or shades have changed, when using overlays on stripped negatives, there are still good separations and the colors are quite acceptable. However, when using overlays with other stripped-in colors, there is a word of caution: the colors you have stripped in on the negative will be diluted or changed to some extent by the color reflected by the beam splitter. In some cases, the change will be similar to mixing liquid colors, but not always. Perhaps the best advice is to tell you to experiment, over and over again, but always keep records on your tests. Even though you will have changes when colors are mixed, the result will be pleasing because of proper planning.

Another valuable aid is a method which has been devised for testing colors and overlays. What is needed is a master negative which contains all of the colors that will be used to strip in. The artist records this information as the color is put on the negative. Photograph the negative plain, and separately, with each overlay. A careful study is then made of precisely what happens to each color tape and sheet, when overlayed with each of the colors used for backgrounds. From this mass of detailed informa-



ILLUMINATOR BOX
TYPICAL OF HORIZONTAL & VERTICAL BOXES

GENERAL INFORMATION—ELECTRICAL MATERIALS

Required for Two Light Boxes
(Supplier: General Electrical Supply Co.)

QT.	ITEM
24	89G 381 Ballast
24	78 X 491 Lampholder (White)
24	78 x 736 Lampholder (White)
24	FS 2 Starter
2	GE-5371-5 Switch
2	Sockets, Female (install on side of boxes)
2	Sockets, Male (install on Y-type power cord, to plug into boxes)
1	Socket, Male (install on end of Y cord to plug into power source)
24	F15 T8/D Daylight Fluorescent Bulbs

STANDARD GELS AND ACETATES

(Rosco Lab Inc.)

	(Rosco-Gel) Gelatin	(Rosecelene) Acetate
Light Blue	256	856
Medium Blue	263	863
Dark Blue	265	865
Light Green	271	871
Medium Green	273	873
Dark Green	274	874
Blue-Green	276	876
Magenta	236	836
Orange	218	818

DIFFUSING MATERIALS

1 Piece—White Plexiglass GM #w2447 (for lower box) (Rohm-Haas Manufacturer)
¼" x 19⅞" x 19⅞"
1 Piece—White Plexiglass GM #w2447 (for vertical box)
⅛" x 19⅞" x 19⅞"

BEAM SPLITTER

1 Piece—Approximately 19¾" square of colorless (or water-white) glass 1/16" thick. (Note: in some cases "picture framing" glass 1/16" thick is suitable, if it does not contain green; set beam splitter 50° from top of bottom light box.)

Minimum size LeRoi letters to be used are #61-0300-290 CL, on 12" x 18" artwork area.

tion, we quickly determine which overlays to use and which tapes and colors to put together.

You will soon find that the types of materials you can use, along with the various backgrounds you will ultimately develop yourself, will give you virtually unlimited possibilities. In my case, for example, I used colored gels and acetates in the beginning, just to get some pretty colors in the background. I soon found, however, that all sorts of effects could be achieved by using paper, glass and even cloth.

Color is Important

But people, especially the speaker who is going to use your slides, have their favorite colors. I have found that those who use my slides prefer blue, over all other colors. Their second choice is green. The audience, however, has other preferences. Research has shown us that constant changes of color and shades keep an audience more alert. We found that the audience quickly becomes drowsy when we use the same color over and over again. The same audience told us, however, that when a bright, new color was flashed on the screen, it was like someone snapping a finger at them, or sticking them with a pin.

Let me outline briefly just how the system works, and how it is used:

1. Place the negative with an "X" etched on it in the center, in position on the vertical box.

2. Focus sharply on the "X."

3. Remove the special negative, used primarily for focusing.

4. Place the negative to be photographed in the cut-out area of the mask over the diffuser, on the vertical box.

5. Drop the second mask down over the negative, and tape it at the bottom.

6. Turn on switch to illuminate vertical box.

7. If you desire, shoot the negative straight black-and-white, or with color stripped in at 1/15 sec. at f/11, and f/9 (if colors stripped in are dense, shoot another at f/8, same speed).

8. If the letters or artwork are to be colored, simply hold a gel of your choice in front of the letters, etc., on the negative, and shoot it normally on ⅛ sec. at f/9^5—do do not use dark colors over the letters. When you begin doing this, keep records on each gel you use, for future reference. Keep the gel tight over the negative to avoid reflections.

9. If the background is to be colored, on a plain black-and-white negative, as is usually preferred, leave the vertical box illuminated, and turn on the lights in the lower box; place a gel of your preference over the diffuser, and shoot normally on ⅛ sec. at f/9^5—this will result in a handsome slide, with the background colored, and surrounding white letters, etc. Then before removing the negative, change gels and get as many colors as you desire.

10. If color has been stripped in, shoot as is with only the vertical box being illuminated, on 1/15 sec. at f/11, 9^5 and 8. Then illuminate the lower box covered with a piece of gel that will be compatible with (and not change too much) the colors already stripped in.

11. As a piece of information, keep graph or map lines that are to be stripped in with colors fairly wide on the negative, i.e. approximately ⅛" wide. This will permit sufficient light to be transmitted through the tapes put over them, and allow the colors to be properly reproduced. Very narrow lines on the negative, that have been stripped in, will not reproduce well.

After the shells of the two boxes have been built, and the ballasts, starters and 15w fluorescent daylight lamps have been put in place, a diffuser is to be installed on the top of each light box. Use a piece of ¼" white Plexiglass GM #W2447 cut 19⅞"x19⅞" in the lower box (over which gels or other colored materials are placed). In the vertical box (on which the Kodalith negative is placed) use a piece of ⅛" white Plexiglass GM #2447. However, before affixing the diffuser to the vertical box, we must first put in place a mask to block out the light outside the negative area. For this purpose, use a sheet of Kodalith film approximately 20" square, which has been exposed to light and developed.

After squaring the film to 19½", an area is cut out that measures 6½" high and 9" wide, squarely in the center. Be sure to save the piece of film you cut out, so that an "X" can be etched in the very center of it, and some horizontal and vertical lines can be etched parallel with the edges, inside ¾" and 1", as this will prove an invaluable aid in focusing, as well as lining up the camera, from time to time. Use 1" black photographic tape all around the outside of the film to secure it to the outside of the diffuser.

To facilitate putting negatives on, as well as removing them quickly, strip on ½" double faced clear tape just inside the cut-out area of the mask. In the upper right hand corner, leave approximately ½" area clean (without tape) so the negative can be removed easily.

Now, before we are ready to photograph, a second drop-down mask is necessary to cover the area on the outer edges of the negative, in order to block out any light that might come through. The opening of this mask is slightly larger than the subject area of the negative, or approximately 5¼" x 7¾". It should be made of black, non-reflecting material, so use smooth black illustration board and cover the white edges where it is cut out with opaque black, as used on a Kodalith negative.

Our equipment is about ready to use, except for the most important thing—the factor that enables us to change the black-and-white to color. In the frame shown in the diagram, place a delicate piece of 1/16" colorless glass; and we have made a beam splitter, which is set at approximately 50° (no less) above the lower box.

Versatile and Inexpensive

In conclusion, I have experimented and tried many different methods for producing color slides. The one I have just described is the best and most versatile (not to mention, least expensive) of all I have seen. As an example, I recently returned to Houston from a trip and was advised one of our executives urgently needed certain slides. Between 5 pm and midnight, I made 15 sets of slides from over 50 negatives (more than 20 rolls of film). A local lab had quoted a price on this job, which they said they could get to me late the following afternoon, of $1,345. I did the job for about $150 for film and processing. I saved quite a bit of time, and almost $1,200! And even had the slides in the speaker's hands before 2 pm.

L. Milton Rudy, M.Photog., died on February 15 of this year. He first presented the information contained in this article in a talk at Atlanta BEECON in January, 1973. At the time of his death, Mr. Rudy was Chief Photographer for the Texas Eastern Transmission Corporation, Houston. He was a Past President of the Society of Photograhers in Industry, and was active in the PP Guild of Houston, Louisiana PPA, Texas PPA and Southwestern PA.

aerial photography's "father" recalls early experiences

Listening to the tales of 84-year-old General George W. Goddard is like taking a history course in aerial photography. But, instead of a dry review of dates and developments, his reminiscences are spiced with anecdotes about famous people—the likes of Presidents Eisenhower and Kennedy, and George Eastman—and references to drama-filled episodes including World War II's Normandy invasion and the Cuban missile crisis.

The retired USAF Brigadier General, with a 36-year military career, is often referred to as the father of aerial photography. General Goddard believes aerial photography earned its current respect as a reconnaissance tool during World War II. Before then, he says, the military tended to view it as *frivolous gadgetry*.

"At Normandy Beach, there were too many lives at stake to take any chances," he recalls. "So, the stereoscopic camera I had just developed was put aboard the Allies' fastest airplane to photograph Normandy Beach. We got pictures so sharp that you could see barbs on the wire fences and footprints in the sand."

Strip Camera Had Innovations

According to the general, the strip camera featured two major innovations: film that moved at the same speed as the aircraft and the substitution of a swinging slit for a shutter. These innovations are now standard on cameras used for satellite and space photography.

As another example of aerial photography's key role in World War II, General Goddard describes Hitler's last push shortly before Christmas, 1944. "We knew the Germans were moving vast amounts of supplies for a last-stand effort," he says. "But we didn't know where the supplies were coming from because they only moved at night. That's when night aerial photography really proved itself. At about 10:30 pm—after German operations were well underway—we started photographing. The pictures clearly showed the white steam curling from 12 trains and trucks standing by ready for unloading. With this intelligence, the Allies were able to clobber those supply trains and shorten the war.

"General Eisenhower was intrigued with these night pictures, as well as the photos of Normandy Beach," the general adds. "After he viewed the pictures, there was never any trouble getting funds to keep aerial photography programs alive."

The success of those 1944 night reconnaissance flights can be traced to a somewhat off-target beginning in Rochester, N.Y. skies. In 1925, General Goddard planned the first night aerial photograph over the Genesee River. Eastman Kodak researchers were to monitor the effectiveness of the flash bomb with equipment set atop Kodak Office Tower. But, a strong wind blew the bomb off-target and it exploded right above the researchers. The tremendous flash and loud bang sent dismayed Rochesterians scurrying into the streets. While fire engines cruised around looking for the disaster area, residents passed along rumors that the City Hall boiler system had blown up.

The next day, General Goddard had his first meeting with George Eastman. "He was tremendously interested in aerial photography and asked me to drop by whenever I came to Kodak, as he wanted to keep tabs on our progress," says the general. "I briefed him on the different types of aerial cameras, but he already knew a lot about them. He certainly was no greenhorn on technical matters."

Even General Goddard's retirement didn't end his involvement with great men and great moments in history. During the 1962 Cuban missile crisis, he was recalled to active duty by General Curtis LeMay, who was annoyed with the blurred pictures being made over Cuba.

"General LeMay wanted to know if I had been pulling his leg about the capabilities of aerial reconnaissance," says General Goddard. "I had shown him an aerial photo of a man standing on a runway holding a fistful of playing cards with all of the faces clear as a bell. Anyway, General LeMay called me up and told me I could have anything I wanted. In a day, I had our fastest jet rigged with a stereoscopic strip camera ready to fly over Cuba. And the missions began. When the film was developed you could even see the bolts on the missiles. We showed the pictures to Secretary of Defence Robert McNamara. Then we were whisked to the White House to show them to President Kennedy.

"After the film had rolled for a few seconds, the President yelled 'Stop!' He then put on a pair of stereoscopic glasses and looked intently at the screen. 'My God, what fantastic pictures!,' he exclaimed. I made my mark that day. I only wish I could have had a tape recorder with me."

General Goddard is still making his mark on aerial photography. Today, aerial photographic techniques which he helped develop in wartime are being used to monitor pollution, explore space, map wilderness areas and catalog earth's resources.



In 1930, George Eastman (center) talks with General Goddard before young military officer took him on flight over Rochester to view all Kodak operations at once.



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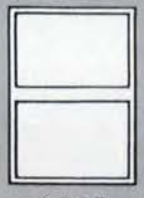
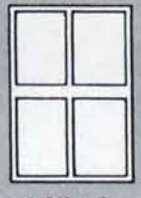


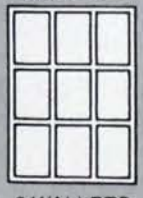
2-5 × 7

UNIT "C"



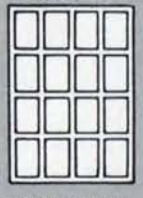
4-3½ × 5

UNIT "D"



9 WALLETS

UNIT "E"



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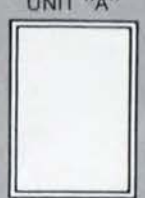
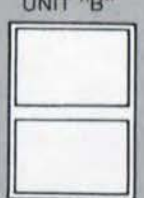


8 × 10 UNIT
1-8 × 10

UNIT "B"



8 × 10 UNIT
2-5 × 7

UNIT "F"



3½ × 10 UNIT
2-3½ × 5

UNIT "G"



2½ × 10 UNIT
3-WALLETS

UNIT "H"



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An electronically controlled titanium shutter is at the heart of the Minolta XK. Its range of speeds is wider than on any camera in the world: from 16 full seconds to 1/2000th second, including X-synch at 1/100th. It is amazingly quiet and vibration-free, even at slow speeds. And it operates with such critical accuracy that you can check your watch by it.

With its Auto-Electro Finder, the XK gives you a choice of automatic, match-needle or manual operation. In automatic mode, shutter speeds are set in optimum combination with your choice of lens opening. If light conditions call for 1/89th or 1/1827th of a second, that's what you get. Not the nearest compromise.



Even as you lift the XK, an automatic switch activates the metering system, and the Auto-Electro Finder shows shutter speeds, lens opening and an insufficient light signal. You never lose sight of your subject as you focus and compose.

In addition to the Auto-Electro Finder, the XK gives you a choice of three others. There is an eye-level Plain Finder without built-in metering that shows both aperture and shutter speed. For macro, micro and long telephoto shooting, a High-Magnification Finder provides better than 6X magnification. A Waist-Level Finder permits viewing from the top of the camera for copying, photomacrography, candids and low-angle shots.

All of the XK finders interchange quickly and smoothly at the touch of a button, as do any of nine interchangeable viewing screens. Rokkor-X lenses can be switched with equal ease, and you can choose from a system that ranges between 16mm fisheye and 1600mm super-telephoto.

Interchangeable components are but one aspect of the creative freedom and handling ease you will experience with the XK. You can, for example, take any number of multiple exposures with push button ease, and each image will overlay in perfect registration with the one before it.

For all its versatility, the Minolta XK is remarkably lightweight and easy to use. Because you're serious about photography, this is a camera and a system worth examining personally.

In the short time since its introduction, the Minolta XK has been acclaimed by every major photo magazine. For a reprint of test reports, literature, and the name of your nearest retailer, write to Minolta Corporation, Advanced Systems Division, 101 Williams Drive, Ramsey, New Jersey 07446. In Canada: Anglophoto Ltd., P.Q.

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The Fellowship

by Jason Hailey, M.Photog.Cr., FASP

The American Society of Photographers, founded in 1937, was designed to foster the ideals of photography as a profession and as a fine art. Membership is by invitation only to those holding the PP of A Master of Photography and/or the Photographic Craftsman degree.

Early active leaders such as Charles Snow, Al Buehman, Laurence Blaker, Max Green, Carl Blakeslee, Maurice LeClaire and others helped to shape the ASP.

In 1955, ASP sold cornerstone memberships raising $30,000 for the Winona School of Professional Photography's auditorium building program. Later the society took an active role in helping to build the new headquarters for the Professional Photographers of America, Inc. in Des Plaines, Illinois, promoting a fund to construct the Photography Hall of Fame and the Daguerre Garden.

In later years, Presidents Ken Ball, Alma Gray, Horace Chase, Jeanne Lindquist and Robert Ball gave new dimension to the ASP. As Secretary-Treasurer, Louis Garcia served the Society for nine consecutive years.

Master's Exhibit

The first Master's Exhibit of 100 prints was held in Chicago in 1966. Accepted prints were judged by all Masters. Thus, Master judging Master not only encouraged membership participation, but provided the most critical evaluation of the work of these leading professionals by professionals.

Paul Linwood Gittings was the architect of the Master's Exhibit and the Fellowship degree. Since 1966, the Master's Exhibits have toured the nation in prestigious bank locations under the directorship of Mr. Gittings and with the help of Nat Rogers, President of the American Bankers Association. These rotational exhibits have been enthusiastically received, directly benefiting the professional photographer and the community.

In 1971, President John Howell inspired the Youth Exhibit, a major national competition among young professionals in academic training. This yearly exhibit focuses attention on the promising work of young photographers.

A plan was inaugurated in 1972 to make available for sale duplicate prints from the requests and showing of the traveling Master's Exhibits. In addition, past exhibits are available on a slide-commentary tape to organizations, institutions and professional groups.

Those who hold the Master of Photography degree are eligible to submit prints and receive PP of A Merits in the Master's Exhibit competition. *Only members of the Society may receive ASP points* which apply toward the Fellowship degree program. Each Master of Photography may submit four prints, and no more than seven points may be earned in any one year. Two points are awarded for each entry accepted. Only 100 prints, plus ties, are selected each year to comprise the Master's Exhibit.

The Fellowship

The governing body for the administration and policy of the Fellowship degrees is the American Society of Photographers. The Fellowship Committee, composed of the Fellowship Chairman (a Governor of the Society) and five ASP members, has full authority in judging and awarding the degrees.

The highest earned honor in the profession is the Fellowship, awarded under the Bylaw provisions and only by the ASP. This degree is presented to the professional photographer who has earned 15 ASP points in the annual Master's Exhibit competition and, as a candidate, has satisfied the additional Fellowship provisions as outlined in the Society's Guide, which formed the basis for this article. The recipient of the Fellowship degree is honored at the annual convention and presented the ASP Medallion with silver ribbon, symbolic of this high honor.



ASP Medallion.

The evaluation of a candidate's work is judged by at least five members of the Fellowship Committee. A two-thirds majority (four out of five) is required for acceptance of a candidate's portfolio for the Fellowship degree.

Each candidate is notified in writing by the Chairman of the committee's decision, either "acceptance" or "rejection." Those not qualifying are invited to resubmit their work in a later year.

The Thesis

Each candidate is expected to prepare a paper of not less than 2,000 words incorporating his philosophy, life work and achievements in photography. This, along with a print portfolio of 25 photographs, representative of the candidate's best photography, will be judged by the Fellowship Committee. The paper should contain a biography, formal education, training and experience, achievements, awards and honors, philosophy, current endeavors and future professional objectives.

The thesis must be *entirely the original work of the candidate.* At least six copies, typed and signed by the candidate, must be submitted to the Fellowship Chairman. No pictures or other graphic material are permitted in the written paper.

The Fellowship Committee reserves the right to reject a thesis that is not representative of the best effort in quality of presentation or content. The committee may reject either the thesis or portfolio of 25 photographs separately or together.

Fellowship papers are retained on file as permanent collections of the ASP. Copies of past recipients' theses are available for reference use to any candidate seeking the Fellowship Degree by writing to the Fellowship Chairman, William McIntosh, M.Photog.Cr., F-ASP, or ASP Secretary, Roland L. Laramie, M.Photog.Cr.

Those who currently hold the Fellowship Degree are: Roy Beadling, M.Photog.Cr., Zanesville, OH; Philip Stewart Charis, M.Photog.Cr., Pasadena, CA; LaVerne Friesen, M.Photog.Cr., Buhler, KS; Robert Golding, M.Photog.Cr., Upper Darby, PA; Jason Hailey, M.Photog.Cr., Los Angeles, CA; Lee Howick, M.Photog., Rochester, NY; John B. Kelley, M.Photog.Cr., Bradford, PA; Norman Kerr, M.Photog., Rochester, NY; Carl B. Lewis, M.Photog.Cr., Ephrata, WA; Douglas Lyttle, M.Photog.Cr., Rochester, NY; William McIntosh, M.Photog.Cr., Norfolk, VA; Jack Stiles, M.Photog.Cr., Houston, TX; George Jay Stock, M.Photog.Cr., Martins Ferry, OH; Fred Van Dyke, M.Photog.Cr., Bergenfield, NJ; and Joseph Zeltsman, M.Photog.Cr., Morris Plains, NJ.

THE WORLD IS MY STUDIO

by Gerald S. Harvey

My friends often ask me, "You mean your job is traveling around the world taking pictures?"

I reply, "That's right, and there is nothing better I would rather do." I am a missionary photographer. I have lived and worked in Rhodesia for approximately 20 years, and have made photographs in 60 different countries.

Part of my work is taking photographs for missionary education in America. The Baptist Foreign Mission Board in Richmond, Virginia, feeds 230 publications. Photographs are needed for press releases, missionary education books and magazines, filmstrips and teaching aids, and special programs. Most of my photographic assignments are in Africa, but I have also photographed our mission work in Asia, the Near East and Latin America.

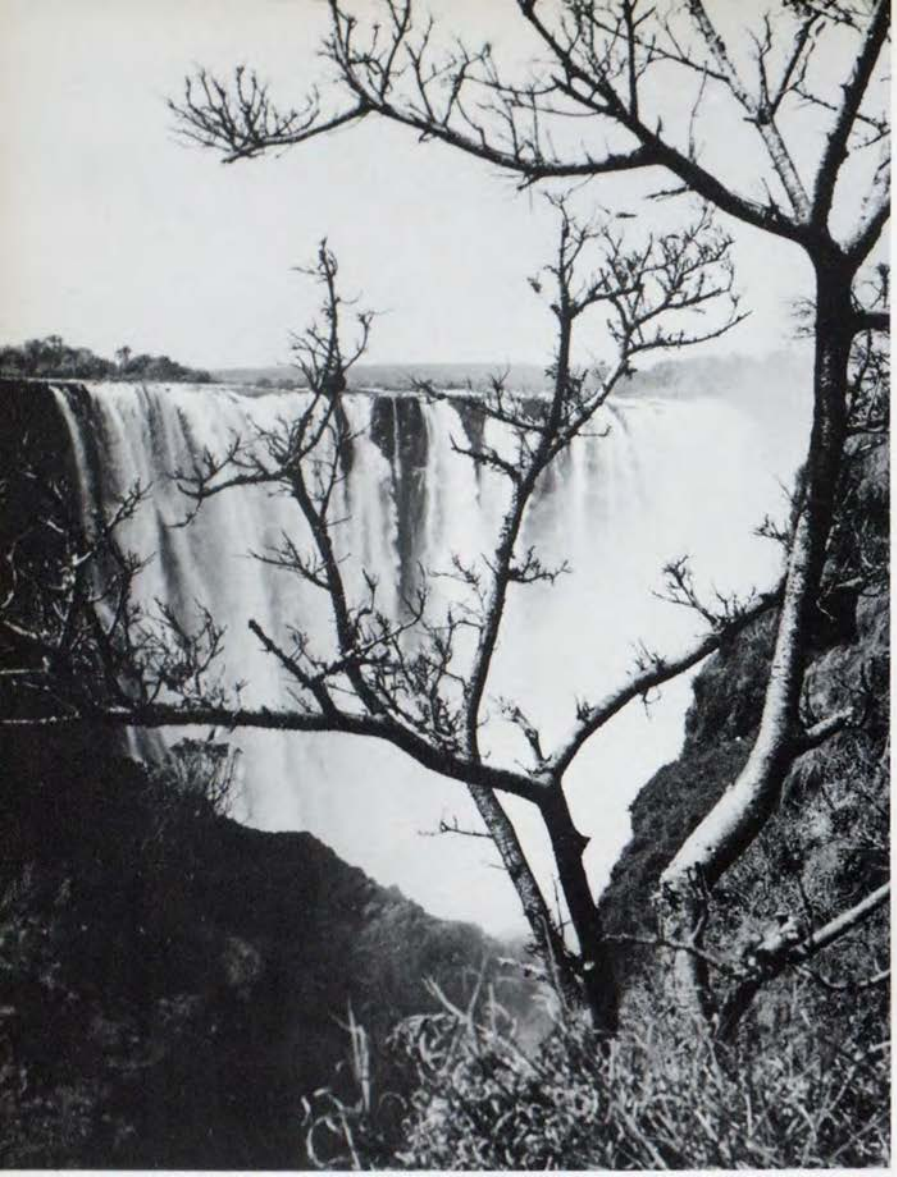
When I arrive in a country, one of our missionaries will meet me and take me to his people and his work. It is my job to find the pictures, which have to tell the story of the missionary, the place where he works and the people with whom he works. In a four-to-six-week assignment, I may make as many as 6,000 exposures. I then return to Salisbury, Rhodesia, where our Mission has a well-equipped studio and darkroom. The film is developed and printed, and





As a missionary photographer, author's assignments divide his time between location work throughout the world and production work at his studio in Salisbury, Rhodesia (left). Right: Scene in southern Chile was photographed while on the way to an Indian church. All worshipers came on horseback or walked. Cover photograph for missionary journal. Four-color separations courtesy of The Commission, Southern Baptist Foreign Missions Journal.





Victoria Falls on Zambezi River, Rhodesia.

Ethiopian minstrel.





Spotting exhibition photographs for display in Baptist booth at agriculture trade show. Photographs were made from 2¼x2¼ negatives.



Gerald S. Harvey is a Professional Missionary Staff Photographer for the Baptist Mission of Rhodesia, Visual Aids Production, Box W-92, P.O. Waterfalls, Salisbury, Rhodesia. He is an Associate of the Royal Photographic Society of Great Britain.

photographs are selected, identified, cataloged and sent to America. This work is done by my staff, which consists of my wife and daughters.

In addition to processing our own film, we make prints for local use in news releases, publicity materials, church literature and displays. I produce our own 16x20 color prints and make 30"x60" black-and-white murals. Another important part of our work is making educational filmstrips for use in America. We do the entire process, from preparing the script and taking the photographs to making the master filmstrip and producing and distributing the finished product.

Our darkroom is painted white, except around the enlargers where there might be some stray white light. This part of the room is painted black. We use white to reflect all of the safe light in the room. The large darkroom is 20'x12' and there is one sodium safelight which gives out enough illumination to read instructions on a package. The light is made by Kodak of England, and I have not seen one like it in America.

We use a Mafi Unitube—made in Germany—to develop film, both color and black-and-white. This is the greatest thing I have seen for a one-man operation. It uses the idea of one-shot chemistry—you just put in as much as you need for one to twenty rolls and then dump it out. This really helps give consistency in processing. The same machine also develops color prints.

In developing color film, the chemicals must be at the proper temperature before being put into the machine, but once they are in, their temperature is held to within one-half a degree. The same is true for the wash water. A controlled water bath is used to bring chemicals up to the developing temperature before putting them into the machine.

Because timing is very important in color developing, and must be as accurate as possible, I record the developing instructions on a tape recorder. The tape tells me to pour in the developer; then it plays music until it is time for the voice to say "Prepare to dump the developer . . . now dump the developer."

This continues throughout the entire process. If someone calls on the telephone, you don't forget where you are. Just to check myself, I also run the timer at the same time.

Every fifth year I return to America for a furlough. It is always a pleasure to catch up on what is going on in photography.

You know, I still wouldn't trade my job for anything!







Top: Walls are black in printing area; other darkroom walls are white to reflect safelight illumination. Center: Small dry darkroom where filmstrips are printed and photographs are mounted. Bottom: Set-up for developing color transparencies and filmstrips, with Mafi Unitube processor on right.

Even a Mini-Person can operate a Mini-Printer



We gave this seven-year-old mini-person five minutes of instruction, a pile of negatives and a new Durst ACS Mini-Printer M5/8. (The Mini-Printer had, of course, been zeroed-in by a competent maxi-person.) We and she are proud to report that she exposed 25 prints in 15 minutes and that 23 of them were good. That's how easy this amazing little automatic enlarging color printer is to use.

This new M5/8 is even easier than before. And more comfortable, even for maxi-people, with the new desk-type design. In fact, it's the result of nine years of experience with our original Mini-Printer design. There's full daylight operation, and the unit can be used free-standing or in a darkroom wall. Filtration is with the easy additive system, using fadeproof dichroic filters and color-constant halogen illumination. There are two sets of color controls (one set for basic balance, the other for bias, so you don't have to disturb basic emulsion settings to change bias). And everything's controlled by solid-state electronics on quick-change PC boards.

All for less money than an imitation. At your dealer, or write. And ask about the brand new M6/12 Maxi-Printer for negatives to 4x5. Ehrenreich Photo-Optical Industries, Inc., Photo-Technical Products Group, Garden City, N.Y. 11530. In Canada: Braun Electric Canada, Ltd., Mississauga, Ont.

Durst ACS Mini-Printer M5/8
Built Like a Durst

Good isn't good enough for Gittings.



One-sided evidence (other side is unretouched) of our finicky approach to each job. Besides obvious improvements to brow, throat, under eyes, etc., we:

- dimmed down childhood scar
- took out secondary catchlight
- dried up "wet look" here
- removed light-caused illusion of bump here
- left this highlight to complete lightline down bridge of nose
- smoothed wrinkles here
- and here

Hilda Riddick, with Gittings 38 years, bossed the retouching. It's a portrait of her.

"The difference between good and excellent is about $50,000 a year," a well known and well paid photographer once observed.

How true.

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We hand print everything, no machine work. We spot every print.

We check quality at the negative, proof and print stages.

And we have three Executive Inspectors who check again on top of that, every job. They're heartless types who can scrawl a big grease pencil "No!" on a job, even when it's beautifully textured, mounted and ready to ship.

All this and a lot more no doubt is why we process more custom portraiture for professional photographers than anyone else we know about.

If that sounds like we ought to be handling your work, good. You've got the message. Buzz our Hot Line right now, toll-free, 800-231-6007. It puts you straight through to the man with the answers, no in-betweeners.

Gittings, Inc.

3327 D'Amico, Houston, Texas 77019

inwater photography
an underwater treasure

by William N. Kirshner

Underwater, or rather inwater photography, can be an exciting and profitable avenue of business for the professional photographer. As the commercial uses of the ocean grow so will the photographic opportunities. Inwater horizons may include catalog work, marine biology and oceanographic studies, publication illustrations or business ventures still unknown.

Fees are usually higher for inwater compared to studio photography, and the initial investment on the photographer's part is not prohibitive. Existing camera equipment can be adapted to underwater use; diving gear can be rented. Scuba diving instruction through an accredited school is not expensive and, as in the case of YMCA courses, can take place in a local swimming pool.

Practically any camera can be fitted for a plastic housing by the Ikelite Underwater Systems Co. (3301 North Illinois St., Indianapolis, IN 46208). These removable protectors provide underwater operation down to 150'. Meters and lighting equipment can likewise be adapted. You'll even be able to change lenses through the Ikelite housing.

As one would expect, inwater photography has its own set of technical problems. Lighting presents a major one. Strong sun and clear shallow water are of course ideal for inwater photography. The cloudier the water and the deeper the dive the more reds and yellows will be filtered out by the water.

Since reds are lost underwater and greens and blues picked up, color quality can be a problem. Nikonos makes a special magenta-plus-red filter which helps, as does a 20 R filter. I, however, haven't had much success using filters to increase color quality.

The addition of more light is the most important factor for retaining true color. Battery powered lights, held by an assistant, can provide good, but rather expensive, lighting. Flash guns and strobes are the alternatives. Though flashbulbs seem more dependable, strobes are also effective. Individual experimenting will determine which set-up gives the photographer the better color balance.

Strobes, such as the Honeywell Strobonar and SPH Matedor, have the obvious advantage of recycling. The SPH has a high and low power switch built into the arm. A couple of SPHs or Strobonars with their slaves can give balanced multiple lighting underwater.

A flashbulb at 3400° K will put more reds into a print than a strobe light at 6000° K. Flashbulbs also synchronize

Turn to page 95





Mermaid in full scuba diving gear finds camera equipment enclosed in underwater casings easy to carry and use.



Waterproof Nikonos underwater camera with Ikelite optical finder.



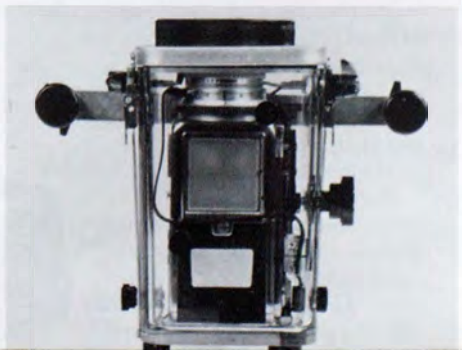
Honeywell Strobonar electronic flash units in plastic housings.



Interior of Ikelite housing for Canon F-1 camera.



Special Ikelite flashbulb attachment for underwater use.



Looking into viewfinder of Hasselblad camera housed in plastic.



Photograph by Jerry Sarapochiello

MULTIPLE ADVANTAGES FOR MULTIPLE IMAGES.



Fascinating things are done with multiple exposures these days. But, with some cameras, the toughest part of the shot is to defeat the camera's double-exposure-prevention mechanism. Not so with the Mamiya RB67. It's more of an adult camera. If you want to lay on a second or third or fourth image, all you have to do is not wind the film. No concern about the film shifting, or the camera. It's as solid and stable as they come. For all its stability, it's a hand holdable slr.

But that's not all. That huge 6x7 cm (2¼ x 2¾") ground glass is unsurpassed for multiple-image composition. You can even slip the hood off and sketch your images right on the glass.

Your multiples can be horizontal or vertical or some of each. Because the back revolves, with a twist of your wrist. They can be on 120/220 roll film or sheet film or film pack or Polaroid, using any of the 11 available backs.

Each and every image will be as sharp as modern optical science can make it—and Mamiya lens designers seem to be a little ahead of everybody else in that respect. They make seven lenses for the RB67, 50mm through 360mm, all with full-synch shutters...and all with closeup capability, because the bellows are built-in.

The Mamiya RB67 is great for single exposures, too. And there is a complete system of accessories to go with it, including interchangeable finders and finder screens, closeup equipment and more. Find out for yourself, at your dealer or actually use the camera...now you can rent an RB67! Write for the name of the Mamiya RB67 Rental Plan dealer near you. For a detailed brochure, write for Folio 21 Ehrenreich Photo-Optical Industries, Inc., Garden City, New York 11530 EPI

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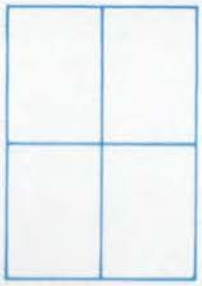

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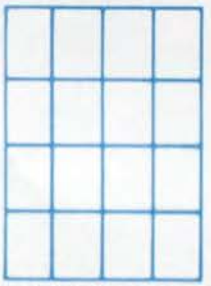

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by Henry W. Leichtner, M.Photog.Cr.

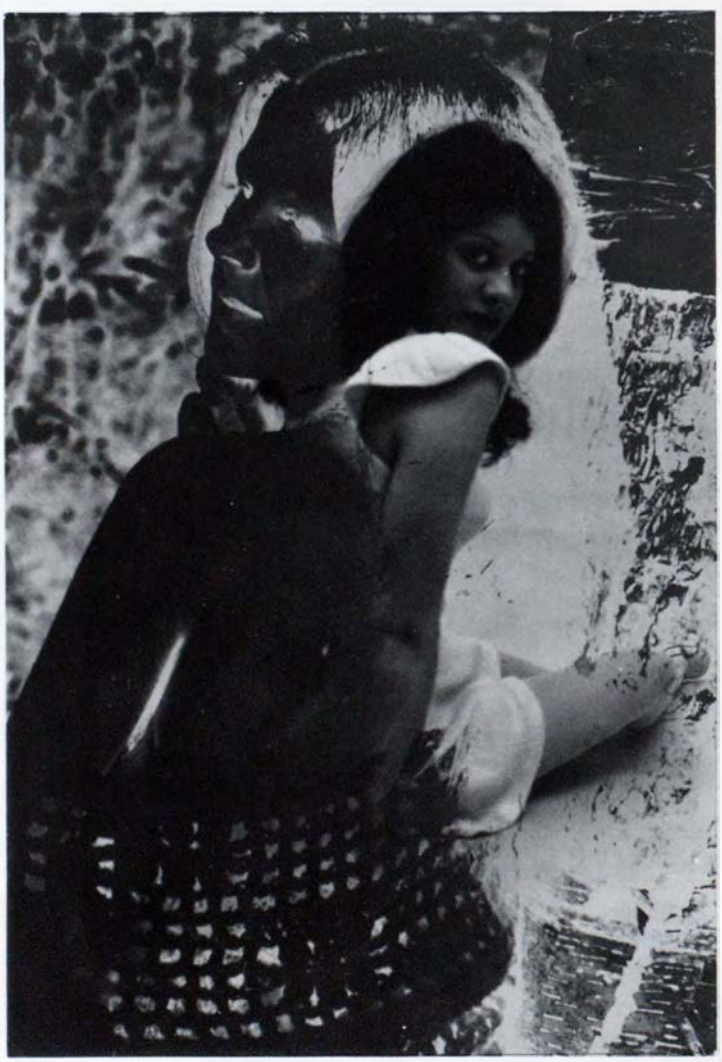
Wednesdays Are Never Dull

Today I met my new students, all forty of them. Young, eager, they speak of their plans for the future, of themselves and the things they have done. Two are the sons of well-known photographers. Yes, I have two girls also, but women's lib has not overwhelmed my class.

I teach portraiture to this group, and Wednesdays are never dull. We start with a three-hour lecture, slide show, print critique, lighting demonstration, etc., followed by a two to three-hour studio session where the current project is photographed. From time to time, I'll invite other photographers to lecture to my students to give them a better idea of what is being done in portraiture in the professional field.

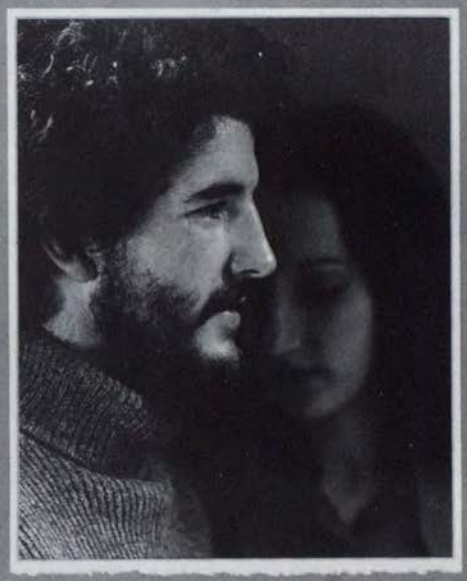
I enjoy the association with these young photographers. My philosophy is such that "one never gives but he receives." I learn from these students. These young people present a challenge to me each week: to inspire them to do just a bit more than the project requires, to experiment, for this is a great way to create. I can safely say that some of their work is better than that of the average professional photographer. All my students lack is experience in the field. When they graduate, I'll consider them well-qualified portrait photographers and could recommend them for any portraiture they may be required to do. Several of my better students are now employed by well-known photographers and some are very succcessful with their own studios.

My class is also popular with students who do not intend to do portraiture as their specialty, but rather want to learn basic lighting, composition, posing, mounting, retouching techniques; so that regardless of what field they finally choose, they will have the essential tools and knowledge to do a better job.

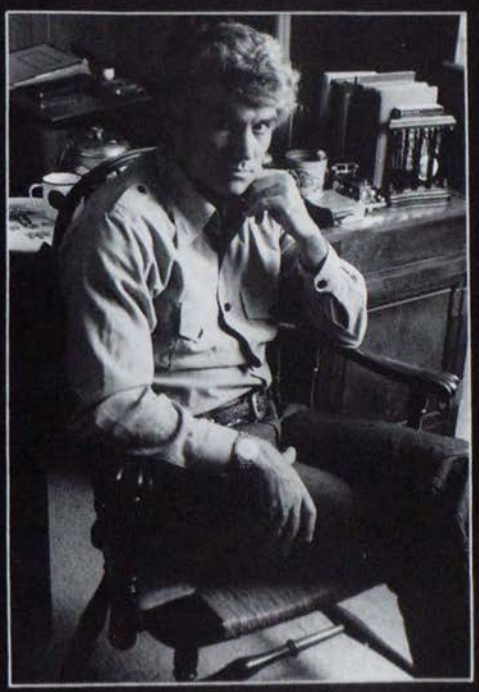


KEN MALLOCK

KIP WEATHERBE



MICHAEL FURMAN

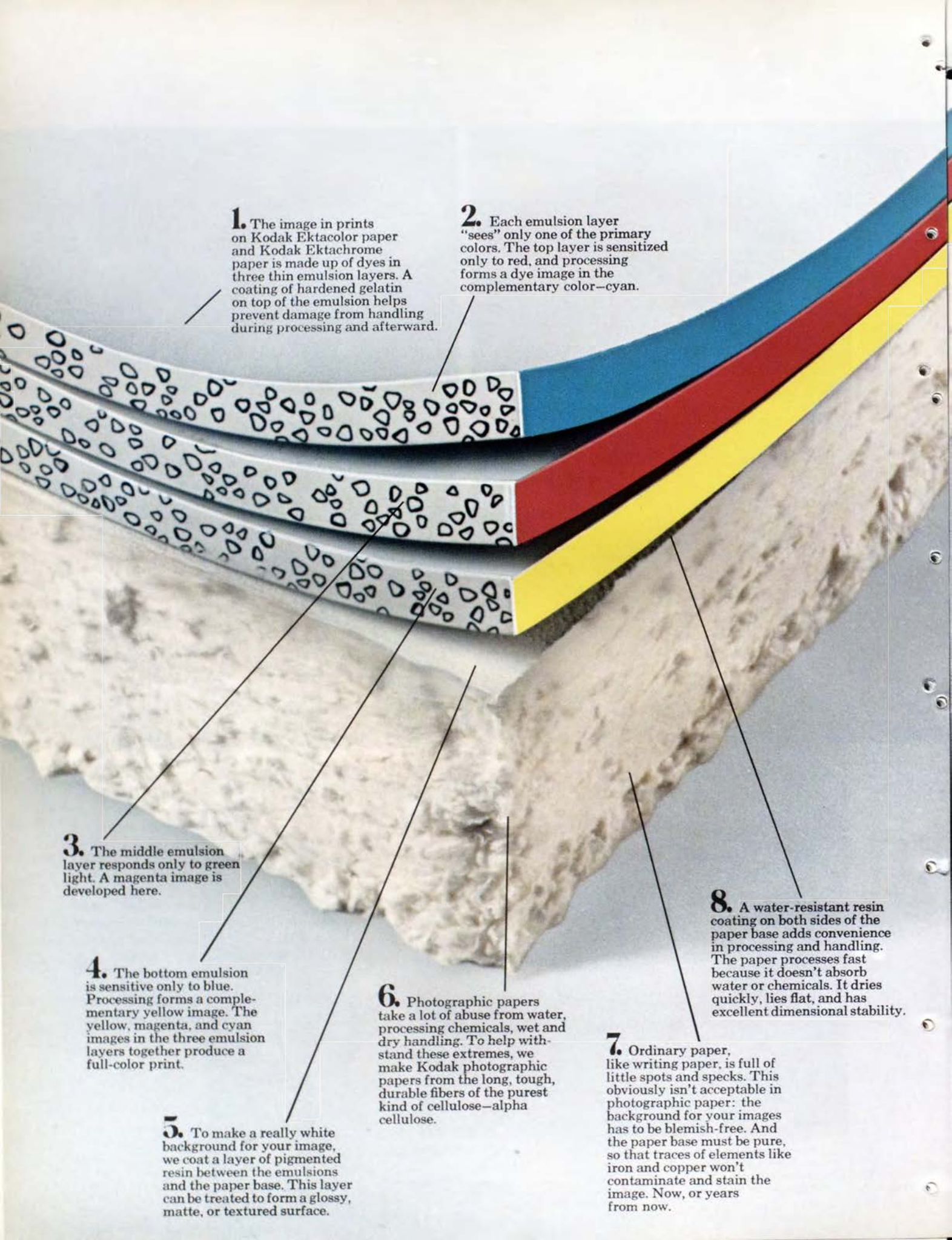




Henry W. Leichtner, M.Photog.Cr., is a member of the faculty of Rochester Institute of Technology's School of Photographic Arts and Sciences. He has also taught at the University of North Carolina and the University of Western Ontario. He is a Past President of the American Society of Photographers. He owns Leichtner Photo Studio, 2341 Monroe Ave., Rochester, NY 14618.



JANET BONSALL



1. The image in prints on Kodak Ektacolor paper and Kodak Ektachrome paper is made up of dyes in three thin emulsion layers. A coating of hardened gelatin on top of the emulsion helps prevent damage from handling during processing and afterward.

2. Each emulsion layer "sees" only one of the primary colors. The top layer is sensitized only to red, and processing forms a dye image in the complementary color—cyan.

3. The middle emulsion layer responds only to green light. A magenta image is developed here.

4. The bottom emulsion is sensitive only to blue. Processing forms a complementary yellow image. The yellow, magenta, and cyan images in the three emulsion layers together produce a full-color print.

5. To make a really white background for your image, we coat a layer of pigmented resin between the emulsions and the paper base. This layer can be treated to form a glossy, matte, or textured surface.

6. Photographic papers take a lot of abuse from water, processing chemicals, wet and dry handling. To help withstand these extremes, we make Kodak photographic papers from the long, tough, durable fibers of the purest kind of cellulose—alpha cellulose.

7. Ordinary paper, like writing paper, is full of little spots and specks. This obviously isn't acceptable in photographic paper: the background for your images has to be blemish-free. And the paper base must be pure, so that traces of elements like iron and copper won't contaminate and stain the image. Now, or years from now.

8. A water-resistant resin coating on both sides of the paper base adds convenience in processing and handling. The paper processes fast because it doesn't absorb water or chemicals. It dries quickly, lies flat, and has excellent dimensional stability.

The revealing facts about Kodak professional color papers.

Splitting open a sheet of Kodak color paper doesn't tell the whole story. It shows you the structure, but doesn't show the choices open to you—the kinds of papers and various routes to a color print.

A paper to print your color negatives. One to work direct from transparencies. And one to give you dye-transfer prints from either.

The variety of Kodak color papers available to you adds to your professional flexibility. Lets you be creative in the darkroom, as well as behind the camera.

Start negative.
Most color prints begin as color negatives. That's where Kodak Ektacolor 37 RC paper comes in. It's made so you can make prints from your Kodak Ektacolor, Kodak Vericolor, and Kodacolor film negatives.

Ektacolor 37 RC paper processes fast, with only three solutions. And it's coated with a water-resistant resin to minimize absorption of water and processing chemicals. So stain level is very low. Prints dry fast, lie flat. Real conveniences when you're making and using color prints.

There's a choice of three surfaces. F is glossy without ferrotyping. N is smooth lustre, for display prints without glaring reflections, or whenever you need a matte finish. And Y is like glistening silk—great for high-key pictures, children, brides. All three surfaces come in standard sheet and roll sizes.

While you're thinking about color negatives, remember the two "color" papers that are black-and-white: Kodak Panalure paper and Panalure portrait paper. Both are panchromatic to render correct tones in black-and-white prints made from color negatives.

Start positive.
You've made color slides for a slide show, or transparencies for photomechanical reproduction. And now you need color prints.

That's where Kodak Ektachrome RC paper, type 1993, comes into the picture. A reversal-process paper, it gives you a positive print directly, inexpensively, from a positive transparency. And it's by no means limited to "straight" prints. Use all the color-printing controls you want—color correction, dodging, burning in.

Ektachrome RC paper has all the benefits of resin coating, too, including quick and easy processing. It comes in glossy surface, sheets and rolls.

Start { negative / positive.
When the job calls for premium quality, extensive alteration, or retouching, consider the Kodak dye-transfer process, a flexible avenue to top-quality color prints from negatives or positives. The dye-transfer method provides superb color saturation and good color stability.

Dye-transfer printing takes a bit of time, because three individual color separations are made from the original. These individual separations enable you to exercise close control. You can change color locally or overall. Alter contrast. Add diffusion. And make strip-ins and superimpositions.

Dye-transfer paper works a bit differently from conventional papers. Instead of having three light-sensitive emulsion layers, it has a single layer of gelatin containing a dye mordant. This mordant locks the yellow, magenta, and cyan dyes from the three color matrixes in place. So the image is built up physically in a single layer, instead of chemically in three. Dye . . . transfer.

Finish what you start.
There you have it. The routes to a color print. From negatives, from transparencies. With your choice of directness, economy, flexibility, and prestige results.

You'll find more details in two Kodak data books: *Printing Color Negatives*, E-66 and KODAK *Color* DATAGUIDE, R-19. Ask your dealer for further information about Kodak professional color papers, or just use the coupon.

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Please send additional information on Kodak color papers:

- ☐ "Kodak Photographic Papers for the Professional." (Discusses both color and black-and-white papers.)
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Mike Meyer

Larger negatives from Graflok-type backs are possible. If you own 8, 10 or 12-exposure backs, you are familiar with the relatively large opening between frames of uncut rolls. Many backs, such as those found on the RB67, have plastic parts that may be trimmed to give an extra ⅛" on both the top and bottom. This gives extra room when placing the film in masks, and can easily compensate for relatively small differences in head position on the negative. To trim those with plastic parts, only a sharp knife is required; while metal parts must be filed or machined.

Stop bath is often mixed by the "guess and by golly" method, but this can cause severe problems as the prints age. Acid that is too strong makes paper bases brittle, breaking down the fibers so that more chemicals are retained. These residual chemicals cause stains as prints age. So, for long-lasting stable prints, mix stop bath according to the manufacturer's directions.

Postage meters are expensive to rent for the one-man studio. But, the US Postal Service has a stamp dispensing machine that sells for $9.95 at your local post office and holds up to 500-stamp rolls. The machine advances a stamp, wets it and presses it in place in one smooth operation. Small enough to fit on the back part of a cash register, the Postafix might be your answer for secure, efficient dispensing of postage.

To trim sheets of dry-mount tissue into smaller sizes, just staple a dozen or less sheets together and trim with ease on a cutter board. In most cases, you will be stapling in an area that will be discarded; for example, 8x10 into two 5x7s, so there will be no need to remove the staples.

When spotting RC Polycontrast papers, you may find it to your advantage to add a small amount of brown dye to a drop of your normal black spotting dye. If the dye tone is still too cold, add more brown, but don't worry if you spot too heavily on the RC Polycontrast paper. A drop of water gently rubbed into the surface will remove 90% of the dye and you can respot to the correct density.

Put a rug remnant on your enlarger baseboard and you will find that the easel will not slip as easily. This is especially useful when making multiple prints that must be identical.

Color shifts become a severe problem when adding one new unit or replacing one flash tube. To be certain the tubes within your system are all approximately the same color temperature, load a roll-film camera with Ektachrome-X and make an exposure using only the fill light (correct exposure determined by flash meter) and then an exposure using only the main light. Have the roll returned uncut and carefully view the transparencies. There should be little, if any, shift in tone between the exposures. Should there be substantial differences, replacement of one or all of the flash tubes is necessary. Generally, the flash tubes get warmer in color, and less powerful, with age. A severly blackened tube can decrease output by one stop, possibly more, causing not only color balancing problems at the lab, but also thinner negatives lacking detail and contrast. The shift would be more noticeable on 120-size transparencies and for this reason they are recommended over 35mm slides.

To remove small pieces of dust from a negative, work a kneaded eraser into a small point and lightly jab at the negative. This will remove dust without creating static or abrasion.

"Temporary" frames can increase your frame sales. There will be times when a customer will not purchase a frame for his portrait. Rather than put a 16x20 in a bag, try putting it into a thin inexpensive molding called a "temporary frame." The customer has some protection for the print, and a $5 allowance toward any frame in the studio can be offered when the frame is returned in good condition.

Mike Meyer, Today Photography by Michael, 76 West Main St., Fort Kent, ME 04743.

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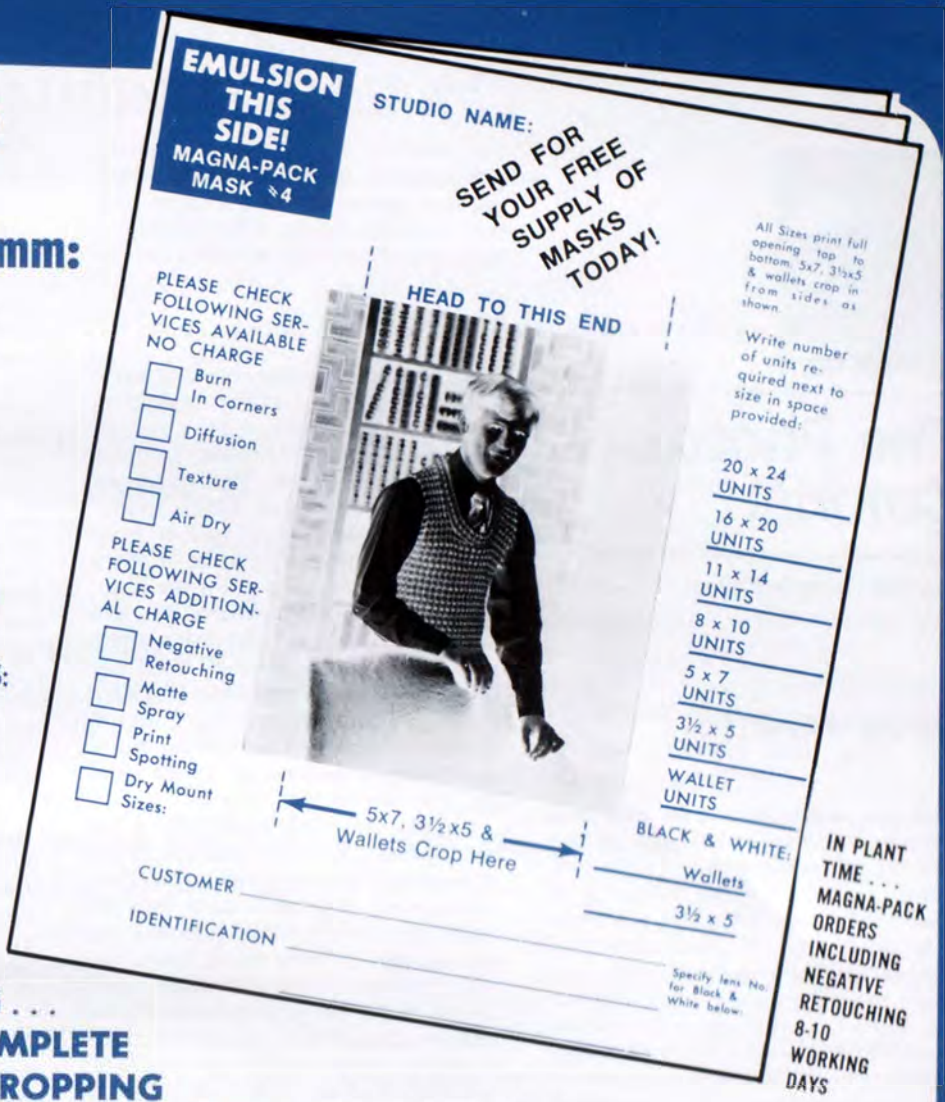

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The Photo Colorist

Viva Fay Lefler, Cr.Photog.

Painting of Eyes

I had planned to have a column on a summer scene to add to our collection on the seasons, but I have had some inquiries on the painting of eyes, so the summer scene will have to be postponed till a later date.

We all realize that the eyes are just about the most important element in the portrait, so they must be painted correctly. First, let us consider the various parts of the eye: the main ball of the eye (sometimes called the eyeball or the white of the eye); the iris (the round part which carries the distinguishing color in the eye); the pupil (that little black spot in the center of the iris); the primary highlight which is made by the modeling light and is sometimes called the catch light; the secondary highlight which is made by the fill-in light and may show up as just a weak and smaller white spot or just a small arc of lighter colored speckles usually opposite the main highlight; the tear gland (a small pink spot located in the corner of the eye next to the nose); and the tiny pink veins located in the outer corner of the eye. There is also the shadow across the upper part of the eyes from the lashes, and the lashes swoop down and then up from the eyes.

Take an enlarging mirror and locate these various parts of the eye in your own eye. Carry your investigation a bit farther and study the eyes of your friends.

To paint anything one must see color, and then be able to interpret the color in terms of the paints being used. Note the difference in color in the eyes of individuals. You could probably mix any color needed by using the paints you have in your box; but the colors I suggest are the ones I have found to be quite adequate.

Four Main Colors

There are four main colors of eyes: brown, blue, hazel, tawny or golden. For all shades of brown eyes we can use burnt umber for the iris. To make the eyes appear very dark, like the ones called "snappy black eyes," paint the iris with burnt umber, leaving enough of the paint to make a nice deep color. Next paint the highlight area with tiny speckles of white mixed with yellow, and leave them fairly sharp and unblended. Add just the smallest amount of ivory black for the pupil. You may hear the criticism that ivory black will look shiny, but if you blend it down well it will work fine.

I apply the catch light with a hat pin, adding just a tiny speck of white. It must be left sharp and unblended. Unblended highlights add sparkle. Next, add a tiny speck of alizarin crimson golden (a very good blood-red color) to the tear gland and the outer corner of the eye where the tiny veins show. Usually a small cotton-wrapped skewer is best for this. Follow with another clean one to blend.

Just a touch of white added to the ball of the eye next to the iris will add dimension. One must be careful not to allow any white to creep up into the shadow area from the lashes or into the corners of the eye for this would defeat the purpose of adding the white by making the eye flat instead of round. Now add just the thinnest line of blue around the outer circle of the iris. This should be blended and so faint that there is just the merest suggestion of the blue around the outer ring. If you look carefully you will find this dark ring of blue around the iris in all colors of eyes, but it is almost indiscernible in brown eyes.

Eyelashes and Brows Form Frame

Eyelashes and brows frame the eyes and are very important. Both should be painted with short sweep strokes in little arcs. Never paint eyebrows with a solid line. Eyelashes curve downward and then up and are seldom definite enough that they need be outlined, especially across the top of the eye where we are usually viewing only the very tips of the lashes. A soft blended line will suffice here.

Few lashes and brows are black. Burnt umber or burnt umber mixed with black should be used. Lashes are usually a bit darker than the brows. Lower lashes should never be emphasized for they tend to narrow the eye. If one wishes to emphasize the length of the lashes, it can be done at the sides where the lashes show up most distinctly in the picture.

Now to make a warm brown eye, use the same colors as for the very dark brown, except for the color in the highlight area. Here paint the little speckles with an orangy-red and blend. To make the hazel-brown eye, use the same color except for the highlight area. Use a mixture of blue and raw sienna here and blend. It is amazing how just changing the color in the highlight area can alter the general appearance of the eye.

To paint blue eyes, follow the same system using thalo blue for the iris. Blend the color down slightly, add the black for the pupil, the alizarin crimson golden for the tear glands and corners of the eye, the mixture of black and brown for the lashes, etc.; but for the highlight area, paint in the little speckles with a mixture of white and raw sienna. Blend if the eyes appear soft; leave sharp if more brilliance is needed. To make the blue eyes appear more gray-blue, blend down the blue of the iris still more and use only white in the highlight area and blend softly.

For hazel-blue eyes use the same formula, but substitute raw sienna or Marshall's Flesh for the color in the highlight area. Occasionally you may need to blend a small amount of raw sienna into the blue of the iris to get a greenish cast to the blue eyes.

In tawny or golden eyes (sometimes called cat eyes), use raw sienna for the iris and a mixture of white and yellow for the highlight area. This combination is very rare.

Some colorists like to paint the eyes with small brushes; but I find I can manage best with fine cotton-wrapped skewers, both to add the color and to blend. Incidently, there is now on the market some very fine skewers called Gourmet Galley Bamboo Skewers. They can be found in variety stores, 50 for 49 cents. They have very fine points and are very sturdy.

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

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Jack has spent the past two years in research and development from which have come equipment, accessories, and techniques now available to everyone. He has inspired others to fruitfully put their minds to the problems confronting us. He has searched the world for original thinkers, in concept and execution. He has persuaded most of the teachers of wedding photography and many of the top professionals in particular areas to contribute their thinking and photography to this new volume. This gathering together has produced for all wedding photographers a veritable fountain of information as all have shared freely, unstintingly.

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Retouching

Jeanette Wallen, Cr.Photog.

Keep It Sharp

In previous columns, we discussed the necessity of neutralizing the negative prior to retouching with graphite leads. We also discussed how and why we must learn to dope the negative properly. Now we are ready to begin with graphite lead retouching.

A couple of basic rules to follow are: 1. Sit up straight in a comfortable chair. Don't cock your head to the side, as this can become very painful after a few hours of working. 2. Always rest your elbows on soft sponges on the table.

In learning to hold the pencil properly, make a doughnut with your thumb and middle index finger. Balance the pencil on this doughnut. If you want, you may allow the forefinger to rest gently on the pencil. Do not allow the forefinger to apply any pressure to the pencil. *Do not* squeeze the pencil. Retouchers are not house painters, but they are photographic artists and must learn to think gently in terms of handling all retouching tools. If you squeeze the pencil, it will be impossible for you to master the soft touch needed by a skilled retoucher. The pencil must be held so gently that, at any given time, another person should be able to slide the pencil out of your fingers while you are retouching and you will scarcely notice it.

Strive For Light Touch

I recommend the Dixon-Eldorada lead holders for negative retouching. These lead holders are made from wood and aluminum and are as light as feathers. Remember, we are striving for the light touch.

We begin by removing the blemishes we neutralized earlier. The negative must have all the blemishes neutralized before adding density with graphite leads.

We will be working with a basic set of leads. You may add other leads to this grouping, as you see fit. I cannot recommend a specific set of leads for everyone, as your touch will not be the same as another person's. Use the leads that work best for you. To begin with, start with the 6B, 2B, B, H and 3H leads. The 6B is the softest, the 2B is softer, the B is soft, the H is medium and the 3H is hard. Line these leads up on the table next to you on a tuft of cotton in that order, so that as you are working, you will have memorized them to the point that you no longer have to look for each one individually.

Silver Leads Don't Keep Points

There are many leads on the market which work well for negative retouching. One good lead is the silver lead made by Castell. One of the disadvantages in using the silver leads is that they don't keep points. The silver lead goes on the negative just great . . . no smudge. Almost anyone can apply it with success. But for the production retoucher, keeping this lead sharp is a problem. Staedler Mars leads are recommended for the retoucher who is doing a volume of negatives. These leads are a charcoal color and are made of high quality graphite. The leads can be tapered to fine points which can be kept sharp much longer than the Castell leads.

Sharpening the leads: Extend the lead about 1½". Cut a piece of sandpaper 2"x6", fold in half and place in an envelope cut to size. Lay the sandpaper envelope on all four fingers, then allow the thumb to rest gently on the other side. Do not squeeze the sandpaper. Think gently also about sharpening the pencil. Place the lead in the sandpaper at an angle and draw the pencil in and out while it is revolving. We are aiming for a needle point. The lead should not be too thin, as it will break easily. Once you have the lead tapered, you can finish off the point to the sharpness of a needle on a rough piece of paper.

(In the next column we will discuss the application of leads to the negative.)

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

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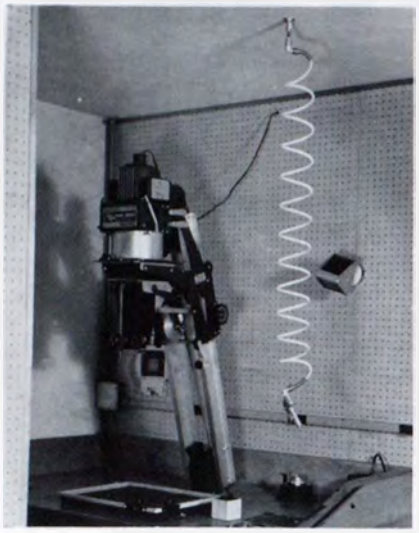
Compressed Air System

Euclid Studio, Cleveland, had used aerosol cans for dusting in their enlarging/printing rooms. However, the rate of flow could not be controlled, excess air blew dust into adjacent clean areas, and, at times the cold tip of the canister spray would cause water to condense out of the air. The monthly costs for canisters averaged $30.

To achieve greater cleaning flexibility, Euclid Studio installed a central compressed air system with lever-operated LE-HI Blow Guns located in strategic areas. A compressor, used for air brush work, was utilized to supply 100psi.



Blow guns provide sufficient, controllable pressure to clean all equipment.



Hoses are attached to a ceiling supply line running from an out-of-way central air compressor. Slide room hose outlets are situated under work tables.

The blow guns (from LE-HI Valve & Coupling, Parker-Hannifin Corp.) conform with federal regulations which require that compressed air used for cleaning be less than 30psi. Each blow gun is attached to a plastic coiled hose suspended from the ceiling and remains out of the way when not in use.

Air drying equipment on the air compressor controls the moisture content of the compressed air and an electrostatic precipitator collects all dust particles.



Two blow guns are located in room used for glass mounting of slides. Even those components marked "pre-cleaned" are now air-dusted.

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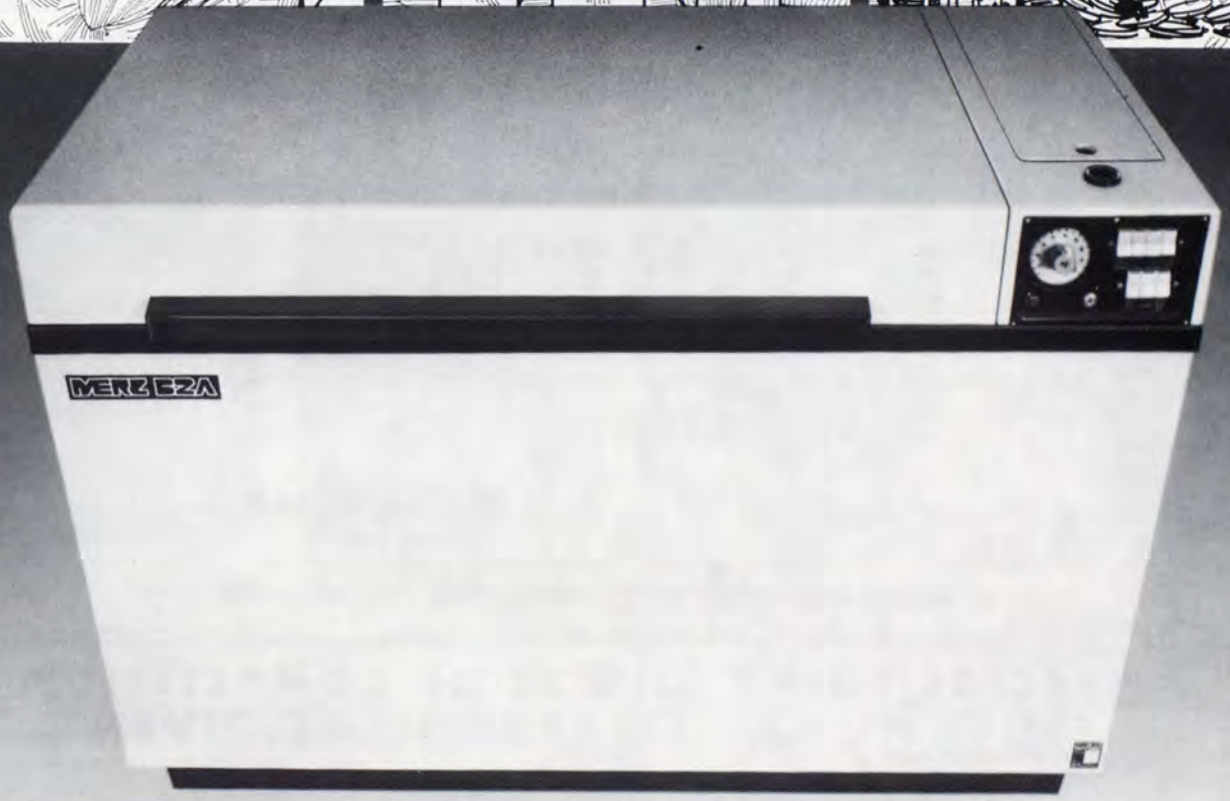

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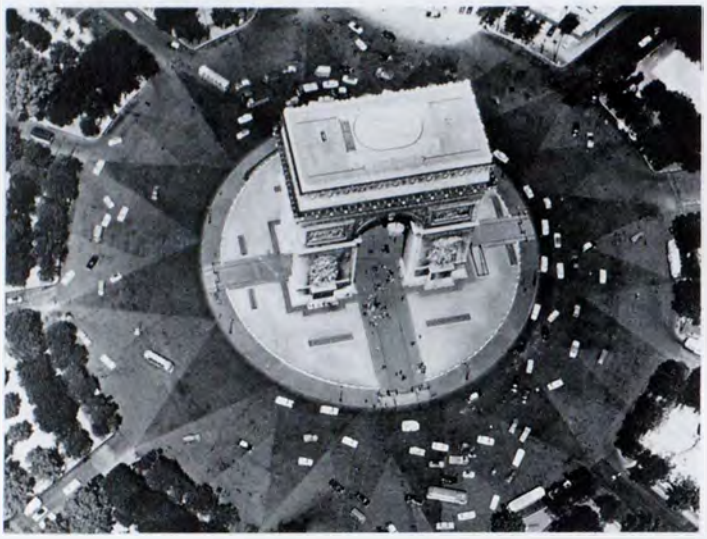
PHOTO TOUR



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Methods and Techniques for the Industrial Photographer

Ross Sanddal, M.Photog.Cr.

Solving Problems in the Lab

This is the first of a series of columns devoted to the Industrial Photographer, and hopefully will contain news and information of interest to all photographers. We welcome any contributions of photographic methods or techniques to share with fellow photographers. Guest columnists are also most welcome. Just send all information to the Industrial Column, c/o The Professional Photographer.

It seems that many professional photographers take a rather dim view of the automatic electronic flash units; the feeling seems to be that these units are more suitable for amateur use. There are many possible professional uses for these units. One of the most intriguing features is their extremely short exposures and motion stopping abilities at close range. Since some of these units have an effective speed of 1/50000 sec. at a distance of one foot, it is possible for a photo department to have high speed equipment at a modest expense. Just think of the new possibilities when coupling one of these units to one of the new inexpensive sound or light-triggering devices.

Makes Slide Duplication Easy

Another possibility is in the simplifying of slide duplicating by the photo department that does not have elaborate duplicating equipment. It would seem that an automatic electronic flash unit with remote sensor would have a great potential in this field, especially when a constant size duplicate is made.

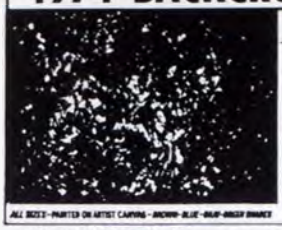
Another problem that has plagued our lab for several years has been the making of black-and-white prints from color negatives. We never seemed to have enough contrast in the prints to satisfy the cameraman making the separations for our magazine. After trying many techniques, such as masking or making a color print and copying it on panchromatic film we have finally arrived at a technique which is simple, yet effective. By contact printing our color negatives on Kodak Professional Direct Duplicating film, SO-015, we obtain a negative that prints well on variable contrast paper. The 2¼" square negatives are printed 12 up on a piece of 8x10 film in a contact printer. The normal exposure is 15 seconds with the illumination of six 15w lamps. The film is developed for two minutes in Delstal 1:1 by inspection, using a red safelight.

Since this is a negative-to-negative material, you have to remember that to increase density you must decrease exposure. It must be pointed out that this technique is not recommended by the manufacturer, since color negatives should not print well on orthochromatic film, but it works. The gradation on the flesh tones is ideal for reproduction.

Since the problem of making black-and-white prints from color negatives is one that has faced all of us at one time or another and many of you have solved it in different ways, why not let us know how you solve this problem and we can then pass the information along? Also, if you have a special technique that you are using to solve an interesting problem—let us know about it.

Ross Sanddal, M.Photog.Cr., Hughes Tool Company, PO Box 2539, Houston, TX 77001.

1974 BACKGROUNDS



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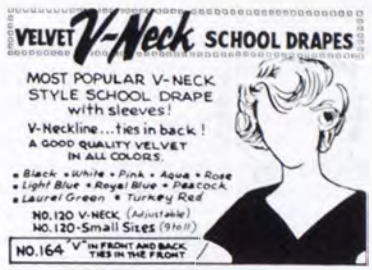

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The Lens of Love

There have been some truly great photographs that have lived on – indeed have even become better known than the subjects themselves – because they reveal a universal quality most of us can respond to.

I have found that to achieve this quality in one's work a photographer has to love.

"The light of the body is the eye," says the Bible. "If therefore thine eye be single, thy whole body shall be full of light" (Matthew 6:22). Christ Jesus left little doubt in the minds of his listeners what that light was. Read the passage in its whole context and see for yourself the goodness and truth they radiate. What the eye must see, then, is God's intelligence and goodness reflected in everything and everyone.

I have felt, in my own work, that the photographer's goal is not so much to create as to *reveal*, and those photographers who are best known for being creative are those whose pictures reveal the most. They may bring to light the sordid aspect of human existence – poverty, human degradation, social injustice – or they may reveal the noble achievements of mankind. Both are important: the former, to make known these conditions so they may be improved; the latter, to inspire and keep before an often confused world a model of excellence for the present and future. Photography reveals mankind to mankind with honesty and urgency. And it also reveals the often hidden beauties of the world.

As a student of Christian Science I have learned the importance of looking for the qualities in people that make each person truly unique, and yet an integral part of the family of man – that universal quality that makes itself felt in a truly great photograph or painting. If one can see the qualities of honesty, dignity, humor, love, compassion, while standing in the midst of squalor or in a fist-flying riot, one has made a good start. Christian Science has shown me time and time again that the most important piece of photographic equipment I can carry is the lens of Love, for Love is God, and God is Truth, as the Bible declares. The more one loves, the more one sees things as they really are. With Love's lens we see through material conditions to the spiritual realities of being.

Mary Baker Eddy, who discovered and founded Christian Science, writes, "The only intelligence or substance of a thought, a seed, or a flower is God, the creator of it" ("Science and Health with Key to the Scriptures," p. 508). The universe and man spring from God, the source of all being, all identity. Man is created, governed, and maintained by God. He is spiritual, good, pure.

In Science and Health Mrs. Eddy also writes (p. 248), "Love never loses sight of loveliness." This "sight of loveliness" is what I, as a person and as a photographer, am trying to gain and keep. Man is beautiful. Even though there are times when human beings don't come up to our highest standards, we can, if we keep looking, find some good there, and before long the good begins to predominate. Each person's real, spiritual selfhood begins to emerge.

What a challenge for any photographer – to reveal a glimpse of the goodness and grandeur inherent in man's true being. What a reward beyond rewards when we all begin to see these qualities in everyone!

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PP of A News

From page 19

Tommy Mitchell, Don Battle, Phil Charis, M.Photog.Cr., Larry Glauber, Eric Skipsey, Jason Hailey, M.Photog.Cr., Rene Laursen and Julius Shulman.

The judging session also included male and child models, with the 120 best in all categories to be present at the August Safari training sessions, being held in conjunction with the 83rd International Exposition of Professional Photography in Los Angeles, August 4-7.

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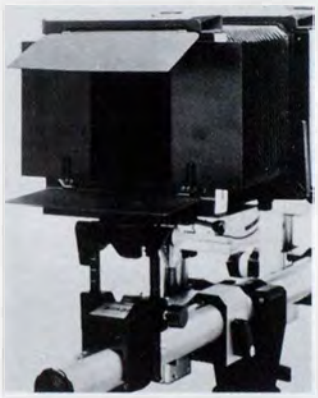
Des Plaines, IL 60018
312/298-4680

f/stops in ⅓-stop increments while on automatic operation. Film confirmation window, self-timer, FP and X synchronization contacts, hot shoe, depth-of-field preview, 25-3200 ASA and manual speeds of 1/60 –1/1000 second. Accepts multilayer EBC (electron-beam coated) Fujinon lenses from 16mm–2,000mm.

BELLOWS HOOD MASK, LEVEL
Photo-Technical Products Group, Ehrenreich Photo-Optical Industries, Inc., 623 Stewart Ave., Garden City, NY 11530



Sinar bellows hood mask (shown) acts as lens hood on Sinar view cameras. Two slide flaps, adjustable through 180° arc, and sliding sides can mask selected image areas: $27.60. Two-way spirit level mounts in format frame slot of the Sinar-handy, has right angle mirror: $37.40.

BEAULIEU SUPER 8
Hervic Corp., 14225 Ventura Blvd., Sherman Oaks, CA 91403



Beaulieu 4008M3 Super 8 camera has 6-66mm (11:1 ratio) manual zoom lens, f/1.8. Features include C-mount lens interchangeability, 27X magnification reflex viewing screen, variable shutter, filming speeds (2-70 fps), automatic exposure control with manual override, sync sound capability, tape recorder automatic start/stop control and mirrored shutter system: $849.

MINI FILM PROCESSOR
Lucht Engineering, Inc., 1117 East 120th St., Burnsville, MN 55337



Lucht Mini 70 processes roll film widths to 70mm. Has modular construction, magnetic drive pumps, top drive, replenishment flow meters and 40 ft./hr. speed on C22 process. 48"x11"x41" unit: $4,495.

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

Blower-cooled Ascorlight QC-8 Spotlight, with 150w quartz-halogen modeling lamp mounted inside quartz flashtube, features fresnel lens and variable coverage range, 20°-70°. At 800 w/s, light output is 6,000 B.C.P.S., for guide number of 180 with ASA 100 film: $245.

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



HC-4 eye-level prism viewfinder for Hasselblad 500C/M & 500EL/M cameras gives 3X magnification of ground glass focusing screen. Features locking ±5 diopter focusing ocular and rotating rubber eye cup. Slides over focusing screen, replaces focusing hood.

150XR FLUID HEAD
Cinema Products Corp., 2037 Granville Ave., Los Angeles, CA 90025

Accommodates cameras up to 150 lbs. Has independently variable pan and tilt drag adjustment with separate dial indicators. Removable 5x6 mounting plate. With heavy duty torsion bar counterbalance: $2500.

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

Minolta XK 35mm SLR has automatic electronically controlled shutter, interchangeable finders (4) and viewing screens (9). Auto-Electro Finder allows 4-way exposure control: automatic, shutter adjusts itself for selected aperture and preset film speed; automatic operation with manual override to 2 full stops; match-needle method, allows preselection of either shutter speed or aperture; and manual. Camera has through-the-lens metering with Contrast Light Compensator system, set speed repeated firing, multiple exposure control, 12-6400 ASA, and 16-1/2000 shutter speeds. 1 3/4"x3"x2 9/16" camera weighs 8⅛ oz. Minolta XK, Type P screen, Auto-Electro Finder, 58mm f/1.2 lens: $865. Rokkor-X system of 25 lenses from 16mm fisheye through 1600mm super telephoto, including 2 zoom, 2 catadioptric (mirror) and 2 macro lenses are designed primarily for Minolta XK.

NEW PRODUCTS IN BRIEF

Tabletop, full-focusing slide viewer shows 110 Pocket, Instamatic and 35mm slides on built-in 4"x5", 115° angle of view, rear projection "Black Screen." Double slide carrier accepts cardboard and plastic 2x2 slide mounts with "push-pull" action: $30.

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

Fujinon EP enlarging lenses have six element-four grouping optical design; color aberrations corrected to the near ultraviolet. 50mm f/3.5, $72.75; 75mm f/5.6, $89.75; 90mm f/5.6, $105.25; 105mm f/5.6, $130.75; 135mm f/5.6, $138.

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

Solid-state darkroom timer has 0–125 sec. timing range, 0.1 sec. steps continuous. Features 1200w cap., mid cycle defeat, preheated filament, regulated AC and an overriding for variable intensity.

N. Rizk Associates, PO Box 7362, Pittsburgh, PA 15213

Model K101 Relay Box, a single channel, 1500w, 117Vac controller, adapts channels 1, 2 or 3 of Cue Commander; remotely controls AC line operated equipment. Captive, 8' three wire line cord, plastic case: $55.

EEG Enterprises, Inc., 82 Rome St., Farmingdale, NY 11735

GAF L-ES SLR camera has fully automatic electronic shutter speed control with manual override, 2–1/2000 sec. speed visible in viewfinder. Metering system is a center-weighted silicon blue cell; built-in memory device locks in close-up meter reading. Features include high-speed Copal metal focal plane shutter, 55mm Auto Chinon f/1.4 lens, Fresnel screen with microprism spot, flash sync up to 1/125 sec. for electronic flash, depth of field preview, 25–3200 ASA, time exposure setting, battery tester, self timer, multiple exposure capability: $419.50.

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

Ascorlight Super Slave, solid state slave unit for electronic flash, has 180° coverage, built-in transistorized amplifier; "dials-out" extraneous light sources. Can trigger at distances over 200'; slave turn-off after each flash including four flashes per second rates: $21.95.

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

Lockable, brown leather, 2-level carrying cases have shoulder straps, camera cradles and available accessory pockets. Case #98270, 13½"x7½"x9½", has hinged flap separating levels. Case #98271, 17"x9½"x10", features installed cradles for long lenses.

E. Leitz, Inc., Rockleigh, NJ 07647

Durst CLS 450 color head provides 250w diffused halogen lighting. Has continuously variable, fadeproof dichroic filters with up to 190CC of filtration, built-in infrared and ultraviolet filters, cooling fan, white light focusing and interchangeable mirror boxes. Carrier accepts 35mm–4x5 negatives. Durst CLS 300 color head, for up to 8x10 negatives, has 2000w of diffused halogen lighting; continuously variable, fadeproof dichroic filters with up to

150CC of filtration; and built-in head cooling system. CLS 450 with power supply: $990. CLS 300 with voltage stabilizer and power pack: $2,950. Head swivels to horizontal on both units.

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

Michael Electric Knife Sharpener for paper cutters 18" up. One arm grinding wheel with set bevel angle operates without removing blade from cutter. Adjustable metal stop pin.

Michael Business Machines Corp., 145 W. 45th St., New York, NY 10036

Photoelectric Beam Relay, Heathkit GD-1021, activates alarms, lights, openers and counters. Consists of light source, mirror assembly and photocell-controlled relay. Up to 25' operation. $14.95.

Heath Co., Benton Harbor, MI 49022

Soligor 35mm high-speed automatic lenses have multi-layer coatings. Leather case and lens hood. 28mm F/2; F/2-F/16 apertures, 74° angle of view, 9.05" closest focus, 2.48" dia.x2.2" length, 11.65 oz.: $229.50. 35mm F/2; F/2-F/16, 62°, 11.8", 2.56"x2", 9.53 oz.: $184.50. 135mm F/2; F/2-F/22, 18°, 5.9', 3.3"x3.58", 26.12 oz.: $259.50. 200mm F/2.8; F/2.8-F/22, 12°, 7.2', 3.27"x4.88", 18.35 oz.: $299.50. 55mm F/2.8 macro; F/2.8-F/16, 41°, .8', 2.75"x2.7", 16.9 oz.: $189.50. 100mm F/2.8 macro; F/2.8-F/22, 24°, 1.37', 2.87"x5.21", 27.2 oz.: $249.50.

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

Null Balance Reflection 3883A Densitometer uses variable area cam to balance electronic bridge photoelectric system contained within Densichron 360° ANSI Reflection Probe. Solid state instrument: $225.

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

Electro Stylus Mark IX, 7 oz., ¼" dia. marking and engraving instrument, operates on regular house/office current. Master kit with stylus, five standard steel points, carbide point for metals, diamond point for glass and rectifier box for additional power: $38.80.

Electro Stylus, 31 Cheyenne Blvd., Colorado Springs, CO 80906

Bel-Art Dispensing Pipette has adjustable plunger stops for repeated delivery of pre-measured volumes. Screw adjusts delivery to within 1% of dispensed volume. Nylon frame houses sliding plunger disc, actuated by "one-finger pressure," returned by stainless steel spring. Autoclavable except for 100mm long polyethylene tip. Available in 1, 5 and 10 ml-sized dispensers.

Bel-Art Products, Pequannock, NJ 07440

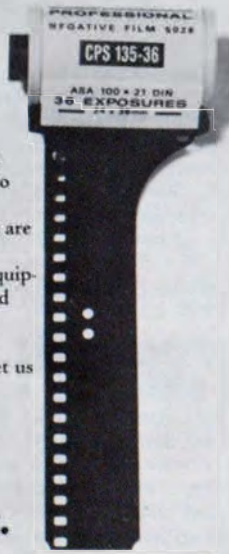
Portable Autofocus Enlarger stores in own 4"x11"x15" attache case. Includes optical condensers, filters, automatic focusing, 35mm single glass negative carrier, ½ frame and 16mm masks, 4-element f/3.5 50mm anistigmatic lens, filter drawer and adjustable lamphouse: $99.95.

Edmund Scientific Co., 555 Edscorp Bldg., Barrington, NJ 08007

Electric "Goldriter Pen" writes in gold on plastic, paper, leather, wood, painted metal and glass. Has ball-point; supplied with gold color foil, 23K gold and other colors available; operates on 115v: $8.95.

Veach Development Co., Dept. 327, 14535 Arminta, Van Nuys, CA 91402

We develop some great ideas.



Yours.

The ideas you have deserve the best treatment if they're going to make it into reality.

At Photo Processors, your color jobs are as important to us as they are to you.

We've invested in the finest color equipment available. And a team of dedicated color specialists who know how much your ideas mean.

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Box 2116P, Austin, Texas 78767
AC 512-472-6926

LITERATURE

To help you get the literature you want, use the Readers Service cards (page 79).

Leaflet, "Balance Strip Recording."

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

Treck Photographic brochure describes product line.

Treck Photographic Inc., 140 Allens Creek Rd., PO Box K, Rochester, NY 14618

"Memory Phone" information.

Ford Industries, Inc., 5001 SE Johnson Creek Blvd., Portland, OR 97206

Nine-page report, comparison of four different hypo-elimination tests. 50 cents.

TKO Chemical Co., 303 South 5th St., St. Joseph, MO 64501

1973-74 "Your Programs from Kodak" catalog, lists free programs for group showings.

Eastman Kodak Co., Photo Information, Dept. 841, 343 State St., Rochester, NY 14650

Information, Model 1721 Copper Test Kit.

Taylor Chemicals, Inc., 7300 York Rd., Baltimore, MD 21204

1974 Bel-Art products catalog 474 includes Applied Coatings and TechniLab Instruments lines.

Bel-Art Products, Pequannock, NJ 07440

Booklet, "Facts and Fallacies About Your Company Fleet."

Emkay, Inc., 6850 South Cottage Grove, Chicago, IL 60637

Information, K+L II, Kodacolor II Processor.

Berkey K+L, 222 East 44th St., New York, NY 10017

220-page graphic arts catalog.

Portage, PO Box 5500, Akron, OH 44313.

Vincent Associates product catalog.

Vincent Associates, 1255 University Ave., Rochester, NY 14607

"Hasselblad Portrait Photography Bulletin."

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

Macrostat Close-up Stand information.

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

Case histories on microfilm applications.

Microseal Corp., 2222 W. Main St., Evanston, IL 60204

American National Standards and international standards 1974 catalog.

American National Standards Institute, Inc., 1430 Broadway, New York, NY 10018

Fujica GL690, GM670 Professional large format camera description bulletin.

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

Brochure, Mamiya/Sekor DSX camera.

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

Brochures, Microfilm machines.

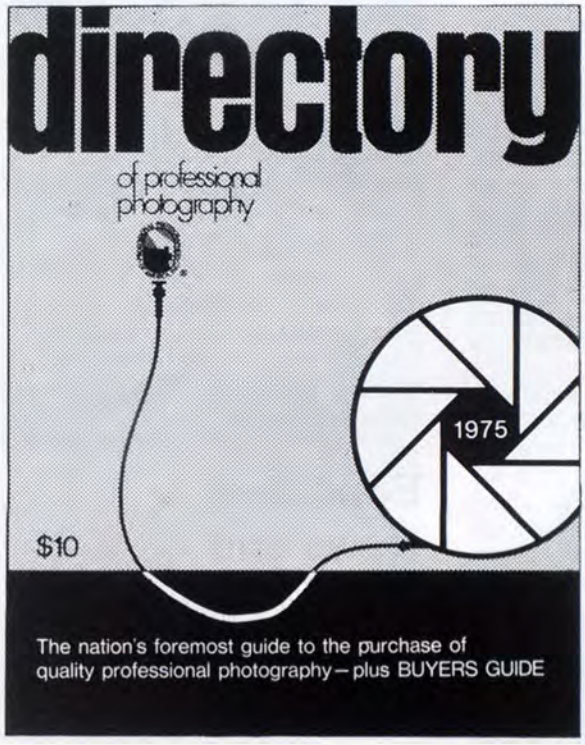
Microfilm Products, Inc., 40 West 15th St., New York, NY 10011

Spring 1974 edition of "Cinema Perspectives."

Cinema Products Corp., 2037 Granville Ave., Los Angeles, CA 90025

Specification sheet, Focus-Matic Electronic Flashes.

Bell & Howell, 2201 Howard St., Evanston, IL 60202



WHERE THE ACTION IS 1975 DIRECTORY

OF PROFESSIONAL PHOTOGRAPHY

The nation's foremost guide to the purchase of quality professional photography

. . . only official Directory & Buyers Guide

The action starts . . . for Active Members of PP of A only . . . with the ads they place in the Assignment Section of their annual *Directory of Professional Photography*. Every January thousands of copies are mailed to all Actives, to use in referring customers to distant colleagues; to every ad agency in the U.S.; to trade association executives, PR firms, corporations and other major buyers of commercial and portrait photography.

Ad reservations for the 1975 Directory close September 4, 1974 but *preferential position will be given those received earlier.* "First come, first served" assures an ad position nearer listing.* A display ad may include a phone number, which substantially strengthens a listing. Ad sizes should conform to the space dimensions shown below. Invoices mailed *after* publication date.

**Get reservation and ad copy in by August 15, 1974 to assure ad position near listing.*

SPACE	WIDTH	DEPTH	RATE
Column Inch	2⅜"	1"	$ 55
Double Column	4¾"	1"	90
Column Square	2⅜"	2⅜"	125
⅛ page	7¼"	1"	140
⅛ page	4¾"	1⅞"	140
⅛ page	2⅜"	3⅝"	140
⅙ page	2⅜"	4⅞"	175
¼ page	4¾"	3½"	220
¼ page	7¼"	2⅜"	220
⅓ page	2⅜"	10"	285
⅓ page	4¾"	4⅞"	285
½ page	4¾"	7½"	380
½ page	7¼"	4⅞"	380
⅔ page	4¾"	10"	440
page	7¼"	10"	500

Trim size 8½" x 11" — printed offset

SUPPLIERS: ask how *you* can advertise in the 1975 Directory's Buyers Guide.

Clip & Mail no later than Sept. 3, 1974 to
PPA Publications, Inc. 1090 Executive Way Des Plaines, IL 60018

☐ Yes, I want to advertise in the Assignment Section of the 1975 Directory

Size of ad: _____

☐ Repeat my ad same as in 1974 Directory.
☐ Ad copy is enclosed.
☐ Ad copy will follow, to reach you no later than September 16, 1974.

STUDIO _____

STREET _____

CITY _____ STATE _____ ZIP _____

SIGNATURE OF ACTIVE MEMBER _____

And Some More About OSHA



A. Joseph Gradian

Thinking pro and con, is it good—is it bad? A great deal of interest concerning OSHA has followed this pattern. The "Occupational Safety and Health Act" is with us; it is a fact of life. Some like it, some hate it, some are uncertain. Some letters received by this column decry OSHA because it erodes freedom, while others praise it as a boon to mankind.

What brought it to being? The question "why" is obvious. In 1969 alone, the year before passage of the act, 14,200 deaths were recorded on the job, 2,200,000 personal injuries sustained and a staggering sum in excess of two billion dollars was expended in Workman's Compensation benefits. Perhaps we can afford to let the other fellow injure himself through his own negligence, but unfortunately, too often we, too, get injured through another's fault.

In reality, OSHA is not an overnight manifestation of government concern for its citizenry, but rather it formalizes standards, and safety practices long advocated by numerous sources. The American National Standards Institute furnished the basis for these technical guidlines. Other contributors were the National Fire Protection Association and the American Society of Mechanical Engineers. The act superseded and tightened legislation found in the Walsh-Healey Act and the Service Contract of 1965.

As is often the case, the pendulum swings. For a long period of time, the consumer and the employee received little protection. There were flagrant abuses of safety and health standards by employers, an example of the "public-be-damned" mentality. A few that readily come to mind were: mine safety violations, machines without guards, toxic chemicals, no safety devices, excessive radiation, as in shoe fitting. Now the pendulum has swung to the other end of its arc.

It is considered that upward of four million employers and fifty million employees are now actively a part of this effort. It must be realized that the human resource of the community, local or national, is our most valuable asset. Present data indicate that the individual is the prime problem, and mechanical failure a lesser fault. In response to this information, the logical answer is education-education of the human being, both employer and employee. They are partners in responsibility.

Specifically, who must comply with these standards? The answer is any employer, large or small. Therefore, they directly concern all of us in the photographic industry. What about the employees? They, too, must comply with the standards established by their employers. They must actively call to their employer's attention unsafe conditions, and they may request OSHA assistance to have these problems remedied.

Examples in Photographic Businesses

What are we talking about in photographic establishments? The following are a few conditions our businesses have specifically been required to consider.

When mixing photographic chemistry, several gallons or more, protective goggles, rubber gloves and aprons must be worn.

Eyewash bottles must be full of clean water and available wherever chemicals are used.

Adequate and active ventilation must be provided where toxic fumes result, as in color chemistry, toning, etc.

Plastic chemical storage tanks must be so shielded that if ruptured or split, operators will not come in contact with the liquids.

A local TV film processing darkroom had to provide an overhead shower, in the middle of the room, which would be available for emergency usage.

Are these demands expensive and startling? They certainly are that. However, the government has simultaneously established a program by which smaller businesses can obtain loans to implement safety programs and update equipment to meet OSHA standards. That is, if the company is unable to afford the expense of putting the program into practice. To date, business has taken OSHA in stride and most businessmen feel the law is less troublesome than had been feared.

In closing, we might consider a statement made by Albert J. Maier, controller of Marquette University. "We have made progress in every field of scientific endeavor, yet ironically the reverse is true in the field of human relations. We are all entrusted with a stewardship—to be our brother's keeper."

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

High School Workshop

Over 350 high school photographers of the Washington, D.C., area turned out for a photography workshop seminar conducted by members of the White House News Photographers Assn. (WHNPA). Press releases and posters announcing the event were sent to newspapers, radio stations, photo dealers and high schools asking participation in the free event.

The sessions and demonstrations were designed to aid young photographers in proper use of cameras,



Robert Hemming, ABC-TV, points out features on 16mm camera.

lights, film and darkroom technique, sports coverage, yearbook photography, film making and television news film. Each hour long session was il-

lustrated by slides and film and was followed by a question and answer period. Students were also invited to bring samples of their work for critique by the professionals.

During a 30-minute refreshment break, furnished by Treck Photographic, the photographers conducted informal sessions with groups particularly interested in their specialty. Each photographer stressed that photography was a rewarding career but also called for initiative and hard work.



Jack Fletcher, National Geographic, explains technique to students.

Those conducting sessions included Larry Krebs, WMAL-TV; Dick Darcey, Washington Post; Fred Maroon, Bernie Boston, Star-News; Jack Fletcher, National Geographic; and Robert Hemming, ABC-TV. Co-chairmen were Bob Gilka, National Geographic, and Vince Finnigan, Vince Finnigan and Associates. The seminar ended with a presentation on network television newsfilm of the Washington scene.

School Relocation

Ohio Institute of Photography will relocate to 13 South Jefferson St., in midtown Dayton, Ohio, for the fall term beginning in September. In addition to vocational training, OIP offers short term professional workshops. Diplomas are awarded in five programs: General Photographic Profession, Photo Laboratory Technician, Portraiture, Commercial, and Scientific and Technical. The school is approved by the State Board of School and College Registration and approved for training for veterans. Current address is Ohio Institute of Photography, 4435 East Patterson Rd., Dayton, Ohio 45430.

• Lisle Ramsey Inc. will sponsor a two-day "Family Group and Wedding Seminar" in five regions of the country. Each seminar features two concurrent sessions: a photography session led by Lindy Wellhouse, M.Photog.Cr., and a marketing session conducted by Lisle Ramsey. For information contact Carroll McKee, Lisle Ramsey Photography, 7808 Maplewood Industrial Ct., St. Louis, MO 63143.

• Arthur Siegel is now Professor of Photography at Illinois Institute of Technology's Institute of Design, Chicago. He is head of the photography curriculum.

• Giorgi Process, Inc., is offering free monthly classes on "New Methods of Color Print Correction with Vinyl Chemistry." Photographers are taught vinyl spray finishing, dye correction and opaque painting over color photographs. Day-long classes will be held in Yonkers, N.Y., on August 14, September 11, October 16 and November 13. Contact Lewis Giorgi, President, Giorgi Process, Inc., 286 New Main St., Yonkers, NY 10701.

• An Advanced Portrait Course will be held in the studios of Harold Bovee, M.Photog.Cr., and Robert E. Stevenson, M.Photog.Cr., on September 8-11. Individualized instruction will be offered in posing and lighting, public relations, promotion, sales techniques, color printing and correc-

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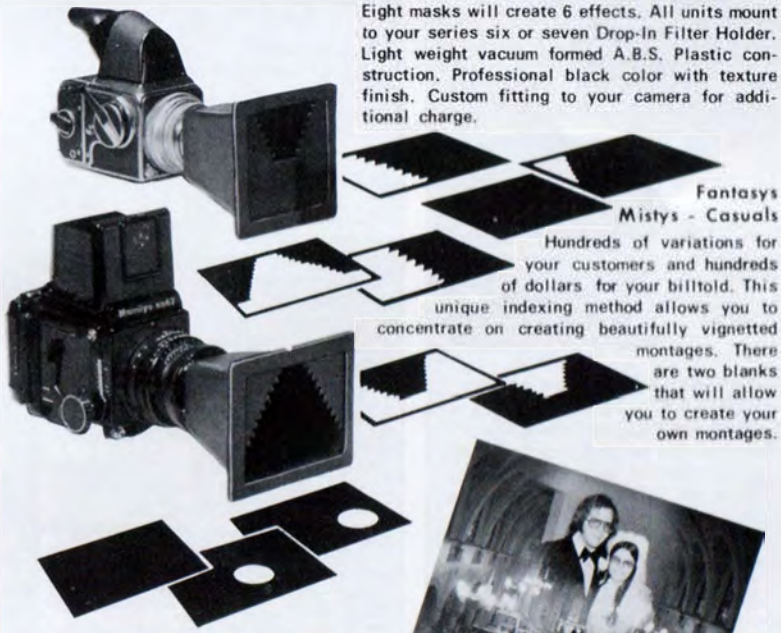
Eight masks will create 6 effects. All units mount to your series six or seven Drop-In Filter Holder. Light weight vacuum formed A.B.S. Plastic construction. Professional black color with texture finish. Custom fitting to your camera for additional charge.



Fantasys
Mistys - Casuals

Hundreds of variations for your customers and hundreds of dollars for your billtold. This unique indexing method allows you to concentrate on creating beautifully vignetted montages. There are two blanks that will allow you to create your own montages.

Deecolor

St. Joseph, Michigan 49085 • (616) 429-3245

QUANTITY	DESCRIPTION	UNIT PRICE	PRICE
	IDEAL FORMAT – 2¼ x 2¼		
	Series 6	39.95	
	Series 7	39.95	
	Custom Mount for R.B. 67 Send YOUR Snap In Lens Cap	44.95	
	SQUARE FORMAT – 2¼ x 2¼		
	Series 6	39.95	
	Series 7	39.95	
	Custom Mount – Send YOUR Snap In or Bayonet Lens Cap	44.95	
	35 M.M.		
	Series 6	39.95	
	Custom Mount Send YOUR Snap In Lens Cap	44.95	
	Sub Total		
	Sales Tax (Mich. Customers Only)		
	Postage & Handling		1.00
All Units Mount To Your Series 6 or 7 Drop In Filter Holder	TOTAL		

Studio _____

Address _____

City _____

State _____ Zip _____

Ordered By _____
Signature

Phone _____

Send check with order to avoid C.O.D. Deecolor E.O.M. accounts will be billed.

Write for details on Lenses other than normal focal length or special applications.

Meet Multi-Power

Calumet's highly portable solid state Multi-Power electronic flash system with output power range of 200 w/s to 1600 w/s.



Complete portability—carry it anywhere you go.

The Multi-Power flash system offers:

- A 400 w/s flash generator fully transistorized, weighing only 14¾ lbs.
- Power Add-On feature; just plug in the Add-On banks, and power output increases to 1000 w/s or 1600 w/s without sacrificing portability.
- Accepts up to 4 flash heads enabling varying light outputs.
- Fast recycle to full 100% charge . . . 200 w/s 3 frames per second, 400 w/s .45 sec., 1000 w/s 1.1 sec., 1600 w/s 1.6 sec.
- Complete selection of light control accessories.

For more facts on Calumet's versatile Multi-Power System, mail coupon today.

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New York—Suite 3502, Empire State Bldg. 212/695-4780
Los Angeles—434 N. LaBrea, Los Angeles 213/933-5735

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

Tell me more about your Multi-Power Electronic Flash System.

Name _____

Company _____

Address _____

City _____ State _____ Zip _____ PRO-8B

tion. For further information write Harold Bovee, 109 Genesee St., Baldwinsville, NY 13027.

Calendar of Schools, Conferences and Seminars

AUGUST 11-17
Robert Heinecken
Apeiron Workshops
Silver Mt. Rd.
Millerton, NY 12546

AUGUST 12-23
Creative Experience Workshop/Seminar
Carmel, Cal.
Friends of Photography Workshops
PO Box 239
Carmel, CA 93921

AUGUST 18-20
Summer Seminar
South Carolina PPA
Sheraton Columbia Inn
Columbia, S.C.

AUGUST 18-24
Apeiron Staff
Apeiron Workshops

AUGUST 19-23
18th Annual Technical Meeting
San Diego, Cal.
Society of Photo-optical Instrumentation Engineers
PO Box 1146
Palos Verdes Estates, CA 90274

AUGUST 24-31
Contemporary Creative Photography and History
The Ansel Adams Gallery
Box 455
Yosemite National Park, CA 95389

AUGUST 25-31
Berenice Abbott
Apeiron Workshops

AUGUST 26-29
Scientific Program
Biological Photographic Association
New York Hilton
New York, N.Y.

SEPTEMBER 1-6
History of Photography
Peter Bunnell
Yosemite National Park
The Ansel Adams Gallery

SEPTEMBER 1-7
Emmet Gowin
Apeiron Workshops

SEPTEMBER 6-8
Creative Color Workshop
New London, Conn
Robin Perry, M.Photog.Cr.
820 Hartford Rd.
Waterford, CT 06385

SEPTEMBER 8-14
Judy Dater/Jack Welpott
Apeiron Workshops

SEPTEMBER 15
Seminar
PP of Southwestern Ohio and PP of A

SEPTEMBER 16-20
The Photographic Process as a Scientific Instrument
Rochester Institute of Technology
Rochester, N.Y.
William Siegfried
College of Graphic Arts and Photography
One Lomb Memorial Dr.
Rochester, NY 14623

SEPTEMBER 29
Seminar
PP of Ft. Worth and PP of A

OCTOBER 4-6
Creative Color Workshop
New London, Conn.

OCTOBER 23-26
Photographic Processing: Theory and Instrumentation
Washington, D.C.
Raymond A. Eynard
Society of Photographic Scientists and Engineers
PO Box 2001
Teterboro, NJ 07608

OCTOBER 27-28
Seminar
Cheaha PP Society (Ala.) and PP of A

NOVEMBER 10-15
Technical Conference and Equipment Exhibit
Four Seasons Sheraton Hotel
Toronto, Canada
Society of Motion Picture and Television Engineers
862 Scarsdale Ave.
Scarsdale, NY 10583

MARCH 9-13, 1975
New England Institute of Professional Photography
University of New Hampshire
Durham, N.H.
William C. Bartlett, Sec'y-Treas.
90 Merchants Row
Rutland, VT 05701

MARCH 9-14, 1975
West Coast School of Professional Photography
PP of California
Santa Barbara, Cal.
Karl Romaine, M.Photog.Cr., Director
3011 Harbor Blvd.
Ventura, CA 93003



Studio Small Talk

Patricia and Mike Q, M.Photog.

Make the Most of the Milestones

Has it ever occurred to you how many people place a strong value upon there being something "special" about their day of birth? As children most of us know that an impending birthday brought forth exciting dreams of ice cream, cake and gifts. Many commercial establishments have special sale days on the anniversary of their founding. We recall far too few photographers who take advantage of this natural approach to good public relations.

In no way are we suggesting that a mere continued existence makes a business operation superior. Obviously in the minds of the buying public there is a certain added advantage to doing business with an established firm. They may assume a certain degree of reliability in performance when a service has been supplied for 10, 15, 20 or more years. Since there is an extremely high mortality rate in the photographic industry it might be reasonable to assume that a studio which survives offers a degree of reliability. In an established studio one might naturally expect to be dealing with people who have developed a degree of know-how and practical experience.

Try a Birthday Sale

How can we, as photographers, best profit from our anniversary-oriented society? For the newly established studio one might, even for a first or second anniversary, use a birthday sale approach. Any number of times merchantile businesses lead off a nice sized ad in the newspapers with the words, "It's our birthday, but you get the gifts."

If one feels obligated to advertise in church journals the term "serving your community for _____ years" might be an advantageous approach. Once the ten year anniversary has passed, using the line "established in 19____" is the practice of many. From that point on, at five year intervals, additional events should be scheduled.

One studio we know of makes it a practice to send a complimentary calendar prior to Christmastime each year. Its mailing list is compiled from active customer files. It has found this to be a successful way of keeping its name in the public eye.

Silver Anniversary Party

For those of us who are fortunate enough to have survived a quarter century in the business, a silver anniversary certainly holds the promise of a public relations opportunity. We recently attended a lovely party in



Father and son with photographic display.

honor of such an occasion. An engraved invitation and response card were accompanied by a detailed map and directions to the Lewis Studios Inc. One of the finest commercial studios in our state developed the theme of an exhibition, "25 years of photography—the private photographic work of Willard L. Hults and Donald E. Hults (Father and Son)."

It was delightful to be received so warmly and cordially by some of the staff we knew, and many we had never met before. Our first thoughts, after digesting the massiveness of the studio, were how we could fit those thousands of props, which might be

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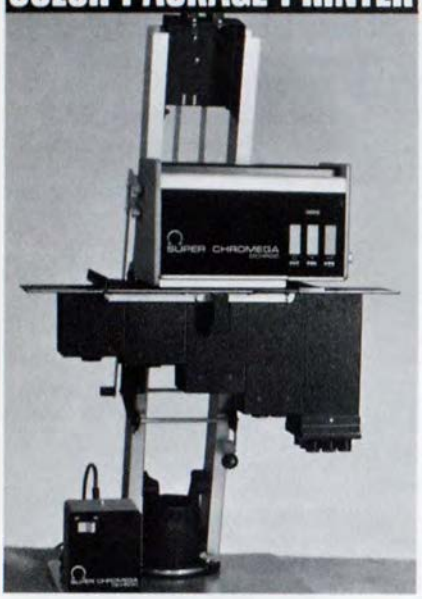

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A tastefully arranged exhibition of hundreds of magnificent pictorial prints and commercial photographs ranging from bromoil to the latest color techniques were displayed. A special section of large transparencies couldn't help but impress the prospective clients who attended.

A portion of the studio contained a series of varied commercial assignments in progress. We could immediately sense the immense degree of preparation and effort which the staff expended. Food and libation for hundreds of people were in ample evidence throughout the entire affair.

Regardless of the motivation, there can be no question that this type of exhibition has an unbelievable positive public relations factor. Done on a smaller scale it could still easily be as effective.

If this column inspires you to celebrate your business' anniversary, may we be the first to wish you a "Happy Anniversary."

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

photo guide

This is the eighth 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.)

APPROXIMATE EXPOSURES FOR UNDERWATER PHOTOGRAPHY

BRIGHT SUNLIGHT — LIGHT BOTTOM*		
KODAK FILM	DEPTH	
	2 TO 5 FEET	10 TO 20 FEET
VERICHROME Pan with PLUS-X Pan Stills at 1/60 sec.	f/11—f/8	f/4.5—f/3.5
TRI-X Pan 16mm Movies at 16 FPS Stills at 1/60 sec.	f/22—f/16 f/16—f/11	f/8—f/5.6 f/6.3—f/4.5
KODACHROME II Movies at 16 FPS	f/8	f/3.5
KODACHROME II for Daylight Stills at 1/30 sec.	f/8	f/3.5
KODACHROME-X, EKTACHROME-X, or KODACOLOR-X—Stills at 1/30 sec.	f/11	f/4.5
High Speed EKTACHROME, Daylight Type Stills at 1/60 sec.	f/11—f/16	f/5.6

*A dark bottom may require one or two more lens openings; even so, it may cause poorly lighted subjects. Hazy sunlight will usually require at least ½ a lens opening larger.

RECIPROCITY CORRECTION FOR KODAK PROFESSIONAL B & W FILMS

Exposure Time (Seconds)	Kodak Plus-X Pan Professional		Kodak Tri-X Pan Professional	
	Development Adjustment	Exposure Adjustment	Development Adjustment	Exposure Adjustment
1/1000	None	1/3 Stop More	None	1/3 Stop More
1/100	None	None	None	None
1/10	10% Less	1/3 Stop More	10% Less	1/3 Stop More
1	20% Less	2/3 Stop More	25% Less	2/3 Stop More
10	35% Less	1-2/3 Stops More	30% Less	1-1/3 Stops More
100	45% Less	2-2/3 Stops More	35% Less	3 Stops More

Trade Talk

"Our Nation's Junior Miss Faces of 1974" is the title of the exhibit which promotes portraiture and was arranged by Eastman Kodak Company in cooperation with the



Viewing America's Junior Miss display are PP of A President John E. Smucker,M.Photog.Cr.; William Sawyer, General Manager, Kodak's Professional and Finishing Markets Division, and Van B. Phillips, Kodak Vice President and General Manager, Marketing.

Professional Photographers of America. The 50 portraits, all made by Masters of Photography, are displayed in a permanent gallery at the Civic Auditorium in Mobile, Ala., while a traveling set is touring the country.

The Craig Photography Studio and Gallery, 444 North Walnut, Dexter, Mo., owned and operated by **Joe Craig**, celebrated its opening with an open house. . . . **Gerald Hupertz** has opened Photo Associates at 4636 Main Ave., Ashtabula, Ohio. The new business offers services ranging from one-hour passport photographs to Western Reserve background portraiture. . . . **Paul Bartley**, former Chief Photographer and Head of the Graphic Arts Department of The Bradenton Herald, recently opened his own studio in Bradenton, Fla.

Paul M. Wright, San Bernardino, Cal., presented a one-man showing of scenic/landscape color photographs under the theme "America The Beautiful" at Edward-Dean Museum of Decorative Arts (Riverside County Art & Culture Ctr.), Cherry Valley, Cal. . . . The works of **Kenneth Houston-Paterson** comprised the first photographic exhibit at Crabtree Nature Ctr., Cook County Forest Preserve, Barrington, Ill. The display, entitled "Designs in Life," was made up of color prints pertinent to the environment and man in harmony with nature. A second exhibit by Paterson entitled "People and Places of the Smoky Mountains" was held at the center in May.

Four Technical Representatives have been added to the professional photo products field force of Ilford Inc. **Richard G. Wagner** will cover the New York City, Long Island and Westchester County (N.Y.) areas; **Clifford E. Holt**, the Los Angeles area and Northern California; **Steve P. Rowsey**, Chicago, St. Louis and the state of Indiana; and **Robert W. Haupt**, Detroit, Eastern Michigan and Ohio. . . . To improve service to the South, Southeast and Southwest, **Ponder & Best, Inc.** has opened two new sales and service facilities. The Atlanta office is located at 24 Perimeter Center East, N.E., Suite 2400; the Dallas office is at 5351 South Westmoreland.

Dwight Ellefsen, Elmhurst, Ill., has illustrated and authored an all-color book about air travel. The book, containing 50 color photographs, is published by T. S. Denison & Company . . . . **Microform Review,** a quarterly journal, reviews micrographics products for the library market, and offers informative articles on the use and maintenance of microforms and micrographics equipment in the library. Yearly subscriptions cost $7, and are available from Microform Review, Inc., PO Box 1297, Weston, CT 06880.

Charles Swedlund has put together The Do It Yourself Portfolio consisting of ten high contrast 35mm negatives to be printed by the purchaser of the portfolio. The method of printing is the variable and unpredictable aspect. The box of negatives may be purchased for $2.50 from Anna Press, RFD 2, Box 126, Cobden, IL 62920.

Volunteer Service Photographers held its Annual Student Contest Showing in Education Hall, the American Museum of Natural History, New York City, in May. The public was invited to attend the presentation of awards and to view the work of VSP's students/patients active in the 55 Rehabilitation Photography Programs for the hospitalized and handicapped. Contest judges were **Helen Elder, Arthur P. Henricks, Jr., Wellington Lee,** and **Frank S. Pallo**. . . . **The American Institute of Graphic Arts** is planning its first major photography show, "For Love or Money." Entry deadline is October 11. For entry forms, contact the AIGA, 1059 Third Ave., New York, NY 10021.



A. N. HALEBLIAN

Nancy Brown, First Grand Prize and Lamb Trophy for Best Black-and-White Picture in VSP's Student Contest this year; Contest Judge Arthur P. Hendricks, Jr.; Charles E. Kurtak, VSP President; and Frank (Yogi) Rivera, Second Grand Prize winner.

Speakers at the two-day seminars concerning photoprocessing and the environment sponsored by The National Association of Photographic Manufactures, Inc. in June were: **Thomas J. Dufficy** of NAPM; **Spencer**

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B. Fulweiler, Director of Process Control for Berkey Film Processing; **Edwin L. Barnhart**, President of Hydroscience, Inc.; **George R. Campbell**, Hydroscience, Inc.; **Ashwani Mehta**, Technical Director, Dynacolor Corporation, 3M Company; **J. Roy King**, Marketing Coordinator, Eastman Kodak Company; **Dr. Kenneth M. Smith**, Technical Specialist, E. I. du Pont de Nemours & Co., Inc.; **Richard F. Schwer**, Wastewater Consultant, E. I. du Pont de Nemours & Co., Inc.; **Thomas J. Dagon**, Development Chemist, Eastman Kodak Company, and **Douglas W. Johnson**, Supervisor, Water Pollution Control, 3M Company. . . . Keying his speech to the name change of the Master Photo Dealers' and Finishers' Association to Photo Marketing Association-International, **Gerald B. Zornow**, Board Chairman, Eastman Kodak Company, asked "Where Do We Go From Here?" in remarks delivered at a general session of the Association's 50 Anniversary Convention in Chicago.

Thomas R. (Bob) Hennessy, President of Camera Art, Lewiston, Minn., has been chosen 1974 Minnesota Small Businessman of the Year . . . . **Stanley M. Troutman** received the University Service Award for his 27 years of chronicling UCLA's history pictorially during the University's 55th Anniversary observance. A former UPI bureau manager, Troutman has covered all facets of campus life from the Campus Studio . . . . The Lisle Ramsey Photography Network honored some of the year's monthly Gold Medal Award winners during the company's annual Portrait Marketing Conference held in St. Louis, Mo., recently. Award winners in attendance were **Debbie Swanson, Joan Major, Evelyn Lageman, Nancy McGuire, Dave Astry, LeRoy Eickmann, Jim Pilon, and Troas Morgan** . . . . **Louis R. Gigliotti,** Utica, N.Y., has been nominated for inclusion in "Marquis Who's Who in America." . . . **Lorne Coultman** received the Honour of Fellowship at the Annual Convention of the Professional Photographers of Manitoba.



Thomas R. Hennessy



Stanley M. Troutman

Calumet Photographic, headquartered in Elk Grove Village, Ill., has opened its fourth sales office and showroom in the new Wells Fargo Tower in San Francisco. Other offices are located in Los Angeles and New York City. Additional offices are being planned by the company in downtown Chicago, Newton, Mass., Orlando, Fla., and Houston. . . . **Agfa-Gevaert** has started production of some of their photographic products in the Fabrication Industrial Fotografica Argentina factory near Buenos Aires, South America . . . . **Berkey Marketing Companies,** a division of Berkey Photo, Inc., has increased the space in its new repair facility in New York by an additional 45,000 sq. ft.

Information Film Producers of America will hold their annual convention at the Vacation Village, San Diego, Cal., October 16-19. . . . **Society of Motion Picture & Television Engineers'** 116th Conference is set for November 10-15 at the Four Seasons Sheraton Hotel, Toronto . . . . **The National Audio-Visual Association** 1975 Convention dates are January 9-13 in Las Vegas . . . . **National Microfilm Association's** Mid-Winter Meeting will be held January 15-17 at Stouffers Atlanta Inn, Atlanta. Its 24th Annual Conference and Exposition, "It's a Small World," is slated for April 8-11 at the Convention Center, Anaheim, Cal.

The work of 16 Northwest photographers is featured in an eight-minute, multi-image slide and sound presentation being shown continuously at Eastman Kodak Company's pavilion at Expo '74 in Spokane, Wash. The 300 color slides were culled from the work of **Ross Hall, Ray Atkeson, Dave Falconer, Lovyl Hagle, Bob and Ira Spring, Carl Lewis,** M.Photog.Cr., **Doug Wilson, Steve Marts, Josef Scaylea, Tom Upper, Ruth and Louis Kirk, David Muench, Fred Lyon,** and **Ted Mahieu** . . . . "Einstein at Work in Princeton," a series of photographs made by **Lucien Aigner,** M.Photog., shortly after Physicist Albert Einstein became an American citizen, were displayed at the YM and YWCA of Raritan Valley, N.J., recently.

Stephen Traiman has been named Tape/Audio/Video Editor of Billboard . . . . **Kaaren Dodge** has joined the staff of Don Peasley and Associates, Woodstock, Ill., as a photographer, staff artist and assistant in public relations.



David Wheeler, Past President of Institute of Incorporated Photographers with "Learn to Earn" speakers John Howell, M.Photog.Cr., of Winnetka, Ill., and Franz Claes, of Antwerp, Belgium, following conference held at Bournemouth, England.

Kowa Company, Ltd., Nagoya, Japan, has announced the appointment of Berkey Marketing Companies, Inc. as its exclusive marketing and distributing company in the US. All service for photographic products, including previous Kowa 35mm and 2¼x2¼ cameras and accessories will be performed by **Berkey Marketing Companies, Kowa Divison. . . . Progressive Industries Corp.,** Dayton, Ohio, has acquired **Sterling Photo Corporation** and subsidiaries, Paterson, N.J. . . . **The Herff Jones Co.** of Indianapolis has purchased the complete stock of **Camera Art School Photographers, Inc.,** Lewiston,

Minn. . . . **Birns & Sawyer, Inc.** of Hollywood, Cal., has been named distributor of motion picture equipment filters manufactured by the **Tiffen Optical Co.**, Roslyn Heights, Long Island, N.Y.

Lisle M. Ramsey, Chairman of the Board of Lisle Ramsey Photography, St. Louis, Mo., has recently been appointed to the Board of Governors of the Photographic Art & Science Foundation. **Paul Linwood Gittings,** M.Photog., Past President of the Profes-



Gittings presents PA&SF plaque to Lisle Ramsey.

sional Photographers of America and currently Chairman of the Board of Trustees of the Foundation, went to St. Louis recently for the dual purpose of speaking at the LRP National Convention and to present a plaque to Ramsey in recognition of his support of the Foundation and in honor of his joining the Board of Governors.

A Caribbean cruise with a comprehensive instructional program taught by leading experts in the photography world has been developed by Cunard for the August 10 one-week sailing of Cunard Adventurer. The on-board program will include slide shows, lectures, seminars and photo-making sessions with **Don Langer, Irving "Doc" Desfor** and **Arthur Rothstein.** Information and reservations may be obtained from local travel agents . . . . "A Summer's Deliverance," an article appearing in the summer issue of Adventure Road, publication of the Amoco Motor Club, describes a Canadian canoe trip taken by photography students from **Chicago's Columbia College.** Purpose of the trip was to learn nature photography.

The Art Department of the University of Illinois at Chicago Circle sponsored an exhibit of work by **Chuck Swedlund** in its Montgomery Ward Gallery recently . . . . Color photograms by **Jerry Burchfield** were exhibited recently at the Laguna Beach Museum of art, Laguna Beach, Cal . . . . **Leslie R. Broadstreet** had 27 creative photographs of still life hung in Farmers & Drovers National Bank, Marion, Kan. . . . "There is No More Time," an exhibit of the work of **Marion Palfi,** was held by the Friends of Photography, Carmel, Cal.

Sandy Robb, Technical Services, Kodak Colorado Div., is serving as advisor for a new photography explorer post sponsored by his division and the Boy Scouts of America. . . . Children at the St. Louis Children's Hospital and Shriner's Children's Hospital had an unexpected visit from the Easter Bunny on Easter morning, thanks to **Chromalloy Photographic Industries,** St. Louis. The Easter Bunny handed out toy-filled eggs; both hospitals received courtesy photographs made during the visits.

Master Portraits, West Nyack, N.Y., the studio owned by Masters of Photography **Jeanne Lessner** and **Charlotte Neuburger,** was the subject of a recent feature article in the Rockland-Journal-News . . . . **Don Diers,** M.Photog., averages 500 pictures a year, many of them public service photographs for his hometown of Sheridan, Wyo. His 48-year career was applauded in a recent article in the Sheridan Press.

A new logo and a new look are only part of the major organizational changes being made by the **Studio Suppliers Association.** The Association, whose membership is comprised of manufacturers and color laboratories servicing professional photographers, is planning to keep its members better informed of industry trends and problems. Anyone wishing information may contact the Studio Suppliers Association, PO Box 1620, Long Island City, NY 11101 . . . . **Fred McRee,** Equal Opportunities Representative for the Port Authority of New York and New Jersey, has joined Volunteer Service Photographers' Board of Directors . . . . **Kanichiro Akiyama,** former Vice President of the Japan Camera and Optical Instruments Inspection and Testing Institute, recently resigned to become Executive Director of the Japan Camera Industry Association. **Kunio Yatomi** has joined the Institute to take charge of international affairs.

Studio Suppliers Association

New Logo.

The Apollo-Soyuz American-Russian spacecraft, due to be launched in 1975, will carry an automatic electronic flash designed for taking pictures inside the craft, which was manufactured by **Honeywell Photo Products** of Denver . . . . **Traffipax,** Düsseldorf, Germany, has increased its program of instruments for photographic traffic control with Traffiphot, a photographic documentation unit which records motor vehicles that cross intersections when the traffic lights are red.

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Newsevents
From page 9

through a municipal sewer system can be liable, if considered major contributors, for an effluent analysis. As of now major contributors to municipal systems are labeled as those: who discharge over 50,000 gallons of effluent per day; whose discharge constitutes over 5% of the municipal system's volume; who discharge toxic pollutants in toxic amounts as determined by the Environmental Protection Agency (EPA); or, whose effluent creates a significant impact, singly or in combination with other contributing agencies, on the municipal system. Several small industries using the same chemicals could jointly be considered a major contributor.

Local sewer codes, stream standards and acceptable limits on various effluents will vary from place to place and are subject to change. The EPA is required to establish the national effluent limitations and treatment performance standards and to approve state programs. The power to enter, inspect and monitor sources of pollution is required in all of the regulatory programs. In case of local, state and federal regulations variance, the strictest standards will apply.

The NAPM conference dealt considerably with methods of wastewater discharge. Copies of the various presentations are available from NAPM, 600 Mamaroneck Ave., Harrison, NY 10528. Copies of the bound summary, "Environmental Effect of Photoprocessing Chemicals" may be purchased from NAPM.

Officers of IIP

Officers of the Institute of Incorporated Photographers for 1974/75 are John Rose, President; Ron Callender, President-Elect; John Whybrow, 2nd Vice President; Ken Boyes, Immediate Past President; James Fraser, Honorary Treasurer; Ken Moreman, Deputy Honorary Treasurer; and Eric Waughray, General Secretary.

Photo Practices Protested

The Professional Photographers of Oregon has asked the State Superintendent of Public Instruction to intervene in a controversy between Oregon photographers and high schools in the state.

Hans Running, President of PP of Oregon, said in a letter to the Superintendent that some high schools award photography work on the basis of free merchandise or services offered by some photographers.

He said the so-called free services from a photographer must be made up in the prices he charges for senior portraits. According to Running, "costs of senior photographs could be substantially reduced if photographers were not required to provide these extras."

Toolbox for Portrait Photographers

A self-teaching Advertising and Sales Promotion Toolbox, described as "an ad agency in a box," has been introduced by Eastman Kodak Company for portrait photographers.

The box, which contains instructional material, samples of promotional items, examples of radio scripts and programmed materials to help photographers produce their own personalized ads for newspapers, is aimed at planning an effective year-round program.

The Toolbox is available for $25 from Eastman Kodak Company, Dept. 760, Rochester, NY 14650.

OSHA Investigations Hit Small Businesses

Although there are several bills pending in the Congress to amend the occupational safety law known as OSHA, thus far no action has been taken. In the meantime, according to the April results of the continuous field survey of the National Federation of Independent Business, the agents of the Labor Department continue to make inspections, issue citations and levy fines in areas where undoubtedly the Congress never felt that there was an industrial safety problem. (See p. 84 for a report on specific violations.).

There appears a tendency on the part of the Labor Department agents to concentrate on the smaller enterprises. In a small operation it is more probable that the owner has not had time to read several hundred pages of regulations, and does not have resources to fight unreasonable citations as larger firms are able to do.

AMONG PP of A AFFILIATES

State Recognition

The month of May was Professional Photography Month in Connecticut. The Honorable Thomas Meskill, Governor of Connecticut, signed the 1974 Proclamation in a ceremony attended by Connecticut PPA officers.

Fotopost/Houston

Fotopost/Houston, an Explorer Post specializing in photography, is sponsored by the Professional Photographers Guild of Houston (Texas). The co-ed post is open to high school students. Into its second year, program subjects have included medical photography, high contrast printing, commercial photography, methods of print finishing, with emphasis on spotting and mounting, and print composition.

Post advisors Mike Marvins and Jace Ray have led field trips to the photographic studios of The Houston Post, a "hands-on" night at Skylark Camera and a two-day overnight photo-campout for nature photography and outdoor portraits. The post publishes a bi-weekly photo bulletin and does the photography work for the Houston Area Boy Scout Council.

Manufacturers Tour

The Bergen-Passaic Chapter PPA of New Jersey toured Colenta America Corp., manufacturer and importer of color processing equipment, in Paramus, N.J. The tour, part of the chapter's monthly meeting, was personally conducted by Werner Waden, Colenta President.

Corresponding Secretary

Xenophon A. Beake is the Corresponding Secretary of the PPA of Massachusetts.

ELECTIONS

Virginia PPA

James Chandler, President; James W. Taylor, Vice President; Tony Christiana, Treasurer; Esther C. Bunch, Secretary; Polly Frye, Executive Secretary.

PPA of Greater Kansas City

Harry Barth, President; Percy C. Meyers, 1st Vice President; Philip Parish, 2nd Vice President; Ted Haub, Treasurer; Dorothy Smith, Secretary; Harold Bilby, Dixie Laval, Paul Steffee, Dan Faron, Bob Lovell, Harry Sackett, Directors.

PP of North Carolina

John M. Lewis, President; Colbert Howell, 1st Vice President; Florence Orr, 2nd Vice President; Sam Gray, Jr., Secretary; Guy Cox, Treasurer; Tom Coppedge, Jr., David Gelbach, Dean Craddock, Ray Rouser, Larry Brown, Directors; Jerry Hedspeth, Eastern Guild Chmn.; Joe E. Nelson, Central Guild Chmn.; Philip Aull, M.Photog., Western Guild Chmn.

Hudson Valley Section (PPSNY)



Rudolph Zocchi, Secretary; Saul Rosenbaum, Treasurer; Harold Kern, President; Carmen Schettino, 1st Vice President.

PP of Ohio



Front: Raymond Linesch, President-Elect; Sammy Oliver, President; Warren Motts, Secretary. Back: Wayne Cubberly, Board Chairman; Larry Tibbals, Treasurer; Jack Hadley, Vice President.

PP of Greater Omaha

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Book Briefs

Books reviewed in The Professional Photographer can be ordered from the Winona School Alumni Association, 331 East 70th Street, Kansas City, MO 64113.

PROFITABLE PROMOTIONS AND MERCHANDISING TECHNIQUES. By Betty Lensmith. Photographers Specialized Services. $19.95.

Here is a comprehensive, easy-to-use guide to promotional ideas and merchandising techniques written for the professional photographer and dedicated to the small studio owner. Arranged in a 7"x11" loose leaf binder, this is an illustrated working manual with spaces for notes and references. Indexing tabs separate the book's 14 chapters: Image Building, Programming, Children, Teens/Seniors, Men, Women, Family Groups, Weddings, Senior Citizen, Copy and Restoration Work, Commercial Work, Pets, Merchandising Techniques and The Lucrative Framing Business. Each category contains detailed programs for action and numerous examples of proven promotional plans, ads, letters, speeches, etc. The writing style is direct and the information specific. This manual will help the photographer establish himself in today's marketplace.

THE WEST: AN AMERICAN EXPERIENCE. Compiled and edited by David R. Phillips. Henry Regnery Co. 232 pp. $25.

This large format book is a visual document of the American West from 1859 to 1900. Photographically, it is as much a tribute to the skill of pioneer wet-plate photographers as it is a valuable human panorama.

The book's 180-plus photographs were chosen from some 60,000 glass wet-plate negatives made by nineteenth century American photographers. They depict in graphic detail the West of the white settler and his Indian contemporary; the West of unheralded individuals caught photographically in the everyday acts of living and working.

The works of over 12 photographers are included in the book: People such as the widely traveled Seneca Ray Stoddard (1844-1917), one of the greatest of nineteenth century photographers, and E. E. Henry (1826-1917), a student of the daguerreotype in Paris during the 1850s, who went West and there produced pictures of Leavenworth, Kan., considered "the finest examples of an early Western town." Joining him in Leavenworth were Henry Putney (1864-1950), Richard Stevenson (1824-1891), Horace Stevenson (1867-1951) and Mary E. Everhard (1887-1971), who researched and preserved through the years the works of Putney and the Stevensons. Joseph E. Smith (1858-1922), a cowboy and miner turned photographer, is represented in this book. His camera focused on the people, occupations and happenings of the southwestern US. Silas P. Melander (1853-c.1915), student of Alexander Hessler, left his Chicago studio often enough to photograph such areas as the mountain and mining regions of the Dakotas and California. Excellent quality photographs of Indians are from the works of N. A. Forsyth.

The photographs in the book are amazingly sharp. Occasionally Phillips has cropped an interesting portion of a photograph and enlarged it for careful study. He and Robert A. Weinstein share their examination and study of the photographs and the relevant social period in accompanying text and captions.

Respectfully, the book is dedicated to the photographers. In spite of slow emulsions, slow lenses and unavailable light, the photographers in this book miraculously produced their "instantaneous pictures." They have given us a candid view of frontier people living out their lives.

1,000 TESTED MONEY-MAKING MARKETS FOR WRITERS. By Walter G. Oleksy. Parker Publishing Co., Inc. 225 pp. $7.95.

Practical guide concentrates on writers, but also indicates publications and markets which pay for photos. Listings include addresses, editors' names and types of material they want. Examples: "Wallaces Farmer" pays $7.50 to $15 per black-and-white photo, $50 to $100 for color; "Nevada Highways and Parks" pays $10 to $40 for photos (prefers 2½x2¼ and larger format); and "Esquire" pays $25 for photos, $100 to $150 for picture pages. Book also contains interviews with people in the business and advice on how to develop one's material and approach the markets.

COLOUR PHOTOGRAPHY FOR THE MEDICAL PHOTOGRAPHER. By Hans Korff. American Elsevier Publishing Co., Inc. 85 pp. $10.50.

Hans Korff is a European medical photographer in a hospital dermatology department. Dermatology work of necessity requires realistic visualization of form and color since objective assessment is needed to determine the course and treatment effects of skin diseases. With this background, Korff starts the book with a general in-depth discussion of color, its characteristics and visualization, and then proceeds into a full treatment of techniques to faithfully reproduce color in developing and enlarging work. The author describes his way of making color transparencies, color enlargements on paper and film, and transparencies and color enlargements of conventional stained and fluorescence microscopy preparations. Numerous charts and graphs are used in a straight forward combination of how-to and theoretical base. Special problems of medical photography, such as photomicrography, photography in fluorescent light, photography for dermatological purposes and audio-visual problems, are dealt with. Though this book is mainly intended for medical photographers working with 35mm material, much of it can also be applied to general photography.

at any speed with a leaf shutter. Using a leaf shutter like that on the Hasselblad camera one is able to sync at 1/250, 1/125, 1/60, 1/30 second, etc. Since things move slower underwater, these speeds sometimes aren't needed.

It's difficult to figure distances underwater; they seem 25% closer. When a flash is focused at 6' it might actually be taking the flash 8' to reach the subject. This drops light capacity about 50%. Additional light is also being lost naturally in the water. It can get complicated. Using a Wein flash meter before photographing is advised. One's reactions are slower underwater and using a meter becomes much easier than figuring out guide numbers.

Underwater flash units which attach to the camera are manufactured by Ikelite. Being fully insulated there is no danger of shock. Changing bulbs is tedious, however. A good tip for using flash underwater is to bracket the unit out to the side and up 45°. Otherwise little marine life reflections will be bounced back into your lens.

Recommended film varies between Ektachrome and High-Speed Ektachrome. Kodachrome provides the highest resolution. But, in order to use it, you have to be in very shallow, clear water with a lot of light since it doesn't have a great deal of speed.

Adequate depth of field is needed for making underwater photographs. This can be achieved by using Ektachrome-X at ASA 64 and pushing it one stop, which means photographing at 1/125 second. High-speed Ektachrome set at 160 and pushed to 320 or 400 will provide needed contrast and speed.

Harshness can be a problem below the surface as it can be in the studio. I softened the flash in terms of flesh tones by changing my silver reflector to a white one.

Photographers differ as to which camera or camera type gives best inwater results. As usual it's the guy behind the camera who's most important. Good photographs can be made with a 35mm or 2¼x2¼; the size of the negative doesn't make much difference.

Parallex is a problem underwater. I've been using a Nikonos which entails looking through a mounted viewfinder. At first, even when I was compensating for parallex I never seemed to compensate enough. The more desirable solution to the parallex problem is to use a reflex camera with a large eyepiece, such as the Canon F-1.

As with camera equipment, one can subjectively choose scuba gear. Brand names are a topic in themselves. The basic pieces of equipment you'll want to buy, however, are mask, fins, snorkel and a two-stage regulator. These can be carried in a suitcase for easy travel. An accredited dive station at your destination can provide the tank and weight belt. You can get as accustomed to your mask and fins as you can to your camera equipment.

The big problem an inwater photographer on the run has to watch out for is not to fly in an airplane until 12 hours after he has been diving. It takes time for the nitrogen from the compressed air in the tank to be absorbed into one's system. Flying in the pressurized cabin of an airplane too soon after diving can bring on the bends.

Inwater photography can be a truly rewarding experience and a satisfying hobby besides. Whether on assignment or simply building a stock portfolio, the pleasures of producing inwater photographs can make any extra effort involved in this type of photography truly justified.



William N. Kirshner is president of W.N. Kirshner & Co., Division of Dynamic Marketing Programs, Inc., 1701 Lake Ave., Glenview, IL 60025. His firm specializes in audio-visual presentations, annual reports, brochures and illustrative photography. He has done considerable catalog photography work in Carribean waters and was responsible for the "Skindiver" magazine presentation, "Truk Lagoon."

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hall of fame

Annual contributors of $100 or more to the Photographic Art & Science Foundation fund-raising campaign become electors in the Photography Hall of Fame. Each Elector has one vote. Contributors, not previously acknowledged, are listed below. Contributors during the month of May were:

Don Blair, Murray, Utah
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Other Contributions

CameraCraftsmen of America, Sioux Falls, S.D.
Royalty from Paul Linwood Gittings book

Contributions made to the Photographic Art & Science Foundation, Inc. in the name of a deceased fellow photographer become living memorials to help further interest in professional photography and assist today's students in becoming tomorrow's professionals. A gift to the Foundation, in lieu of flowers, at the time of a photographer's death, can be requested by his family. It will have a lasting meaning, as will contributions to memorial funds and bequests.

Contributions to these funds may be made at any time.

PHOTOGRAPHIC ART & SCIENCE FOUNDATION, INC.
P.O. BOX 7197, DEPT. S CHICAGO, ILLINOIS 60680

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PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.,
P.O. Box 7197, Chicago, IL 60680 • (312) 299-8161

APPLICATION FOR NEW MEMBERSHIP

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

YOUR NAME (LAST FIRST MIDDLE INITIAL)

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ADDRESS

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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

_____, _____, _____, _____.

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

☐ PORTRAIT ☐ COMMERCIAL ☐ INDUSTRIAL

Date and Place of Birth_____

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

This day of , 19 .

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Signature

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

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

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

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

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

(2) Observe the highest standard of honesty, in all transactions, avoiding the use of false, confusing, inaccurate and misleading terms, descriptions and claims.

(3) At all times endeavor to produce photographs of a quality equal or superior to the samples displayed, to apply the best efforts towards providing the best possible photographic services and to raise the general standard of photographic craftsmanship.

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

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

(6) Assist fellow photographers and share knowledge with them and encourage them individually and collectively to achieve and maintain the highest standards of quality.

(7) Recognize the authority of this Association in all matters relating to the interpretation of this Code in accordance with the statutes of the United States and the various states and the decisions of courts and governmental agencies of competent jurisdiction.

Recognizing that the seal of the Professional Photographers of America, Inc. is a trademark indicating high quality ethical photographic services rendered by members of this Association, and that the right to use the same is only in the nature of a conditional, revocable, privilege granted by this Association to those of its members strictly adhering to the high standards represented by the seal,

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

(1) Only in connection with such practice;

(2) At such locations for which a membership has been taken out and on such documents as shall lend dignity to the seal and the standards it represents; and

(3) To adhere to high standards of photographic quality and ethics, including particularly the Code of Ethics of the Professional Photographers of America, Inc.

It is further agreed that in the event that:

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

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

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

Further, it is agreed that all reproductions of the Emblem shall become the property of this Association and shall be returned to the Executive office upon termination of membership.

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

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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)	☐ PORTRAIT ☐ COMMERCIAL	☐ INDUSTRIAL
☐ Up to 3 members	$ 90.00 per yr.	$ 65.00 per yr.
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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."

Membership Report

JUNE 205/Total for year — 1,352

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 italics.

ARIZONA — 2 (10)
Robertson, S. Harry, Tempe, AZ, (ASSOC) *R. C. Hakanson*
Watkins, Vicki A., Phoenix, AZ, (ASSOC)
ARKANSAS — 1 (10)
Kropp, James A., Ft. Smith, AR, (S) *Ed Hannigan*
CALIFORNIA — 50 (197)
Abrams, Dana E., Los Angeles, CA, (S) *Emmert E. Lawson*
Anderson, Michael K., Summerland, CA, (S) *Emmert Lawson*
Bergman, Bruce A., Santa Barbara, CA, (S) *Emmert Lawson*
Bixler, Otto C., Jr., Brea, CA, (ASSOC) *Lucille Stewart*
Blair, Frances O., Los Angeles, CA, (S) *Lucille Stewart*
Boettger, Heinz G., La Canada, CA, (ASSOC)
Borgfeldt, Nicholas R., Burbank, CA, (A-C) *Lucille Stewart*
Borgfeldt, Richard N., Burbank, CA, (A-C) *Lucille Stewart*
Boyd, William E., Carpinteria, CA, (A-C)
Braun, Walter P., Anaheim, CA, (ASSOC) *Norton Druilhet*
Brown, Raymond V., Thousand Oaks, CA, (A-P) *Lucille Stewart*
Buell, Gary B., Redding, CA, (S) *Ed Hannigan*
Butler, Jessie, Lakewood, CA, (A-P) *Lucille Stewart*
Danielson, Wallace R., San Diego, CA, (I)
Dlouhy, Thomas R., Fairfield, CA, (S) *Emmert Lawson*
Dunning, Polly P., Saratoga, CA, (A-P) *Fred English*
Eisenstein, David S., Inglewood, CA, (A-P) *Lucille Stewart*
Felano, David L., Los Angeles, CA, (S) *Lucille Stewart*
Fish, Steven D., Santa Barbara, CA, (S) *Emmert Lawson*
Fiskin, Terry D., Long Beach, CA, (A-P) *Lucille Stewart*
Gage, James P., Montecito, CA, (S) *Emmert Lawson*
Gold, Michael T., Santa Barbara, CA, (S) *Emmert Lawson*
Griffing, Michael F., Fullerton, CA, (A-C) *Lucille Stewart*
Hogan, Michael O., Canoga Park, CA, (ASSOC) *Lucille Stewart*
Jackson, Nathaniel, Jr., APO San Francisco, CA, (ASSOC)
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Luers, Peter F., Granada Hills, CA, (A-C) *Lucille Stewart*
Lundy, Bob S., Santa Ana, CA, (ASSOC) *Lucille Stewart*
Martinelli, William L., Daly City, CA, (A-C) *Fred S. English*
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Rhodes, Alfred G., Boise, ID, (ASSOC)
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Sellers, Stuart R., Decatur, IL, (A-C) *Jay A. Edgecombe*
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Krueckenberg, Karl L., Valparaiso, IN, (ASSOC)
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Baker, Richard C., Waterloo, IA, (ASSOC) *Richard Kramer*
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Love, David L., Waterloo, IA, (S) *Louis F. Garcia*
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Multi-Media, Multi-Approach

Acceptance of photography as an art form has taken giant strides forward if reaction at a recent exhibition in the Bacardi Art Gallery, Miami, is any indication. The exhibit was a four-media show of oil painting, sculpture, watercolor and photographs.

Critically, including photographs into the art exhibit was acclaimed; financially, the sales were excellent, according to Philip Brodatz of Coral Gables, the photographer whose work was in the exhibit. Mr. Brodatz's photographs were displayed in four different forms.

Black-and-white and color prints were exhibited, particularly photographs of soaring seagulls. A black-and-white 20x24 seagull print sold for $300, a color print for $400 and a 30x40 black-and-white print sold for $1,000.

"Gulls in Flight," a permanent collection book, made its debut at the exhibition. This



Photographs in limited edition, "Gulls in Flight," were printed by Philip Brodatz.

10x13 linen-bound limited edition (25 books signed and numbered) contained a group of original black-and-white seagull photos individually printed by the photographer. Each book cost $400.

Illuminations were another portion of Brodatz' presentation. Here he used 24x30 transilluminated color transparencies. One was of a Night-blooming Cereus; others were impressions of Paris. Basic cost for a 24x30 illumination was $550.

Photographic images translated into textile design showed still another concept. Designed to the square within the frame, and done on silk in France, were images of the tropical foliage, coconut palm frond



Opening of four-media exhibition at Miami's Bacardi Art Gallery. Photographs by Philip Brodatz were critically and financially successful.

and palmetto leaf. A 36x36 square of each was framed in chrome, as a $425 wall decor. Another square topped an umbrella. Opening night of the exhibit, Phil's wife wore an evening gown created by a French designer and made from palm frond squares.

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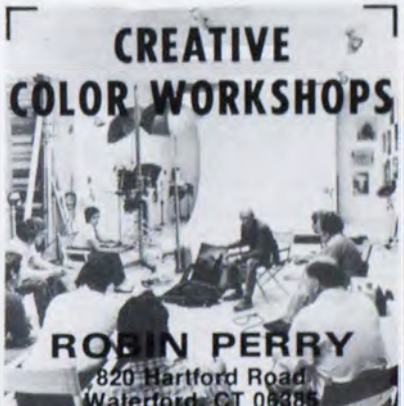

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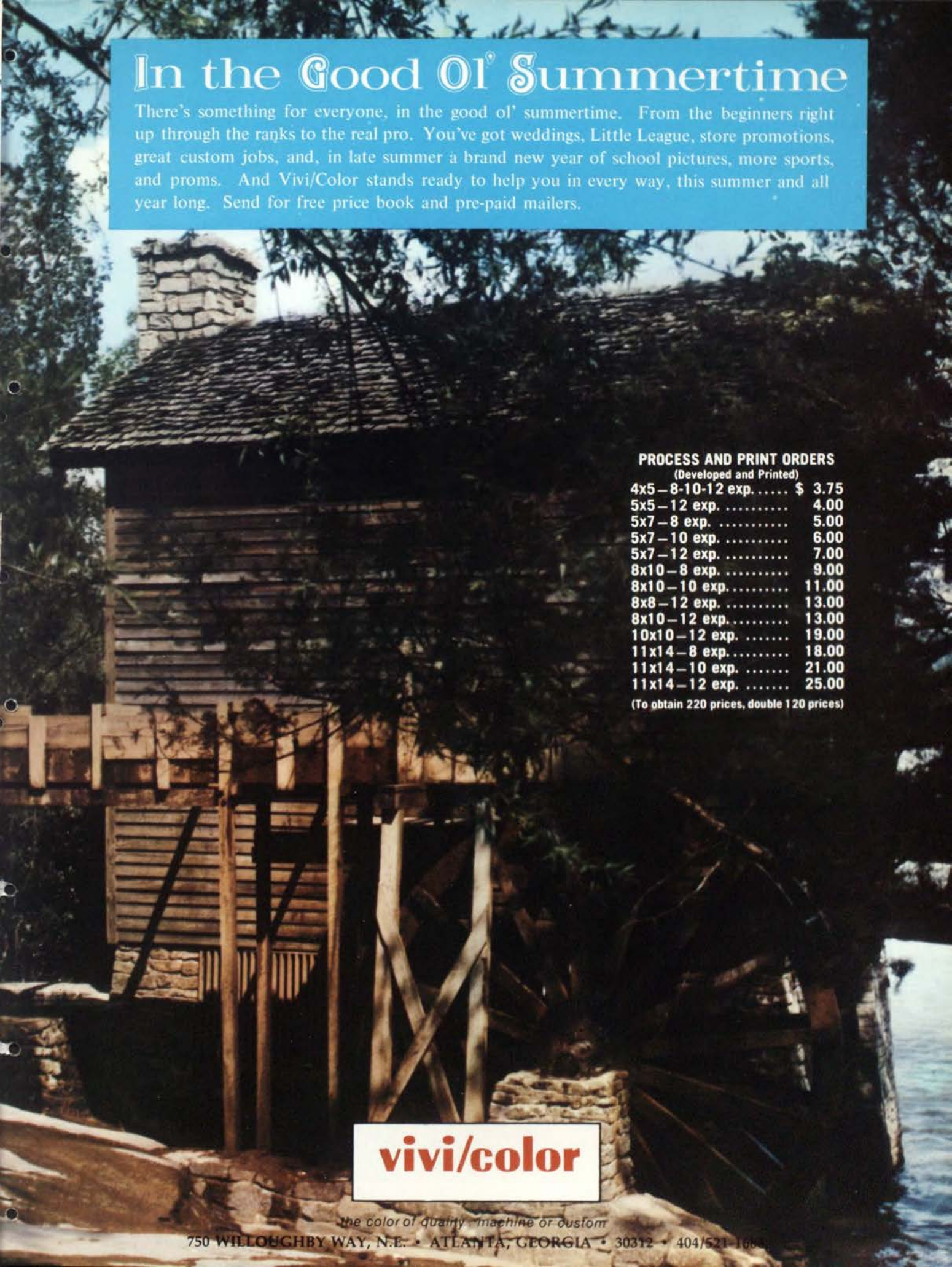

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