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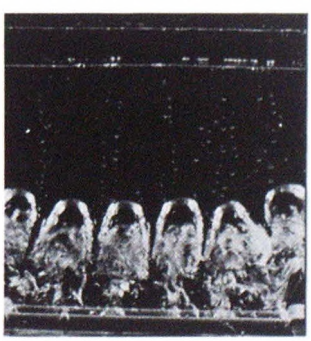


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march '75/ vol. 102 no. 1954

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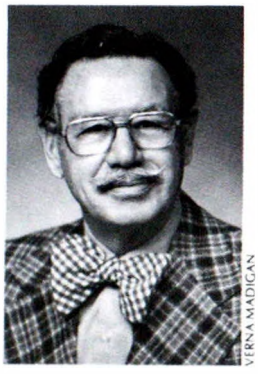
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what's a professional?


VERNA MADIGAN

by Ryland A. Taylor, Cr.Photog., President
Professional Photographers of America, Inc.

What is a *professional* photographer?

This question has been asked and beat around by every photographic columnist for years. Our members, who were all amateurs or apprentices at one time, seem to forget they weren't born professionals. We get complaints that anyone we take into the Association is called a professional. Yet, the certification proposal in Unification 1980 gets loud rejection from the uninformed because they are afraid they might not be able to pass the tests. I am sure that every professional in our Association will be able to become certified. There will be no grandfather's clause and everyone will have to earn certification. This is what you have been asking for, so now let's get behind certification and make a go of it. That is if Council gives us the green light.

What is a clown? That's easy, he is the funny man with painted face and outlandish clothes. Notice I said funny man. That's what we have been programmed to think when we see a clown. We can recognize policemen, firemen, nurses, sailors, et al, because we have been programmed to recognize their uniforms. We don't have to see them doing their thing.

We want to be called professionals and compare ourselves with lawyers, doctors and other professionals. The first thing we have to do is dress and act the part. First impressions tend to last. "Who is that clown over there with a couple of cameras around his neck?"

Even if he is the best photographer in the world, he will have to overcome that first impression. Why start with a handicap? If you dress and act like a businessman, you will be treated like one. Your customers will expect to pay to keep a modern place of business going, not contributing to a hippie commune.

I will be the first person to agree that clothes and appearance don't make a professional photographer, but they do help create the image.

The Board of Directors has come up with some new categories that will spell out just who is a professional and who is working toward becoming one. Only certain members will be able to use the seal in their advertising, earn Merits and Degrees. This will be presented to Council for ratification at the National Convention in July.



cover

"Once Upon a Time in San Francisco," by Susan Harris of San Francisco, was taken for Gunne Sax, a dressmaker, to use in an advertisement featuring a new spring line of full-length granny gowns made of muslin. The photo was taken with a Hasselblad 500C with 80mm lens, using available light and Ektacolor CPS. A pictoral attachment, normally sold for enlargers, was used on the camera to control diffusion. The photograph is part of PP of A's 1974 Loan Collection and was the Sweepstake Winner of the Western States Convention.

next month

35mm for Portraits?
"Definitely!" says a Grand Rapids (Mich.) photographer, who is now using it along with larger format equipment. Quality is there, too, as this photographer tells how he sells 30x40 prints from 35mm film.

Aerial Photographs of Accident Scenes by George Heilpern, M.Photog.Cr.
Many people, including jurors, have difficulty reading maps. Good aerial photographs of accidents can be valuable courtroom evidence because they help jurors become more familiar with the details of a case.

The Wedding Photography Contract by Robert E. Handley
Perhaps you really don't need a formal contract in most cases. But, what happens when you have problems? They're not your fault, you say. Don't bet on it. Protect yourself. Here's a contract that works for one photographer.

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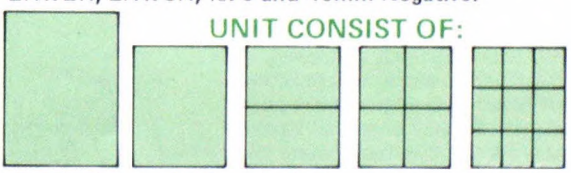
2R (2½ x 3½) from 35mm negative	$ .15
SW (2½ x 3½) from 8 or 12 exposure 120 neg.	.20
3S (3½ x 3½) from square negative	.20
3R (3½ x 5) from 35mm or 120 negatives	.20
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4 x 5	.35
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Inside the Canon F-1 System.

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

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

THE SHUTTER

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

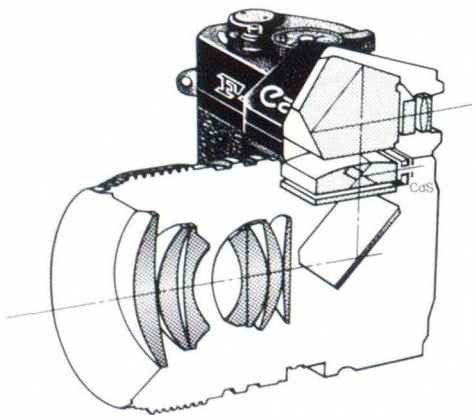
The rest of the shutter mechanism is capable of at least 200,000 exposures—more than 5,555 36-exposure rolls of film. The high-speed revolving shutter shaft is made of a special alloy for strength, and judiciously lightened for balance and to reduce weight. It rotates on ball bearings. Because of these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

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

THE METERING SYSTEM

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

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

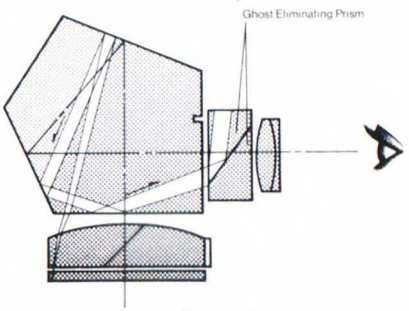


The size of the metering field was carefully chosen. It is the central 11% of the focusing screen—small enough to allow selective, semi-spot exposure readings of the subject (vital in backlighting) but large enough to permit integrating the luminance of several portions of the scene at once. Because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

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

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

Part I: The F-1 Body



FILM TRANSPORT

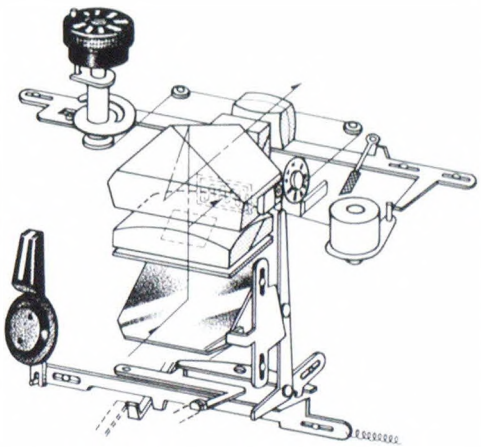
Canon engineers devoted an unprecedented amount of time and effort to the F-1's film transport system—an area often slighted in camera design.

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

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

VIEWFINDER SYSTEMS

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



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

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

One of the handiest of the F-1 finders is the unique Speed Finder. This Finder permits full-frame viewing and focusing up to 60mm from the eyepiece, for fatigue-free viewing under any circumstances. It's especially useful for sports or aerial photography, or for close-up work and copying, since it swivels 360° for eye- or chest-level operation.

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

HUMAN ENGINEERING

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

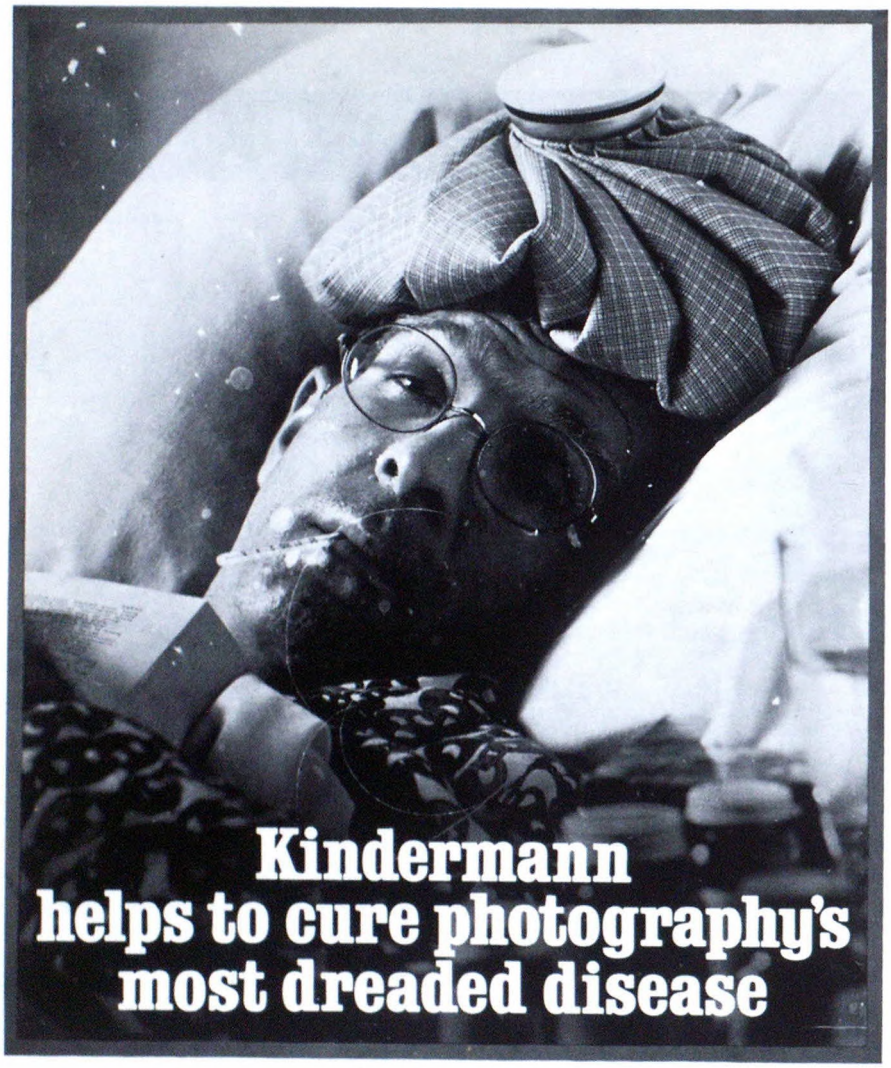
The film advance lever, critical for fast operation, is well offset from the camera body for good, positive contact with the thumb. The shutter release is positioned towards the front of the body, where the index finger falls into place naturally. The shutter speed dial is large and well knurled for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

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

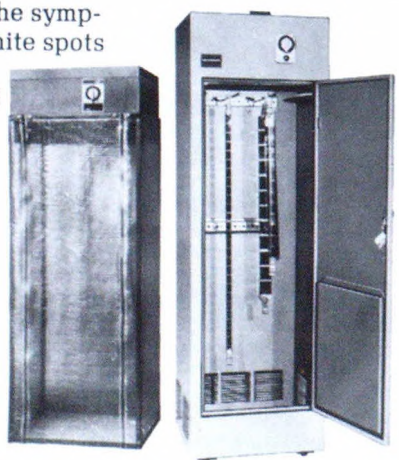


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Spotted fever. You know the symptoms all too well. Little white spots on prints. Expensive to remove. Generally caused by dust that settled on negatives while they were still wet.



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Any model, every model uses a *filtered* forced-downdraft ventilation system that drys film fast. There's a thermostatically-controlled heater, a built-in 60-minute timer and a full system of clips, weights and hangers for hanging any size, any type of film. At your dealer, or write for details. Photo-Technical Products Group, Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11530. EPI

KINDERMANN FILM DRYERS

Letters to the Editor

Why not give them away?

I understand that some members of the PP of A would like to have the Federal Trade Commission prohibit "below cost" photography sales practiced by certain companies, particularly chain stores. If this is so, then we are asking the law to do for us, collectively, what we could not lawfully do as individuals.

What is the law? What should it be? What is the extent of its jurisdiction? What are its limits? I do not hesitate to reply: *The law is collective force organized to prevent injustice.* To put it briefly, law is justice.

Where is the injustice in this voluntary exchange between buyer and seller? What could be clearer than that the producer of a product has the right to exchange that product with whoever agrees to give, in exchange, the object of his desire?

If we have the right to sell photographs "above cost," then we have the right to sell photographs "below cost," or even to give them away. All I ask of the law is that it prevents the use of fraud and coercion in bargaining.

Thomas P. Dougherty
Chula Vista, Cal.

Maybe so, and perhaps that's the same logic used by the government when it entered into the wheat deal with the Soviet Union. You might also remember that back in the early days of television, there was a salesman in a Napolean hat named Mad Man Muntz, who said he wanted to give his TV sets away, but his wife wouldn't let him. Perhaps he should have listened more closely. When was the last time you heard of a Muntz TV?—Ed.

WE GOOFED!

Unfortunately, we're not perfect—yet—and two important names were inadvertently omitted in our January issue.

If you compared faces with the caption for the photo of the new PP of A Board of Directors on page 19, you'll notice that the name of that handsome young fellow standing in the top row, third from right, was omitted from the caption. That's Robert Opfer, Board Liaison for the Commercial Division.

Also, on page 13, under Directors, we left out Howard Hood, General Electric Co., P.O. Box 2500, Daytona Beach, FL 32015. What makes it doubly embarrassing, is that Howard is Board Liaison for the Publications Committee!

Our apologies.—Ed.

Want $420 easy cash this month?

turn the page and find out how.















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D-8

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37 Bangor St., Augusta, ME 04330
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4929 NE Fremont, Portland, OR 97213

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Industrial–Frank W. Warner

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Secretary & Legal Counsel
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*Executive Committee of the Board

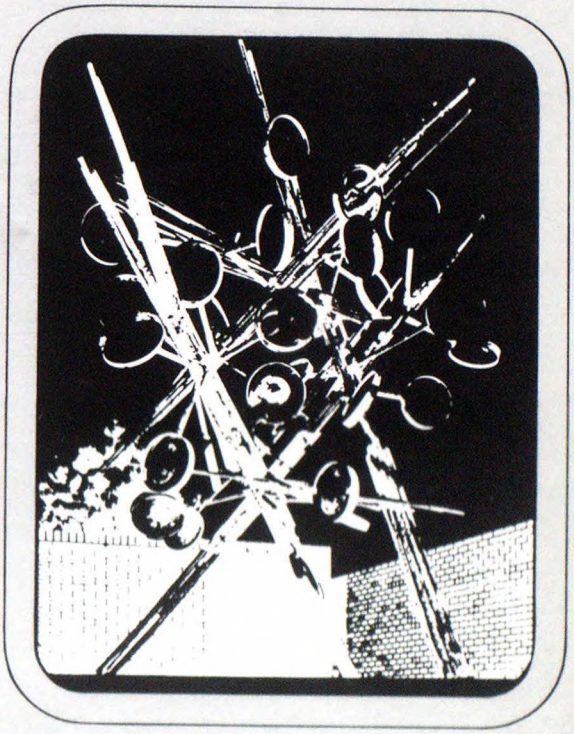
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Industrial–Ross Sanddal, M.Photog.Cr., Hughes Tool Co., PO Box 2539, Houston, TX 77001
Portrait–Frank Cricchio, M.Photog.Cr., Cricchio Studio, 2701 Gulfway Dr., Port Arthur, TX 77640

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William E. Price, Director of Publications
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Business–Dr. Joseph C. Schabacker, Cr.Photog.
Public Relations–PRM Corporation

Member: Chamber of Commerce of the United States; American National Standards Institute, Inc.; National Association of Exposition Managers

datelines



THE PROFESSIONAL PHOTOGRAPHERS GUIDE TO SPECIAL EVENTS

1975 conventions

MARCH 1-3
PPA of New Mexico
Los Alamos Inn
Los Alamos, N.M.
Eddie Colclasure, Exec. Secretary
1008 Arizona St. SE
Albuquerque, NM 87108

MARCH 1-4
Southeastern PPA
Marriott Motor Hotel
Atlanta, Ga.
Van Blankenship, Conv. Chairman
PO Box 355
Talladega, AL 35160

MARCH 2-3
PPA of Massachusetts
Sheraton-Lincoln Inn
Worcester, Mass.
Robert Grenier
284 Pine St.
Holyoke, MA 01040

MARCH 2-4
PP of North Dakota
Holiday Inn
Fargo, N.D.
Faye Seidler, Exec. Secretary
Box 869
Garrison, ND 58540

MARCH 8-11
PP of Michigan
The Troy Hilton Inn
15 Mile and Stevenson Hwy.
Troy, MI 48084
Lance Ferraro, Conv. Chairman
1309 S. Westnedge Ave.
Kalamazoo, MI 49001

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

datelines

MARCH 16-18
APP of Illinois
Peoria Hilton
501 Main St.
Peoria, IL 61602
Harry Langdon, Exec. Secretary
222 E. Main St.
Barrington, IL 60010

MARCH 16-19
PPS of New York
Grossingers
Liberty, N.Y.
Kenneth M. Hay, Publicity Chrm.
N.Y. State Museum Services
60 Commerce Ave.
Albany, NY 12206

MARCH 22-25
Heart of America PP
(Kansas PPA, Missouri PA,
PP of Nebraska, PP of Iowa)
Elgin E. Smith, Conv. Chairman
7226 Springfield
Prairie Village, KS 66208

MARCH 22-25
Texas PPA Convention
& Industrial Conference
Hyatt Regency House
Houston, Texas
Frank Cricchio, President
2701 Gulfway Dr.
Port Arthur, TX 77640

APRIL 6-7
Maritime PPA
Keddy's Motor Inn
Moncton, N.B., Canada
Peggy Wright
6292 Quinpool Rd.
Halifax, N.S.

APRIL 6-7
New Hampshire PPA

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.
Joseph W. McGuire, President
4120 N. Keystone Ave.
Indianapolis, IN 46205

APRIL 13-15
PP of Iowa
Hotel Savory
Des Moines, Iowa
Tom Belling, Conv. Chairman
7552 Hickman Rd.
Des Moines, IA 50322

APRIL 19-21
PP of West Virginia
Pipestem Resort
Pipestem, W.V.
Mary Ann Phillips, Exec. Secretary
1497 Eastern Ave.
Morgantown, WV 26505

APRIL 19-21
Arizona PPA
Adams Hotel
Phoenix, Az.
Hiro Nomura, Conv. Chairman
2017 E. Camelback Rd.
Phoenix, AZ 65016

APRIL 19-22
PP of Nebraska
Hilton Hotel
Omaha, Neb.
Charles Edholm, Conv. Chairman
318 S. 12 St.
Lincoln, NE 68508

APRIL 20
PPA of Rhode Island
Bryant College Campus
Smithfield, RI 02917
Frank Giuliano, Conv. Chairman
165 Arnold St.
Woonsocket, RI 02895

APRIL 26-28
Arkansas PPA

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

APRIL 26-30
PP of North Carolina
Sir Walter Raleigh Hotel
Raleigh, N.C.

APRIL 27-28
Maine PPA
Ramada Inn
Pleasant St.
Lewiston, ME 04240
Roger N. Bisson, President
260 Lisbon St.
Lewiston, ME 04240

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

MAY 3-6
Western States
PPC-PPA BEECON
Civic Auditorium
San Francisco, Cal.
Richard Weede, Conv. Chairman
1717 Galindo St.
Concord, CA 94520

MAY 3-6
PP of Washington
Rosario Resort Hotel
Orcas Island, Wash.
Robert E. Tull, Jr., Conv. Chairman
1205 N. Midway Blvd.
Oak Harbor, WA 98277

MAY 4-6
Connecticut PPA
Sheraton-Norwich Motor Inn
Roy Swenson, Norwich Chrm.
1326 Post Rd.
Fairfield, CT 06430

MAY 13-14
Montana PPA
Holiday Inn
Bozeman, MT 59427
Buster Ruetten, Chairman
15 West Main
Cut Bank, MT 59427

MAY 15
Closing Date, **84th**
INTERNATIONAL EXHIBITION
OF PROFESSIONAL
PHOTOGRAPHY

MAY 17-20
Georgia PPA
DeSoto Hilton Hotel
Savannah, Ga.

MAY 18-19
Vermont PP
Cortina Inn
Killington, Vt.
Donald DeRoehn, Conv. Chairman
Derby, VT 05829

MAY 18-20
PPA of British Columbia
Canadian Inn
Kamloops, B.C.
Fred T. Billows, Conv. Chairman
208 Third Ave.
Kamloops, B.C. V2C 3M3 Canada

MAY 25-SEPTEMBER 5
Winona School of Professional
Photography
Winona Lake, IN 46590

JUNE 15-17
Minnesota PPA
Radisson South
Bloomington, Minn.
Adeline Banttari, Exec. Secretary
PO Box 33
South St. Paul, MN 55075

JUNE 23-25
PP of Mississippi-Alabama
Parliament House Hotel
Birmingham, Ala.
Robert Phaturos, Conv. Chairman
1134 Woodbridge Dr.
Montgomery, AL 36111

JULY 19-24
84th INTERNATIONAL
EXPOSITION OF PROFESSIONAL
PHOTOGRAPHY
Conrad 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

AUGUST 10-13
Virginia PP
Sheraton Inn
Fredericksburg, Va.
Tony Christiana, Conv. Chairman
Route 2, Box 113
Catlett, VA 22019

SEPTEMBER 13-16
Triangle Photographers
Association
Sheraton Inn on the Mall
Monroeville, Pa.
Clyde Ferguson, Conv. Chairman
4318 Penn Ave.
Pittsburgh, PA 15224

SEPTEMBER 21-23
PPA of New England
Allen Swinimer, Conv. Chairman
819 Broad St.
East Weymouth, MA 02189

OCTOBER 4-7
PP of Canada
Calgary, Alberta

future conventions

MARCH 7-9, 1976
Wisconsin PPA

MARCH 13-16, 1976
PP of Ohio

MARCH 19-23, 1976
Southwestern PA
Sheraton Ft. Worth Hotel
Ft. Worth, Texas
Roy Kendrick, Vice President
Box 480
Wewoka, OK 74884

MARCH 27-30, 1976
PP of Michigan

APRIL 4-6, 1976
APP of Illinois
Peoria Hilton
501 Main St.
Peoria, IL 61602

APRIL 9-13, 1976
PP of Indiana
Stouffers' Indianapolis Inn
Indianapolis, Ind.
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
Sheraton Park Hotel
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

MARCH 27-29, 1977
APP of Illinois
Peoria Hilton
501 Main St.
Peoria, IL 61602

APRIL 2-5, 1977
Missouri PA

APRIL 16-19, 1977
PP of Indiana
Stouffers' Indianapolis Inn
Indianapolis, Ind.

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 12-14, 1978; APRIL 1-3, 1979; MARCH 23-25, 1980
APP of Illinois
Peoria Hilton
501 Main St.
Peoria, IL 61602

MARCH 18-21, 1978
PP of Ohio

current exhibitions

THROUGH MARCH 9
Journalistic photography of Duane Hall, The Darkroom, Chicago, Ill.

THROUGH MARCH 14
Lee Friedlander, Eugene Atget, Photography Place, Berwyn, Pa.

THROUGH MARCH 23
Clyde H. Dilley: A Retrospective, Wilmington College Gallery, Wilmington, Ohio

THROUGH MARCH 31
Edward Weston Retrospective, Museum of Modern Art, New York, N.Y.

THROUGH APRIL 6
Creative Black-and-White Techniques by Mark Cohen, Art Institute, Chicago, Ill.

THROUGH APRIL 30
The Extended Document: Investigation of Information and Evidence in Photographs, John Baldessari, Thomas F. Barrow, Michael Bishop, Marcia Resnick, Richard Schaeffer, William Wegman, George Eastman House, Rochester, N.Y.

MARCH 1-8
Photovisions by Clyde Dilley, Muskingum College, New Concord, Ohio

MARCH 1-31
Dean Dablow, Nexus Gallery, Lexington, Ky.

MARCH 1-31
Bea Nettles, Center for Photographic Studies, Louisville, Ky.

MARCH 4-23
Don Normark, Silver Image, Tacoma, Wash.

MARCH 4-29
Mark Cohen, Ikko, Light Gallery, New York, N.Y.

future exhibitions

MARCH 5-APRIL 12
Sixth Anniversary Show (collection of prints), Witkin Gallery, New York, N.Y.

MARCH 19-APRIL 16
The Nude: Individual Expressions of Chicago Area Photographers, The Darkroom, Chicago, Ill.

MARCH 19-APRIL 18
Mark Orlove, Photography Place, Berwyn, Pa.

MARCH 31-APRIL 13
PhotoDesign II, One-Man Show by William R. Anderson, Lowman Student Center Sam Houston University, Huntsville, Texas

APRIL 1-26
Benno Friedman, Light Gallery, New York, N.Y.

APRIL 1-30
Greg Mac Gregor, Center for Photographic Studies, Louisville, Ky.

APRIL 1-MAY 25
Vincent Vallarino, de Saisset Art Gallery, University of Santa Clara, Santa Clara, Cal.

APRIL 16-MAY 17
George A. Tice Retrospective 1953-1973, Witkin Gallery, New York, N.Y.

APRIL 23-MAY 23
Emmet Gowin, Photography Place, Berwyn, Pa.

APRIL 29-MAY 24
Michael Bishop, Light Gallery, New York, N.Y.

MAY 1-25
Dru Shipman, Beloit College, Beloit, Wis.

MAY 1-31
Student Show, Center for Photographic Studies, Louisville, Ky.

MAY 21-JUNE 21
Manuel Alvarez Bravo, Witkin Gallery, New York, N.Y.

MAY 28-JUNE 20
Kathryn Spence, Photography Place, Berwyn, Pa.

NEWS

What's happening in professional photography, March, 1975

SUPPLIERS

Bell & Howell Joint Venture Firm to Handle US Distribution of Mamiya Professional Products

The Mamiya line of professional large-format photographic products, effective July 1, will be distributed in the US by Bell & Howell-Mamiya Co., to be formed under an agreement in principle between Bell & Howell Co., Mamiya Camera Co. and J. Osawa, Ltd., subject to Japanese government approval. The new company will act as exclusive US retail distributor for all Bell & Howell and Mamiya branded consumer photographic products.

Osawa, a Japanese trading company, is a significant shareholder in Mamiya, with more than 25%, and has been the Bell & Howell distributor in the Far East for many years.

The new company will bring Bell & Howell's movie and slide projector lines together with Mamiya still camera equipment in a joint consumer marketing venture, with Bell & Howell holding a 50% partnership interest. Products to be included in the Bell & Howell-Mamiya Co. line are B&H's 8mm movie cameras and projectors, Slide Cube projectors and accessories and Mamiya's 35mm single-lens reflex cameras, lenses and accessories. In addition, effective July 1, the Mamiya line of professional still camera equipment will be distributed in the US by the new company. Products include the RB67 SLR, C220 and C330 twin-lens reflexes and Press Super 23 and Universal Press cameras.

George R. Simkowski, formerly General Manager for Bell & Howell's Consumer Products Division, has been named a director and President of the new company. Robert B. Huff, President of B&H's consumer group, was



Simkowski



Huff

named a director of Bell & Howell-Mamiya.

The Mamiya line of professional equipment is presently distributed in the US by Ehrenreich Photo-Optical Industries, Inc. Commenting on the changeover, Simkowski said, "EPOI has done an excellent job of marketing these fine professional products in the US. Their volume and market share record is second to none. We are fortunate to be able to assume this highly valued position in the market, and will do everything we can to insure that the transition is smooth and without complications."

Pierce Company—Down But Not Out

A fire at the Pierce Company in Minneapolis on December 21, which gutted two buildings and destroyed most of the company's ski shop and warehouse, put the company out of business for only ten days.

Fortunately for photographers, the art store and art supply areas, located in a separate building, were not destroyed. Although Pierce Company advertising was temporarily canceled, orders can be placed and filled at the company's temporary address—3645 Nicolet Ave., Minneapolis, MN 55409; telephone (612) 823-6295 or 823-6296.

Pako Corporation, Minneapolis, recently announced the promotion of **Jim Noland** to Director of National Service and **Warren Peterson** to Manager of Field Services. **Len Dery** was named Sales Manager of the greater New York City sales district. In the Chicago area, **Ray Herold** is Sales Manager of the district which includes Milwaukee and eastern Wisconsin. District Sales Manager for Northern California, Nevada and the Salt Lake City area is **Bill Hall.** The company has also announced the following realignment of sales personnel: **Frank Ambers, John Johnson** and **Hal Jones,** greater New York City; **Jeff Woll, Clark Cavanaugh** and **Dave Mueller,** Chicago/Milwaukee area; **Chuck Chezik,** Michigan/Indiana; **Ji Lagermaier,** St. Louis, Mo.; **Jim Hatch,** Portland, Ore. area; and **Bob Noakes,** Salt Lake City territory including Idaho, Montana and the province of Alberta, Canada.

INDUSTRY

Kodak Offers Replacements of Kodachrome 64 135 Film

Some problems with the new Kodachrome 64 film in 135 size, brought about by what Eastman Kodak attributed to heavy demand by customers and distribution before the film "matured through aging to optimum color balance," is in some cases causing pictures "biased in the green direction, especially noticeable in shadow areas or generally underexposed transparencies."

An announcement from Kodak said that in addition, "and specifically with respect to emulsion numbers 32 856, 32 057, 32 063 and 32 064, Kodachrome 64 film in 135 size deviates slightly from optimum for color con-

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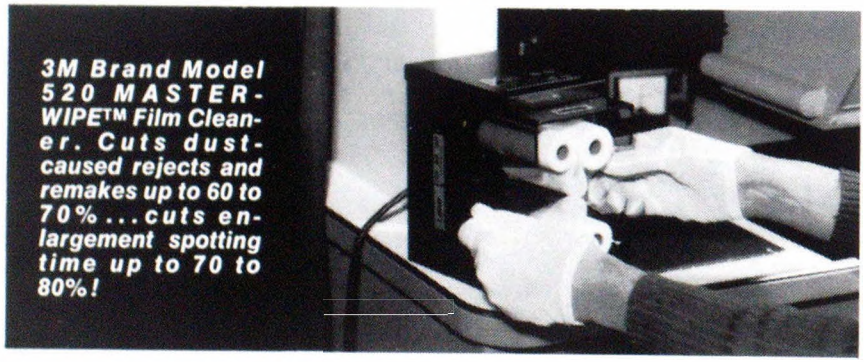
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trast. Some of you using this film bearing those emulsion numbers in critical use situations may not be satisfied with the results. Consequently, we are prepared to replace Kodachrome 64 film in 135 size bearing the identified emulsion numbers." To obtain replacement film, customers can write or call the nearest Regional Marketing Center.

Kodak stopped distribution of the above emulsion numbers last December, and shipped to its Regional Distribution Centers other emulsions of Kodachrome 64 film which, said Kodak, "may not have completely matured to optimum color balance, but can be filtered to compensate for possible green bias. Obviously, as time passes, this film will age to optimum color balance."

It was further suggested that Kodachrome 64 film in 135 size be tested by making trial exposures using densities of magenta filters, such as CC05M or CC10M, to compensate for possible green bias. After determining the best filter, use it with the remaining film of the same emulsion number. Kodak added that while it does not normally recommend refrigeration for Kodachrome film, in this instance the remaining film should then be refrigerated to prevent it from changing toward neutral color balance through normal aging. Also refer to the chapter entitled "Critical Use" in the Kodak publication E-77, *Kodak Color Films*.

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EPIC Officers

Evidence Photographers International Council announces the following officers for 1975: Lt. Leon D. Smith, Wyoming, Mich., President; Robert J. Anderson, Detroit, and Donald J. Walpole, Chicago, Vice Presidents; R. C. Hakanson, Cleveland, Secretary-General.

Weddings Up Year 'Round

August has taken over as the No. 1 month for weddings, topping June by 17,000 in 1974, according to information from the Newspaper Advertising Bureau Inc. Even more importantly, there's a strong trend toward more equal distribution of marriages throughout the year. May through September, the top five months, accounted for only 50% of 1973 marriages, and no month had less than 5.7% of the total. Brides do most of their spending over a five-month span—two months before and three months after their wedding day. Marriages in 1973 totaled 2,277,000, up 57% from 1959. Marriage rate for '72 and '73 was 10.9 per thousand population, highest since 1950.

Reduce Energy Usage

Failing a dramatic technological or exploratory breakthrough, energy supplies simply cannot keep up with projected consumption, according to the Chamber of Commerce of the United States. Consequently, the Administration is asking the business community to reduce energy usage 15% to 20% per unit output (using 1972 as a base year) by 1980.

National Chamber President Arch N. Booth, a member of President Ford's Citizens Action Committee to Fight Inflation, has pledged the business community's support to the President's original ten-point WIN program. However, he continues to protest the committee's "lopsided approach of asking business to suppress price increases while failing to require workers to curtail wage demands."

Census Bureau Findings

Manufacturers of photographic equipment and supplies shipped products valued at almost $5.6 billion in 1972 according to a final report of the 1972 Census of Manufacturers recently issued by the Bureau of the Census.

A table in the report, which presents data for regions of states and for the states themselves, shows most of the photographic equipment was manufactured in the northeast region. Of the national total in shipments value, this region had $4.5 billion. It showed also that 112 of the nation's 623 plants which manufactured photographic equipment were in New York state.

Also shown in the report are "Selected Operating Ratios" for single years from 1958 to 1972. The table shows, among other things, the average hourly wages of production workers in the photographic manufacturing business went from $2.71 to $5.14 over the 15-year period.

These are some of the facts that appear in "Medical Instruments; Ophthalmic Goods; Photographic Equipment; Clocks, Watches, and Watchcases," MC72(2)-38B, which is for sale by the Superintendent of Documents, US Government Printing Office, Washington, DC 20402; and US Department of Commerce district offices located in major cities throughout the country. The price is $1.40 per copy.

Eastman Kodak Company has announced the availability of "Aerial Photography as a Planning Tool," the published proceedings of a seminar for state planners sponsored by the company, in cooperation with the Cornell University Center of Aerial Photographic Studies. Copies are available through professional photographic dealers and bookstores at $3.95; or may be ordered from Eastman Kodak Company, Dept. 454, Rochester, NY 14650. . . . **Nikon Professional Services (NPS)** is designed to give professional and preferential courtesy to working pros in recognition of the fact that their livelihood depends upon their equipment. It is available only to bona fide working professionals who complete and return an application form which entitled them to an identification card for Rapid Repair Service. A NPS card also permits a photographer to borrow Nikon equipment at any professional photographic event attended by Ehrenreich Photo-Optical Industries Inc. An added plus is a free subscription to *Nikon World* for NPS card holders. For further information write Nikon Professional Services, 623 Stewart Ave., Garden City, NY 11530 . . . **Sickles, Inc.** of Tempe, Ariz., has formed a new division, COM-S, to investigate the hardware and techniques necessary to produce color microfiche—called Slidefiche. The division has already received color mi-

Mr. Wedding Photographer...

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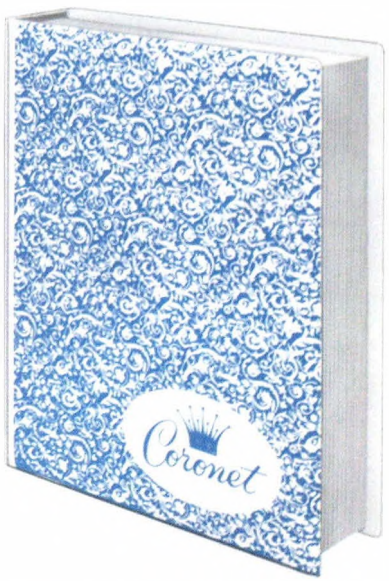
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crofiche orders from realtors, colleges and universities, insurance agencies, hospitals and private film libraries.

McDonald's Corporation is planning a metric promotion for September 1975, when the nation's schoolchildren return to classes for the next term. The promotion will consist of free distribution of a metal ruler calibrated in both centimetres and inches, plus an eight-page booklet entitled a *Fun Course in McMetrics*. . . . **Sears, Roebuck and Company** has recently released "An Educator's Guide to Teaching Metrication" as part of the company's Educator Resource Series.

Photo Marketing Association will again offer "Nite School" for the photo businessman during two evenings of its 51st Convention & Trade Show April 13-16 at the Conrad Hilton Hotel, Chicago. Registrations for Nite School and for the convention should be sent to PMA, 603 Lansing Ave., Jackson, MI 49202.

Richard G. H. Harris, Damariscotta, Me., has purchased the scenic view post card business of **Lyman Owen** of Newcastle. Owen has agreed to continue photography for Harris and to help with customer service through the 1975 season. The trade name of the transferred business will be Harris-Owen Art-Color. . . .**Walter Hewett, George Alford, Bill Miller, Jim Riley, Bill Kellam** and **Keener Hudson** have purchased Hewett Studios, Inc., and Vivi/Color from Equity National Industries, Atlanta. . . .**Cine Magnetics, Inc.,** Mamaroneck, N.Y., has made two divisions of its recent **Technology, Inc.** acquisitions—FR Chemical Division, with new 28,000-square-foot manufacturing plant in Yonkers, and FR Photo Products Division, with 11,000 square-foot facilities in Cincinnati.

"Tips and Things for Beating the Energy Crisis," and informative eight-page bulletin, is now available. To get your free copy of Bulletin No. 9903, write Edmund Scientific Co., 555 Edscorp Bldg., Barrington, NJ 08007.

The **Polaroid Corp.,** Cambridge, Mass., was awarded s Silver Hugo for its "Polaroid SX 70" in the Business and Industrial Film category of the 10th Chicago International Film Festival.

TRADE TALK

Honorary Fellow of EPIC

Elarka (Mrs. R.C.) Hakanson was presented with a certificate as an Honorary Fellow of Evidence Photographers International Council following a recent meeting of the Cleveland area members of EPIC. Making the presentation was Malcolm W. Thomson, Detective Superintendent of Edinburgh, Scotland, and a former President of EPIC. Mrs. Hakanson was voted this honor at the PP of A/EPIC annual conference in Los Angeles last summer.

This is the first Honorary Fellowship



Elarka Hakanson receives EPIC honor from Malcolm W. Thomson.

to be awarded by EPIC, as well as the first honor for a woman in the organization, and stems from the fact that Mrs. Hakanson has been EPIC's bookkeeper since the group's inception. She has also performed other services for the *Journal of Evidence Photography.*

Center for Photographic Arts Closed

Chicago's Center for Photographic Arts closed its doors last December, after ten months of outstanding exhibits by such distinguished camera artists as Bruce Davidson, Walker Evans, Lewis Hine, Andre Kertesz, Jacques Lartigue and Skrebneski.

According to Director Mickey Pallas, "Vision exceeded expectations and revenue failed to match mounting staffing and operating costs."

Pallas is hopeful that possibly, with community support, the center can open again in the future. In the meantime, current memberships in the Center were transferred to The Darkroom, 2424 North Racine, Chicago, and given Supporting Membership classification.

The Board of Governors of the Society of Motion Picture and Television Engineers has conferred the distinguished grade of Fellow Mem-

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The Four Seasons-Sheraton Hotel, Toronto, has come up with what could be a "first" in a special service for guests. An award winning photographer, **Jeremy Ferguson,** was retained by the hotel to prepare a small tent card of instructions that will fit into shirt pocket or purse. The card tells how and where to get the best photographs around the hotel. These cards are left in all guest rooms, and are proving to be an appropriate gesture for the guests, as well as a promotion piece for the hotel.



Handy guide to good photography.

The Board of Trustees of the Friends of Photography has promoted **Ansel Adams** to Chairman of the Board and has elected **William Rusher** President to fill the unexpired term. **Peter Bunnell,** who holds positions as both the McAlpin Professor of Photograpic History and Modern Art and Director of the Art Museum at Princeton, has been elected to the Board. **Fred R. Parker,** Executive Director, left the Friends late last fall. **Rodney Stuart,** recently associated with San Francisco State University, has been appointed Curator.

"Photography Through the Microscope," a long-standing Kodak data book, has been revised and expanded to include more information on polarization, phase-contrast and interference photomicrography, and the newest film products available for this application. It contains 70 pages, with 30 color and 30 black-and-white illustrations and a number of line drawings to illustrate the text, and can be

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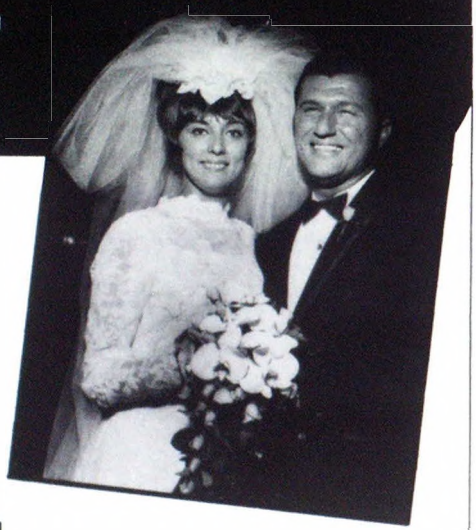
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obtained for $3.25 from dealers in photographic equipment and supplies, or from Eastman Kodak Company, Dept. 412-L, Rochester, NY 14650. . . . **The 1975 Gebbie Press All-in-One Directory** lists more than 22,000 public relations outlets in ten different fields. It is especially popular with executives who travel, but who must have complete media information at all times. Copies are available from Gebbie Press, PO Box 1000, New Paltz, NY 12561.

Roy Meyer, M.Photog., President of Meyer, Ebel and Williams Photography, Inc., Wichita, was honored recently with a special display of his work at the National Bank of Wichita. . . . Photographs by **Phyllis Thornton,** former Assistant Editor of *The Professional Photographer,* were included in a recent month-long exhibit at Lutheran General Hospital, Park Ridge, Ill. The show featured the work of photographers who live in various communities served by the hospital. . . . A special exhibition of the award-winning photography of **Ted Grote,** M.Photog., was displayed at Garst Museum, Greenville, Ohio. . . . **Clinton Bryant,** Upland, Cal., and **Burton Frasher, Jr.,** Twentynine Palms, Cal., both Masters of Photography and Photographic Craftsmen, were featured in "The Eye of the Beholder," an exhibit of art photography at the Art Gallery, San Bernardino, Cal.



Bank Officer Arden Strole discusses a portrait with Roy Meyer.

Edwin H. Land, Founder, Chairman, President and Director of Research of Polaroid Corporation, was awarded the William M. Vermilye Gold Medal of The Franklin Institute at formal ceremonies in November. The medal is the only non-scientific award of the Institute, and is presented in recognition of outstanding contributions in the field of industrial management. . . . A new American National Standards Institute award, the Astin-Polk International Standards Medal for outstanding achievement in the field of international standardization, has

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been presented to **Dr. Allen V. Astin,** Consultant-Director Emeritus, National Bureau of Standards, and Home Secretary, National Academy of Sciences; and **Louis F. Polk, Sr.,** Chairman, Louis Polk, Inc.



Lawrence Sands, Northwich, Cheshire, England, won second prize with this photograph in the Wedding Section of Annual Ilfords Awards to Professional Photographers.

Claude W. Bass III, FEPIC, has opened a Photographic Gallery in Orange Park, Fla., a suburb of Jacksonville. The gallery offers a wide range of print sizes from 4x5 up, both black-and-white and color, standard print and limited editions at prices ranging from $5 to over $1,000. It opens a new market for photographers looking for a place to display their work. Exhibit contracts are available from Mr. Bass, 3636 Red Oak Circle, West, Orange Park, FL 32073 . . . Paulk Photography, owned and operated by **Jessie Paulk,** has moved to a larger facility inside the main Houston Mall entrance in Warner Robins, Ga. . . . LaRoi Studio, 221 South Washington St., Naperville, Ill., has added two departments to round out its photographic services. One, The Frame Corner, is operated by **Barbara Andel,** while the other, The Custom Photo Finishing Lab, is under the direction of **William M. Miller . . . Robert Dahl** recently opened a studio on the lower level of Ward's on Main St. in Sidney, N.Y.

William Curtis Webb, M.Photog.Cr., Memphis, Tenn., has been awarded the designation of Associate by the Council of the Institute of Incorporated Photographers.

Teresa Barrett, a 17-year-old junior at Elwood Community High School, Anderson, Ind., is featured in Jack Curtis' "how-to" book on wedding photogra-

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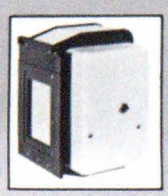
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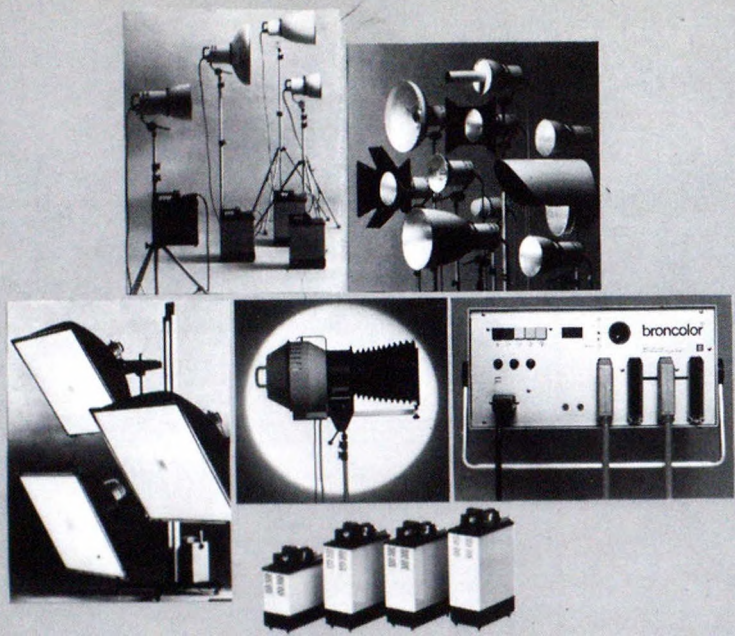
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phy. Teresa is a 1975 recipient of a Winona School of Professional Photography scholarship awarded by the Indiana PPA . . . **"Les" Campbell** presented an all-day photography teach-in for the South Shore Camera Club, North Quincy, Mass.

An article entitled "Photographer has to Keep Up with New Developments," described the busy studio life of Judy and Larry Alberton in the Beaverton (Ore.) *Times*. . . . **Madeline Jeffress,** Company Photographer for Southwestern Public Service, was the subject of a recent article in the Amarillo (Texas) *GlobeTimes*. Mrs. Jeffress was also featured in *The Professional Photographer's* Special Emphasis Issue on Women, November, 1974 (see page 86) . . . Photographs by **Dorka Raynor,** and an article about the Wilmette, Ill. photographer, appeared in the "People, Places, Things," section of *The Christian Science Monitor*.

Brown Brothers photographic library, which was recently moved from New York City to Sterling, Pa., under the direction of **Harry Collins,** was featured in the December-January issue of *Modern Maturity* . . . Some of the favorite winter subjects photographed by **J. Sherwood Haswell** of Shawnee Mission, Kan., appeared in the 4th Issue/1974 of *Kansas* magazine.

Ted Sirlin, M.Photog.Cr., First Vice President of the PP of A, helped to select the best photographs taken at Cal Expo during the California State Fair . . . Winning entries in the "Fota (Focus on the Arboretum) Contest," conducted by the California Arboretum Foundation, were **Ralph Tillema,** South Pasadena, **Paul Hansen,** Altadena, and **Kirk Wright,** Whittier. **Floyd Roberts,** M.Photog.Cr., Past President of the PP of A, was one of the contest judges.

Richard Curtis, President of New Jersey PPA, was recently the subject of a feature article in the Frenchtown *Valley News*. A display of Curtis' work was held at the Flemington (N.J.) Free Public Library in December. . . . **Ted Schultz,** Oxnard, Cal., won First Place Portrait and Best of Show at a recent meeting of the Tri-Counties PPA held in Goleta, Cal.

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A unique glass and silver award, especially designed by Morton Goldsholl & Associates, Northfield, Ill., will be presented to the winner in the first annual Industrial Photographic Department of the Year competition. The award is being co-sponsored by PP of A and Eastman Kodak Company to recognize excellence and achievement in the field of business and industrial photography.

Judges on the photographic management panel for seven category awards will be Robert Carlson, Sundstrand Corp., Rockford, Ill.; Richard Kinstler, Cr.Photog., Proctor & Gamble Corp., Cincinnati; James Kennedy, Texas Instruments, Inc., Dallas; Harry Paney, Cr.Photog., Arthur Andersen & Company, Chicago; and George Thanos, Philco-Ford Corp., Palo Alto, Cal. The overall award will be judged by a panel of key business and industrial managers.

Entry forms can be secured from PP of A, 1090 Executive Way, Des Plaines, IL 60018 and must be returned before April 15.

National Retouching Competition

Closing date for entries in the 1975 National Retouching Competition is April 25. All entries will be judged in Des Plaines, Ill., on May 31 and June 1. Competition winners will be displayed during the PP of A Convention in Chicago, July 19-24. An entry fee of $17.50 should accompany requests for negative packets. Write Jane Shaffer, Division Administrator, 1090 Executive Way, Des Plaines, IL 60018.



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REGULATORY

OSHA Needs to Consider Costs

"What the private sector needs from OSHA (Occupational Safety and Health Act) is a change in its ideology so that it concentrates on safety *and* costs rather than safety at all costs." This was the view expressed by Leo Teplow, Special Consultant, Organizational Resources Counselors, Inc., at a recent Standards Seminar sponsored by the American National Standards Institute.

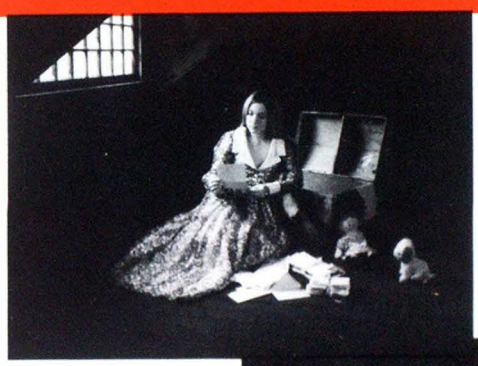
Teplow pointed out that with limited resources often businesses are obliged to concentrate on one standard at a time, forgetting about other hazards that exist and also need correction. "Unless we demand and obtain a regard for the practical, we shall be wasting our limited resources on marginal activities, and never get to the heart of safety/health problems which require both talent and funds for solution," Teplow admonished.

DEATHS

Charles DuBois Hodges died last April 10 following a long illness. He operated his own studio in Agawan, Mass., specializing in portraits of children and teenagers. His book, "In Search of Young Beauty," was published in 1964, and he was working on another at the time of his death. During World War MI he made training films for the US Navy, and then documentary films for a film company in Massachusetts.

Lester F. Anderson, former Chief Engineer of GTE Sylvania's photoflash plant in Montoursville, Pa., died recently. He was a member of the International Organization Standardization Technical Committee 42 Working Group 2 on photoflash units, and held a dozen patents on photoflash product developments.

DNJ CONVENTION PRINT SPECIAL



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An Evel's eye view of the Snake River Canyon

Photographer Stuart Allen believes that photographs should do more than show the reader the action—they should thrust him into the center of it! To accomplish this philosophy, he puts Nikons in bizarre places to produce dramatically different pictures. At the Schaeffer 500 auto race, he mounted a motorized Nikon on a crash helmet, climbed into Mario Andretti's race car, and tooled around the track at 120 m.p.h., snapping pictures.



"You're more evil than Evel!" a cartoonist friend told him, sketching a cartoon of Allen zooming across Idaho's Snake River Canyon in Andretti's car.

The joke ended two days later when Allen telephoned Evel Knievel, who was preparing to jump the Snake River Canyon in a steam-driven "sky cycle." Knievel was persuaded to let Allen mount two remote-controlled cameras behind plexiglass portholes in the sky cycle, producing an Evel's eye view of the flight.

Allen began preparations that would total a $70,000 investment in the high-risk project.

"I had to prepare for the worst," says Allen. "If Evel crashed into the canyon, blowing the sky cycle all over the desert, I had to be able to recover my film. I learned that NASA's Nikons—similar to my off-the-shelf models—withstood impact tests as great as 0 to 50 G's in five milliseconds, the equivalent of hitting the camera with a sledge hammer!"

There were other obstacles. The stern camera, mounted near a pressurized tank of 485° F water, became so hot it scorched part of the film. And the cameras had to work in desert air where humidity hovered near zero percent.

Both Nikons were equipped with 20mm Nikkor lenses and 250-exposure film backs, the aft camera shooting the blastoff and flight, the nose one covering the flight and landing.

At liftoff, the parachute opened prematurely. Nevertheless, the sky cycle soared 3000 ft. high before the wind caught it, blowing it into the canyon wall. The G-meter measured 12.5 G's at impact, the sky cycle tumbling down the 600-ft. precipice.

"At 12.5 G's an ounce of film weighs almost a pound," says Allen, an electro-mechanical engineer. "To function, the film transport mechanism had to be many times more powerful than



ordinarily. But both cameras worked perfectly throughout the flight, descent, and afterwards."

Despite a smashed lens hood, cracked battery pack and scratches, Allen was still using the cameras after Knievel's misadventure. In 14 years, Allen has never had a Nikon fail on the job. Like most professional photographers, he won't trust his reputation and livelihood to anything but Nikon.

Write for Folio 10A. Nikon Inc., Garden City, N.Y. 11530. Subsidiary of Ehrenreich Photo-Optical Industries Inc.
(In Canada: Anglophoto Ltd., P.Q.)



Nikon. It's built better because it has to be.

AFFILIATES

Heart of America Conference Scheduled for March 22-25

With a potential attendance of 1,000, and an expected attendance of 500, four state associations—Kansas, Nebraska, Iowa and Missouri—will join forces for the Heart of America Conference March 22-25 at the Plaza Inn, Kansas City, Mo. A regional photographic exhibition judging will be included. Programs are as follows:

On Saturday, March 22, Jack Newsom, Cr.Photog., of Albuquerque, N.M., will give a motivation presentation. Sunday's schedule includes: Barbara and Mel Fox of Chicago, with Barbara on "Staging Your Sales," an all-day clinic, and Mel on "Good Composition for Groups Outdoors"; Frank Miller, M.Photog.Cr., of New Orleans with a multi-media commercial presentation covering broad areas of illustrative photography, including corrective color techniques; Harold Woolwine of Enid, Okla., on "Black-and-White, Yesterday, Today and Tomorrow"; and a lighting demonstration by Ed Mosher of Rollei of America. On both Sunday and Monday, APAG talent will present several programs. On Monday, "A Day With Peter Nicastro," covering "Back to the Basics" in the morning, and new material in the afternoon. On Tuesday, Andy Purdon of Eastman Kodak will cover weddings and new ideas.

For additional information, contact co-chairmen: Howard Eastwood, 1969 W. 21st St., Wichita, KS 67203, telephone (316) 838-4725 or 838-0404, or Elgin Smith, 7226 Springfield, Prairie Village, KS 66208, or telephone (913) 362-8687.

National Award to Rummel

Richard Rummel, Frankenmuth, Mich., received the 1974 National Award from PP of Michigan for his "outstanding service to the profession."

PPC Redesigns Publication

California Professional Photographer, the monthly publication of Professional Photographers of California, Inc., has undergone a complete face-lift beginning with the January issue, with improvements in paper and printing quality, and a layout redesign to magazine format.

In his President's Message, Richard Weede points out that "Professionalism is the image our magazine must project and the image we as individuals must project. This magazine will go a long way to help that image."

PPC also recently moved to new executive offices at 319 Pacific Ave. in San Francisco. Last October, Alessandro Baccari joined PPC as Executive Manager. Donald Devine is Editor of the magazine and Lucille Stewart is Contributing Editor.

Southern Illinois Art League

The Southern Illinois Art League will hold its 110th semi-annual meeting in Carlyle, Illinois on March 3. For information contact Judy and Skeets Dumstorff at Mr. D's Photography, 521 Ninth St., Carlyle, IL 62231.

Hong Kong Tour

The PP of Sacramento Valley (Cal.) will sponsor an 11-day tour to the Orient. The dates are April 10-21 and the cost is $599, plus $25 Seminar-Safari registration fee. A segment of the photographic Seminar and Safari is being organized by Hong Kong photographers. For more details, contact Paul Rogers, Co-Chairman, 4301 21st St., Sacramento, CA 95822 or Fritz Chin, Co-chairman, 2014 Pacific Ave., Stockton, CA 95204.

Combined Trade Show—Convention

A combined trade show and convention sponsored jointly by the Canadian Photographic Trade Association and Photo Marketing Association International is scheduled for May 3-6 in Toronto at the Airport Skyline Hotel. Also participating will be the PP of Ontario. For information contact Photo Marketing Association International, 603 Lansing Ave., Jackson, MI 49202.



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Bronica EC provides the unsurpassed optical quality of Nikkor and Zenzanon lenses, from 40mm wide angle to 1200mm super telephoto. And you can rely on the EC shutter's uniform, electronic accuracy with all of them, so you don't have to worry about exposure variations when switching lenses.

Before you sink a lot of money into a 2¼ slr system that was designed 17 years ago, try the modern one. The Bronica EC. Also, check out the famous Bronica S2A. Rugged, reliable and versatile, it accepts the same great lenses as the EC. At your dealer, or write for more details. Ehrenreich Photo-Optical Industries, Inc., Garden City, New York 11530. (In Canada: Kingsway Film Equipment Ltd., Toronto).



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ELECTIONS

PP of Northwestern Ohio



Steve Hazen, Board Member; Ronald Eiserling, President; Anne Zahradnik, Secretary/Treasurer; Edward Wright, Vice President; Ronald Beltz, Membership Chairman.

Minnesota Commercial Industrial Photographers Assn.
Jerome Stransky, President; David Olsen, Vice President; Denny Liss, Secretary; Bob Dennison, Treasurer.

Ogden (Utah) PP Guild
Alan G. Gibby, President; Mark B. Hains, Vice President; Thomas Roberts, Secretary; Rex Brunker, Treasurer.

PP of Southwestern Ohio
William Ahern, President; Betty Dumbauld, Vice President (Portrait); David Smith, Vice President (Commercial); Robert Schwabe Sr., Secretary; Jerry Wisler, Treasurer.

PPA of Pennsylvania
Clyde Ferguson, Cr.Photog., President; Robert Golding, M.Photog.Cr., 1st Vice President; Paul Trace, 2nd Vice President; Russell Moser, Treasurer; Robert Monn, Secretary.

Dallas PPA
James Deaver, M.Photog., President; Ray King, Vice President; Don Whitter, Treasurer; Jeanne Deis, Secretary

PPS of New York (Southern Tier Section)
Donald J. Laudato, President; Joseph Medina Perez, Vice President; John Stukas, Secretary; Charles Kiessling, Treasurer.



George (Buddy) Stewart (left), incoming president of PP of Greater Washington (D.C.), is presented his gavel by outgoing President Vince Finnigan.





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You can see better sharpness and finer grain in your prints when you use new Kodak Vericolor II professional film. For instance, you can make excellent 8x10's and even bigger prints from 35 mm negatives—sharp and with minimal grain.

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Recommended processing is Process C-41, which takes about 24 minutes.

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PP of A at photokina world's fair of photography

Representing PP of A at last fall's photokina in Cologne, West Germany, Ryland A. Taylor, 1975 President, and Frederick Quellmalz, Executive Vice President Emeritus, met with international leaders in the photographic industry. See December, January and February issues for details on photokina.



Riley Taylor discusses the international scene with Gerald B. Zornow, Chairman, Eastman Kodak Company.



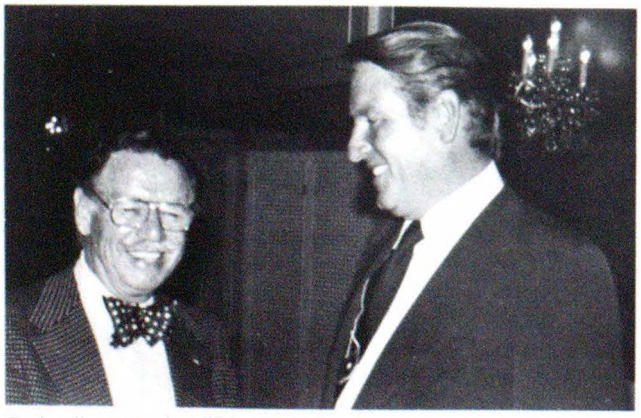
Representing Photo Marketing Association International were Roy S. Pung, Executive Manager and Secretary, and Mrs. and Mr. David F. Robison, President.



Above: Victor Coucke (right), General Secretary of Europhot, the Council of Professional Photographers in Europe, shows Riley Taylor the location of Europhot Headquarters and European House of Photography in Chalon-sur-Saone, France. Right: Riley Taylor and Fred Quellmalz chat with Ben Zar of Phoenix, Ariz.



photo courtesy photokina, all others by Frederick Quellmalz



Taylor discusses photokina with Dieter Ebert, Director of Cologne Fair Company.



Carl Koch (left) of Sinar and Victor Hasselblad talk about new products with Taylor.

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Laminar Flow replaces the uneven turbulence of agitation with a smooth, constantly-changing layer of chemical. The print simply *floats* on top! This processing technique, achieves uniformity, consistency, and optimum quality. You can process any color paper, in any chemistry, in any size to 11x14. You can even process black-and-white paper and sheet film too.



Simplicity? You won't believe it till you try it. You expose the paper in the usual way, and put it in the processor. That takes just seconds. Then close the cover, and everything else happens in full roomlight...just as bright as you like. It takes only the usual 5 to 8½ minutes, depending on process and temperature. All you have to do is watch the clock, and pour in the chemicals at the proper time. The Agnekolor processor does everything else. Then, at the end of each stage, you drain the chemical back into its container. This is only one of the areas where Agnekolor differs from all the other processing devices: you don't throw the chemicals away, you re-capture and re-use almost every drop!



All you do to keep chemical activity constant is replenish each chemical with fresh solution, according to the size of the print—usually about one ounce. Other processing devices use two, three or even four ounces for each print. With chemical prices running about $20 a gallon, that means the Agnekolor can literally pay for itself in chemical savings alone!



Temperature control used to be a problem in color printing, but not with Agnekolor. An internal water bath keeps the chemicals at a consistent temperature. Just add a little hot water now and then. For the ultimate in temperature control convenience, use the accessory heater —it maintains the solution temperature you want, ± ½°, automatically!



Use Agnekolor anywhere! You don't need a darkroom...you can even get along without running water for the wash cycle. The processor can be set up in a sink, next to a sink, or even in a closet. The only requirement is that you be able to darken the room long enough to expose and load the paper.

Forget everything you've ever heard about the complexity of color print processing. Now you can have true professional print quality, whether you're a professional or an amateur! See your dealer, or write for a free detailed brochure. Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11530 (In Canada: Anglophoto Ltd., P.Q.)

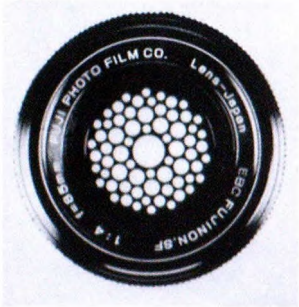


AGNEKOLOR
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New Products

Use Readers Service Cards (page 75) to get additional information on any new product or service listed in this issue.

SOFT FOCUS LENS
Fuji Photo Film USA, Inc., 350 Fifth Ave., New York, NY 10001



EBC 85mm Fujinon SF f/4 soft-focus lens has automatic operation for 35mm SLR cameras. Electron beam coated lens provides further control since degree of soft-focus is controllable by varying aperture, f/4, maximum soft-focus is obtained. At f/5.6, this effect is somewhat diminished, and at f/8, it is at its minimum. However, when used at f/11 or f/16, soft-focus effect is totally eliminated and lens is as sharp as regular quality optic. Lens has thread mount and can be used with through-the-lens metered and non-metered cameras as well. Lens is especially designed for taking soft-mood pictures, such as portraits. Lens is made up of four elements in four groups and provides range from f/4 to f/16: $250.

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

Four leather shoulder bags range in size and price from $32.85-$76.20.

PRINT CUTTER
March Enterprises, Inc., 4114 Goldfinch Dr., Richmond, VA 23234

Borderless print cutter modifies Kodak 12" Master Roll Paper Cutter 12RD-K. Cutter attachment produces 12" borderless prints by removing a ⅛" wide strip from between each print.

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



Memory modules on MM-9 Color Analyzer interchange in seconds, instantly reprograming analyzer for any kind of emulsion or subject. Analyzer is supplied with "Memory Mod" which plugs into control panel on front of analyzer. These can be programed to user's needs. Analyzer instantly adapts to whatever printing variable is programed into Memory Mod: $499.

COLD MOUNTS
Coda, Inc., 196 Greenwood Ave., Midland Park, NJ 07432

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POSING UNIT
Grimes Products, 123 West Delaware St., Fairfield, IL 62837

Step seat posing unit has three steps for posing family groups. One unit seats six: $34.50.

VACUUM EASEL
ByChrome Co., Box 1077, Columbus, OH 43216



Open face vacuum easel has new size: 11x14. Suited for either small size contact printing or for use with photo-enlarger, easel is equipped with same unique "air chamber" system

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		Admission Prices Before April 10	After April 10
A	☐ PPC or PP of A Member	$20.00	$23.00
B	☐ Employee of PPC or PP of A Member	20.00	22.00
C	☐ Students (non-working) in photography	12.50	same
D	☐ Non Member of PPC or PP of A	40.00	same
E	☐ All members of Immediate Family of any of the above	5.00	same

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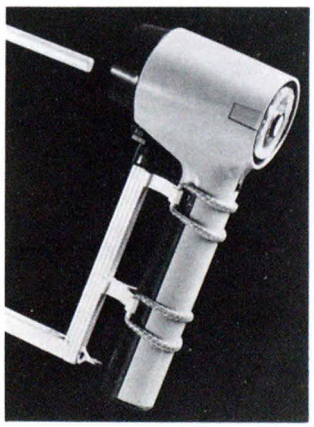
Or write for our color brochure. Berkey Marketing Companies, Inc., Rapid Omega Division, Woodside, New York 11377.

In Canada, Berkey Photo (Canada) Ltd., Ontario.

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used on existing line of larger size easels. Air chamber system makes easel an open-face vacuum frame, so firm hold and contact of films and photo papers is obtained without use of plastic overlay sheet. Complete unit with frame, pump and hose: $110.

QUICK MOUNT
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Reflectasol Quik Mount adapts all standard Reflectasol light mounts and accommodates any handle-bar type strobe. Accessory allows any handle-bar type strobe to be used with a Reflectasol by simply placing elastic draw strings over handle.

SEQUENCE CAMERA
Charles A. Hulcher Co., Inc., 909 G St., Hampton, VA 23661



All purpose 70mm sequence camera replaces Hulcher 70mm Model 102 and Model 103 70mm aerial camera. Hulcher 70, Model 123 is available with or without full reflex focusing. It provides sequence or single frame photography in frame rates up to 50 frames per sec.

PHOTO PAPER
Luminos Photo Corp., 25 Wolffe St., Yonkers, NY 10705

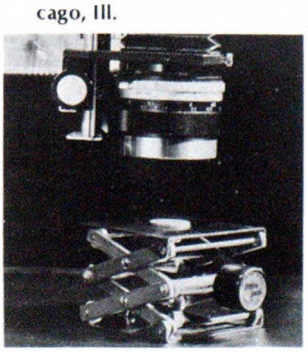
Bromide RD-SST is instant mounting rapid-dry resin-coated enlarging paper with adhesive peelback. Paper is processed like all other Luminos RD rapid-dry resin-coated papers. Paper produces instant gloss on picture surface without ferrotyping. After print has been squeegeed to remove moisture, it is mounted instantly by peeling coversheet from back. This exposes permanent adhesive backing. Product eliminates dry-mounting. Bromide RD-ITM has self-contained dry-mount backing. This paper is processed normally. After short drying time, print is dry-mounted instantly by pressing it with heated iron. Thermo-reactive back coating is activated, which makes print adhere to any surface.

DARKROOM TIMER
Kaprocki Digital Electronics Co., 826 Ishler St., Boalsburg, PA 16827



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Within a short distance of the Convention headquarters hotel, the Conrad Hilton, are numerous attractions for an ideal family vacation. (Of course, if your wife or other members of the family are active participants in the business, their expenditures for attending the Convention are also deductible as legitimate business expenses, according to the Internal Revenue Service.) In fact, your Convention hotel is itself an attraction. Reputed to be the country's largest (2,600 guest rooms), the Conrad Hilton endeavors to be the world's friendliest. A staff of 2,000 caters to the wants and whims of guests.

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Nearby is the new Illinois Center, the nation's largest urban development of office and residential buildings, stores and restaurants—all interconnected through a common concourse level.

On the east are over 20 miles of beaches along Lake Michigan shoreline. And the water is first-rate for swimming!

Still further north is Lincoln Park Zoo, which has a Model Farm and a special Children's Zoo. Also in Lincoln Park are the Historical Society, with its famed collection of Lincoln lore, and the Academy of Sciences, with exhibits of Great Lakes' fossil, plant and animal life.

There are numerous tree-shaded plazas enhanced by dramatic sculpture of artists such as Picasso, Chagall and Caulder. Entertainment is offered in many of these plazas on certain days at noon.

Across from your Convention hotel is Grant Park and its magnificent Buckingham Fountain. This Fountain is spectacular by day or by night, when colored lights play over its cascades of water.

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Near the center of the lakefront are Shedd Aquarium (the world's largest), the Adler Planetarium and the Field Museum of Natural History. And there's the huge McCormick Place exposition hall.

To the south is the Museum of Science and Industry, which contains a working coal mine—a must for children (and adults, too). A plaque at Stagg Field of the University of Chicago cites the date of the experiment that ushered in the Atomic Age.

State Street ("that great street") has some of the largest and best-known department stores, movie houses and restaurants.

To the west is Old Town, with its antique shops, pubs and bistros featuring folk singers, rock and jazz music, and theater. And there's New Town, with an equally interesting variety of attractions.

Chicago has two major league baseball teams—the Cubs and the White Sox. If you'll be staying over in the Windy City after the Convention, you can enjoy the All-Star Football game in Soldier Field on August 1. This game pits the outstanding college grads against the NFL champs. And if horseracing is your kind of fun, Chicago has five tracks.

So, whatever you decide to do during your visit, you will truly have the time of your life in Chicago.

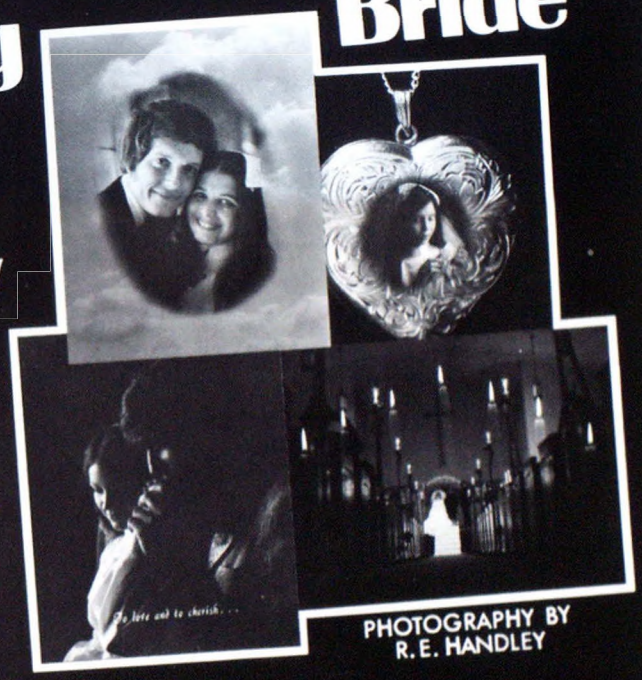




Three of the world's tallest buildings add new dimensions to Chicago's skyline (above). Chicago's Picasso (right) overlooks Civic Center plaza, and has become one of city's most visited tourist attractions.

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- Love Story
- Wedding March
- Always
- More

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

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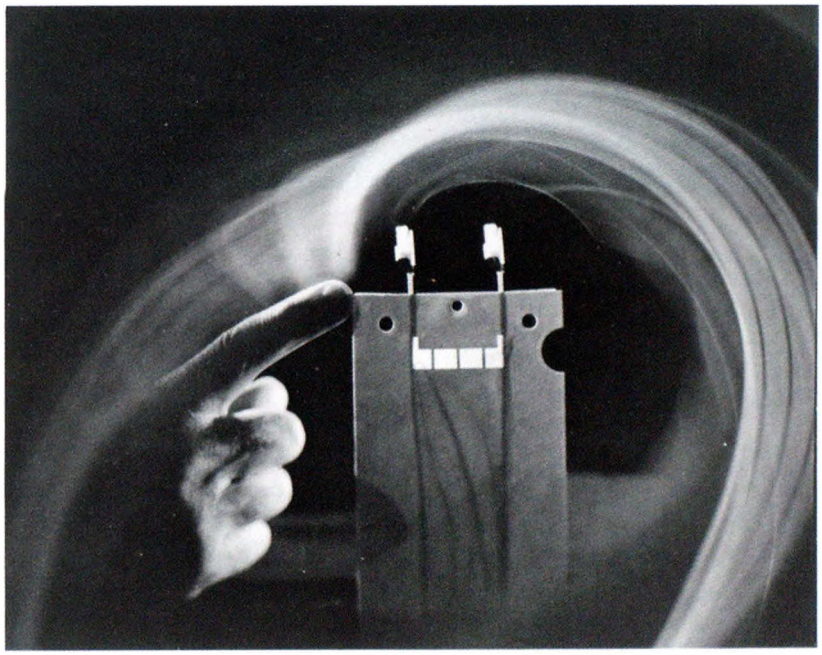
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The Metz 402





creating a sense of motion from a still object

by Joseph Medina Perez

As a practice, I try to attend as many seminars as I can, and do not confine learning to purely Industrial or Commercial subjects, as this tends to narrow perspective. Techniques and styles cross lines toward a developing composition. It was at one of these seminars that I was introduced to the "cylinder cone effect." Locally, my further modification of this effect is known as the "Perez Effect."

The cylinder cone effect is the result of putting a piece of reflecting material, such as plastic, glass or steel, coiled and placed in front of the lens to create whirls and swirls. The subject is photographed through the clear area within this cone, with its images reflected against the inside. The type of material, shape and f/stop determine the patterns. From observations, I noticed that this technique was used, but without control. It did not create a movement effect of a subject. I had also used this as lines of force to bring the eye to the central subject. Now, I had to modify this technique to "lines of movement."

Scientifically, I could not accept the purely concentric and other reflected images I had done, feeling that here was an optical challenge and that I could make use of it in compositions. The first experiment was with different lengths, densities and materials; then into different f/stops and light patterns. These all created different effects. I now had to control these lines to make lines of movement.

I observed, added, subtracted and modified so that different effects were produced; ones that were not previously used. I could then control these reflected images to simulate lines of force that gave the illusion of movement—the Perez Effect. Basically, it was a flare within a cone that when properly placed over a subject gave lines of movement. The technique used is as follows:

1. Use spotlights on the main subject; keep background subdued.
2. Take reflectance material (ace-

tate, plastic or glass, for example), coil and place around lens, using masking tape to hold it in place. Only view or single-lens-reflex cameras are used to observe results.

3. Disturb the smooth inside surface of the cone by an indentation, thus modifying the light path. This is done by using a piece of balled-up tape or similar material stuck to the outside, pressing in and holding in place by masking tape. This creates a flare, a sense of motion. Movement of the cone in a circular and right-to-left motion is required to achieve this effect. When the desired effect is reached, the cone is taped to prevent further movement and the shutter is closed for photographing. Modification in placement of the subject may be required.

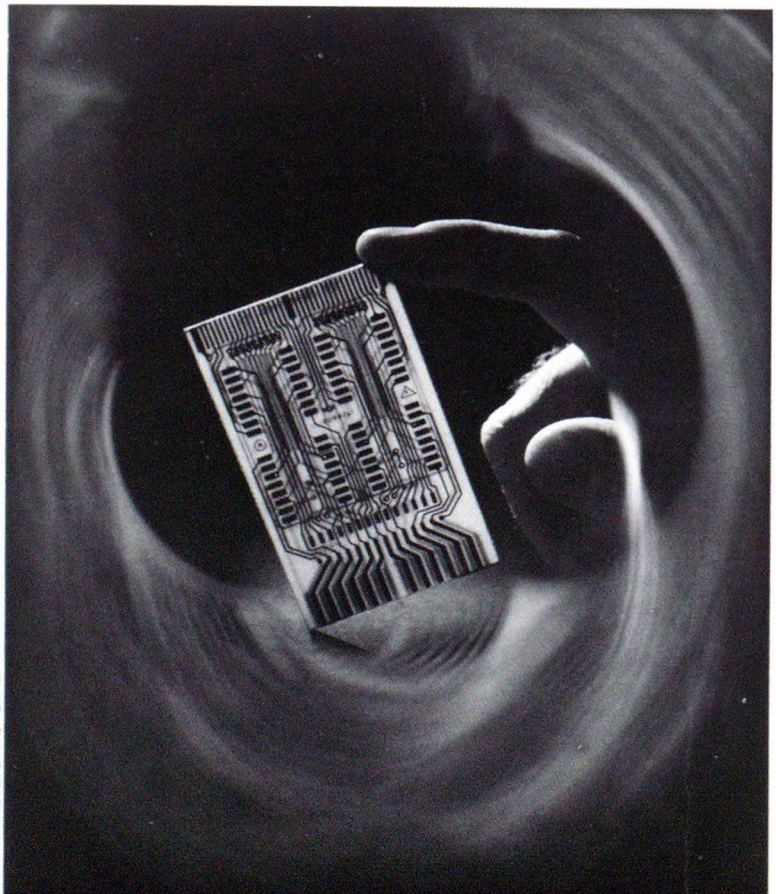
4. Other variables include projecting a spotlight into the cone from an angle outside the view of the subject.

5. Multiple exposures, as with 3 above, may create different patterns. In succeeding exposures, in complete darkness, swirl a pinpoint light source (weak penlight or fiber optics) within the cone, with shutter on "Bulb." Because the first exposure captured the known light flare, the second exposure will create interesting lines of motion.

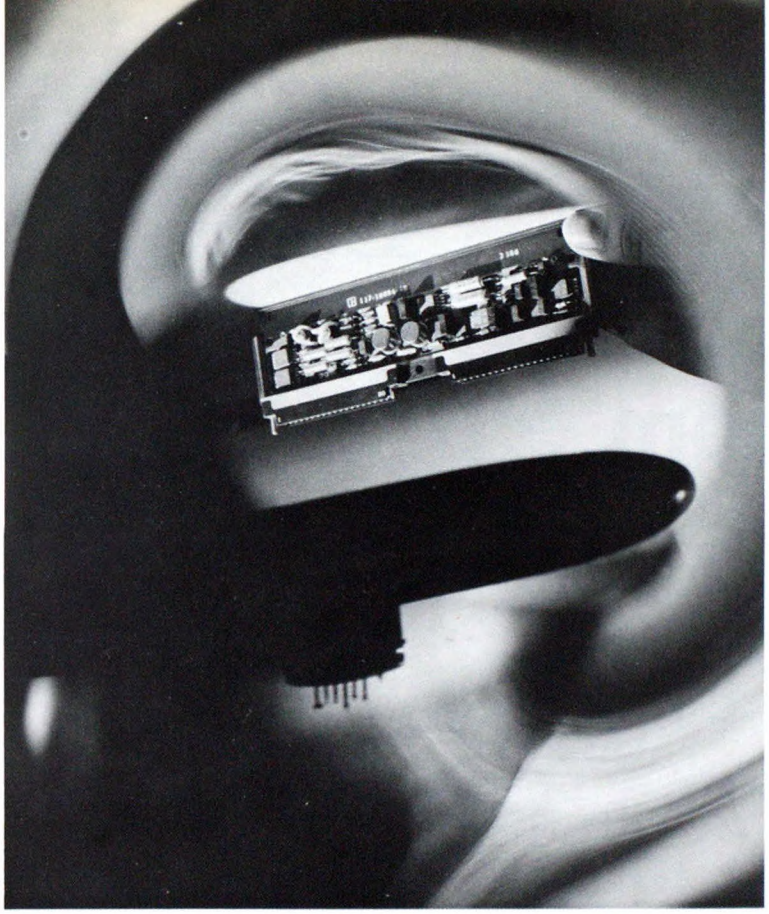
I have used cups, steel, acetate and any material that will give reflectance. However, I have found that a purely mirrored effect gives too many lines and that a darker type (such as an exposed sheet of 8x10 film) gives a more controlled effect. At no one time could I arrive at the same configuration twice. The flare that creates the movement is the result of the light striking the inside of the cone at a particular angle, which is obtained by moving the cone until you are satisfied with the results. With patience, you'll get it.

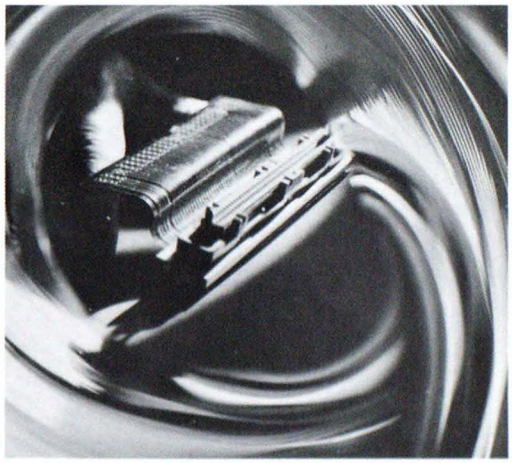


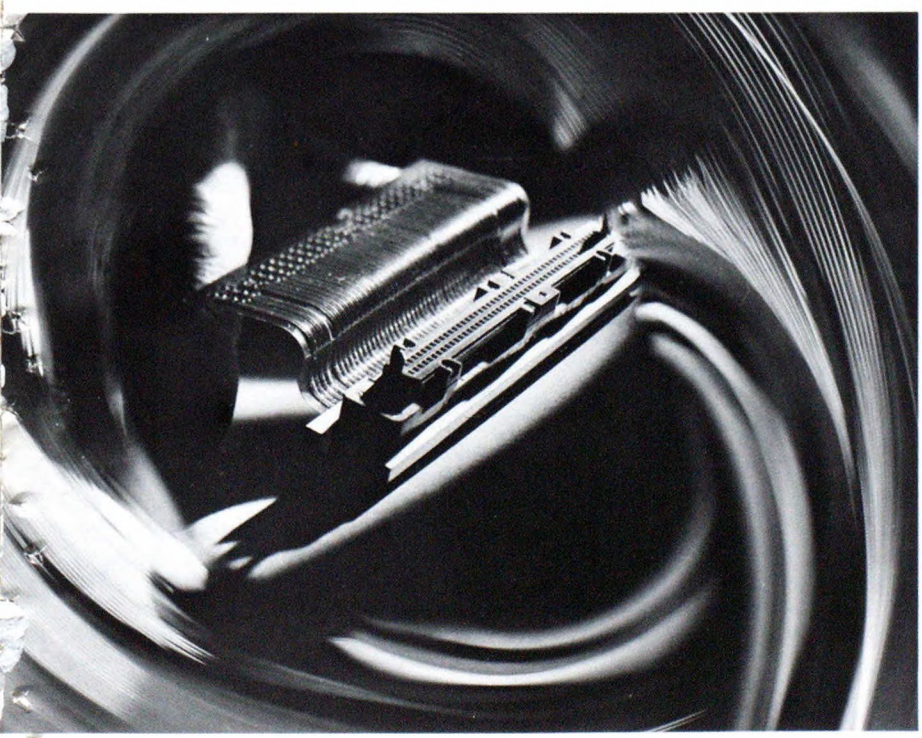
Joseph Medina Perez, The Colonial House, R.D. #2, Box 33A, Conklin, NY 13748, is an Associate Communication Specialist (Photography) at IBM, Owego N.Y. His work has been featured on the covers of technical magazines and brochures, and he has had one-man exhibitions to show the diversity of his work, rather than limiting it to the Commercial-Industrial field. His program, "Industrial photography for the Small Studio Operator, from an Inside Man," is the result of many inquires received at seminars and meetings, and offers insights into the methods used to make the small studio owner more competitive. His program also incorporates "Whirls and Swirls," or Perez Effect as explained in this article. Perez is a member of the Professional Photographers Society of New York, a charter alumnus and charter President of the PPSNY Alumni Association and past Editor of the PPSNY Journal.

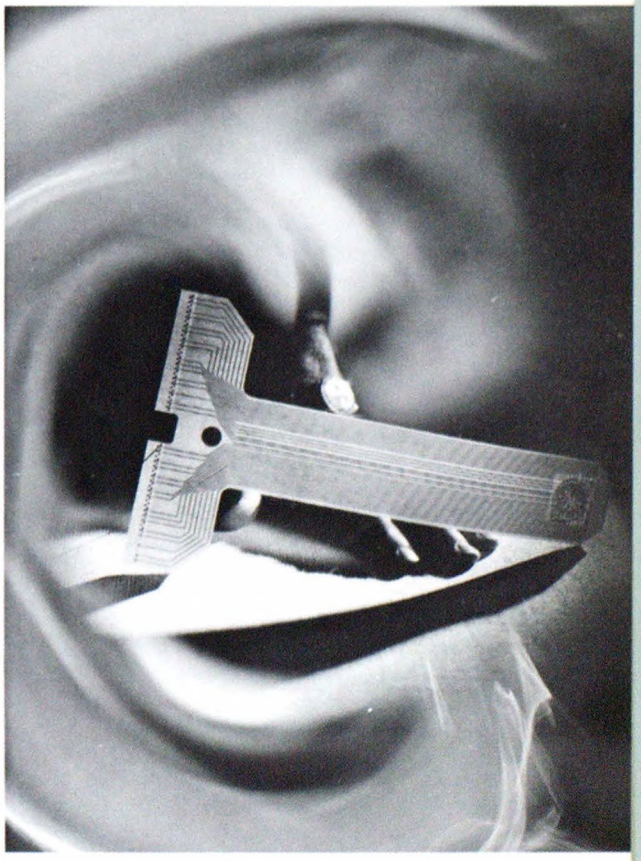


PHOTOS BY THE AUTHOR









OPPOSITE PAGE: The "sense of motion" commands the eye to see. Wave motion created brings the eye to circuit in circular pattern. TOP LEFT: Plastic models offer ready-made mock-ups for scale. These "toys" are kept in background, silhouetted or out of focus. This photo is two separate exposures; the first of the model and component using the Perez Effect, and the second by using only penlight for lighting, flashing the inside of cone in front of lens. ABOVE LEFT: One of the early experiments with "sense of motion," using whirls and swirls. Perez felt that if emanating lines could be controlled, they could create lines of force, motion or command. Further experiments included using longer and shorter lengths of cones, multiple exposures, flashing within cone and angle flaring. TOP RIGHT: Another early experiment. All photographs are first taken with black-and-white Polaroid film, and Perez feels that if they can be carried out in black-and-white, color is a bonus. ABOVE RIGHT: "Sense of motion" was used to create movement of hand, bringing the eye to flexible circuit.

master control for the darkroom

by Jim Squires

Silent, rugged and dependable, an easily built Master Control Box can open up new techniques for darkroom processing.

The box is simply four AC receptacles, two of which make use of a relay that can be powered by either 115 VAC house current or through the variable transformer. Approximately $13 purchases a 2¼-ampere variable transformer that is sufficient for use with the box and for the majority of darkroom applications.

The transformer and Master Control extend the range and flexibility of contact printers. The brilliance of a contact printer lamp can be reduced nearly 40% before any noticeable deterioration in print quality appears. In a normal incandescent bulb, a drop in voltage causes the filament to cool and the white light slowly changes to a dull red glow.

Figure 2 illustrates the general relationship between exposure time and bulb brilliance given as percent of full voltage. Further tests would be necessary to establish exposure times for a particular combination of papers, contact printer, bulb and processing solutions. From Figure 2, it can be seen that dial settings on the variable transformer provide a convenient guide for setting pre-established exposure times.

Safelight/White Light Balance

As photographic papers move through the chemicals, they become progressively less sensitive to light, meaning that the safelight can be used closer to the film or paper. With Master Control, the brilliance of the safelight can be increased as developing advances, which is the same as moving the light closer. The variable transformer provides smooth continuous control of safelight intensity.

Most inexpensive relays energize at one voltage and de-energize at another. This feature can be used to advantage. As the variable transformer voltage rises to a point at approximately 75 VAC, the relay operates. At this point, a standard room lamp, plugged into the box, can be turned on. The relay used here drops out, or OFF, at about 55 VAC. A relay ON condition is indicated by a low-voltage neon indicator on the Master Control. With this balanced relationship, the safelight reaches full brilliance; then the white light switches ON with reduced light, and this happens only after the processed material has reached the fixer solution and it is safe to view the negative or paper. With the 2¼-ampere variable transformer, it's best not to exceed 225w total AC power load on the transformer.

Processing Bath Heater

During long developing sessions, it is often difficult to keep the solutions at the required temperatures. For working in cooler temperatures, there are cup heaters available, usually made of aluminum-covered heating coils with plastic handles. These heaters are designed to work only when submerged in a liquid. By carefully unwinding the aluminum coils, such a heater can be made into a flat tray heater. By connecting it through the Master Control Box to the variable transformer, the heater output can be adjusted to suit solution temperature requirements.

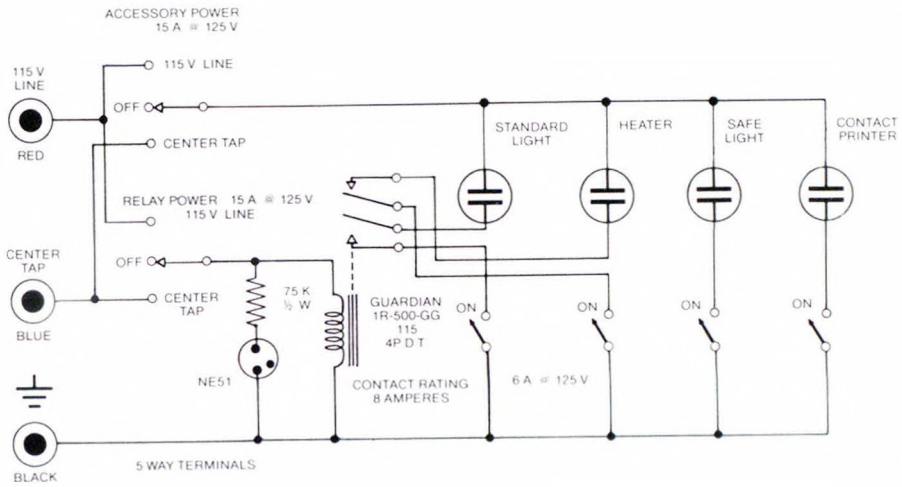
A pass or two through the solutions will quickly restore them to the desired temperature. The heater also stirs the solutions as its heats them. Remember to move the heater from developer to fixer to avoid contamination.

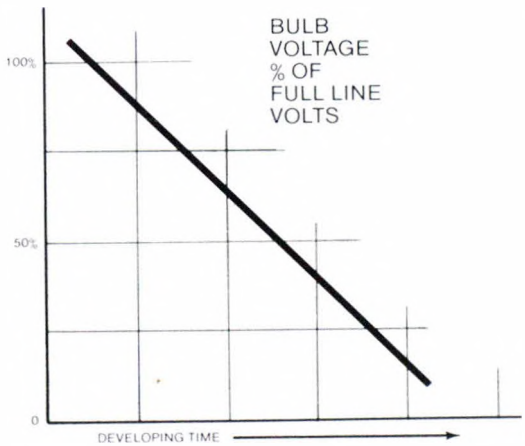
With a reduced heater voltage under relay control, the heater should not be left out of liquid for extended periods. As the Figure 1 schematic illustrates, the heater is wired through the OFF contacts of the relay. This assures that as the variable transformer voltage rises above 75% of full voltage, the heater automatically shuts off to protect it as an added safety feature.

With a heater in the solution during heat-up, it is recommended that heating is stopped three or four degrees below the desired temperature to allow for thermal time lag between solution and thermometer.

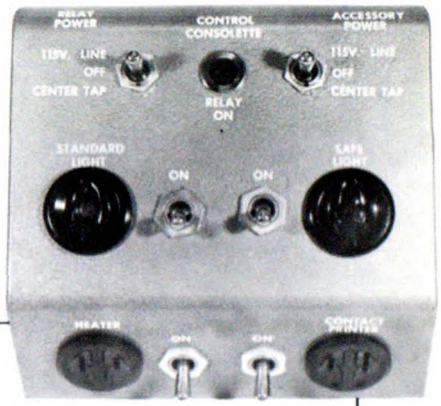
Construction and Assembly

The construction is fairly direct with all parts laid out as simply as possible. The relay is mounted on the rear wall of the cabinet. The photo shows a much larger variable trans-





Left: Figure 1—schematic of control consolette. Lower left: Figure 2—graph showing relationship between exposure time and bulb brilliance. Below: Variable transformer of this type can be used in many applications.



former than is recommended here. I used it because it was available and is used for many other purposes. The smaller 2¼-ampere variable transformer works in this application, is less expensive and takes less space. Both receptacles and relay can be switched to the line, 115 VAC, or to the center tap output voltage of the variable transformer.

It may be preferable to mount the variable transformer as a fixed part of the Master Control. I prefer to keep it separate because I use it in many other applications when the Master Control is not in use. Be careful in the use of the neon pilot light, as its dull reddish glow may fog sensitive films.

As an added bonus, the Master Control and variable transformer can be used to dim lights when not in service in the darkroom.

James Robert Squires, 234 South Grand Ave., Anaheim, CA 92804.

PARTS LIST

DESCRIPTION	REQUIRES	COST EACH	COST TOTAL
Mtg. Plate Socket 61-ML (AC)	4	0.33	$1.32
Superior Binding Post			
Black 5-way	1	0.40	0.40
Red 5-way	1	0.40	0.40
Blue 5-way	1	0.40	0.40
Universal Sloping Chassis 7" wide	1	1.86	1.86
AC Toggle Switch 6A/125V, SPST	4	0.52	2.08
AC Toggle Switch 6A/125, Center Off SPST	2	0.60	1.20
Relay, Guardian Electric 1R500 GG115 4PDT 115 VAC	1	4.30	4.30
Neon Light, Low voltage Example: (NE2E and 200,000 Ohm resistor)	1	approx.	0.25
		TOTAL	$12.11

NOTE: The variable transformer should be rated at about 2¼ amperes and can come from any one of many manufacturers. Varac, General Electric, Superior, and Sola are but a few.

Use standard stock lamp Zip cord wire to make all connections.

CAUTION: 115 Volts AC is dangerous. Use care when wiring and troubleshooting the unit.

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Sidney Joseph Tyler–Photographer

by Stan Pratt and Laurie Theobald

One morning seven years ago I noticed a gnarled old man who was dressed in clothing of bygone days. He appeared to be studying the portraits behind the glass in my display window with extreme fascination. Thirty minutes later he was still there gazing into the window as though the pictures could revive the past, if only for him.

Curiosity finally got the best of me and I went out to talk with him. During the brief conversation that followed, I learned that his name was Sid and that many, many years before he had been a professional photographer. Through Sid's reminiscing I was given an interesting history of professional photography in the days of flash powder and glass plates. Regrettably, I never had the opportunity to speak to him at any length again.

One day in 1970 I saw Sid's name at the top of a very brief obituary in the local newspaper. For the next few days I gave his passing much thought, wishing that I had found more time to converse with him. I had no idea, however, of

the impact Sid was yet to make on my life, nor the role he and his work would some day play in my career.

As time moved on, Sid was all but forgotten until one day one of his heirs called me on the phone. He had found some old photographic equipment in a building on Sid's property, and wanted me to help him sell it.

I found him a buyer for what little equipment was left. This gave me the opportunity to look over the old studio from one end to the other. The many personal and photographic items I found told me much about Sidney Joseph Tyler, the man and the photographer. In one end of the building, which had served as his studio from 1897 to 1912, I found his negative file, hidden beneath a tattered old background. This nostalgic treasure had been concealed for years and consisted of more than 5,000 "Seed Dry Plates."

I purchased the plates from the estate, and moved them to my studio. Once they were stored in a safe place, I began the time-consuming, but rewarding, task of cleaning and printing them. To my dismay I found that the roof in the old studio had leaked and many of the plates were beyond salvage. From those printed I have learned a great deal about Sidney Joseph Tyler and his world.

The study of his photography has given me a much greater insight into my chosen profession. I have discovered that many of the techniques used by Sid in his day-to-day work more than 70 years ago are still very valuable to me today.

Sidney Joseph Tyler—Man and Photographer

Sid was born April 16, 1876, in Galilee, Pennsylvania. Details about his early life are very sketchy. He was first an apprentice to his uncle, Albert North, an experimental photographer.

Along with Sid's interest in the complexities of nineteenth century photography, there appears to have been a passionate absorption with the world in which he found himself: the days of the heroic land-clearing farmer; the stately hemlock forests; the log rafts floating down the Delaware; and the hustle and bustle of rural life which he and his family had been a part of for so many years. All of these left behind an imprint on the community in northern Wayne

Husband and wife.



Untitled.



County which today is known as Tyler Hill.

Emotionally and historically rooted in the period of life in which he found himself, it was inevitable that his early efforts in the photographic art reflect the interest and attachment to the people and scenes around him.

It is in his articulate use of the camera, lighting, posing and other details, and the love of his subject matter that the artistry of Sidney Joseph Tyler is revealed. Prior to Sid's entry into the field of professional photography the great photographers like Mathew Brady labored under tremendous difficulties in the use of the wet plate. In 1871 the introduction of the "dry plate" revolutionized the industry. It was the dry plate that Sid used exclusively for many years. Flexible film was soon introduced, but he refused to use it for years because of inconsistency in quality which marred his striving for excellence.

Sid married Nettie Elleda Pollack, a school teacher in Wayne County. Then, because of an inborn wanderlust, he closed his local studio and moved to Afton, Oklahoma, where his wife's cousin, Dr. Glen Rutledge, was a practicing physician. There he set up a studio and operated it successfully until 1941 when the shortage of materials, caused by World War II, put him out of business.

For a while Sid worked at numerous jobs, including railroading. In 1952, at the age of 76, he retired to his grandmother's home in Galilee, the place where he had started his career many years before. Though he expressed an interest to do so, he never reopened his Galilee studio. He spent his remaining years enjoying the outdoors and his two favorite sports, hunting and fishing. In November 1970 he died at the age of 94, leaving behind a forgotten wealth of photography not to be discovered until almost two years later.

In my brief photographic career I have seen many old photographic negatives destroyed by people who thought that the pieces of glass were just in the way. This fate will not befall the Tyler plates. They hold the mysteries of life and photography of the past, which somehow must be shared with the present.

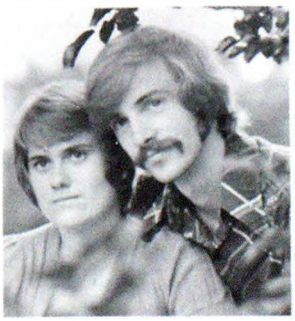
A display of forty 16x20 prints from the Tyler Collection was shown at the Professional Photographers Association of Pennsylvania Convention in Harrisburg last summer. Following the convention the prints were exhibited in the William Penn Memorial Museum in Harrisburg.

Family portraiture—Tyler style.



Young woman with studio prop chair





LAWRENCE ANSPAUGH

Stan Pratt is a partner in Stanton-Dennis Studio and Wayne Pike Archives Ltd., 110 7th St., Honesdale, PA 18431. He entered the photographic profession in 1965 while serving in the Army in Vietnam and was Portrait Photographer for General Officers. He is active in the Pennsylvania PPA and the Hudson Valley Section, PPSNY. He has held offices in the Honesdale Jaycees and Rotary Club, and is a member of the Honesdale Chamber of Commerce.

Laurie Theobald is a Photo Lab Technician and apprentice photographer with Stanton-Dennis Studio. Although her involvement in this article began after Mr. Tyler's death, she was instrumental in both the additional research and the writing of the finished piece.

practical sensitometry

by Merrill D. Martin

Practical, inexpensive sensitometry can lead you to accurately-developed negatives on black-and-white films.

Using three basic items, along with some cardboard and masking tape plus graph paper, you can nearly duplicate the results of labs and instruments costing many thousands of dollars. The labor and patience make the difference in money; not the quality.

We start with an instrument, such as the Analite enlarging meter or other CdS voltage-stabilized meter, to compare and establish a standard light source. A Kodak or similar step wedge tablet, uncalibrated, 11 or 21 steps, is also needed. We prefer the easier 11-step. A Kodak or similar basic model densitometer is also required. Use the equipment as follows:

1. In the dark, contact print the wedge on the film by pulling out about two inches of film from a 35mm cartridge. Place this between a piece of glass and black backing with the step wedge sandwiched emulsion to emulsion. Expose this briefly (about one second), printing the step wedge on the beginning of the roll of film.

2. Carefully wind past this printed area (lens capped) when loading the camera with this film.

3. After developing the negatives, this wedge area is clipped from the roll and read with the densitometer.

4. The readings are plotted on squared graph paper to determine the gamma or contrast produced by the developer and the possible printing papers to be used.

We admit this method uses the system "after the fact," but we don't make the same mistake twice. Less than a minute is spent on a roll to print the wedges, and five minutes apiece to read and plot the gamma with the densitometer. The results make for reproducing gammas to within a few hundredths of value.

Cut film can be plotted with various developers the same way by cutting the sheet film into strips, contact printing the wedge and developing for various times to determine the gammas. In this case the information is "before the fact."

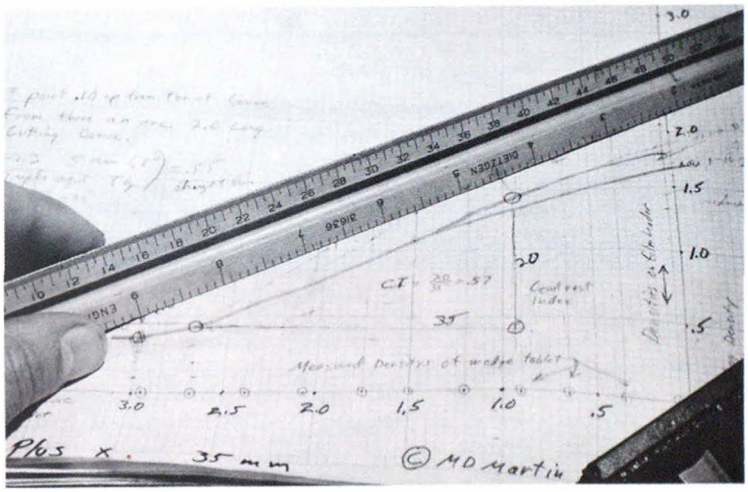
For this first film you don't know the correct printing exposure. You must cut and try to determine your light brightness for the first samples, usually four-inch-long film pieces. A one-second exposure is probably correct and easily repeatable with good accuracy. A longer exposure will give reciprocity problems and shorter time will require some form of shutter.

We are exposing the film through the wedge to roughly ten f/stops of brightness, but all for the same time duration. The scenes we photograph have a wide range of brightness and all are exposed at one time; thus we are duplicating to some extent actual field conditions. With the one-second exposure, we vary our light intensity when exposing our first test strips so we end up with a final print which reproduces the wedge so the densest step is not recorded, the next densest is just detectable and so on up to a very dense step for the clear one on the wedge.

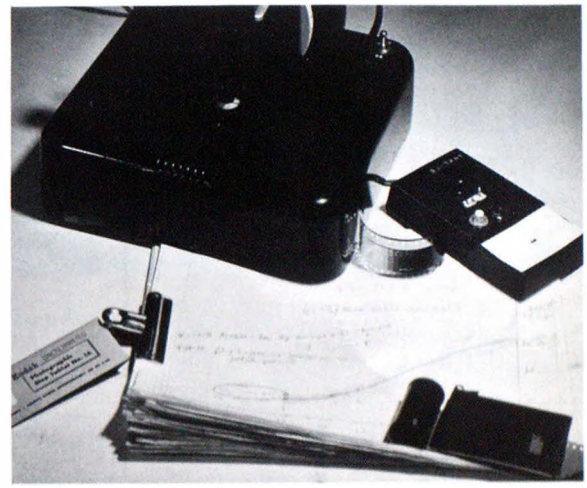
Using an enlarger as a light source, close down the lens and note the f/stop for each test exposure. Without changing the enlarger height, reset the enlarger lens to the f/stop which produced the correctly exposed test. With the enlarging meter, take a reading of the light intensity of the enlarger, *all* other darkroom lights out. Enlarging meters are very sensitive to red safelights, so all enlarger readings must be made in complete darkness.

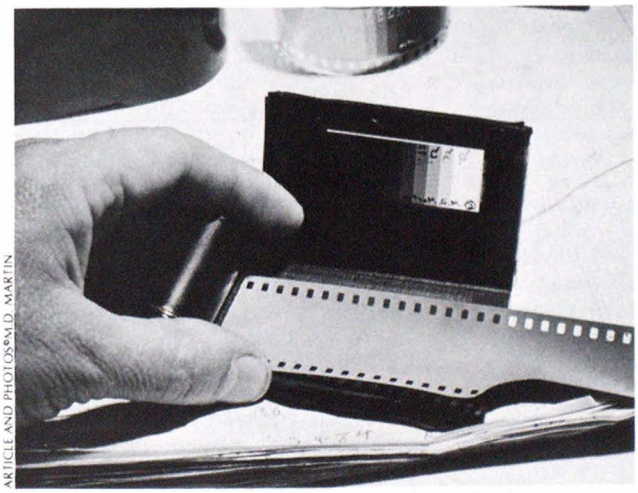
With this meter setting noted for this test film, Plus-X for example, go back at a later time and print a test negative by setting the meter to the reference number and closing down the enlarger lens until the meter light blinks out. You now have a "standard reference light source"—what every lab must have. We don't know how much light, but we can reproduce it accurately, which is most important.

Figure 1: Establishing contrast index (CI) is relatively simple. This is mentioned in Kodak's information books on black-and-white films.

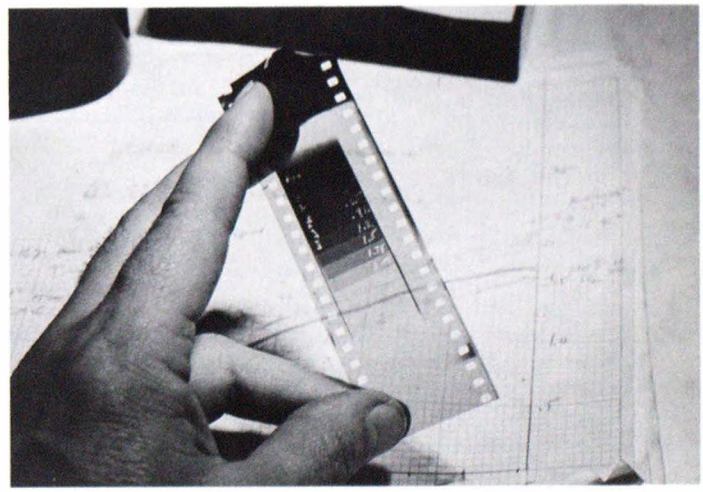


Equipment needed for precisely establishing characteristic curves for film-developer combinations and techniques: densitometer, enlarging meter, step tablet and simple printing frame.





Printing frame is made of two pieces of glass hinged with black masking tape, and a step tablet is attached. The density of steps is inked on labeled wedge for easy reference.



Film leader (after development) is ready for plotting characteristic curve, showing ideal printing density so toe of curve is not lost. Steps that were labeled on wedge tablet are now clearly visible when operating densitometer.

ARTICLE AND PHOTOS by M. D. MARTIN

If we want to test Tri-X, which is about three times faster than Plus-X, we set our light source to the Plus-X standard and close down one and one-half f/stops on the enlarger. Note the meter reading for reference. Note on the developed test strip where the clear area begins or stops. If too many steps are clear, then the Tri-X is not as fast proportionately as the Plus-X, or if the last step is not clear, then this batch of Tri-X is faster than expected and the next test should be adjusted accordingly.

By keeping the enlarging meter reading on a chart that shows the reading for each film type, the various film speeds can be compared [see chart]. Tests on new untried films can be hit very closely the first time after a little practice. The ASA ratings are very important with this system. Super-speed developers usually fail miserably.

Take the test wedge and carefully measure the density of each step twice to eliminate any mistakes. These readings do not have to be equally spaced, but they will average about log 0.3 or one f/stop apart. These readings can be marked on the wedge or kept on a chart.

On graph paper plot these wedge readings along the lower edge as shown in Figure 1. These will not change from test to test. Take one of the negative test strips and read the density with the densitometer. The clear film base should be read first and plotted vertically over the log 3.0 region on the chart as this area should not have printed through the wedge if your exposure was correct. As each negative test reading is plotted over the corresponding step density, the curve and slope will become evident. All plotted points are then connected and the characteristic curve is complete.

With ruler or straight edge along the slanting line, observe the reasonably straight section. Draw a line along this or parallel to it. To determine gamma, form a right triangle with this straight line as hypotenuse. Count the number of squares for the length of the lower side of the triangle. Count the number of squares along the vertical leg of the triangle. The gamma is the lower leg number divided into the vertical leg number. To simplify my arithmetic, I always make sure my lower leg is two inches or 20 squares long; then I only have to divide two into the number of vertical squares. Thus, 12 vertical squares would indicate a gamma of 0.6. This sensitometric system reveals many discrepancies in developer manufacturers' recommendations, in agitation schedules, film keeping conditions, etc. For example, 35mm Panatomic-X developed in Acufine for two minutes is recommended at 68°. We find four minutes closer to the correct time for a particular test. Yet Plus-X and Tri-X have correctly recommended times according to our tests. Thus we corrected a possible slip-up but can now produce perfect negatives with Acufine or any other tested developer. We find suggested ASA ratings with Acufine to be off considerably for our particular conditions. When developing these films in Acufine to 0.6 gamma, Pan-X 35mm comes to an ASA 80 meter setting, Plus-X to 160 and Tri-X to 600.

As the ASA is raised, shadow detail is lost. Also, only gamma is raised by extending or pushing the developer time and detail is not gained in the shadow area. The exception to this is certain scientific emulsions and developers.

"Expose for the shadow and develop for the highlight" should be more closely studied and followed.

When using cut film and developing individually, the knowledge that certain developing times will give certain gammas is invaluable. When certain copy negatives must be held to a gamma of 1.0, this method can be perfect.

To keep the line on the graph at the desired contrast angle, there are several other factors to consider:

1. Ratio of solution to film area can cause problems; for example, eight ounces of developer with a 20-exposure roll gave the same contrast as 16 ounces of developer with a 36-exposure roll with the same time and agitation. Two rolls of 36-exposure in 16 ounces dropped off on the graph.

2. Agitation turned out to be the biggest problem, and finally, greatest of all controls. It was possible to make an up-swept curve, straight line or rounded over curve plus change the contrast angle all by the method of agitation with particular developers and dilutions.

3. Water, not distilled, but deionized, should be used for a pre-bath, mixing the developer and final rinse before hanging the film to dry. I finally had to buy a ph meter to find out why some of my times varied from the books of other experts. Deionized water is cheap and the negatives are now absolutely spotless.

4. Agitating the film is practically a chapter itself. The biggest problem in 35mm film is the sprocket holes and the streaks they can cause. My only solution was a tank that would invert like a Nikor. Single or one cycle of agitation consists of rolling the tank on its side back and forth once about 18", then quickly standing it on its top upside down. After one minute, again on its side, back and forth, and this time quickly set it in an upright position. This accomplishes a uniform sweeping motion of developer across the film in four directions. Never leave it standing only right side up. The settling of developer products will leave streaks from the sprocket holes; split the time each way. Some films produce a better curve or straighter line by using double agitation; that is, rolling back and forth twice and tipping back and forth 180° before standing it on its top or bottom. Some films prefer a 30-second schedule plus different cycles.

5. Replenishment of developer is sort of self-explanatory, but, again, a few surprises arise. You can watch film speed drift down with the same contrast angle after a certain period of time. Throw it away and start over, carefully. New developer can also be a surprise but not so much since using the deionized water.

Using Enlarger Light Source:

Analite Meter Setting and Time for Printing Step Tablet and Comparative Film Speeds

Tri-X 35mm	6.4	1 sec.	600
Tri-X Cut and Pro	7.0	1 sec.	400
Plus-X 35mm	7.4	1/2-1 sec.	200
Plus-X Cut	7.4	1 sec.	150
Pan-X 35mm	7.7	1 sec.	80
XT-Pan 35mm	7.7	1 sec.	80
High Speed Infra Red 35mm	7.4	1 sec.	200 Red Filter
2475 35mm	5.0	1 sec.	1600
2484 35mm	5.0	1 sec.	1600
Linographic Shell Burst	6.8	1 sec.	400
Super Hy Pan	6.0	1/2 sec.	500
2681 GAF	7.4	1/2 sec.	250
Versopan 100	7.5	1/2 sec.	100
Spectographic #1	8.0	1 sec.	25
Spectographic 103-AF	7.0	1 sec.	200
Spectographic #3	7.4	1 sec.	200

Merrill D. Martin, President, Geo. M. Martin Co., 1250 67th St., Emeryville, CA 94608.

Too Fat Too Long!

by Paul Linwood Gittings, M.Photog.

Having reached the twilight of a useful life, I see the specter of another downturn in our economic well being, and sense the frustrations and trauma that face today's photographers and studio owners. In one way, I am inclined to suggest maximum caution. Yet, conversely, I realize that I opened my own business at the bottom of the great Depression and managed somehow to pull through, and go on to ultimate success. Looking back, how did it happen?

In those days, representing Black Thursday, 1929 (when the stock market crashed), through 1932 (when the Bank Holiday occurred), the problems were unbelievably oppressing. Although photographic portraits were then selling for only a fraction of today's prices, most of the buying public considered them luxuries, things they could do without. Consequently almost every sitting was made "subject to approval," which meant no financial responsibility on the part of the buyer. Even if the proofs were super, this was no guarantee of an order. Everything depended upon the day-to-day condition of the economy.

We had a photographer and two solicitors working in Corpus Christi, 200 miles south of Houston, when the Bank Holiday was declared. Twenty-four home sittings booked and every last sitting canceled! We had no money for the employees, who pooled their meager funds to buy gasoline and return to Houston to starve with the rest of us.

Everybody was scared, and nobody wanted to talk about having portraits made. We soon got behind on rents and suppliers' bills. Without funds for the payroll, we took a 30-day hiatis on salaries and lived as best we could on personal reserves. Then we had a 25% salary cut on an indefinite basis.

Weddings helped solvency

The only thing that kept us solvent was the wedding business. This was long before the advent of candids. The bride and the bridal group were photographed at home for the affluent, while the foreign element in the large cities trooped to the studio for the wedding pictures. Depression or not, people still got married.

Let's look at today's Recession versus the great Depression. Our costs and payrolls have skyrocketed, so that we must now provide vast quantities of cash and credit to even exist. What safeguards are available, and what must we do to survive?

For the past ten years America has lived in an affluent age. Waste and lazy habits have thrived. We have been too fat too long. Just as Americans waste food and energy, we have wasted our time, materials, selling skills and photographic dedication. Everybody wants more income, and immediately more free time to spend it. Some unions now have 12 to 15 paid holidays and vacations ranging from three to four weeks annually. Fringe benefits alone now cost up to $3,600 a year per employee in the large industries. Soon we will have three-day weekend holidays every other week. We are today a greedy, lazy, fat civilization.

Time to change habits

The time has surely arrived to change our habits and our outlook. Frugality is no longer a dirty word, nor is the simpler word—*WORK*.We can well expect to put our costly habits on the shelf for a considerable spell. Expensive boats, country hideaways, extensive travel and credit card entertaining must be sharply pruned, or even eliminated, for some time to come. We need to go back to work, to dedicate ourselves to business and professional survival. Maybe paper bag lunches could substitute for expensive restaurants with current $3-plus tabs, and perhaps a couple of quick martinis.

We must struggle for survival in a business sense. No matter how great our skills or image, there is no way to sell photographs unless we have willing and moneyed subjects to photograph, nor can we make the actual sittings unless we have the money to buy supplies and the funds to pay our rents and other business expenses.

Executives go back to cameras

Some of us in the portrait industry, who have seen our businesses grow almost without effort and have now become armchair executives, can go back to work with our cameras. Not much fun being a big boss unless we have something to boss. Who knows, maybe we'll even be happier doing the thing we know best, operating a camera, than we have been as executives. This suggestion is not an idle comment. Many a studio owner will have to do his own photography if he hopes to survive. This isn't a problem of a few weeks' duration. It can run into years. It won't go away with wishful thinking. We must pull in our belts and face facts.

We need to check and conserve our supplies, not only film and paper but the thousand and one little things that have gotten out of hand: a cupboard full of office supplies, which can be stretched out indefinitely; items that cannot (and need not) be replenished; lights that burn day and night because it is too much trouble to turn them off. Everything today must be done on a computer, to the point where it takes another computer to discover what we have learned on the first computer.

How to survive in '75

How do we get enough business to survive during 1975? For years we have enjoyed a sellers' market, where the customer was lucky to have us do business with him. Now the shoe is on the other foot. Maybe we need to love our clients again! Maybe we must tell them, on the telephone and by personal letter, that we really do love them very much and would consider it a privilege to do business with them again—and soon! Not only an organized effort with someone phoning for sittings while the boss sits back and directs the proceedings; maybe the boss, himself, should make it his business to phone a few good customers every day, renew acquaintances and tell clients how much their business has meant to his firm in the past, and how anxious he is to continue the family (or business) relationship as the favored photographer.

A friend in England recently wrote that he has inaugurated a series of weekly personal visits to distant clients to renew friendships. And it is already beginning to pay off. Everybody would rather do business with someone he knows on a friendly

basis than someone picked at random from the Yellow Pages of the telephone book. This man has the right idea. He already recognizes that *a fat and lazy era has ended, and that* in today's serious economic condition in England, it is strictly the survival of the fittest among merchants and small professional entrepreneurs.

There are only a few ways to get business in the portrait profession. Word-of-mouth recommendation is paramount and relatively free, in that it costs no money at the time it is given. On the other hand, it costs dearly while our reputation is forming and our image growing. It stems from satisfied and enthusiastic customers whom we have strained to please over a long period of time, with good work, good service, good public relations.

Then there is advertising, which is the first expense most studios cut when adversity strikes. And this is like cutting off the arteries to save the heart. No business can survive long without the lifeblood of advertising and promotion, so this is an area where quick savings can strangle an ailing business. True, we can be more selective and limit our efforts to those media and promotions which have proved the most productive in the past. We can surely spruce up our show windows and keep our samples fresh and exciting. We can perhaps arrange exhibits of our work in various places where people will at least be reminded we exist: shopping centers, restaurants, civic centers, home and garden shows, motel and bank lobbies. These are contingent on the fact that we can convince the owners our exhibit will provide traffic or other advantages to repay them for the valuable exhibit space they provide.

Next there is publicity, exhibits, newspaper stories of honors gained, or offices held in local and state photographic organizations.

Use the telephone

But the very best thing of all, in hard times, is the readily available and inexpensive telephone. [See "Your Stupendous, Enigmatic Telephone" (January, 1974) and "Promotion, an Art and a Necessity" (July, 1974).] Perhaps, sooner or later, there will be a cassette tape available on telephone solicitation, which is better referred to as customer relations or public relations. Even in this day of Women's Lib, very few women want to be labeled "solicitors."

Telephone contact must be different for various levels of the portrait business. It is ideal for the posh studios which deal with the moneyed class, providing it is done with taste and discretion. But let's look at the extreme opposite—the Mama-Papa studio. Why can't Mama (maybe with Papa's help) look back through the customer files—three, four, five years ago—and choose the best orders for a personal phone call? If we do no more than remind the client that the records show the studio hasn't had the pleasure of a sitting for five years, and we'd still like to have her patronage, it flatters the customer to be remembered. It puts her on the defensive. Just why hasn't she used the studio again? Has she chosen another photographer? Or has she just been careless about keeping up the family record? If only one call out of ten produces new business, that is far better than nothing, in a time when every sitting counts! And it has cost only a little time with often very pleasant conversations.

Occasionally a little studio party for a select group of customers can be given. It needn't be elaborate—cheese and wine for adults, Cokes and cookies for children. Maybe an exhibition of children's portraits can be shown especially for this party. Such speculative sittings will produce some business as the promotion progresses, and give a good excuse for the party. People coming to see portraits of their own children are a captive audience, and they'll bring other members of their families, if asked to do so.

The showing of a PP of A Loan Collection, where we can discuss the merits of photographs made by others, yet get Brownie points for our nice party and invitations to preferred customers who share the exhibit with us, is an excellent idea. The invitations can even be handwritten; costs kept minimal.

Time for adjustments

Some things emerge from the present situation which are incontrovertible. Portrait photographers are no longer *FAT*. This is a period of wringing out, or adjustment to new circumstances. There will be bankruptcies among photogrpahers, just like other merchants experience. But the bankruptcy need not be ours. We all need to re-evaluate ourselves. Set up a new budget based on a 25% downturn in sales, and see what economies need to be made to survive. This is no time for new adventures, or expansion into uncharted fields. Nor is it a time for cheapening our product, selling by special prices and free photographs to encourage traffic in the studio.

We can survive with dignity if we will economize and above all *go back to work!* Forget, if we will, our great successes of the past, and our image in the eyes of our friends and fellow professionals. Let's put our noses back to the grindstone and stick to business. We cannot expect instant success and instant affluence for the next few years. Perhaps we again need to walk humbly with our God.

Now we can return to more substantial values and family affection, which have been the prime catastrophies of the affluent society. Since we have been fat too long, and can no longer afford to be fat and lazy, perhaps we can survive with dignity and come out of this economic landslide with new values, new ambition and a better understanding of what life is all about.

"Oh, Lord, let me live with useful purpose and die with dignity"—a prayer for us all.

Paul Linwood Gittings has been a photographer since 1919. Although recently retired from business, he is active in various phases of the profession.

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photography's untapped manpower

by Paul D. Witmer

Mr. Employer, have you ever thought that your labor costs are too high, the waste and poor workmanship defeating, and longed for relief? The GI Bill may well be the shot in the arm you've long awaited.

Instituted a number of decades ago, the GI Bill was the first significant form of financial assistance for servicemen returning to civilian life. Though nearly all of us are somewhat familiar with its intent and purpose, few realize the potential usefulness it offers today. The GI Bill permits veterans to collect benefits from the Veterans Administration while participating in approved programs of instruction.

Basically there are three forms which should be of interest to the photographic studio. All three are set up and approved by the State Divisions of Apprenticeship and Training. Benefits are paid by the Federal government through various VA state branch offices. The three types of training are: Educational, Apprenticeship, and On-the-job.

Currently there are a number of excellent educational programs in photography (of an applied nature) being offered in this country. For the most part they range from one to four years in duration and are general in content.

A veteran who meets the qualifications can receive benefits on a monthly basis while training, on-the-job, in a studio, lab or other photographic concern.

Long Term Benefits to Your Business

Whether a business anticipates the hiring of a veteran(s) in the future or not, it could certainly be an "ace in the hole" to have a program approved, or at least set up. Should there come a time when an attractive prospect is banging on your door, you may be assured that he is banging on others as well, and will pick the best opportunity available. For him a studio offering experience would be attractive. However, a studio offering experience plus an approved training program (and consequently, benefits) might well be irresistible.

Some other benefits to the studio might be:

1. Helping country, community and self by teaching a useful skill.

2. Enhancing one's own image by being an employer who puts quality

first, through making an effort to have trained personnel on hand.

3. Learning something better yourself by teaching it to others.

4. Having given freely and unselfishly of oneself to afford another a brighter, sunnier outlook on things. This can really make your daily difficulties diminish and also their taxation of your spirit.

Further benefits resulting from the above might be:

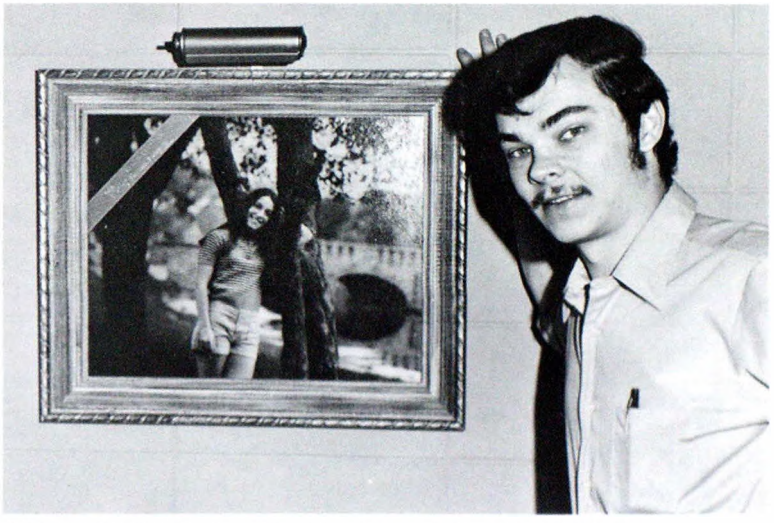
1. Satisfied customers—from skilled craftsmanship.

2. Reduced production costs—less wasted materials.

3. Source of future supervisory personnel—trained from the ground up.

4. Reduced labor turnover—better economics for both parties. Having a goal helps trainees stay on the straight and narrow.

5. Reduced need for supervision—personal pride in a skill and involvement breed careful work.



John Thompson with one of his prize winning photographs exhibited on studio wall.

Bridging the Gap

Many veterans would welcome the opportunities to work for photographic firms and many businesses would realize benefits from having them in their employ. The greatest obstacle in the path of their coming together in many cases is salary, and the period of time required before the veteran could justify, or earn, his salary. The benefits provided by the VA can put the veteran in a position to accept a salary more in line with what the employer could pay a novice. The difference paid by the VA can be regarded as a tuition paid for education received, meanwhile providing a livable total income for the trainee.

Assuming the veteran meets the qualifications, the only remaining task is for the firm to contact the State Division of Apprenticeship and Training Office. That office will usually then meet with the firm and veteran to formulate a program structure which will be attested to by both parties. This structure is in contractual form, setting forth the trainee's duties, areas in which he will receive formal and informal instruction, the current and future salary to be paid, etc. In short, the training agreement sets forth the obligations that the veteran and business have to each other.

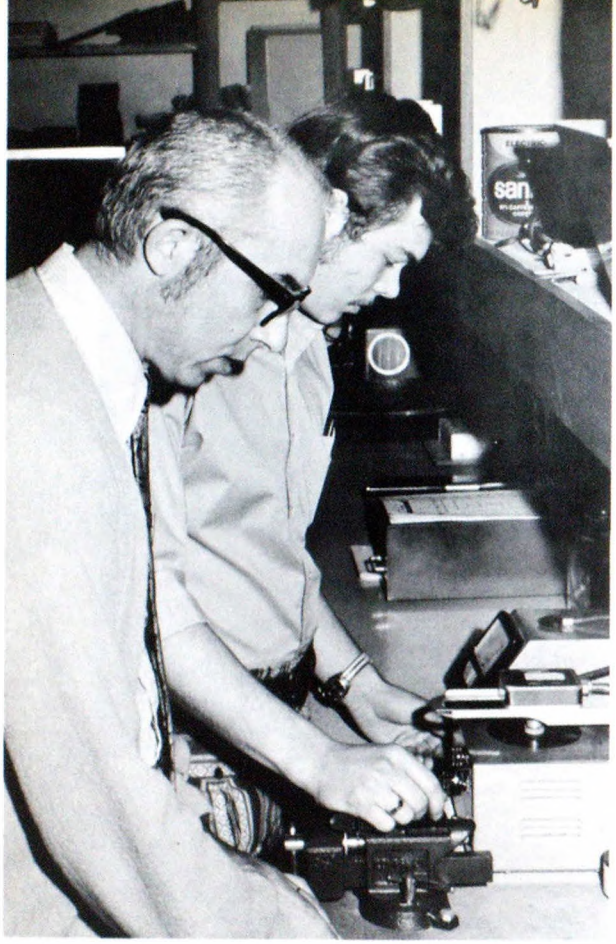
A typically fine program is that of John Thompson at Thompson Studio, Oshkosh, Wisconsin. Thompson Studio has been in existence for 20 years. It is owned and managed by John's father. The studio's primary mission is that of portraiture and related activities; however, some commercial work is also done, due to the locale and market. The family's involvement in photography resulted from Mr. Thompson's apprenticeship with his brother-in-law, who had a studio in Neenah, Wisconsin.

As for John himself, he's 26, a high school graduate, and a former Navy Machinist Mate. Currently he participates in such civic activities as locally-sponsored basketball and baseball. He has been in the program for 3½ years.

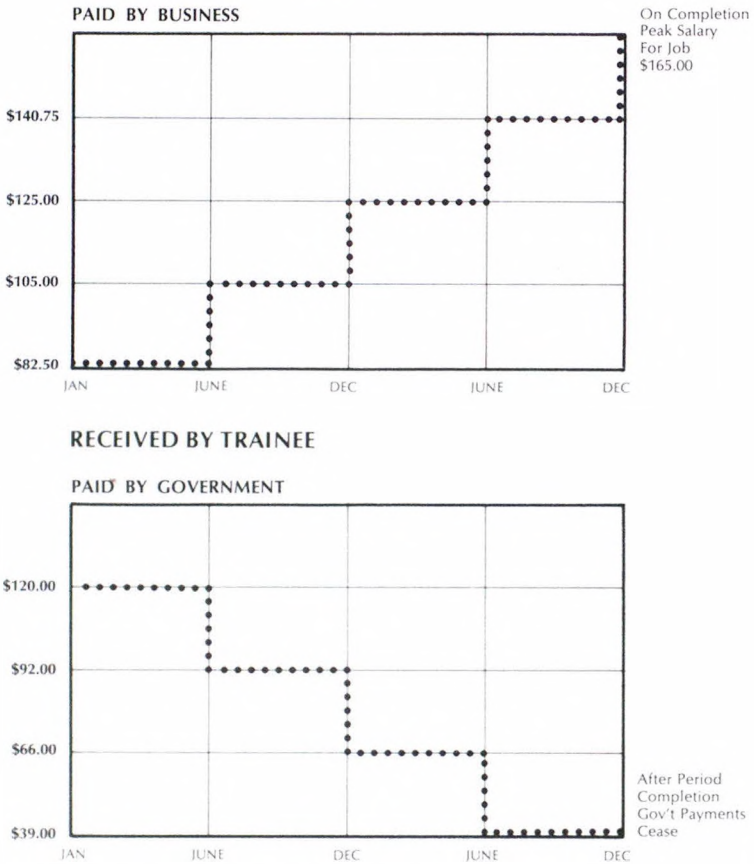
Mr. Thompson Senior is a firm believer in teaching from the ground up. John's first duties centered primarily in the darkroom, but he has worked into the studio, as well as management phases of the business. In addition to his studio duties John spends part of every week with his father working in their own completely equipped color lab. As the years roll by and John's experience mounts, his increasing value and the value of the program will become more vivid than perhaps the casual observer might realize.



A Service of the PP of A Business Services Committee



Mr. Thompson Senior is firm believer in teaching from the ground up. Here the trainee and his father run control strips through densitometer to monitor exposure and processing consistency.



Example and all elements (such as period of time, compensation, etc.) are subject to specifications of each individual program and trainee circumstance.

How It Started

John's first knowledge of the on-the-job program came while he was still in the service. He noted that the Wisconsin State Department of Industry, Labor, and Human Relations, Division of Apprenticeship and Training, had been uncommonly prompt and cooperative in handling his program affairs. One thing that any potential trainee should be aware of in advance is that even after the state office has done its job it still usually takes three to four months before the first benefit check is received from the VA.

John grows daily in his job, and has won numerous state photograhic exhibition awards, and had one photograph accepted in the national exhibition of photography. He completed his apprenticeship on August 1 of last year, and has become an equal stockholder with his father in a well-established, recently purchased studio in Michigan.

In conclusion, Mr. Employer and/or Potential Trainee, good things await you both if you take the extra effort to investigate GI Bill-sponsored on-the-job training.

Author's Note: Special thanks go to Byron A. Tetzlaff of the Wisconsin Department of Industry, Labor, and Human Relations, Division of Apprenticeship and Training, and also to the Wisconsin Professional Photographers Association for their help in my search for information with which to formulate this article. The information is based on personal experience of the author and in no way does it speak officially for the government agencies concerned.

Paul D. Witmer, 433 Harding, Janesville, WI 53545.

Judith Peters



chicago's south shore high achieves photographic excellence

Chicago's South Shore High School has an excellent fine-arts photography program. Started over four years ago, it was unique in the Chicago public school system. Since that inception, South Shore students have been bringing back local, state and national awards. Last year, 10 students won 14 awards in the Kodak-Scholastic Photo Awards Exhibit and six students won awards from the Illinois Press Photographers Association, Photo Awards contest for best high school photographers. The school also boasts its own traveling photography exhibit, "The Black Experience," that goes to libraries, etc.

Two courses, Beginning and Advanced Photography, are available to the students. Jerry Aronson, an inspiring teacher, conducts these classes in a casual, yet firm, manner. He is assisted by Dismas Rotta.

Beginning students use their own 35mm cameras or pay a fee to borrow one of the department's 17 Minolta 7-S rangefinder cameras. Students are required to buy their



David Myers

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own film and paper. Curriculum includes the enlarger, chemicals, photograms, the camera, developing negatives, making straight black-and-white photographs and experimental outdoor and indoor portraits. The students are given Friday as an open day to photograph during class time with no restriction of staying in class.

Advanced students must have their own SLR cameras. They also buy their own paper and film. Both beginning and advanced students use Agfa paper without filters. Color film is free, due to gifted funding from the State of Illinois. Advanced students get into color transparencies, black-and-white experimentation and color printing. On Fridays the class goes out of the classroom to photograph. Additionally, eight field trips are planned for the year and guest lecturers visit the classes.

Equipment consists of two Calumet washers, four dryers handling 24 prints at one time, two rooms for black-and-white film loading and developing and one room for color processing of E4 transparencies, C22 color negatives. There is one color printing room for advanced students which houses a Kodak rapid processor and an Omega Super Chromega C Dichroic solid-state analyzer. There are 12 enlargers and a good-sized area for developing prints. A chute for prints coming from the darkroom to the wash has been installed for convenience.

The large classroom has an enlarger for demonstration purposes, a number of lockers housing supplies for students (paper, tripods, cameras) and a dry mounting press and Carousel slide viewer.

Another function of the photography department is supplying photographs for publicity releases sent from the school.

portraits on loan

by Thomas A. Belling

Someone once said, "The heart desires what the eye beholds." We have used this thinking in a promotion we call "A Portrait on Loan," which has been remarkably successful.

When we photograph an individual or family group we feel we should have a wall portrait, we make a print (usually 16x20 or larger) and suggest to our clients that they display this portrait in their home for 90 days. At the end of this period, we will pick up either the portrait or a check—to date, we have been picking up mostly checks.

In presenting this plan, we begin by emphasizing that there is no obligation on their part to participate, or to keep the portrait if they do participate in the loan program. They are told that we do very little newspaper or radio advertising, because we feel a direct display of our work is much more effective. The advertising we receive when their friends and neighbors see the portrait makes it worthwhile to us. We even suggest that, if convenient, they have a party or two while they have the Portrait on Loan.

The very best display of our work is an actual portrait in a home. We settled on the 90-day loan as being not too long, yet sufficient for customers to become accustomed to the portrait as part of their home decor and their lives. During this time, many other people will have seen the portrait and it becomes difficult for a client to justify returning it. Many will discover that a fine portrait of a loved one is a pleasant thing to have around and should be a part of their home decor. Naturally, this opens the door for future sittings and sales. For many people who wonder if it is proper to display a portrait of themselves, the fact that their friends have seen it in their home, have liked it and approved of it is all they need to convince them to buy. After all, the price is forgotten with their first compliment.

We highly suggest that any photographer trying this plan do absolutely no lowering or bargaining of price after the loan period is over. This immediately opens the price of all of your work to "haggling."

The extra investment for a sample wall portrait is small, and this promotion is especially good when you do your own printing, because you will have color balance and exposure information from printing the customer's regular order.

Keeping records on the loan portraits is quite simple with a list showing customer name, type and price of portrait and frame, date out and due date of return.

It is not a difficult or time-consuming promotion at any time, but we find it particularly effective during the first six months of the year.

Thomas A. Belling, Thomas Studio, 7552 Hickman Rd., Des Moines, IA 50322



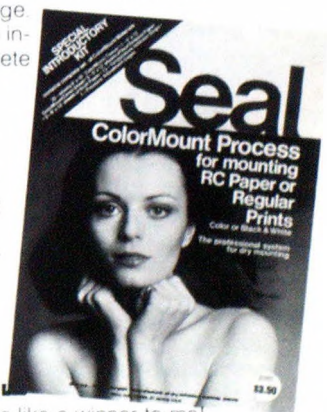
Belling, hanging 90-day Loan Portrait in client's home, has found a high acceptance rate.

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DISPLAYING SUCCESS

by R. M. Edward, Jr.

One of the Professional Photographers Guild of Houston's projects to promote professional photography through its membership is to display exhibits of both portrait and commercial photography at banks, shopping malls and in building foyers. Last year, however, the Board of Directors became aware that the PPGH was not being afforded the greatest of welcomes at several of the various exhibit sites. At the same time the Exhibits Committee work was becoming an unpopular chore.

A major problem was our display units; they just were not suitable for showing fine photography. The exhibit boards we used ranged from heavy, unreliable 2"x4" wood construction with unpainted peg board sides, to flimsy "A" frames, to light 1"x1" frame-only units; all of which required constant repair.

Ultimately, Exhibits Chairman Ben Smusz was asked by the Board to study all facets of the exhibit problem.The findings were disturbing. Objections were being raised not only to the appearance of our exhibit and the inclusion of substandard work, but to a general feeling we were getting too commercial. This was true to a certain extent; some of our more exuberant members had begun to dispense calling cards, price lists and other literature from their boards. Other members, dissatisfied with the boards being used, built elaborate displays, which served to make the whole effort more disorganized. One shopping mall manager even said he was considering charging us regular commercial rates for the space used!

We immediately went to work on this problem and Smusz contacted various exhibit firms for their ideas. The Board decided we must have our own display units, professionally designed for photography. When we agreed on the design firm, we worked closely with it during the planning stages.

We purchased a unique display grouping constructed with Dexion, Inc.'s APTON material and fittings. This 1" square black anodized tubing is used in self-standing displays which can be assembled into 30 "ells." Two "ells" can be clamped together to form 15 "islands," requiring only a rubber mallet for assembly and disassembly. The frame, approximately 4'x7', holds a 4'x4' board. The boards are a lightweight fiber board faced with a dark green indoor-outdoor carpeting.

The Exhibits Committee, reinforced with willing workers throughout the Guild, cut and glued the carpet to the boards. Mounted photographs, either framed or unframed, are attached to the carpet with a hook-loop material called VEL-CRO.

Five dollies, made of 1" square tubing and complete with casters, are used for transporting and storing the



Top: PPGH display units provide uniform, modern look which enhances photographs and encourages public viewing. Small studio signs by prints and large PPGH sign were made photographically by Exhibit Chairman Ben Smusz. Above: R.M. Edward, Jr., examines lightweight metal tubing and fittings used in display unit construction. Each display board assembly weighs only 27 lbs., with complete "island" weighing 110 lbs.

display units. We found at our first move that we could load assembled "ells" with safety on one trailer.

Our Board of Directors continued the exhibit project's momentum by setting regulations, approved by the members, governing what can be displayed. It was decided that only Active Members or Associate Members, through their Member Studios, can display their prints, which cannot be over three years old. Prints selected to hang at national, regional, state or our annual Print Critique (using nationally qualified judges) are automatically approved for exhibit. New prints can be taken to several selected, qualified judges for a "go/no go" verdict. Frames are allowed, with up to 2" molding. However, they must be light enough to be used with the Vel-Cro. Only a small PPGH-furnished studio identification sign is to be used on each board. The guidelines stress and encourage uniformity of displays.

We arranged financing of the display units through our bank. They gave us a line of credit, ample for our needs, on a non-personally endorsed basis. To pay for the units, our exhibiting members pay a fee of $30 per "ell" for the first two years. After that time, a slight fee will be charged to cover maintenance and storage. Any new member wishing to display will have to pay these initial fees, so that it will be fair for all.

To complete the display picture two matching stands were ordered to hold signs introducing the exhibit and stating the PPGH Motto and Code of Ethics. A simple dispenser, mounted on these stands, holds "give-away" studio rosters of the Active membership.

We have prepared a sales book for the Exhibits Chairman, to be used in booking future locations. Our first exhibit with the new display units was enthusiastically received, from a location which raised many of the original objections. In fact, we've found that we are able to book the exhibition at many locations not available to us before. Our displays are rugged enough to last many years with proper care, and our goal to stress PPGH membership to the public is being accomplished.

R. M. Edward, Jr. is owner of Adventures in Photography, 13807 Barryknoll Ln., Houston, TX 77024, which specializes in portrait photography and weddings. He served as the PPGH President in 1973.

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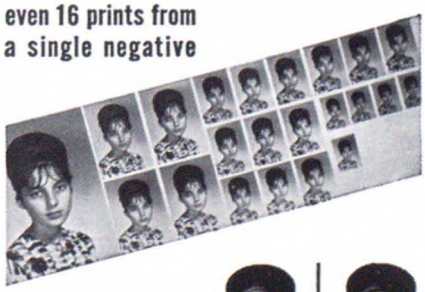


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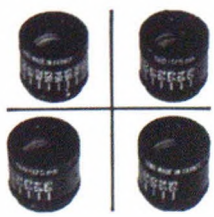
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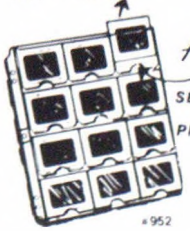
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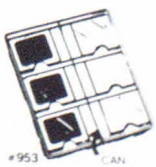
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now that we're in the crisis, aren't we all responsible?

by Klaus H. Seliger

This is a question that we as business people, as well as the general public, should realistically ask ourselves. Who created this monster that *is so mercilessly bringing our economy* to its knees?

Accept it or not, we are at fault—you and I, the business persons who play the roles of both seller and buyer.

Before exploring the problem as it relates to photography, there is an area that leads up to the present situation. In the American market place of the 1950s and early 1960s, store shelves became crammed with products made in Japan and other Oriental countries. Remember the small transistor radios that sold for $12.95, while the American-made counterpart sold for $16.95? You looked at them both, and were impressed with the cosmetics of the Japanese radio, because it had, for example, a knob for Bass and Treble, and an extra little red or green light. It was $4 cheaper, so you purchased the Japanese product. So, in essence, what happened was that for the difference of $4, some American laborer did not get a chance to build a radio for you.

Even though the foreign-made radio might not have lasted as long as the American-made one, you still went out and purchased it, because you put yourself into the hands of the advertisers and were not willing to think about tomorrow.

I am by no means implying that the foreign manufacturers are not capable of building fine products. What I am saying is that it was the greedy American investor and investing firms who literally went to Japan and said to the Japanese manufacturer, "Build me a radio for $3, which I can list price for $20 and sell for $12.95."

If you are a businessman, you know that there are many business people today who don't like to touch merchandise unless it is marked up 40 to 60%. I'm not against making money, but in cases such as this, the money is not going back into the world market in proper proportions. I'm not saying don't buy foreign products, not at all. What I am saying is, look at the product first, and then see if it is being produced in America. And, if we are producing it here, you will probably pay a few dollars more, but in most cases it will outlast its foreign counterpart.

Recently, I discussed this matter with a person who works for one of the major automobile manufacturers in America. He complained that his work schedule had been cut down, and that he is making less money now per year. In the same breath, he discussed the possibility of purchasing a new car—one made in Germany. Think about that one.

How does all of this relate to photographers? You, the American, have become, through elaborately planned advertising, a symbol of sloppy work, a symbol of someone not to buy from, because the American-made products are supposedly over-priced and deliver less. Why is this happening? Because you let it. In the past years, you, the photographer, have sat still because you were living off the image and the hard work of your father and grandfather. They did one very important thing that you have not done. That is to educate the general public on why it is necessary to have good photographs. Think for a moment; how much are you actually doing to prove to your customer that you are good in what you do?

Since the early 1960s, I've made it my business to shop other photographers on every level of photography. I looked at their work, I looked at their prices, I looked at their service, and I spoke to them in person to learn about their philosophies as photographers and business people. Going back into the early 1960s, speaking to mostly, if I may use the term, old timers, I've learned quite a bit. There was a genuine personal contact, a warmth, which started to dwindle away in the years approaching 1974. What was happening? Well, the new photographer, or may I say the psychology with which the photographer suddenly started to operate, ran almost parallel to the advertising psychology to which he was subjected day in and day out, and his own philosophy which he now started to develop, and also displayed plainly by the merchandise he was purchasing. You might ask what the purchasing of certain merchandise has to do with output of work. Quite a bit!

"These . . . people will accept the $1.49 8x10 color photograph from their local department store as a high-quality portrait. Why? Unfortunately, they don't know any better!"

If you, the photographer, by matter of principle, produce the highest quality of work and genuinely display ethics of the highest caliber, you will also find yourself inevitably associated with the highest quality tools, and you will always be looking for and purchasing the highest quality merchandise; not to confuse quality with luxury. There is also an inner awareness happening within this same person, by which he or she will strive to make his trade more genuine with deeper roots. That means taking the time to educate the general public on why good photography is absolutely essential.

If I may use the phrase "opportunity makes thieves," it is happening all around you. Of course, I'm talking about the $1.49 8x10 department-store portrait. Suddenly you say, how did it happen? Well, ask yourself a most painful and embarrassing question: "What did I do in past years that could have prevented this cancerous situation?" The answer will probably be "very little."

To give another example of the inadequacy and carelessness with which some of our so-called established and accomplished professional photographers operate, some months back, I called a photographer who has a studio and is a member of PP of A. I identified myself and explained to him that I have a number of calls from customers who would like wedding photographs taken. I further explained to him that I am more involved in commercial photography and for that reason would much rather give the work to someone who, by his own experience, could do a

better and more appropriate job. Without any explanation, he coldly told me that he was not interested, and didn't even give a thought about who he might have known who would have been willing to do the job properly. By checking back with these potential customers after their weddings, to find out just as a matter of interest who finally did their wedding photographs, the answers were unanimous: "Oh, we don't know his name, but he is the nephew of so and so."

This is the guy our profession has labeled the "weekend photographer." Most of the weddings were photographed with inexpensive 35mm camera equipment, using flash units barely large enough for home-type pictures, to say nothing of the atrocious quality and creativeness. So,

"How much are you actually doing to prove to your customers that you are good in what you do?"

what has happened once more? These very same people who were exposed to, or should I say "taken to," bad photography, will accept the $1.49 8x10 color photograph from their local department store as a high-quality portrait. Why? Unfortunately, they don't know any better.

So, what can you do to bring an end to this cancerous monster that is plaguing the serious photography world?

First of all, take a good look at yourself and your photographic operation. Ask yourself what you like to do best; look at the failures of others; take a good look at the successful photographers but only believe half when they tell you how easy it was. Study your community and surrounding communities, while at the same time talking to the managing business people, finding out what successful or unsuccessful sales approaches they have used. Don't be afraid to talk to sales clerks, as they more than likely will give you a truer answer, because it doesn't matter to them either way. The approaches you can use to finally develop your own sales philosophy are endless.

Secondly, but by no means less important, take a good look at your own studio, camera equipment and darkroom. Are they falling apart? Or are they still the showpiece they were when you bought them and, for that reason alone, made your work more enjoyable from a psychological viewpoint? Take a good look at your sales brochures, price lists and business cards. Are they of good quality or were they cheaply done to save a couple of dollars? Remember, these are your image. Look at the people who work with you. Have you ever called your studio and honestly listened to your receptionist's voice? Is she really projecting your image, or is she only someone with an eight-hour job? Is she really able to inform customers of what you can do photographically; does she care? Or, is she only pretty?

How important is your receptionist? Think about the last telephone call you made concerning some problem you had, and the secretary of that business told you that Mr. Smith was out to lunch and she could not help you, but she would be more than happy to give him the message that you called. He never got the message, and when you called back several hours later, he was gone again. What did you do? Obviously, you looked somewhere else next time.

What are you doing to present your customers with more archival-type photographs? Are you just printing photographs to get by?

All of these very important matters should be carefully weighed and constantly re-evaluated. Start to listen more to your own conscience than to the elaborate, well-calculated advertisements of the "fast-buck artist." Take it into your hands, touch it, compare it and come to your own conclusions and do unto others as you would have them unquestionably do unto you, even though at this point the battle is frustrating and very slow. Then think of how many years it took to create this crisis, but let now be the start of your helping to end it.

Through the 1960s, when I tried to get together with people in the photographic industry, photographers laughed and said they had nothing to worry about. Well, my photographer colleagues, you are worried now and by no means laughing anymore. Respect logic and it will respect you.

Klaus H. Seliger, of Seliger Studios & Photo-Graphic Research, PO Box 247, Park Forest, IL 60466, was born and raised in Berlin, Germany, moved to Canada in 1954 and to the US in 1957. He was a photographer with the US 101st Airborne Division, and served as an industrial photographer for various industries before becoming a commercial photographer.

EDITOR'S NOTE: Unless the industry is indeed worse off, or more apathetic, than anyone has imagined, readers of Seliger's article must have some comments pro or con. Let's hear from you. Comments will be published in our Letters to the Editor column.

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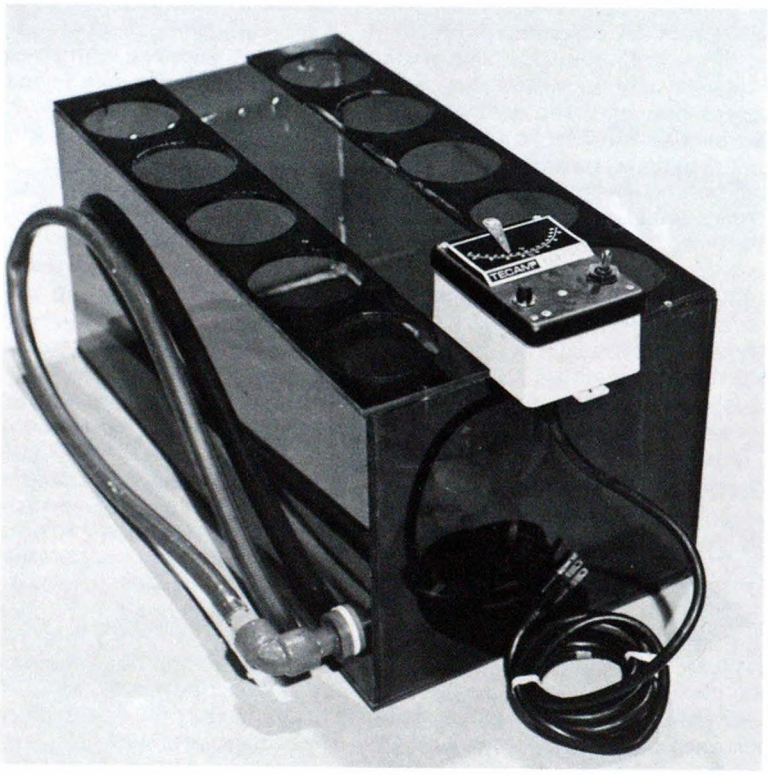
by Joseph F. Marrone

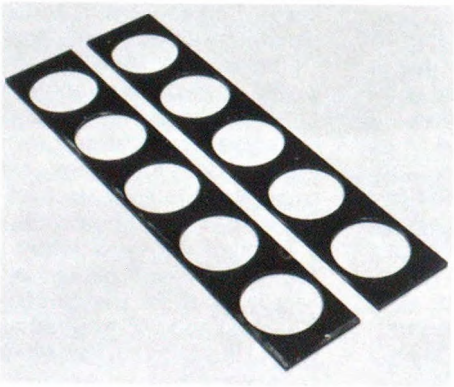
Processing 500 to 700 rolls of Ektachrome film per year using a four-inch-deep print washing tray as a water jacket for quart-size developing tanks left something to be desired in terms of efficiency and time. Only four rolls of film could be processed per batch, which is very frustrating when there are five rolls to develop.

Due to a lack of space and the size of our sink, using half-gallon-size tanks was impossible, and our budget would not permit purchasing an automatic processor with built-in temperature control. So, I designed a tank made of quarter-inch Plexiglas and able to hold ten half-gallon-size developing tanks. It's temperature controlled and cost under $150 to build. In addition, it saves hot water and running water, because water is needed only for washing, rather than for temperature control.

The control unit is a Tecamp TE-1 Tempette set at 97°. Plastic, 3/4-inch PVC fittings and a length of garden hose are used to hook up the water to the tank. Six 1/2-inch holes are drilled at the back of the tank for draining.

Joseph F. Marrone, State of New Jersey, Public Broadcasting Authority, 1573 Parkside Ave., Trenton, NJ 08638.





Above: Tank measures 12"x23"x11" and holds about 19 gallons. Tank has 4" space in center to hold temperature control unit and wash film. Processing tanks are set in two rows, five on each side. Left: Individual tanks are held in place by two plastic strips, 4" wide, 23" long, with 3½" holes at ½" intervals to fit over tank.

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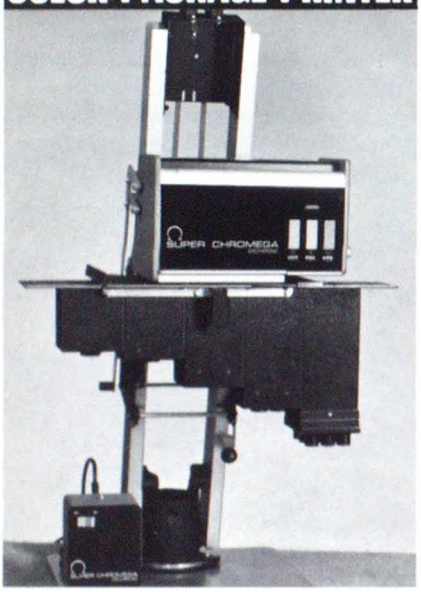
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Studio Small Talk

Patricia and Mike Q, M.Photog.

A Few Thoughts . . .

On December 18 of last year we received a letter from the Eastman Kodak Company advising us of a color balance problem in their newly introduced Kodachrome 64 film. [Also see *NEWS.*]

Anyone who is even slightly familiar with the complex construction of a color material can readily understand that, despite the finest quality control in the world, difficulties will occasionally be encountered. This was not the policy of the Kodak Company three years ago when we experienced a serious color balance problem with our CPS film.

When we first had difficulties we immediately assumed we had done something wrong. We dumped chemistry which we thought had been possibly contaminated and scrubbed tanks; we took enlargers apart and changed filters; all while mumbling many choice words. Our Christmas finishing schedule was demolished.

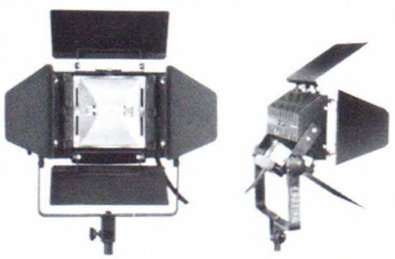
When we finally approached our Kodak TR we were told that the company would replace all of the unused material in our refrigerator and that they were having some problems with CPS film. This hardly soothed our feelings or made up for the hundreds of dollars of wasted material and weeks of wasted time during our busiest season of the year.

We subsequently discovered that the color labs were having a greater problem than we were. What disgruntled us the most was the fact that one of the Eastman Kodak dealers we discussed our problem with showed us a letter advising him about the defective material and suggesting he tell

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no one unless he received a complaint from the photographer first. This was certainly a legal position but, in our opinion, an immoral one. To treat the men and women in our profession in such a manner was, we feel, shabby at best.

We made our feelings known to some of the top management at Rochester and were bluntly told that this was their "policy." Without question, the manufacturer has every right to determine policies, so as a customer we exercised our right and discontinued the use of CPS film in our studio.

Since we have our own color lab we were in a position to change to another Eastman Kodak product which more than satisfied our requirements. Those professionals who use outside lab facilities could not change, because the labs have their machines oriented to CPS film.

We would like to commend the Eastman Kodak Company for what seems to be an improvement in its policies. We want the company to know how much we depend and rely on its high standards of quality control and the integrity of its product. We hope other manufacturers will recognize the need to publicize problems rather than cover them up. We hope other photographers will take the trouble to let the Kodak people know we admire this new effort in our behalf.

In a recent ASP Newsletter (and it seems to us we receive less and less as time goes by), there was a brief mention of a suggestion that those who have received the Fellow of Photography degree in the American Society of Photographers be further induced, by a carrot on a string, with a Doctor of Photography degree. Our own opinion is that we put a stop to this nonsense once and for all. It seems to us that some place in the Master of Photgraphy certificate it is stated that this is the highest Degree awarded by the PP of A. To circumvent any criticism the ASP, a separate entity of Masters of Photography and Photographic Craftsmen, has set forth its own degree, the Fellow of Photography, which is currently held by a handful of talented photographers.

Anyone with a sense of humor must conjecture the delicious thoughts that the future might bring a Crowned Prince of Photography or perhaps even an Emperor. The crowning ceremony could even be followed by a royal ball and chamber music.

There is little question in our minds that the ASP could better serve by utilizing the super talents of its membership in more conventional and functional ways. The annual exhibition and the ASP Clinics have been extremely beneficial to the general membership. Much greater efforts in this direction are required. Exploring the use of videotape programs and demonstrations, special instructional problications in conjunction with our own *The Professional Photographer* magazine; and finding a means of getting even further exposure for the ASP photographic exhibit are but a few of the aims and goals which should concern the ASP. Efforts in these directions would aid the general membership of PP of A, and would legitimately establish the claim the ASP makes to the general elevation of professional photography.

We doubt that bigger and better degrees can move us in that direction. The use of honors to encourage competitive efforts are functional. Adding new degrees to elevate a few select individuals is hardly a worthwhkle direction. If the general membership of the ASP disagrees with us we had better start working on our costumes for the coronation.

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

Opinions expressed are the authors' and not necessarily those of PP of A or The Professional Photographer.

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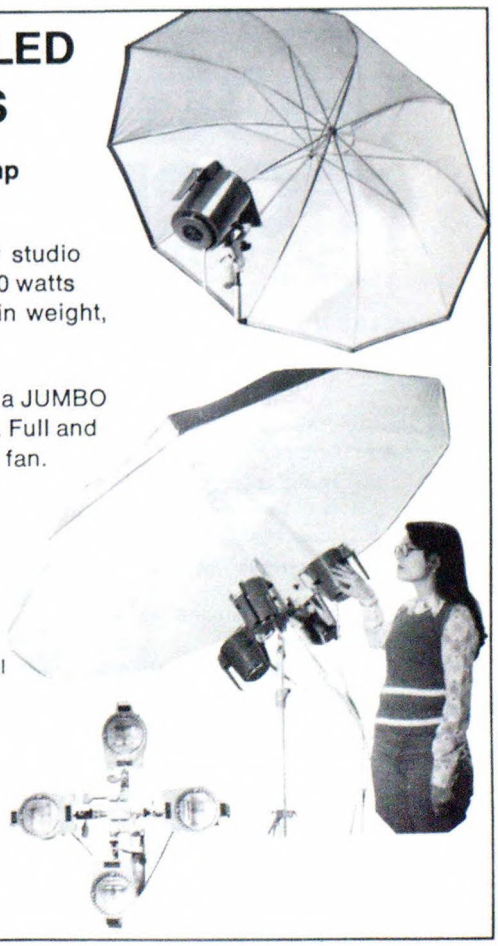
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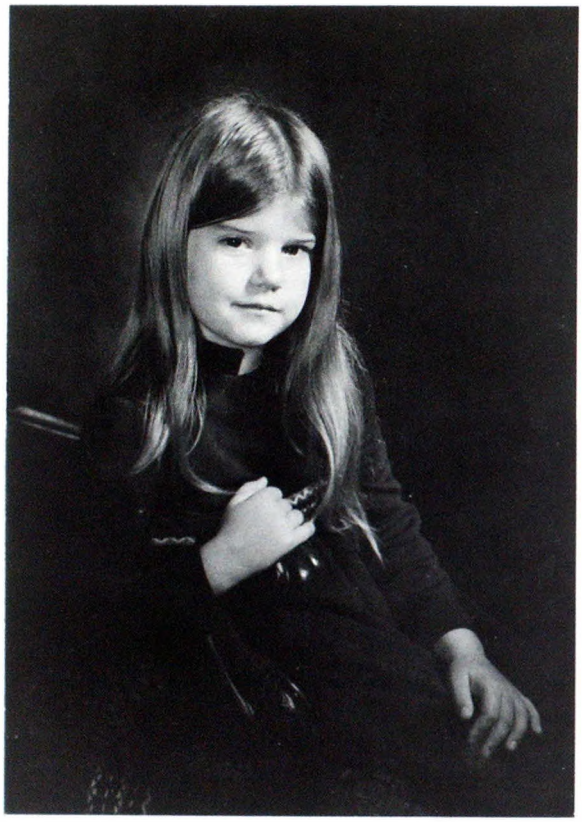
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PORTRAIT PHOTOGRAPHER'S

clip sheet



BROOK
Thomas D. Watkins

Watkins says when photographing children, the photographer should involve them in the portrait making by talking to them in an adult manner about their interests, their friends or their activities. He should deal with children at eye level, "even if it means getting down on your knees."

The lighting for the portrait included one 16" reflector close to the camera as the fill and providing for the basic exposure. Another 16" reflector with barndoors was 45° to the side as the main light. The third light used was a hair light.

This photograph was exhibited in the 1974 Exhibition of Professional Photography. (A Service of the PP of A Portrait Division.)

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Make Fantasys Quick and Easy—No Toys!

By Bill Stockwell

Today's torrid topic: "Simple thinking vs. camera toys!" As my Bill Stockwell seminars roll along, at record pace, I meet haggard fugitives from rival candid schools.

I recall one shaken gunner, who clung pitifully to my coat and gibbered: "I enrolled with another seminar, beloved Casual King, just to learn simple Fantasys.

"We load for the all-day shooting session. I am appalled! Like going down a cafeteria line, we select from three tables, loaded with gimmicks."

In this candid junkyard of matte boxes, baubles, trinkets, gadgets, fancy snoot tubes, each gunner totals 15 to 20 grim samples. Let the lesson soak in! Facing a radiant bride, the bewildered photographers tinker with toys, while the model's expression melts from ecstasy to agony. It's a nuts-and-bolts comic opera.

★ ★ ★ ★ ★ ★

In another city, at the same time, I am conducting my famed Bill Stockwell seminar. I feature simple miracles, created with news-style punch and speed.

Instead of depending on gadgets, you just think. With a few simple rules, you command all my exotic stylings that ignite all photography.

Here's the payoff! Shunning expensive, complex gadgets, my students bag **100** alluring Casual samples—my delightful Fantasys, Snoot Magic, Moderns, Mistys, Madcaps, Blossoms, Flares.

Final score: Simple miracles 100, Toyland 15.

★ ★ ★ ★ ★ ★

I recall the recent seminar venture of a big-name photographer, who carried television cameras, for teaching you to put two Fantasy images on one color negative. I offer a dramatization, instant replay:

With pomp and fanfare, the zealous professor grandiosely sets up his TV cameras. He grapples with python-like cords, expertly twists dials and knobs. With supreme confidence, he aims the lenses at bride and groom.

Now, the moment of triumph! As gunners lean forward, tensely, he pushes the button. Ah! He gets The Lone Ranger! Another time it's Captain Kangaroo! I am stretching the pathetic burlesque a little, for emphasis. But the bride and groom models, in most instances, do not appear on the screens in any useful manner.

There is your confirmation, merry colleague! In simplicity, there is creative thunder! Thinking vs. toys! It is the difference between the clanging player-piano and a concert Grand.



Lewis Shady's exciting new Casuals are winning weddings in Kansas City. The little beauty, above, was his first snoot Fantasy. He created it, in a few seconds, without any complex "toys," in a recent Bill Stockwell seminar. It's on your shooting menu now, brave gunner! You've not seen this simple miracle before!

★ ★ ★ ★ ★ ★

Learn, first, noble gunner, to create my Casual thrillers with my easy guides. Now, if you must buy a matte box, to make your life sublimely complete, you will be able to use it with speed, creativeness and sensitivity.

I have given the matte box some deep thought of late. Here is the ultimate deluxe model: A squirrel tail is attached to the bottom, and the quaint little box serves as a peanut dish, when it isn't attached to the camera.

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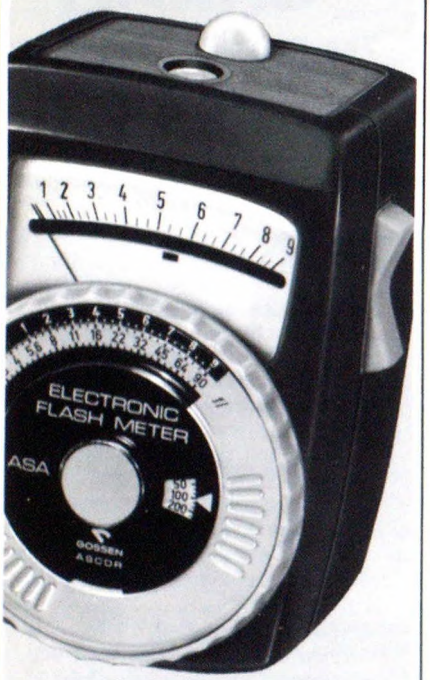
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Retouching

Jeanette Wallen, Cr.Photog.

Free-hand Retouching versus Retouching Machine

There are two types of equipment used by retouchers in the field today: the free-hand retouching stand and the retouching machine. The free-hand stand is simply a light box, which may or may not have a variable light control. The machine has a variable control on the light source, and also comes equipped with a vibrator set-up of some type which aids the retoucher in applying lead to the negative.

A retoucher does not necessarily need a retouching machine to be a good retoucher. The two major advantages in using the retouching machine are: eliminating the fatigue factor and increased speed in retouching.

The long hours required in our profession, during the busy season, are extremely tiring. The stress is tremendous in the neck area, down the arm and in the hand itself. A machine should ease this stress and tension in these areas, allowing the retoucher to work more efficiently and effectively.

Increase Speed and Earning Power

A retouching machine usually increases a retoucher's speed. This increases his earning power. Some retouchers find that within a few days their speed is increased up to one-third. The fatigue factor, plus the increase in speed, appears to make the retouching machine the answer to all retoucher's problems, but this is not necessarily so.

A retouching machine will not make or break a retoucher. If an individual has the talent for retouching, he should be able to retouch on a free-hand stand, as well as on a machine. Either an individual has the ability to retouch or he doesn't. If the ability is not there, a retouching machine will not develop this ability.

If funds are limited, the free-hand stand may be used by a student retoucher. A free-hand stand can be purchased for approximately $75. Should the student retoucher decide that he wants to invest in a retouching machine, the initial investment in a free-hand stand has not been that great.

Shop Around and Buy a Good One

A retouching machine is a lifetime investment, so buy a good one. Some machines which were on the market 20 years ago are still being used by retouchers and work as efficiently today as when they were purchased. It's a good idea to take a look at all the machines on the market and decide for yourself which machine best suits your needs.

There are many good machines available to the retoucher—the Trojan, Lloyds and the Adams, to mention a few. As you are trying out these different machines, you will find some may have advantages or disadvantages which may or may not suit your personal needs. Some machines are quite bulky, while others are more compact. Some have adjustable legs, vibrators with variable speed control and more light output. Color negative retouching requires more light than black-and-white retouching. To update my machine I added a 20w cool white fluorescent fixture, for more light output required in retouching color negatives.

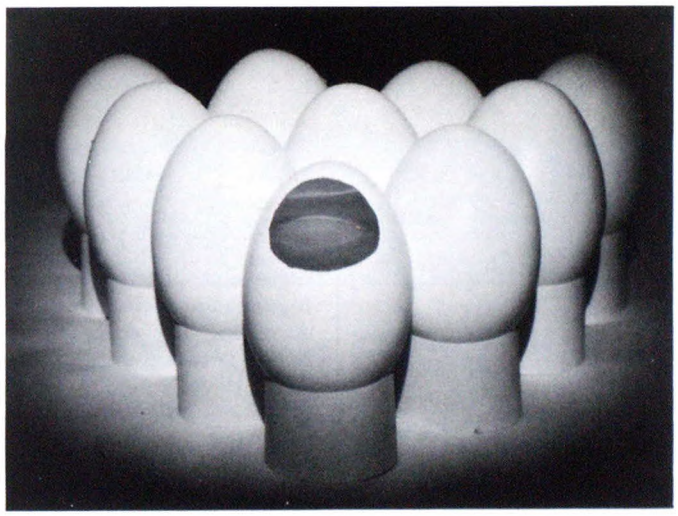
I would like to encourage the full-time retoucher to purchase a retouching machine. The fatigue factor alone proves that the investment is well made. If you increase your speed and thereby increase your earnings the machine will pay for itself.

Use what works best for you. If you find you are not fatigued after long periods at the free-hand stand and you're satisfied with your speed and earning ability, then don't switch to the retouching machine. If you are retouching full time, however, and you find yourself exhausted after several hours at the stand and you do want to earn more money, then definitely look into the possibility of purchasing a retouching machine.

(In the next column, some dos and don't in photographing color portraits will be discussed.)

Jeanette Wallen, Cr.Photog., 2109 Rabbit Tr., Pinckney, MI 48169

commercial analysis



THE PERFECT CONTAINER
Gwen Nell

"The Perfect Container" was taken with a 4x5 camera and a 210mm Symar lens. A small keylight aimed at the first egg was used. The print was an experiment in taking a monochromatic color print with a bright accent. The photograph (originally in color) was first exhibited in the 1973 Exhibition of Professional Photography. (A Service of the PP of A Commercial Division.)

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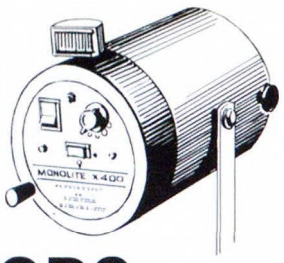
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APAG Colorists

Mary K. Sobolowski

Capturing Reality

A sure, skillful stroke, a keen eye, a true sense of proportion are all very important. Yet with all these, the results can be a failure if the artist is unable to capture the essence of the subject's personality.

Not of least value are the distinctive looks expressed in candid eyes that have viewed the pageant of trials and triumphs together with the fine features impressed on the face by the absorbing business of daily experiences in failures or successes. This cultural development reflected in a man's countenance is not achieved overnight, and is much too valuable to be neglected in any delicate detail. Surely all these external indications including beauty of features, proportions of the body, habitual neatness, manly bearing and even his taste in dress contribute to his physical charm and delightful magnetism.

There are several distinct advantages that photographic portraits, laminated on canvas, hold in preference to the traditional painting of a portrait on canvas by an artist. There is much to be gained in measures of efficiency, time and expense, as well as opening the doors to a new, wide range of business.

Power to Re-create

First of all, who really possesses the breathless power of re-creating—of giving a conformity more intimacy than a true reflection? A photographer's keen awareness will capture expressions and moods with the split-second timing of his camera. Reality is not found so much as it is captured by going to look for it. Furthermore, to make sure that he has captured the ideal striking resemblance for the canvas, the photographer can make as many as 20 or 25 exposures. These will provide a wide variety of expressions, moods, positions and even changes in clothes and colors. Also, with the use of an Astro-projector, the customer can be given, in preview, an excellent idea of what a particular portrait will look like. This projection on a screen to the size of the intended canvas will produce an unmistakable likeness—an excellent stimulant for business with the client.

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Portrait Promotion, by Donald Jack

New Ideas in Wedding Photography, by Susan Harris

Portraiture of Families and Groups, by Dave LaClaire

Photography of Children

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By this method the client can suggest changes in unfavorable features. Arrangements can then be made beforehand for enhancement and corrections to avoid disappointment in the end product.

It becomes easy to understand that it takes more than skilled strokes to capture the subject's moods and expressions in the limited settings that the client poses for a traditional painting. One's feelings are so completely private, sensitive and mingled that they cannot be subjected to another's interpretation in the making of a precious keepsake.

Achieve a Classic Elegance

Variety's delight carries the heart high through our impatient search for beauty. In the antiquing process, the creative photographic artist can bring to the portrait a classic elegance by applying a lacquer with sure, brilliant brush strokes, and further improve the appearance with a special glaze to accentuate the depth of the strokes and canvas. In another process through the refined, studied application of a reticulating lacquer, she can give to the portrait a characteristic appearance with the regal elegance of an eminent masterpiece. Finally, for the keenly discriminating client, the photographic artist can apply delicate gold leaf to make the portrait a treasure of pristine elegance.

Our next consideration centers on the element of time, a very precious commodity in this day of business appointments and social obligations. Persons subjected to somewhat rigid time schedules cannot afford the elaborate luxury of extensive hours in posing deliberately for a traditional painting on canvas.

Photographer's Market Has Potential

For the customer the cost of a photographic portrait on canvas would be a fraction of the price of a traditional painting on canvas. Even with this substantial saving for the client, the photographer can still realize a handsome profit for his work.

The new wide range of business that photographic prints on canvas can develop and encompass should be considered. A canvas has proved to be a beautiful memorial, not only at dedication ceremonies, but also in the musing solitude of one's home. Mourning the loss of a dear one, the bereaved are comforted by the genuine likeness of the image. With time still tender to their thoughts, they can look upon this true reflection with quiet meditation.

How often have we attended testimonials on retirements or anniversary celebrations in which the highlight of the occasion was the unveiling of the honoree's portrait? Haven't we looked with subdued excitement to see how the portrait appealed to the searching eyes of friends and relatives? What anxiety we shared as we detected one hiding a quick gesture of embarassment! Were we satisfied to view only the frills of superfluous decorations or did we scan the minute details of the work? An encounter with love moves us deeply, and we want the very best for the honoree. He was not made to be remembered behind a mask. Hence, we can be sure that a photographic, canvased portrait will give us the authentic image that will produce an endless moment through which all beautiful memories pass.

If some are disturbed by these suggested changes in portraiture, we must realize that new ideas and concepts are ever coming over the horizon. Change is a moving thing, and time serves to prod and to measure movement. If we are content to cling to the permanence of tradition, we are receding from the challenge of time, as well as the timeless search for progress.

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A. Joseph Gradian

Photography is . . .

Photography, initially, was an exciting recording medium that offered an inexpensive means of picturing people. Previous to the discovery of the Daguerreotype, image recording was in the exclusive domain of the artist-painter or sculptor and usually beyond the economic reach of the common man. The use of photography was quickly extended to record the human condition. Mathew Brady pictorially recorded the pathos of the Civil War, and Eugene Atget recorded life in Paris. The shift in emphasis was from simply recording to interpreting the human scene. The sociologist, Jacob Riis, used photography not only to record the squalor of life in New York, but as a means of communicating this information and in so doing, effecting change. Simultaneously the portrait studios, competing with each other for business, began using artistic principles in the posing and portraying of their customers.

With the advent of the simple box camera and films, photographic technology was simplified. This resulted in increasing use of this medium as a means of aesthetic expression.

Photography then is a recording medium that may be used for various purposes. The photograph faithfully pictures a person's appearance. It records infinite detail in industrial and engineering problems, and in high speed photography it extends time so that we may see events so fleeting that they are incapable of determination by the human eye. Photography delves into both the micro and the macrocosm and brings to human sight events too small or too large to resolve with the eye and brain.

Photography is also a communications medium. By means of film and television, events happening in distant places are brought into our living rooms almost instantly. Newspaper and magazine photographs vie with the written word to communicate ideas, while advertising agencies expend untold effort to communicate the value of a product or a service.

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Photography is also an outlet for artistic expression. The portrait artist uses it to create an impression of the subject, as opposed to the simple recording of an individual. The artist is using photography increasingly as a medium of expression rather than using oils, water colors, charcoal or other graphics.

The economic values of the photographic industry may be described in two major forms. A segment subscribes to mass production of images at a low, per unit mark-up. This is essentially image production with little or no sense of aesthetics. The other portion is greatly concerned with aesthetics. The traditionalist is continuously striving for an ultimate good; producing images that attempt to portray concepts in addition to recording events. The existentialists are concerned with the aesthetics of photography as opposed to mass produced images. With this difference in values there are differences in educational approaches. A comparatively small number of schools consider photography as a profession and teach it as a means of occupational preparation. Another small number of schools (primarily film-oriented) consider photography principally as a communications form. A great number of schools teaching photography consider it a means of self expression.

These differences in approaches apply to the individual's goal in photography and his own value of his education.

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

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Education News and Briefs

• Two days of "Candid Wedding Seminar '75" with Ted Schmerchansky, Cr.Photog., and Bill Browne will take place in April and May in the following locations: April 6-7, Crown Center Hotel, Kansas City, Mo.; April 20-21, TowneHouse Hotel, San Francisco; May 4-5, Cherry Hill Inn, Cherry Hill, N.J. Seminars cost $55 each. For reservations, contact the sponsor, Studio Sales & Service, 2449 Charlotte, Kansas City, MO 64141.

• The 5th year of a series of Creative Color Workshops by Robin Perry, M.Photog.Cr., will be held at his studio in New London, Conn., the first week of each month from May through October. The workshops will stress all phases of color photography with special emphasis in creating color photography for illustration. Tuition is $300. For more information contact Robin Perry, 820 Hartford Rd., Waterford, CT 06385.

• Odessa College in Odessa, Texas will offer a new two-year professional photography program this year. The program will provide students with the skills to qualify for entrance positions as darkroom technicians, commercial photographers, portrait photographers, photojournalists and general photography technicians. Write Odessa College, PO Box 3752, Odessa, Texas 79760, Gayle Noll, Director.

Schools, Seminars and Conferences

MARCH 9-14
New England Institute of Professional Photography
University of New Hampshire
William C. Bartlett, Sec'y-Treas.
56½ Merchants Row
Rutland, VT 05701

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

EDUCATION

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Simulators & Simulation—Design, Application & Techniques
Small Format Camera Systems
Disneyland Hotel
Anaheim, Cal.
Society of Photo-Optical Instrumentation Engineers
PO Box 1146
Palos Verdes, CA 90274

MARCH 17-21
The Photographic Process as a Scientific Instrument
Rochester Institute of Technology
Rochester, NY 14623

MARCH 17-21
Introductory Audiovisual Production Workshop
Kodak Marketing Education Center
343 State St.
Rochester, NY 14650

MARCH 19-21
Optical Society of America
1975 Spring Conference
Disneyland Hotel
Anaheim, Cal.
Society of Photo-Optical Instrumentation Engineers
PO Box 1146
Palos Verdes, CA 90274

MARCH 23-27
Society for Photographic Education, Inc.
Asilomar Conference Center
Monterey, Cal.
Peter C. Bunnell, Chairman
PO Box 1651, F.D.R. Post Office
New York, NY 10022

MARCH 31-MAY 23
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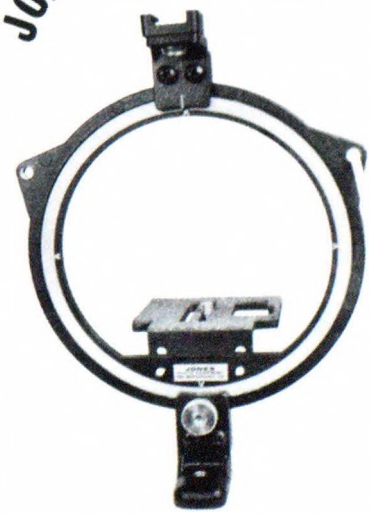
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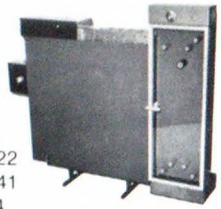


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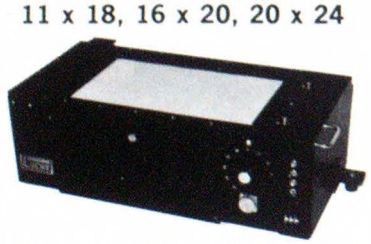
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GOALPOWER

Lisle Ramsey

Be a Goal Setter

The one thing that impresses me about all the Masters of Photography I have met is that they are goal setters. Did you ever talk to a Master of Photography who didn't *want* to be a better photographer? Photography turns them on . . . it's what they want to do.

The first step to *getting* what you want is *saying*, "That's what I *want*." Don't waste time thinking about things you *should* do. Chances are you will not do the things you should do unless you want to do them. For example, how many New Year's resolutions have you ever kept?

There is no doubt that the strongest of all forces for personal motivation is doing what you want to do. So, to achieve more and avoid disappointment, Step 1 is to write down five goals that you want to achieve.

Next, check these five goals. Are they conceivable, believable and achievable? What your mind can conceive and believe, *you* can achieve! Sounds great, doesn't it? It is!! Life is much more fun when you set goals that steer you toward what you want . . . things that are conceivable, believable and achievable.

A goal is a standard of achievement. So, to get more emotional uplift from achieving your goals, you need a measurement. You need to know when you have accomplished them. In the GOALPOWER program, I always suggest two measurements: first, a *basic* goal, and second, an *outstanding* goal. Achieving a fair (basic) goal gives you a sense of achievement, and when you make your outstanding goal, you know "You've really done it!" Measurement can be stated in numbers, merits, units, percentages, dollars or a race against time.

Avoid setting goals you cannot control. When motivating some other person is necessary for you to reach your goal, you may be on a fast freeway to disappointment.

The last step in setting a goal is to establish a deadline. There must be a specific time limit you are working toward. It may have to be adjusted, but always set one and try to achieve it.

So there you have it, a magic formula for setting goals:

> Is what you want conceivable, believable, achievable, measurable and positively stated with a deadline?

You are a fortunate person if you can write down five goals you want to achieve this month. Most people find this very difficult because they haven't really thought out where they want to go in life and what they really want to do. If you begin by deciding what you want to be doing five years from now, you can back up and figure out what you will need to accomplish this year, this quarter, this month and this week to work toward that ultimate goal.

I have found that a person gets more out of goal setting if he concentrates on five goals at a time. Writing goals in order of priority and reviewing them daily will make your goal-setting more productive. Never hesitate to change a goal. A goal is only a road map to make life more fun for you. Whenever you feel you want to take another road, by all means . . . do it!

To put Goalpower to work in your life, just define what success or satisfaction means to you, decide what's important to you, then set your goals.

(Next month . . "Accent the Positive.")

Lisle Ramsey, Management Consultant and Chief Executive Officer, Lisle Ramsey Photography, Inc., 7808 Maplewood Industrial Ct., St. Louis, MO 63143.

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Kelly, Howard
Miller, A.P.
Ono, Masayuki
Opfer, Robert
Ricca, Antonio
Stewart, Lucille
Zucker, Monte

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Bak, Ellen
Blair, Don
Bogard, E.R.
Borg, Donald R.
Brady, Martin
Brown, Ned
Bryant, Clint
Byng, Virgil
Case, Carlton M.
Cass, Veronica
Clark, George W.
Clark, James E.
Clarke, John
Clayton, Joseph R.
Clift, Russ
Clifton, Bruce B.
Collerstrom, Ted
Dickson, John
Flavin, Frank
Freeman, Robert
Gable, Thad
Gaughan, Jack
Gold, Sammy
Goodman, J.D.
Goodwin, Larry
Haines, Donald Ted
Haynes, Virgil
Heindel, H.H.
Hertzog, Eugene
Hobbs, John
Howell, John
Hughes, Don
Ippen, Richard
Jack, Donald
Jarrett, W.L.
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Jones, Ray
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LaMere, Lavern
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Mauldin, Lanny E.
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Nichols, Lee P.
Otto, J.E.
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Perry, Robin
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Rickers, Russell
Robinson, Keith
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Rogers, Richard
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Tatsuki, Toshi
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Walker, Bob
Warner, Frank
Way, Kenneth F.
Wheeler, Don
Williams, Bill
Wiseman, Robert C.
Wood, Terry
Wright, James

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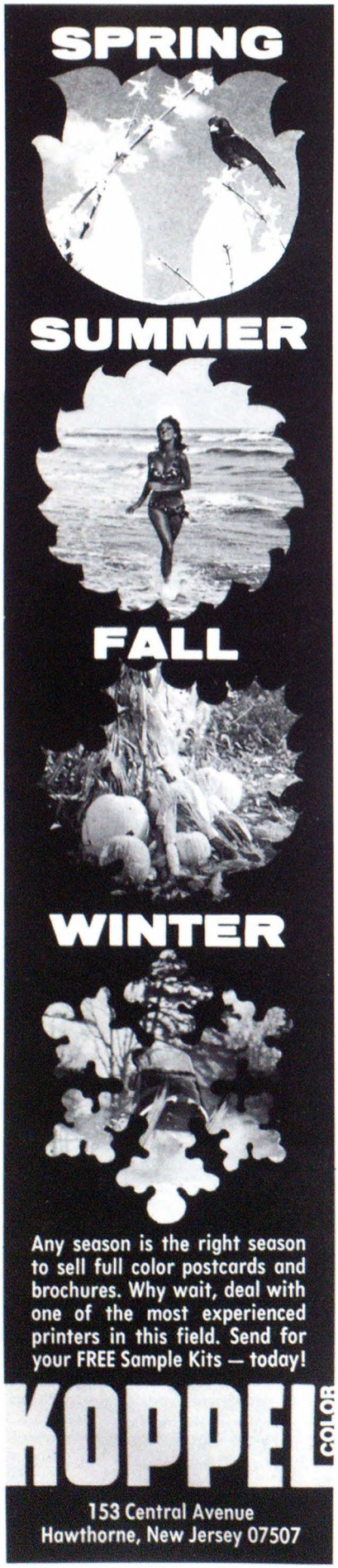
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From page 81

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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.

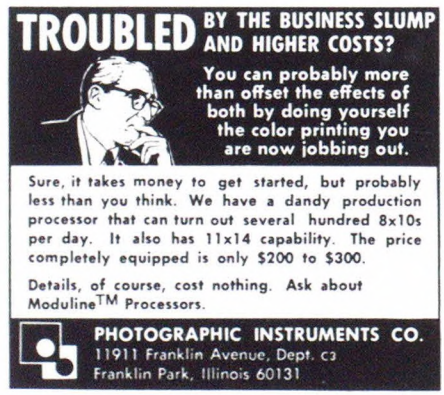
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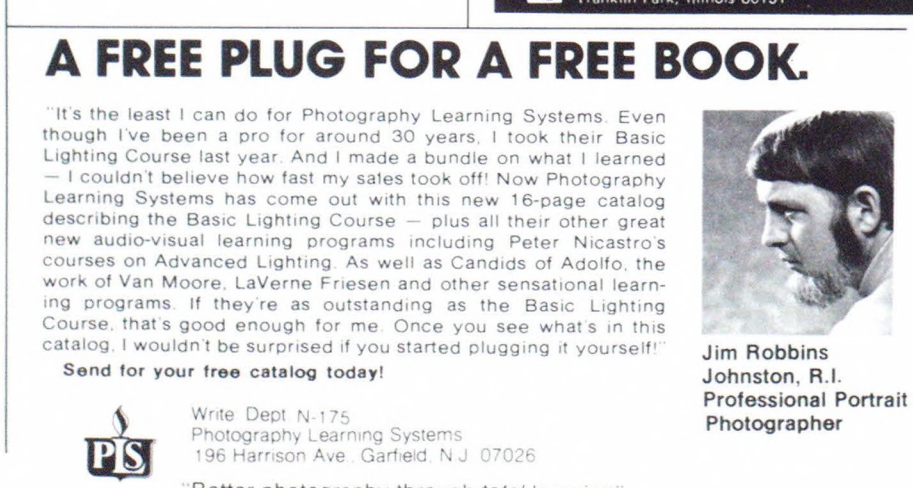
Membership Report

JANUARY 215/Total for year — 215

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 be 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.

ALASKA — 4 (4)
Bates, Russell B., Fairbanks, (A-C)
Caldwell, Ron, Anchorage, (ASSOC) *Ward W. Wells*
Cartier, Kerry L., Anchorage, (A-C) *Henryetta Mc Crady*
Nikas, Gregory G., Anchorage, (ASSOC) *Chris Chaplin Gibbs*
ARKANSAS — 1 (1)
Vaughan, Mary F., Springdale, (A-P)
CALIFORNIA — 22 (22)
Bravo, Jesse A., Sacramento, (ASSOC)
Brubaker, Craig M., Goleta, (S) *Mike Kordel*
Chen, Ken, San Luis Obispo, (S) *Howard Kelly*
Colorich Color Lab, San Diego, (SERVICE)
Corbin, John H., Goleta, (S) *Emmert Lawson*
Frank, Anice, Oakland, (ASSOC)
Lambert, Tom, El Toro, (ASSOC)
Lee, Edmund, San Francisco, (ASSOC)
Maness, George B., Carson, (I) *James Stewart*
Ng, Wyman, San Francisco, (ASSOC) *Donald S. Tong*
Reed, Charles L., Los Angeles, (S) *Ed Hannigan*
Roberts, Patrick L., Santa Barabara, (S) *Emmert E. Lawson*
Sanden, Eldred D., Irwindale, (SERVICE)
Seale, Morris B., Sebastopol, (S) *Ed Hannigan*
Seto, Paul B., Los Banos, (A-C) *Lucille Stewart*
Starling, Rupert G., Jr., Garden Grove, (A-C) *Lucille Stewart*
Tighe, Gary S., Santa Monica, (ASSOC)
Traylor, Herbert A., Los Gatos, (ASSOC) *Jesse E. Miller*
Vagt, Tyler A., Ukiah, (S) *Emmert E. Lawson*





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Studio or Firm address

City State Zip

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City State Zip

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Check ONE to indicate your voting and mailing category:
☐ PORTRAIT ☐ COMMERCIAL ☐ INDUSTRIAL
Percentage of Income Derived from Photography _____ %

• 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. and PP of Canada members.
☐ Non-PP of Canada members, U.S.A. dues apply.

• 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.
☐ 4 to 6 members	130.00 per yr.	105.00 per yr.
☐ 7 to 10 members	200.00 per yr.	175.00 per yr.
☐ Each additional	10.00 per yr.	10.00 per yr.

Active Member _____
Associate Members _____

(Attach separate listing for more than two Associates)

Each ACTIVE MEMBER, (Except Industrial) is entitled to two classifications with his membership. For each additional classification, there is a charge of $5.00 per year.

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

• 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
• **STUDENT:** ☐ $10.00 per year — Full-time student in photographic school.

• SUSTAINING MEMBER

A manufacturer of photographic supplies or equipment may become a Sustaining Member. (Directory Listing Nationally)

☐ **DUES:** $150.00 per year

Type of service _____
Phone _____

• 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. (Directory Listing Regionally)

☐ **DUES:** $40.00 per year

Type of Service _____
Phone _____

• ADDITIONAL SERVICES

Upon request, available data concerning any area of professional photography will be supplied to you through the PP of A Resource and Promotional Libraries at a service fee. You may receive unlimited use of this service upon payment of $5.00 per year. If desired, check ☐

References:
Bank _____
Bank Address _____

Membership in other photographic organizations:
_____
Sponsor Name _____
Sponsor Address _____

I, upon being accepted into membership in the Professional Photographers of America, Inc. do hereby subscribe without reservation to the Code of Ethics (see other side) and understand dues include $6.00 for a subscription to the Professional Photographer.

This _____ day of _____ 19 ____

_____
Please sign

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

DO NOT WRITE BELOW THIS LINE

Member No. ☐☐☐☐☐☐☐

Account Number _____ Account Number _____
Date _____ Date _____
Amount _____ Amount _____

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.

CLASSIFICATION LISTINGS FOR PP of A MEMBERSHIP DIRECTORY

Portrait or Commercial Active Individual and Firm Members Only

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

Ae Aerial Photography — obliques and verticals.

AM Aerial Mapping — with specialized aerial cameras and facilities for scale production and mosaics.

An Animal Photography — specialists in livestock and pets.

Ar Architectural Photography — exteriors and interiors for architects, national architectural magazines, interior decorators.

AS Art Studio — layouts to finished art.

Ba Banquet or large groups — specialists in this field.

Bi Biological Photography — specialized work for the medical profession.

BP Business Portrait.

CB Commercial Photography, General — black-and-white only. Normal exteriors, interiors, publicity, small or large groups, meetings, copies, products in use, studio set-up of products, catalogue illustrations, general legal, construction progress, installations.

CC Commercial Photography, General — color and black-and-white. Same as CB but includes color.

CO Studio operating exclusively in color. Does not solicit black-and-white.

CR Criminal — Photography, Photomicrography, and Radiography, as practiced in criminal investigation.

CX Commercial Photography, Occasional — the average picture that any photographer can be expected to make with ordinary equipment. Most studios in smaller cities, unless exclusively portrait, are so listed.

DP Direct Color and Processing.

DT Direct Color for Trade — prints and film processing for other studios.

EN Enlargements — made for other studios.

EP Executive Portraits.

Ev Evidence photography, specialists having knowledge of evidential photography.

FA Fine Arts, experienced and equipped for photography of paintings, sculpture, object d'art, antiques.

Fu Furniture — photographs of furniture for sales use by furniture manufacturers with studio facilities for same.

HS High Speed Motion Pictures and Stills — specialists with proper equipment.

I Industrial Illustration — dramatic, fine quality illustration at industrial plants, with or without models. Creative work for advertising and publicity.

IA Illustrative Advertising Photography — creative work with and without models, in studio and on location, making sets, furnishing props, the end result to be used in display advertising.

IM Industrial Motion Pictures — complete production, including editing, titling, sound.

La Lantern Slides — only for exclusive slide studios or quantity producers.

Le General Legal — Experienced in photographs for use in court.

Ma Marine Photography — specialists in photographing boats, races, etc.

Mi Microfilming — only if microfilm equipment is owned by studio.

MP Motion Pictures — taking only, but can furnish finished product.

P Portraiture — including studio, home, passport, school groups, children.

PE Photo Engraving — only when plant is conducted in connection with studio.

PF Photo Finishing — when performed as a side-line to the studio's major work.

Ph Photostat, Rectigraph and Similar Photography — not ordinary copying.

PJ Photo Reporting — photojournalism in telling a complete story with a series of photographs.

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

PP Print Production, Quantity — prints and postcards.

PR Public Relations and Publicity — experienced in posing and handling people; knowledge of publication media requirements.

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

SE Conventions and Special Events — expositions, meetings and conventions.

SF Slide Films — the complete production of sequences.

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

SR Sound Recording Studio — for slides and motion pictures.

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

Th Theatrical Photography — specialists in "show business."

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Williams, Dennis L., Costa Mesa, (S) *Onley Stewart*
Wong, Patrick, San Francisco, (ASSOC) *Donald S. Tong*
COLORADO — 4 (4)
Bowen, Charles D., Lamar, (ASSOC) *Rodney Hawk*
Fletcher, Herbert C., Fort Collins, (ASSOC) *Paul C. Fletcher*
Legrange, Dannie E., Glenwood Springs, (S)
Smith, Homer L., Palisade, (A-C)
CONNECTICUT — 1 (1)
Desimone, Raymond W., N. Haven, (S) *Ed Hannigan*
FLORIDA — 15 (15)
Ament, Monte, Fernandina Beach, (S) *Ed Hannigan*
Armenaki, Arledge, Neptune Beach, (S) *Emmert E. Lawson*
Blomeley, William S., Gainesville, (A-P)
Bowes, William H., Cocoa, (S) *Fred Siegrist*
Cannella, James E., Brandon, (ASSOC)
Goodwin, Morris W. Deland, (S) *Ed Hannigan*
Greenlee, Rick N., Lakeland, (ASSOC) *Ed Hannigan*
Gumz, Robert S., Miami, (I)
Handler, Jay L., St. Petersburg, (A-C)
Kaplan, Paul L., Lauderhill, (S) *Ed Hannigan*
Loveland, Richard A., Virginia Gardens, (S) *Ed Hannigan*
Moore, Michael S., Daytona Beach, (S) *Richard Turner*
Sar-Alvarez, Andres, Hialeah, (ASSOC)
Sargent, Thomas R., Labelle, (S) *Ed Hannigan*
Spencer, Randolph P., Cocoa Beach, (S) *Fred Siegrist*
GEORGIA — 6 (6)
Bosse, David M., Valdosta, (S) *Ed Hannigan*
Genatt, John, Savannah, (S)
Heath, Donald J., Dunwoody, (A-P)
Ledford, William F., Vidalia, (A-P)
Robinson, Leslie, Atlanta, (A-P) *Joseph T. JACKSON*
Tucker, Ivan P., Stone Mountain, (A-P) *Dale Roberts*
HAWAII — 2 (2)
Mc Kinley Photo Studio, Honolulu, (FIRM) *Claude S. Ayakawa*
Stockdale, Wayne H., Wahiawa, (S) *Ed Hannigan*
ILLINOIS — 12 (12)
Albright, James W., Lake Zurich, (ASSOC) *Robert E. Handley*
Baboulas, Chris, Chicago, (S) *Michael H. Block*
Daniels, Zed R., Jr., Deerfield, (S) *Ed Hannigan*
Doerr, Raymond, Northlake, (ASSOC)
Johnson, Lonzo, Aurora, (ASSOC) *Monte Zucker*
Keith, Frank H., Libertyville, (A-P)
Koller, Duane R., Marion, (A-P)
Reed, J. E., Pana, (A-P) *Terry Klonderis*
Riddle, Carolyn A., Normal, (ASSOC) *Denis Harsh*
Schults, John E., Jr., Champaign, (A-P)
Washington, Inez, Chicago, (ASSOC)
Weaver, Donald E., Clare, (A-P) *Jay Elliott*
INDIANA — 4 (4)
Cortese, Patrick A., Shelbyville, (A-P) *Byron C. Nash*
Ewing, Joseph B., Martinsville, (A-P)
Harold, Robert C., Fort Wayne, (S) *Ed Hannigan*
Rogers, Walter, Warsaw, (A-P)
IOWA — 5 (5)
Goslinga, Terry W., Orange City, (A-P)
Kehoe, J. T., Des Moines, (ASSOC) *Peter Nicastro*
Mulvin, Edward J., Des Moines, (A-P)
Riley, John S., Cedar Falls, (S) *Donald E. Collinson*
Scott, Bernard K., Cedar Falls, (S) *Robert Jacobson*
KANSAS — 3 (3)
Brent, John F., Ulysses, (A-P) *H. L. Andrade*
Doud, Susan N., Emporia, (ASSOC)
Grayum, Bruce D., Topeka, (A-P)
KENTUCKY — 1 (1)
Rogers, Howard N., Louisville, (A-C) *Howard Kelly*
LOUISIANA — 4 (4)
Galloway, Steven A., Lafayette, (S)
Menard, Jay, Lafayette *Leroy Thibedeaux*
Romero, Freddie J., Lake Charles, (S) *Ed Hannigan*
Scott, Louie A., Winnsboro, (A-P) *Ed Hannigan*
MAINE — 1 (1)
Morgan, Frank S., Lewiston, (ASSOC) *James Clark*
MARYLAND — 4 (4)
Forman, Joseph, Highland, (S) *Ed Hannigan*
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Sudduth, C.S., Glen Burnie, (A-P) *Art Smiley*
MASSACHUSETTS — 6 (6)
Crowley, Joseph I., Jr., Dedham, (S) *Ed Hannigan*
Huff, Kenneth H., Fayville, (S) *Ed Hannigan*
Mac Donald, Richard T., Jr., Hyannis, (ASSOC) *John B. Lane*
Puccia, Salvatore P., Lawrence, (ASSOC)
Sedman, Aaron, Weymouth, (A-P) *Alan Ritsko*
Webster, George L., N. Wilmington, (S) *Ed Hannigan*
MICHIGAN — 5 (5)
Doubleday, David C., Kalamazoo, (ASSOC)
Maeyens, Albert P., Kalamazoo, (ASSOC) *Frank W. Smith*
Partlo, Richard B., Akron, (ASSOC)
Taylor, Larry D., Kalamazoo, (S) *Ed Hannigan*
Thrune, John C., Hope, (ASSOC) *James P. Meier*
MINNESOTA — 4 (4)
Anderson, Clement J., Le Sueur, (A-P) *Arthur Hoffman*
Anderson, Terrence K., Mankato, (ASSOC)
Hoelmer, Jeffrey R., Waseca, (A-P) *Jack B. Huhnerkoch*
3M Company, St. Paul, (SUSTAIN)
MISSISSIPPI — 1 (1)
Morris, Tony C., New Albany, (ASSOC)
MISSOURI — 2 (2)
Allen, Harold B., St. Louis, (S) *Ed Hannigan*
Van Gleve, Randy, Moberly, (ASSOC) *Rodney Loesch*
MONTANA — 1 (1)
Hinick, Walter J., Butte, (A-P)
NEBRASKA — 1 (1)
Meuschke, Marty O., Columbus, (S) *Ed Hannigan*
NEW JERSEY — 5 (5)
Delia, Frank M., Turnersville, (S)
Delucca, John F., Hammonton, (S) *Ed Hannigan*
Dobos, Michael, Jr., Linden, (A-C) *Robert F. Pepe*
Forte, Robert, Dover, (ASSOC)
Harpold, Michael L., Eatontown, (A-P) *Joseph T. Mangogna*
NEW MEXICO — 1 (1)
Lenhart, Barry, Los Alamos, (I) *Dan Elliott*
NEW YORK — 16 (16)
Arno, Michael J., Buffalo, (I) *Dick Nosbisch*
Bussey, Robert W., Queens Village, (ASSOC) *Ed Hannigan*
Grella, Michael A., Commack, (S) *Ed Hannigan*
Hodorowicz, Matthew, Fredonia, (A-P)
Koehler, Jeffrey G., Copiague, (ASSOC) *Henry Leichtner*
Meehan, Joseph R., Millbrook, (ASSOC) *Peter D. Barton*
Myers, Henry, Floral Park, (S)
Rooney, Lawrence J., Pleasantville, (ASSOC) *George Braun*
Santiago, Ray J., FPO New York, (ACT FOR)
Savas, Chris E., Fulton, (S) *Ed Hannigan*
Smith, Willard, Syracuse, (A-P) *Charles Striker*
Tanner, James H., APO New York, (S) *Ed Hannigan*
Twinam, Joseph M., Highland Falls, (A-P) *Mitchell R. Klein*
Walcott, Frederick H., Leeds, (S) *Ed Hannigan*
Watson, Charles R., Elmira, (ASSOC) *Richard W. Sandquist*
Wehling, Thomas J., Tonawanda, (ASSOC)
OHIO — 12 (12)
Csepke, Neil A., Salem, (A-P) *Walter J. Troup*
Darakis, Terry, Amherst, (ASSOC)
Jilling, Helmut, Akron, (S) *Ed Hannigan*
Kovowitz, Jay L., Youngstown, (ASSOC)
Kromer, Mary Ann, Lima, (ASSOC) *Neil B. Parent*
Kron, Douglas S., Garfield Hts., (S) *Ed Hannigan*
Lopez, Carlos M., Cleveland, (I)
Ross, R. W., Cincinnati, (A-P)
Surrena, Patrick J., Cleveland, (I)
Vail, Robert W., Shaker Heights, (S) *Ed Hannigan*
Walz, Robert A., Toledo, (I)
Wright, Tim, Minerva, (A-P)
OKLAHOMA — 2 (2)
Chestnut, Steven, Woodward, (A-P) *James F. White*
William, Hornbaker K., Midwest City, (ASSOC) *Paul R. Burgess*
OREGON — 2 (2)
Boris, Daniel A., Gresham, (A-P)
Mathel, Jerry B., Ashland, (S) *Ed Hannigan*
PENNSYLVANIA — 12 (12)
King, William J., Cresson, (A-P)
Lopez, Thomas S., Middletown, (S) *Ed Hannigan*
Pammer, Charles A., Jr., Allentown, (ASSOC) *Robert R. Fella*
Pehlman, William B., Bryn Mawr, (S) *Robert M. Opfer*
Quindry, Leland A., Philadelphia, (S) *Ed Hannigan*
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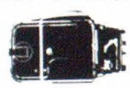
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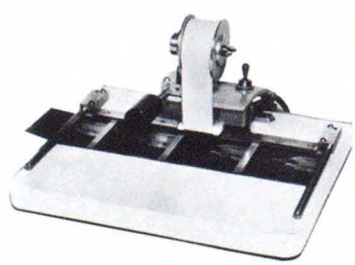


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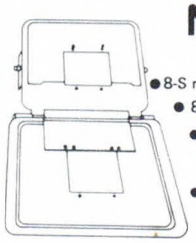
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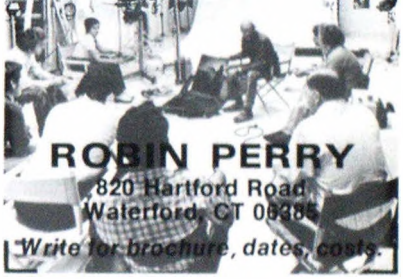
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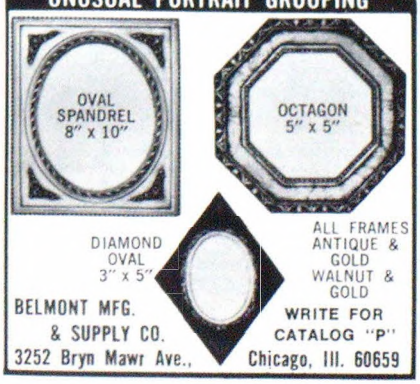


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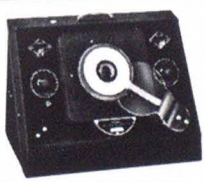
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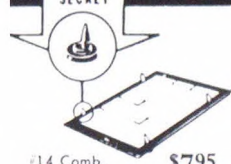
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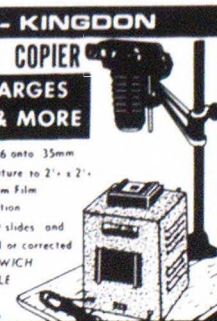
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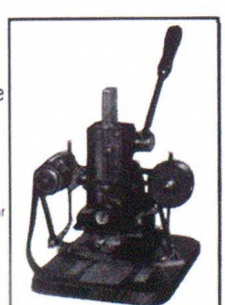
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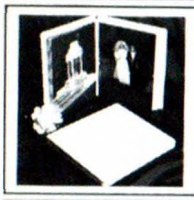
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MISCELLANEOUS

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THE PROFESSIONAL PHOTOGRAPHER

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PLAN TO PROFIT IN APRIL

WITH KEITH COLE PRODUCTS AND SERVICES

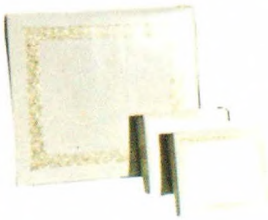
APRIL STUDIO PLANNING CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		**1** Follow up pending prom bookings. Get sales aids you still need. See 9th for great convincer.	**2** Follow up pending spring/fall underclass & grade school bookings. KCP's multi-pak Check-A-Pak Plan gives you the edge.	**3**	**4** Good time for promotion to last year's brides. Sell old proofs in KCP's pretty wedding clusters.	**5** 
6 Run 2nd Mother's Day ad today. Don't forget the appeal of baby panels from KCP.	**7**	**8** Review receptionist's selling technique. Are you selling up most of the time? Look into commission or incentive plan.	**9** Close prom bookings & get more sales per couple with KCP's terrific new prom jewelry.	**10** 	**11** Passport photo season gets going soon. Get passport blanks you need.	**12** Schedule time to shoot scenics this summer for Jan.-Mar. '76 sales. KCP makes them for you to any size.
	**14** Start spring wedding promotion, with ads, mail to prospects. Feature KCP's Maxi-Proof/Triplets budget plan for more bookings.	**15** 	**16** 	**17** Keep booking groups: • Baseball teams • Class reunions • Class & Co. picnics • Fall H.S. sport teams • Spring socials • Grad class groups	**18** Firm up Father's Day promotion. Remember. Dads love mom and baby pictures for den, desk, and locker.	**19** 
20 Order Check-A-Pak grade school & H.S. supplies now: • Pre-pay envelopes • Parent notices • Sample prints • Film & equipment		**22**	**23** Send for new Check-A-Prom format masks and fact sheet.	**24** Schedule summer senior sittings and spring candid yearbook shots. KCP's experts will help.		**26** Only 1 week left to use valuable coupons below. Mail soon.
27 	**28** Promote grad portraits with environmentals. KCP makes your packages from square negs too. So use any 120 camera you please.	**29**	**30** Look for your May planning calendar in next issue of PP of A mag. More tips. More great coupons.	**APRIL HIGHLIGHTS** • Start of big wedding season. • Mother's Day selling continues. • Father's Day selling season begins at month's end. • Prom season starting; bookings close now.		



Save $5.00

on Exclusive Keith Cole
WEDDING CLUSTERS
Complete with sample prints
Only $9.95 with this coupon and any wedding print order.
REGULARLY $14.95
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Save $10.00

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With 24 color prints ea.
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