



THE PROFESSIONAL
Photographer

FEBRUARY 1976

\$1.50



Senior portrait packages

SENIOR PORTRAIT PACKAGES, Enlarger Made
For volume senior portraits (10 or more negatives per order) all of which are photographed with consistent exposures and lighting ratios. Prints are carefully color balanced and match in color and tone from size to size. Made from roll film negatives (120 and 220, or 70mm), and printed in 8x10 units, as illustrated. See NCL composition guide for negative mask cropping instructions.



FIRST UNIT	\$2.50
SECOND UNIT (Same Negative)	1.75
EACH ADDITIONAL UNIT (Same Negative)	1.00
	4.75

11 x 14 (from Negative used for units)
(11x14 only — \$6.00)

SPECIAL 45 WALLETTS for 4.50
When ordered with 2 or more units from same negative

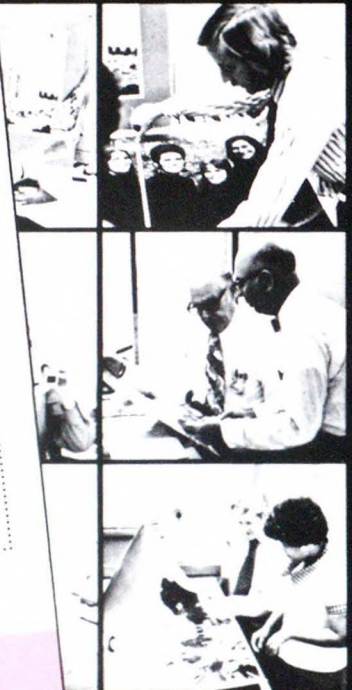
NCL color proofs

OVERNIGHT PROOF SERVICE (O.P.S. PROOFS)

All O.P.S. Develop-and-Proof orders received before 10 a.m. on any day are ready and shipped on the following working day. (You must indicate "O.P.S." on the work-order envelope and specify the film format for your order.) These are first-run machine proofs made after the film has been carefully processed and evaluated. All O.P.S. proofs are borderless.

LONG ROLL STRIP PROOFS — from 70mm film — 25 ft. or longer

DEVELOP AND PROOF - CONTACT 50¢ per film foot
DEVELOP AND PROOF - ENLARGED TO 3 1/2 x 5 75¢ per film foot



Price List

National Color Laboratories



AMERICA'S FINEST PHOTOGRAPHERS

TAKE A LEAF FROM OUR BOOK

GRADUATE TO THE FINEST—NCL'S SENIOR PORTRAIT PACKAGE PLAN.

One school? Or a hundred? We know your problems—and we've got the answers! NCL's Senior Portrait Plan is more than pictures—it's personal attention—for more profits and fewer problems! Contact us immediately for further information on Senior Portraits, and our other professional color processing services.

Because you are part of every picture you take . . . send it to National
NATIONAL COLOR LABORATORIES*

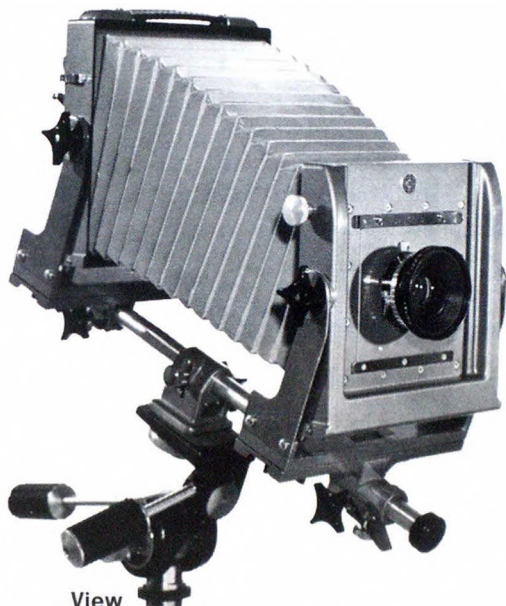
National Color Laboratories, Inc., 306 West First Avenue, Roselle, New Jersey 07203



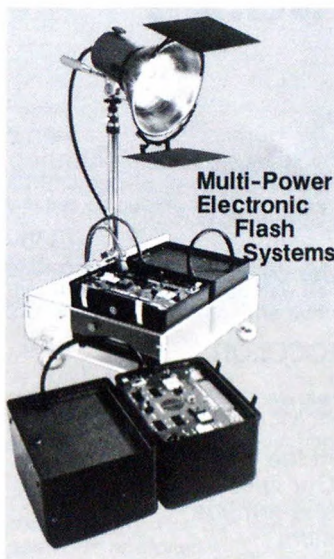
WHAT'S COMING UP IN SEMINARS? National Color Laboratories is sponsoring the following:-
ONE-DAY SEMINARS WITH **VAN MOORE AND BILL BROWNE** ON
"Elegant Bridals & Candid Special Effects"
• In Nashville, Tennessee on February 29th • In Boston, Massachusetts on March 28th •
• In Washington, D.C. on April 25th • In Chicago, Illinois on May 23rd •

Registration Fee: \$37.50 per person. For full information and registration on application, write to: MR. HUGH W. TRIBBLE, Seminar Director, NATIONAL COLOR LABORATORIES, Inc., Dept. PP, 306 West First Avenue, Roselle, New Jersey 07203

Calumet is



View
Cameras and
Accessories



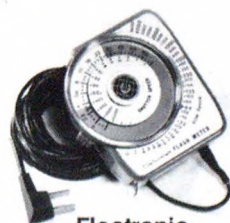
Multi-Power
Electronic
Flash
Systems



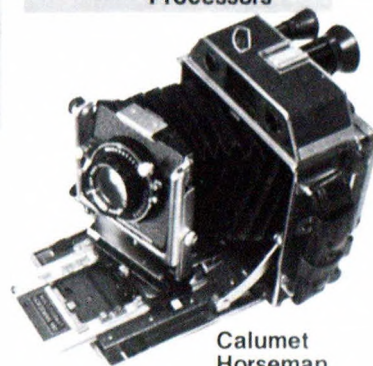
Nitrogen Burst
Film Print
Processors



Caltar® Lenses



Electronic
Flash Exposure Meters



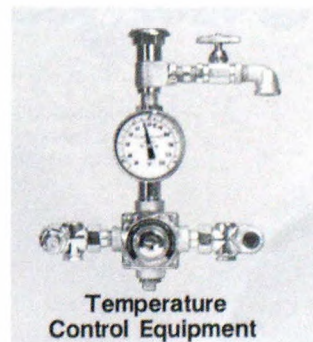
Calumet
Horseman
Technical
Camera



Quartz Lights



Stainless Steel Sinks



Temperature
Control Equipment

For studio, processing, or laboratory, Calumet Scientific, Inc. offers a complete range of high quality professional photographic equipment. Because you deal direct with the manufacturer, you receive factory-direct savings, technical planning assistance, and a guarantee of satisfaction.

For more information and a 112 page illustrated professional catalog, write today.



Calumet
scientific, inc.

1590 Touhy Ave., Elk Grove Village, Ill. 60007 (312) 439-9330

New York
Suite 3502, Empire State Bldg. 10001 (212) 695-4780

Los Angeles
434 North La Brea 90036 (213) 933-5735

Calumet Scientific, Inc. is the result of a merger between Environtor[®] Corporation of Columbia, South Carolina and Calumet Photographic, Inc., Elk Grove Village, Illinois.

11x14 Color Canvas Winter Special \$8.25

Think of it!

Fabulous Meisel color prints from your negatives, stripped of their RC backings and mounted under 40,000 pounds pressure on Imperial canvas boards.

Your customers will love that feelable, show-thru texture.

And there's no quantity limit if you order by April 30, 1976, when the offer closes.

No limit on savings, either.

On our beautiful, color-corrected AUTOCOLOR machine prints, whether portrait, candid or commercial, you save \$1.43 on an 8x10, \$3.09 on an 11x14, and \$5.25 on a 16x20.

Also, we're offering a winter special on the 20x24 Imperial canvas mount. And look! Our finest MPC CUSTOM prints are enlarger-made and remade to exacting color balance and density. Custom cropped, dodged, burned-in and hand-finished. Then mounted.

You save \$16.50 on a 20x24 MPC commercial print, \$20.00 on a 20x24 portrait.

Think of it!

Then mail the coupon to your closest Meisel lab, or attach it to your Meisel order envelope. We pay postage.

Winter Canvas Specials

AUTOCOLOR Prints on Imperial canvas

From roll-film negs or . . .

Add \$1.80 for each interneg from 35mm color slides.

_____ 8x10s @ \$ 4.95 _____ (A34)

_____ 11x14s @ \$ 8.25 _____ (A05)

_____ 16x20s @ \$15.75 _____ (A19)

MPC CUSTOM prints on Imperial canvas

_____ 20x24 commercial @ \$38 _____ (A35)

_____ 20x24 portrait @ \$47 _____ (A36)

My check enclosed for \$ _____

Charge my Meisel Acct. _____

Send me more info on Meisel.

Name _____ Phone _____

Firm _____

Address _____

City _____ State _____ Zip _____

(Offers expire April 30, 1976)

Meisel Photochrome Corporation

P.O. Box 6067, Dallas TX 75281 • P.O. Box 1134, Kansas City MO 64141

P.O. Box 4002, Atlanta GA 30302 • P.O. Box 373, Bellevue WA 98009



MEISEL



staff

editor
ROY D. CONRADI

managing editor
ROBERT C. ANDERSON

editorial assistant
WILLIAM A. BOLES, JR.

advertising director/circulation
WILLIAM E. PRICE

production manager
LEA SMITH

publications committee
chairman
HUGO BROOKS, M.Photog.Cr.

The Professional Photographer is published monthly by PPA Publications, Inc., 1090 Executive Way, Des Plaines, IL 60018 (312) 298-4680.

Copyright 1976, PPA Publications Inc.

The Professional Photographer, Official Journal of the Professional Photographers of America, Inc., is the oldest exclusively professional photographic publication in the Western Hemisphere (founded 1907 by Charles Abel, Hon.M.Photog.). Incorporating Abel's Photographic Weekly, St. Louis & Canadian Photographer, The Commercial Photographer, the National Photographer.

YEARLY SUBSCRIPTION: \$15 in the USA and possessions, \$20 foreign, back issues \$2.25 postpaid, PP of A membership includes \$7.50 annual subscription: PPA Publications, Inc., 1090 Executive Way, Des Plaines, IL 60018. Microfilm copies, \$6.20 annual subscription: order direct from University Microfilms, Inc. 800 N. Zeeb Rd., Ann Arbor, MI 48106

Second-class postage paid at Des Plaines, Illinois and at additional mailing office. Circulation audited and verified by Verified Audit Circulation Corp.

features

- 42 THE EASY WAY TO ULTRA-PRECISE SILHOUETTES
by Hal Denstman, Cr.Photog./An in-camera masking procedure eliminates the need for messy tapes or cutting acetate, even with the most complex subject matter.
- 48 SMILE, YOU'RE ON CLOSED CIRCUIT TV
by Donald Ted Hains, M.Photog.Cr./Video can be a valuable aid in studio work, especially for portraits of children. The author tells how he set up his system and how it works.
- 50 HOW TO MAKE A MOUNT A MINUTE
by Chester P. Bernat/A photographer can use the same approach that Euclid applied to measuring pyramids and make mounting photographs fast and accurate. You can even use it to set up production line assembly.
- 52 PICK YOUR BEST PRINT
by Augusts Uptis/Choosing your own work to enter in competition is not an easy task. But here are some tips that can help you select prints that will draw and hold the attention of judges.
- 54 THOSE WONDERFUL ANTIQUE CAMERAS . . .
by Jim Williams/Photographic equipment was primitive 100 years ago, but in some respects it could occasionally outperform modern hardware. The author's interest in photo murals led him to collecting antique cameras—now he has his own museum of them.
- 56 . . . AND ONE OF THE GREAT OLD MASTERS
by Betsy Reese/Henry Hamilton Bennett's dreamy landscapes and his inventive contributions to the art and science of photography have won him an enduring place in graphic history. His great-granddaughter tells the story.
- 60 A GOLF LESSON
by Chuck Muia/A photographer takes some lessons he learned on the links and applies them to his studio business. You don't need terrific power to succeed. Just pay attention to basics and follow through.
- 61 A PHOTOGRAPHIC FAMILY AFFAIR
Hard work and dedication still pay off in America, and there's room for a family photo business to grow, even in areas dominated by the corporate giants. Skeptical? Pringle Marchand Studios, Inc. prove it.
- 64 LET'S BRING DIGNITY BACK TO PHOTOGRAPHY
by Paul Linwood Gittings, M.Photog. Hon. M.Photog./To be worthy of respect as professionals, photographers must rise above the commonplace in their own attitudes toward their work, says one of photography's wisest masters.

PLUS AN IMPORTANT NEW COLUMN

- 32 LEGALLY SPEAKING
by Sidney C. Kleinman, Cr.Photog., PP of A's legal counsel.
-

depts. & cols.

- | | | | |
|----|--|----|--|
| 4 | President's Message | 72 | Studio Small Talk
by Patricia Q, Cr.Photog. and
Mike Q, M.Photog.Cr. |
| 8 | Letters to the Editor | 73 | Print Competition Rules |
| 9 | Datelines | 83 | Education
by A. Joseph Gadian |
| 12 | On the Credit Side | 87 | President's Club |
| 16 | News | 88 | PA & SF |
| 34 | Clip Sheet | 89 | Membership Report |
| 66 | Retouching
by Homer English, Cr.Photog. | 91 | Classified Advertising |
| 68 | New Products | 96 | Index to Advertisers |



Are we selling creativity or mistakes?



by Ted Sirlin, M. Photog. Cr., President
Professional Photographers of America, Inc.

I had the pleasure of watching several photographers, truly masters, at work in Japan. Many of these men were in their seventies and one, Mr. Kawaguchi, was eighty-two years old. Watching them was like watching someone conduct a symphony.

The photographers in Japan generally work with numerous assistants, no scurrying around to see how this looks or how that looks. Having mastered traditional portraiture, they work in an aura of confidence.

The master orchestrates with his hand—a single finger pointed here, a palm here—and his assistants know at a glance what refinement he is looking for—a slight feathering of a light, adding a prop, a tilt of the head. You can almost hear the music!

With practice and control you then add calculated variations to play your own tune—or, speaking photographically—develop your own style. And THAT is creativity!

Being different is often misinterpreted as creativity. The artist learns how to express roundness on a flat canvas by practicing fundamentals, such as painting a portrait of an egg. He becomes creative by mastering the basics and controlling the deviations so that his finished canvas is different as a result of his plan—different by design, not by accident.

For the Portrait Photographer, creative portraiture is being different by arriving at individual variations from traditional portraiture through planning and not by accident.

Too many people today are entering photography without apprenticeship, education or training in the basic fundamentals. They are selling mistakes instead of creativity.

What does the PP of A offer to help aspiring photographers with the education necessary to help them reach their full potential in their photographic careers? Not very much! Winona is the most valuable service we offer in education. The courses are refreshers and excellent for refining and updating techniques. The attitude of Winona's instructors and students is so refreshing it creates a thirst for further education. However, Winona's "one week" courses are not designed as substitutes for proper education for entering photography.

What, then is the answer? How do you feel about PP of A's role in education?

Is this a function best served by the private or public school system? Do you feel PP of A's priority belongs to upgrading present professionals, or do you see ways in which PP of A can involve itself in more complete educational programs?

We are listening.

If you have something to say please write to EDUCATION: PP of A HEADQUARTERS, 1090 Executive Way, Des Plaines, IL 60018, and share your thoughts with us.



COVER

"Wind Song" was made by James K. Madden, Tampa, Florida, for an independent study course at Daytona Beach Community College. Madden used CPL film and a 4x5 Calumet camera set for 30 sec. at f/11. Lighting was from the back with a 500w hot light with two foot-square diffusion material and a 16"-18" reflector.

next month

THE LATEST IN PHOTO MURALS

If you're looking for a new market for selling your photography, you'll want to explore 3M Company's wall-size mural process.

BUSINESS CARDS

Do you have a business card? Is it doing the job it's suppose to? If not, this article is a must! Learn how to increase your influence and sales through the use of the business card.

CANVAS MOUNTING

Here's a step-by-step guide for anyone considering in-house canvas mounting. It has information on what the process can be used for, how easy it is, which process to choose, and the economics involved.

PLUS

Print judging, '75 Committee List, *My Viewpoint* by Paul Linwood Gittings, special book review section, and a whole lot more!

advertising

Advertising Director
WILLIAM E. PRICE
PPA Publications, Inc.
1090 Executive Way, Des Plaines
IL 60018, (312) 298-4680

EASTERN/The Farley Company, 60 East
42nd St., New York, 10017,
(212) 867-3343

CENTRAL/PPA Publications, Inc.
1090 Executive Way, Des Plaines,
IL 60018, (312) 298-4680

WESTERN/Warren Fennell, Richard
S. Meyer Associates, 3137 Kelton
Ave., Los Angeles, CA 90034,
(213) 272-1456.

ACCEPTANCE OF ADVERTISING does not carry with it endorsement by the publisher.

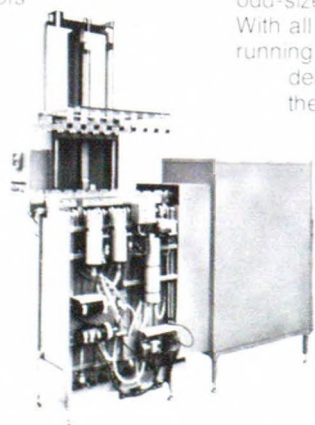
GET THEIR WEDDING PROOFS BACK BEFORE THE HONEYMOON IS OVER



Love at first blush and proofs in short order mean more profit for you. But by the time proofs come back from your finisher, interest might not be as great.

Get the viewing closer to the event. A Treck Pocket Processor snugged into your darkroom means perfect control over delivery speed. It means quality development of the pictures on which your reputation is built. It means economy—the Treck Pocket quickly pays for itself with increased sales and retention of profit that now goes to your finisher. And it makes your service complete.

The fully automatic Treck Pocket handles all Flexicolor



chemistry—110, 120, 126, 135, and other wide and odd-sized film including sheet film up to 8" x 10". With all the features you could want, it's in and running in less than a day. Call or write now for a demonstration or spec sheet—before the honeymoon is over.

Your nearest Treck is listed below.

Treck PhotoGraphic Inc.
VWR Scientific
affiliates of **Univar**

P.O. Box 3200
San Francisco, California 94119

Treck Marketing Centers

California, El Monte (213) 685-2450
California, San Diego (714) 297-4851
California, San Francisco (415) 322-3411
Colorado, Denver (303) 371-0970
D.C., Washington (202) 484-3200
Florida, Miami (305) 257-1181
Georgia, Atlanta (404) 875-9200

Illinois, Chicago (312) 622-6200
Iowa, Davenport (319) 322-6223
Iowa, Des Moines (515) 263-2717
Louisiana, New Orleans (504) 488-3715
Massachusetts, Boston (617) 959-8722
Michigan, Detroit (313) 633-7800
Minnesota, Minneapolis (612) 331-4850
Missouri, Kansas City (816) 842-9536
Missouri, St. Louis (314) 231-9770

Nebraska, Omaha (402) 342-3686
New York, Buffalo (716) 674-3881
Ohio, Cleveland (513) 951-7223
Ohio, Cleveland (216) 621-6440
Oklahoma, Oklahoma City (405) 232-1155
Oregon, Portland (503) 274-9272
Pennsylvania, Philadelphia (215) 386-1700
Pennsylvania, Pittsburgh (412) 782-4230
Texas, Dallas (214) 631-0261

Utah, Salt Lake City (801) 484-6131
Washington, Seattle (206) 246-9600
Wisconsin, Milwaukee (414) 786-9400
Canada, Alberta, Calgary (403) 263-4221
Canada, B.C., Vancouver (604) 872-7146
Canada, Manitoba, Winnipeg (204) 772-9488
Canada, Ontario, Toronto (416) 789-4588
Canada, Ontario, Ottawa (613) 733-6688
Canada, Quebec, Montreal (514) 733-8258



POST CARDS

EARN MORE \$\$\$ IN MINUTES

By Selling Dynacolor's Full Color

POST CARDS BROCHURES CATALOG SHEETS

At Prices Your Customers Can Afford



CATALOG SHEETS



BROCHURES



BUSINESS CARDS

YOUR COST – A Few Minutes Per Order!

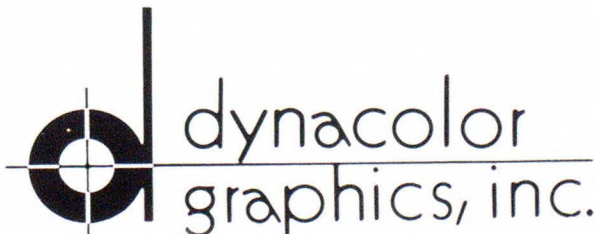
DYNACOLOR Does It All For You . . .

- COMPLETE SALES KIT
- 4 WEEK SHIPPING SCHEDULE
- BACK UP – We Stand Behind Our Products!
- COMMUNICATIONS – You're On A One To One Basis With The Top People At Dynacolor

YOUR PROFIT – Immediate And Growing!

- HIGH COMMISSIONS And Guaranteed Protection On Reorders
- Continuous Flow Of NEW SELLING IDEAS And SELLING AIDS

Start Today By Sending For Your Free Sales Kit



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

Phone: 305 – 625-5388

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

Gentlemen:

Please send complete information to:

Name _____

Street Address _____

City _____ State _____ Zip _____

Telephone _____

Letters to the Editor

Another flash on strobes

I read with great interest Bill Norman's article on auto-strobes, and also the letters in reply to that article. I am an Aspiring Professional of the PP of A (Associate Member) and a full time newspaper compositor/computer operator. This concern over the automatic strobes reminds me of the concern over the computer in printing a few years ago. Some old time "hot metal" printers said, "You'll never get a computer to set an ad!" How wrong they were. Computer generated ads are rather commonplace in this photo-typesetting age. But beautiful typography is still up to the ad agency and the printer, who takes the layout and creates the ad in paste-up form. The ad on the printed page is what counts, not the process which got it there.

The auto-strobe is just another tool to be used to its fullest capabilities. The photograph delivered to the customer is what counts, not the way it was made.

Electronic technology will come up with many more advances in future years. They will make the hardware much more complex and possibly leave the photographer's mind freer to create a Loan Collection photograph with each exposure.

As to the question of whether manual strobes create a superior product: I say, line up a series of properly made manual and auto-strobe photographs, side by side, and then compare them. I'll bet no one would be able to truthfully tell the difference between the two methods. I believe photographers should explore all the capabilities of all the new tools and to use them to OUR best advantage.

As a man who is going through a revolution from the old "hot metal" linotype to some very exotic phototypesetting machines, I have a very healthy respect for the electronic miracles that are just getting started in photography. As a part-time professional who is trying very hard to become a full-time photographer and Active member of the PP of A, I for one will embrace the electronic miracles as they come along.

Edward P. Lubomirski, Jr.
Photographs by "Lubo"
Fort Wayne, Indiana

The automated vs. manual strobe controversy is continuing. Bill Norman has asked that a test be conducted along the lines that reader Lubomirski suggests. We are studying the possibilities.

Wake up, PP of A!

PP of A has a legal department, why hasn't it looked into that outrageous case where a newlywed couple agreed to settle for a \$5000 judgment against a Cleveland, Ohio, studio, because "many negatives

were blank" and they incurred "substantial loss of joy, happiness and satisfaction"? You should have informed your members about this and other matters pertaining to customer relations.

Fred Blasi
Suburban Photographers
Glen Ridge, New Jersey

Simmer down, Fred! A story in our News section (page 16) makes clear that—far from ignoring this case—our legal counsel began investigating it immediately. We did not want to rush into print with half-baked or misleading information, as some publications have done.

—The Editors

Please, drop the other shoe!

I really felt sorry for Jay Fowler, whose lament about the way he was treated by a lab appeared last month in your Letters column. I can't help wondering whether he made his Christmas deadline with the retakes of all those senior class photos after the lab ruined the first ones.

William Burlingham
Evanston, Illinois

We wondered about that, too, so we called Jay at his Choteau Photo studio out in Choteau, Montana. The answer is no. He didn't make it. It looked as if he would until the last minute, when the lab "inadvertently" sat on the finished print order instead of shipping it to him. To add insult to injury, he said, the lab has slapped him with a twenty-three percent price increase. "I'm beginning to feel like there isn't much room in this business for a small operator, and that's too bad, because I am committed to photography and want to see it thrive as a profession," he continued. His remarks in this vein were so interesting that we asked him to put them on paper, which he did in the following letter.

Proud to be a photographer

For the past three years I have been building a studio and photography service business in this small agricultural community. I quit an electronics job after fifteen years to get a better environment for my family. I used a correspondence course for my initial learning. We are building well, and next year may bring an income for us.

I define a professional photographer as one who does his service for money and is willing to let each piece of work represent his reputation. An amateur can take refuge in his other work, but a professional is right out there, with no excuses. An amateur can pick-and-choose and avoid some of the less pleasant tasks, but a professional must take them. Even though I am a professional photographer, I am a photo hobbyist, taking pictures of mountains and dogs and other photographers (sneakily) for my own enjoyment. We owe much to the amateurs, for they have the time, patience and money to prove the new

advances in our craft. Also, if we let our work be exceeded by a neighboring amateur, we deserve to see our customers flock to him. We must please the customer first. Then we can create our own designs.

I like the "drug store" shoots, and take my own children to them. I don't try and compete for price, but I can easily better their quality. Occasionally a person will bring in a cut-rate print and ask me to duplicate it with a difference—a change of expression or a different pose. I do it, because I feel that the more activity there is in general photography, the better it is for my business. Get the people used to having pictures and they will seek them out. I do not strive to get every bit of business walking by.

I would be willing to take out a license for acknowledgement of my status as a professional. I feel that outward evidence that I am responsible to a professional group indicates to customers that I am working in harmony with my fellows. This is why I proudly display my PPA membership and symbol.

Jay Fowler
Choteau, Montana

Echoes from the "balcony"

I am the wife of a photographer and studio owner. I do all the color printing for the studio and, therefore, I know how it feels to see times that are slow and discouraging to a creative person. I wrote the following lines because I truly believe them, and if they help bring the enthusiasm to the surface for just one other person—great!

So last year wasn't so glamorous? Sales down? Ninety-nine centers give you a hard time?

Well, so what? No one promised you that being in photography would put your town on the map or make you rich. Now that you've cried over your terrible misfortune, get up off your easy chair and get to work!

Get excited about your work. Wake up in the morning happy to be alive! Put some zip in your step and start doing the work God gave you to do.

Now make a list of all the good things you have. Literally—write them down. List them all; I'll bet there are more than you thought. Thank God for them.

Next, get your enthusiasm checked. If it's failing, so will your business. Re-evaluate yourself every time business is slow. YOU are the KEY to more customers and to your own success.

Let's summarize:

1. You were down and sad.
2. Now you're excited and smiling.
3. Looking at only the good makes you thankful.
4. Being enthusiastic makes you happy.
5. Now you can be creative.

All that is left is SELL, SELL, SELL.

Linda Bernat
Moberly, Missouri

Linda Bernat is the wife of Chester P. Bernat of Bernat Studio of Photography, whose article on a fast and easy method of mounting prints appears on page 50.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

1090 Executive Way, Oak Leaf Commons
Des Plaines, Illinois 60018
312/299-8161

PP of A Board President

*Ted Sirlin, M.Photog.Cr.
1309 J Street, Sacramento, CA 95814

First Vice President

*George S. Heilpern, M.Photog.Cr.
PO Box 266/Blue Hills Sta., Hartford, CT 06112

Vice President-Treasurer

*Irving J. Newman, M.Photog.Cr.
19 West Putnam, Greenwich, CT 06830

Chairman of the Board

*Ryland A. "Riley" Taylor, Cr.Photog., Hon.M.Photog.
15 Valewood Rd., West Chicago, IL 60185

Directors

Charles L. Geiger, Cr.Photog.
Crouse Hinds Co.
Wolf & 7th North Sts., Syracuse, NY 13201

Frank W. Warner, M.Photog.Cr.
Niagara Mohawk Power Corp.
126 State St., Albany, NY 12207

Kermit Buntrock, Cr.Photog.
615½ Lake Ave., Storm Lake, IA 50588

Robert M. Opfer, M.Photog.Cr.
233 N. 12th St., Philadelphia, PA 19107

Hugo Brooks, M.Photog.Cr.
7349 Wisconsin Ave., Bethesda, MD 20014

Greer Lile, Sr., M.Photog.
5508 Kavanaugh Blvd., Little Rock, AR 72207

James E. Clark, Cr.Photog.
37 Bangor St., Augusta, ME 04330

Raymond D. Conkling, M.Photog.Cr.
4929 NE Fremont, Portland, OR 97213

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

Division Liaisons

Portrait—Greer Lile, Sr.
Commercial—Robert M. Opfer
Industrial—Frank W. Warner

Executive Director

*William J. Anton

Secretary & Legal Counsel

Sidney C. Kleinman, Cr.Photog.

PP of A DIVISION CHAIRMEN

Commercial—John Stanton, M.Photog.Cr., Alderman
Studios, Box 26, High Point, NC 27261

Industrial—Archie McDermid, M.Photog.Cr., Norfolk Naval Shipyard, Code 220.03, Portsmouth, VA 23709

Portrait—Frank Cricchio, M.Photog.Cr., Cricchio Studio,
2701 Gulway Dr., Port Arthur, TX 77640

PP of A EXECUTIVE STAFF

Roy D. Conradi, Editor
Skip A. Cypert, Public Relations Manager
Edward Korczak, Director of Professional Relations
Donna McMahon, Director of Conventions
Clifford L. Nelson, Director of Finance and Administration
William E. Price, Director of Communications
Jane Shaffer, Division Administrator
June Youngren, Membership Services Manager

*Executive Committee of the Board

datelines

THE PROFESSIONAL PHOTOGRAPHER'S GUIDE TO SPECIAL EVENTS



PP of A Headquarters, Des Plaines, Ill.

Conflicts in convention dates diminishes your organization's ability to obtain speakers, draw full attendance and obtain representation from the National organization. *Datelines* provides the opportunity for all organizations to list their convention dates and for other affiliates to use as a guideline in setting dates in order to avoid conflicts. All organizations are urged to firmly establish their convention dates as far in advance as possible. The PP of A is using a five-year guideline for its own convention dates. For further information on dates for schools, seminars and conferences, see the Education department in this issue.

1976 conventions

FEBRUARY 12-15

International Photo Show
Dunler Key Auditorium
Miami, Fla.

FEBRUARY 15-17

Manitoba PP
International Inn
Winnipeg, Manitoba
Leo Reidke, Conv. Chairman
704 Watt St.
Winnipeg, Manitoba R2K, 2S7

FEBRUARY 21-23

PP of Oregon
Ramada Inn
Portland, Ore.
Walter W. Klages, Conv. Chairman
703 E. Main St.
Enterprise, OR 97828

FEBRUARY 21-23

Wyoming PPA
Holiday Inn
Casper, Wyo.
Barbara Peterson, Secretary
1518 Converse Ave.
Cheyenne, Wyo.

FEBRUARY 23-24

New Hampshire PPA
Holiday Inn
Nashua, N.H.
Art Whitty, Conv. Chairman
30 Ash Street
Hollis, NH 03049

FEBRUARY 28-MARCH 1

PPA of New Mexico
Sheraton Old Town Inn
Albuquerque, N.M.
Eddie Colclasure, Exec. Secretary
1008 Arizona St., S.E.
Albuquerque, NM 87108

datelines

FEBRUARY 28-MARCH 2

PPA of British Columbia
Holiday Inn
Habour Side, Vancouver
Murray Pleasance, Conv. Chairman
2287 W. Broadway
Vancouver, BC V6K 2E4

MARCH 6-8

PPA of Massachusetts
Sheraton-Lincoln Inn
Worcester, Mass.
James McFarland, President
376 Middlesex Ave.
Wilmington, MA 10887

MARCH 7-9

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

MARCH 7-9

Wisconsin PPA
Pfister Hotel
Milwaukee, Wis.
Clif Harmann, Conv. Chairman
222 Steele St.
Algoma, WI 54201

MARCH 13-16,

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

MARCH 14-17

Photo Marketing Association
Conrad Hilton Hotel
Chicago, Ill.

MARCH 15-17

American Assoc. of School
Photographers, Inc.
Pick-Congress Hotel
Chicago, Ill.
Carter Harmon, Exec. Director
American Assoc. of School
Photographers, Inc.
3555 Cowan Place
Jackson, MS 39216

MARCH 19-23

PP of Iowa

MARCH 19-23

Southwestern PA
Sheraton Ft. Worth Hotel
Ft. Worth, Texas
Roy Kendrick, Vice President
Box 480
Wewoka, OK 74884

MARCH 20-23

Missouri PA
Tan-Tar-A Resort
Osage Beach, Mo.
Zeal Wright, Conv. Chairman
428 Madison St.
Jefferson City, MO 65101

MARCH 21

Northeastern Pennsylvania PPA
Sheraton
Danville, Pa.
Ernest Garbarino, President
7th & Frack Streets
Frackville, PA 17931

MARCH 21-25

PPS of New York
The Star Spangled Conference
Pines Hotel
South Fallsburg, N.Y.
Patrick J. Graziose, Conv. Chairman
282 Jericho Turnpike
Floral Park, NY 11001

MARCH 26-29

Institute of Incorporated
Photographers
Bloomsbury Centre Hotel
London, England
Frederick Quellmalz
111 Stratford Rd.
Des Plaines, IL 60016

MARCH 27-28

Alaska PPA
University of Alaska
Lucy Cuddy Center
Anchorage, Alaska
Mark P. Myers, Conv. Chairman
7220 Sitkin Cir.
Anchorage, AK 99504

MARCH 27-30

PP of Michigan
Michigan Inn
Southfield, Mich.
Lance Ferraro, President
1309 S. Westnedge Ave.
Kalamazoo, MI 49001

MARCH 27-30

Kansas PPA
Hilton Inn
Wichita, Kan.
Roydell Donaldson, Conv. Chairman
3010 E. Central
Wichita, KS 67214

MARCH 27-31

PP of North Carolina
Royal Villa Motor Inn
Greensboro, N.C.
Shirley Fonville, Conv. Chairwoman
1001 Sykes Ave.
Greensboro, NC 27405

MARCH 28-APRIL 2

New England Institute of PP
University of New Hampshire
Durham, N.H.
Guy H. Grube, Registration Chrm.
Union Railroad Station
Putnam, CT 06260

APRIL 2-5

PP of Oklahoma
Hilton Inn-West
Oklahoma City, Okla.
Roy W. Helt, President
910 W. Seventh
Stillwater, OK 74074

APRIL 3-5

Kentucky PPA
Holiday Inn
Convention Center
3317 Fern Valley Rd.
Louisville, Ky.
Glenda Walden, Exec. Secretary
907 Winchester
Lexington, KY 40505

APRIL 3-6

PP of California
Disneyland Hotel
Anaheim, Cal.
Alessandro Baccari, Exec. Manager
319 Pacific Ave.,
San Francisco, CA 94111

APRIL 4-6

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

APRIL 5-7

American National Metric Council
Conference and Exposition
Washington Hilton Hotel
Washington, D.C.
American National Metric Council
1625 Massachusetts Avenue, NW
Washington, DC 20036

APRIL 10-13

PP of Indiana
Stouffers' Indianapolis Inn
Indianapolis, Ind.
Richard L. Adkins, Conv. Chairman
PO Box 3001
Terre Haute, IN 47803

April 11

PPA of Rhode Island
Cranston Hilton Inn
Route 1A
Cranston, R.I.
Don Folgo, Conv. Chairman
R.I. School of Photography
241 Webster Ave.
Providence, RI 02009

APRIL 22-25

International Photo Show
McCormick Place
Chicago, Ill.

APRIL 24-27

PP of Nebraska
Hilton Hotel
Omaha, Neb.
R. L. Hansen, Conv. Chairman
Northern Natural Gas Co.
2223 Dodge St.
Omaha, NE 68102

APRIL 26-28

Intermountain PPA
Hotel Utah
Salt Lake City, Utah
Don Busath, Conv. Chairman
22 N. State
Salt Lake City, UT 84103

MAY 1-3

Arizona PPA
Art Christiansen, Conv. Chairman
1809 E. Indian School Rd.
Phoenix, AZ 85016

MAY 1-4

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

MAY 2-4

PP of Ontario
Holiday Inn
London, Ontario
Ernie Lee, Conv. Chairman
53 Paddock Green Cres.
London, Ontario 519

MAY 2-5

Photique 76
PPA of Quebec
University of Sherbrooke
Sherbrooke, Quebec
Andre Germain, Director
C.P. 457
Station N
Montreal, P.Q.
H2X 3N3

MAY 8-11

PP of Washington
The Tyee Motor Inn
Olympia, Wash.
Ford Hyatt, Conv. Chairman
Box 193
Olympia, WA 98507

MAY 16-17

Vermont PP
Cortina Inn
Killington, Vermont
Arnold M. Spahn, Conv. Chairman
Bridge Hill Studio
Brookfield, VT 05306

MAY 17-19

Montana PPA
Eagles Club
Miles City, Mont.
Buster Ruetten
15 West Main
Cut Bank, MT 59427

JUNE 13-15

Minnesota PPA
St. Paul Hilton
St. Paul, Minn.
Adaline Banttari, Exec. Secretary
PO Box 33
South St. Paul, MN 55075

JUNE 20-24

Virginia PPA
Virginia Beach Sheraton
Virginia Beach, Va.
Esther Bunch, Conv. Chairman
Portsmouth, Va.

JUNE 21-23

PP of Mississippi-Alabama
Holiday Inn Downtown
Jackson, Miss.
Buddy Stewart, Conv. Chairman
Highway 25 South
Amory, MS 38821

JULY 5-7

PP of Hawaii
Ala Moana Hotel
Honolulu, Hawaii
Judy Bement, Conv. Chairwoman
1402 Kapioloni Blvd. No. 36
Honolulu, HI 96814

JULY 31-AUGUST 4
85th INTERNATIONAL
EXPOSITION OF PROFESSIONAL
PHOTOGRAPHY
Sheraton Park Hotel
Washington, D.C.

AUGUST 22-24

PPA of Pennsylvania
Robert D. Golding, President
9101 West Chester Pike
Upper Darby, PA 19082

SEPTEMBER 10-16

14th Photokina
Cologne, West Germany

future conventions

JANUARY 23-26, 1977

Rocky Mountain PPA
Regency Inn
Denver, Colo.
Duncan MacNab, Exec. Manager
Box 638
Bozeman, MT 59715

FEBRUARY 26-MARCH 1, 1977

Texas PPA
North Park Inn
Dallas, Texas
James E. Narramore
2812 Washington St.
Greenville, TX 75401

MARCH 12-15, 1977

Wisconsin PPA
Holiday Inn
Stevens Point, Wisc.
Robert J. Fehrenbach
229 N. Walnut St.
Reedsburg, WI 53959

MARCH 12-16, 1977

Southeastern PPA
Marriott Motor Hotel
Atlanta, Ga.
Les Lamb, Conv. Chairman
PO Box 504
Greenwood, MS 38930

MARCH 19-22, 1977

PP of Ohio

MARCH 26-29, 1977

PP of Michigan

MARCH 26-29, 1977

Heart of America PPA
Plaza Inn
Kansas City, Mo.

MARCH 27-29, 1977

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

APRIL 2-5, 1977

Missouri PA

APRIL 15-18, 1977

PP of Oklahoma
Camelot Inn
Tulsa, Okla.
Bob VanDeventer, Conv. Manager
315 Cleveland
Pawnee, OK 74058

APRIL 16-19, 1977

PP of Indiana
Stouffer's Indianapolis Inn
Indianapolis, Ind.

APRIL 17-19, 1977

PPA of British Columbia
Island Hall Hotel
Parksville, B.C.
Charles P. Worsley, Conv. Chrm.
771 Canada Ave.
Duncan, B.C. v91-ivi

APRIL 22-25, 1977

PP of Washington
Spokane Sheraton Hotel
Spokane, Wash.

JULY 10-15, 1977

COLOR 77
3rd Congress, International
Colour Association
Rensselaer Polytechnic Institute
Troy, N.Y.
Dr. Fred W. Billmeyer, Jr.
Department of Chemistry
Rensselaer Polytechnic Institute
Troy, NY 12181

JULY 30-AUGUST 4, 1977

PP of A
Chicago, Ill.

SEPTEMBER 25-27, 1977

PPA of New England

OCTOBER 2-4, 1977

PP of Canada
Skyline Hotel
Toronto, Ont.
Larry Gooder, Conv. Chairman
250 Lakeshore Rd., E.
Port Credit, Ont.

JANUARY 23-26, 1978

Rocky Mountain PPA
Regency Inn
Denver, Colo.
Duncan MacNab, Exec. Manager
Box 638
Bozeman, MT 59715

MARCH 11-14, 1978; MARCH 24-

27, 1979; MARCH 22-25, 1980
PP of Michigan

current exhibitions

THROUGH FEBRUARY 8

Photographs by August Sander,
Art Institute of Chicago,
Chicago, Ill.

THROUGH FEBRUARY 8

Eugene Buechel, Museum of
Modern Art, New York, N.Y.

THROUGH FEBRUARY 14

Les Krims, The Witkin Gallery,
New York, N.Y.

THROUGH FEBRUARY 15

American Premier of Franco
Fontana's "Dimension of Space,"
The Darkroom, Chicago, Ill.

THROUGH FEBRUARY 15

Recent Acquisitions 1974 & '75:
The Collection of Photography,
Art Institute of Chicago, Chicago,
Ill.

THROUGH FEBRUARY 25

Anne Bradford, Photo Grapics
Workshop, New Canaan, Conn.

THROUGH APRIL 30

Projects: Video VII, Museum of
Modern Art, New York, N.Y.

future exhibitions

FEBRUARY 3-28

Shirley Fedorow, Barbara Grad,
Carol Turchan, Artemisia,
Chicago, Ill.

FEBRUARY 3-29

Jack Stuhler, Museum of Art,
University of Oregon, Eugene, Ore.

FEBRUARY 8-26

Dominick Fucci, Photographic
Gallery, Middle Tennessee State
University, Murfreesboro, Tenn.

FEBRUARY 10-MARCH 6

Robert Heinecken, Light, New
York, N.Y.

FEBRUARY 14-APRIL 4

Photographs by Josef Koudelka,
Art Institute of Chicago,
Chicago, Ill.

FEBRUARY 17-APRIL 28

Projects: Michael Snow, Museum
of Modern Art, New York, N.Y.

FEBRUARY 20-JUNE 8

The Spirit of Fact: The Daguer-
reotypes of Southworth and
Hawes: (1843-1861), International
Museum of Photography, George
Eastman House, Rochester, N.Y.

FEBRUARY 26-MARCH 28

Photography by Kathy Richland and
Frank Kuo, The Darkroom,
Chicago, Ill.

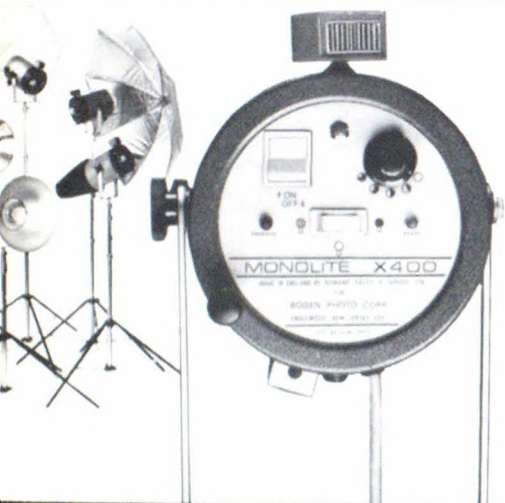
MAY 4-MAY 29

Thomas Barrow, Light, New York,
N.Y.

JUNE 1-JUNE 26

Emmet Gowin, Light, New York,
N.Y.

the NEW BOWENS MONOLITE X400



a lightweight powerhouse
that travels easily, yet
packs everything you want
in a studio flash

The Monolite concept has been so successful, Bowens has broadened it with a second, more powerful model. The new X400 offers the unique Monolite versatility and reliability; combined power pack and flash head in one 7½ lb. unit; 8,000 BCPS (Guide No. 200 at ASA 100) and a sensible, proportional modelling lamp. Use as many Monolites as you want or combine them with other flash units. The amazing, plug-in, rotatable, Monocell tripper assures you positive synchronization. All this at so little you'll wonder why you waited so long to buy them.

OTHER ACCESSORIES include 5 different reflectors and 7 different umbrellas all instantly interchangeable.

MONOLITE X200 offers the same advantages as the X400 with a light output of 4,000 BCPS and a Guide No. of 145, at an even lower cost.

See your professional photo dealer or write us for a free brochure.



BOGEN PHOTO CORP.
100 So. Van Brunt St., P.O. 448
Englewood, N.J. 07631

the new super duper



It's a technical wizard. It's the quick, simple and most reliable way to make better duplicate slides, filmstrips, internegs, technical blowups and super-impositions without guesswork.

Write today to get the full story about

the new, more versatile BOWENS ILLUMITRAN 3

BOGEN PHOTO CORP.
Box 448, Englewood, N.J. 07631

Now! Painless Product Photography



Technal Transi-Table

Assure shadow-free product shots. Reduce costly retouching. Frosted translucent plastic provides sweeping working surface. Sturdy framework, easy to assemble in minutes. Overall 63" high, 48" wide. Ideal for any studio.

See your dealer or write for literature.

BOGEN PHOTO CORP.
Box 448, Englewood, N.J. 07631

On the Credit Side

Why certain checks are refused

by Joyce Wolf

I do not understand why the local credit bureau refuses to give me a written credit check on myself. I am a paid-up member and give them a lot of business. If, as you claim, FCRA requires agencies to disclose to a consumer all of the information in his file, why can't I get a report on myself? Are retailers and bureau members the exception to the rule?

Not at all. As a consumer you are entitled to a review of your record, after furnishing proper identification. As a consumer you have the same rights under FCRA as any other citizen.

As a retailer you have definite limitations. These limitations are spelled out very plainly in FCRA.

Credit reports may be furnished to you only if you use the information in connection with a credit transaction, for employment purposes, underwriting insurance, to show financial responsibility (for certain licenses or government benefits), or other legitimate business needs. You could not very well want your own credit report for any of these reasons.

Furthermore, as a retailer you must stipulate the purpose for which the report will be used. The credit bureau cannot furnish the report if it has reasonable grounds for believing that the report will not be used for the stated purpose.

Obviously, you must function as a consumer when requesting information on yourself, and you must go about it like other consumer. Go to your credit reporting agency, state your request, and produce proper identification. Be prepared to pay for this information. Unless consumers have been turned down for credit, many agencies charge a fee for the service of reviewing records.

If your credit bureau still refuses to divulge the information on your record, you should report this breach to Associated Credit Bureaus, Inc. 6767 Southwest Freeway, Houston, TX 77036 or to the Federal Trade Commission in Washington, D.C.

Joyce Wolf, 1800 Stewart, No. 108, Laredo, TX 78040.

Only

COMPUTER COLOR LAB, INC.

dares to offer a COLOR GUARANTEE on portrait package printing!

We dare to make a color guarantee because every negative is analyzed, test printed, corrected and reprinted as many times as necessary to achieve a quality print.



8 x 10 = 1 Unit

4 - 3 1/2 x 5 = 1 Unit 3/8"

9 Wallets = 1 Unit 3/8"



2 - 5 x 7 = 1 Unit

11 x 14



COMPARE THESE PRICES!

- \$2.50 — FIRST 8 x 10 UNIT
- \$1.50 — ADDITIONAL UNITS FROM SAME NEGATIVE (EXCEPT WALLET UNITS)
- .80 — ADDITIONAL WALLET UNITS

Save On Big Prints Too!

- \$5.00 PER PRINT / 11 x 14
- \$9.95 PER PRINT / 16 x 20
- \$18.95 PER PRINT / 20 x 24

Included At No Extra Cost!

- DIFFUSION
- TEXTURING
- SPOTTING
- DIE CUT WALLET
- NO MINIMUM ORDER

Three Mask Sizes!

- #1 FOR USE WITH 12 EXPOSURE 2 1/2 x 2 1/4 NEGATIVES
- #2A FOR USE WITH 10 EXPOSURE 2 1/4 x 2 3/4 NEGATIVES
- #4 FOR USE WITH 70mm NEGATIVES

Plus These Special Services!

- DRY MOUNTING
- NEGATIVE RETOUCHING
- 70mm DEVELOPING AND CONTACT PRINTING
- ALL NEGATIVES AND PRINTS RETURNED TO YOU MATCHED

FREE SAMPLE OFFER!

Try us today. Send us a portrait negative and we'll print four of the finest package units you've ever seen.

FREE COLOR ANALYSIS!

Our service makes it simple for you to get the best results! Just send us a sample roll with grey card and color chart using your portrait set up. Our specialists will analyze it and advise you of the best exposure and color.

PLEASE SEND ME THE FOLLOWING ABSOLUTELY FREE!!

- ENCLOSED IS A NEGATIVE. PLEASE SEND SAMPLE UNITS.
- ENCLOSED IS ONE ROLL OF FILM FOR COLOR ANALYSIS.
- SEND FREE LITERATURE, MASKS AND MAILERS.

NAME _____

STUDIO NAME _____

ADDRESS _____

PHONE _____

CITY _____

STATE _____

ZIP _____

Computer Color Lab, Inc. 3597 Lee Road, Cleveland, Ohio 44120



Run for professional photographers
by professional photographers.

COMPUTER COLOR LAB, INC.

3597 Lee Road • Cleveland, Ohio 44120
Phone: 216/491-9292

COMPLETE PROCESSING SERVICES

by STUDIO FOUR, INC.

BLACK & WHITE COLOR FILM PRINTS SLIDES MOVIES
CUSTOM AND MACHINE PRINTING

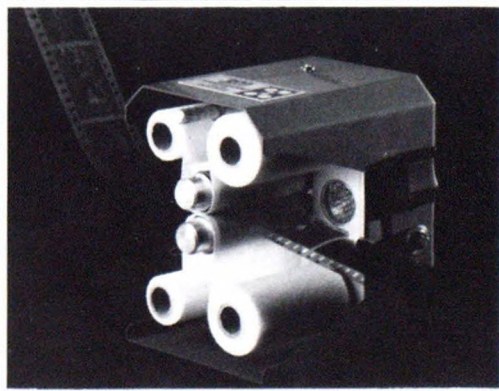
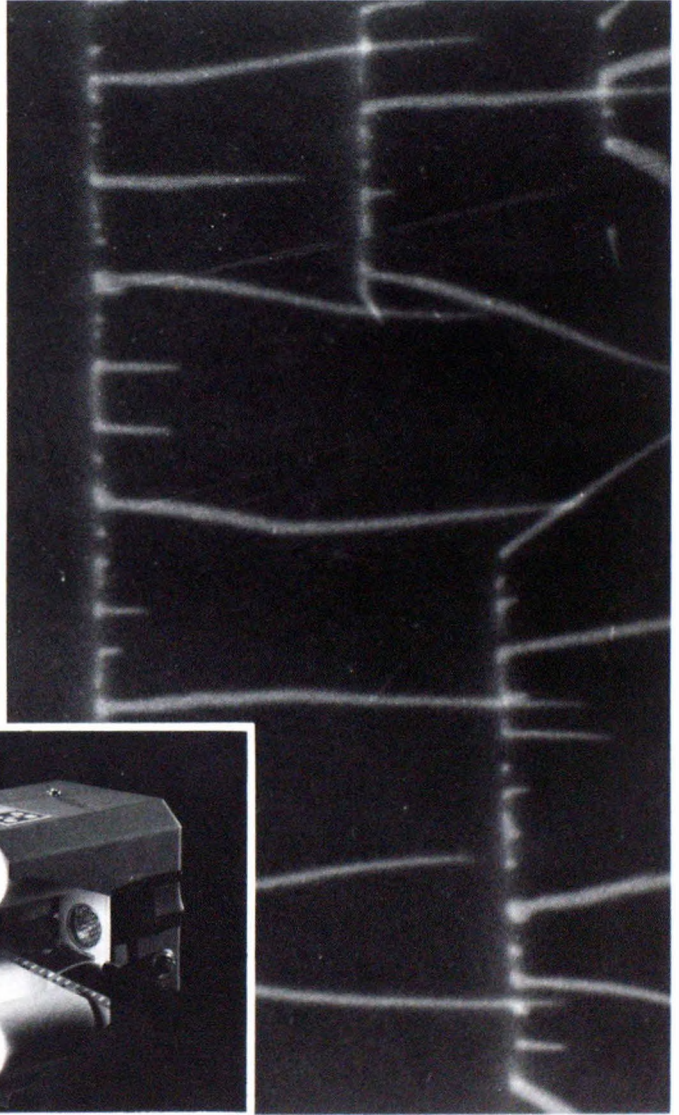
PROCESS AND PROOF	
VERICOLOR II FILM	
120 SIZE FILM - 5 x 5 SIZE PROOFS	\$4.00
220 SIZE FILM - 5 x 5 SIZE PROOFS	\$8.00
35mm SIZE FILM - 3 1/2 x 5 SIZE PROOFS	
20 EXPOSURE FILM	\$6.00
36 EXPOSURE FILM	\$9.00

BUDGET COLOR PRINTS	
FROM COLOR NEGATIVES	
Good machine made prints from 35mm or larger, after expert analyzation to arrive at a standard, good first run prints are made without cropping.	
5x7 size	.85 each
8x10 size	\$1.25 each
11x14 size	\$4.50 each

STUDIO FOUR IS ONE OF THE NEWEST AND MOST SOPHISTICATED FILM PROCESSING LABORATORIES IN THE STATE OF MICHIGAN AND POSSIBLY THROUGHOUT THE ENTIRE COUNTRY. WE WERE PROFESSIONAL PHOTOGRAPHERS AND THEN WE OPENED OUR COLOR LABS TO HELP OUR FELLOW PHOTOGRAPHERS. LET US HELP YOU! WE KNOW YOUR LAB PROBLEMS AND WE ARE READY AND WILLING TO SERVE YOU. WE KNOW WHAT WE ARE TALKING ABOUT AND WE HAVE OVER A MILLION DOLLARS OF ASSETS TO BACK IT UP. SEND YOUR FILM TO THE BEST. SEND IT TO STUDIO FOUR, INC.

STUDIO FOUR, INC.
COLOR LAB DIVISION
527 Executive Drive
TROY, MICH. 48084
PHONE (313) 588-8090

Customers won't pay for lint or static streaks...you don't have to either.



Save \$70 out of every \$100 you now spend on dust-caused remakes with the 3M Brand Masterwipe Film Cleaners.

Fight static streaks caused by static arcing during film processing with 3M Brand Nuclear Static Eliminators.

You get one chance in processing film and prints; lint or static streaks can ruin the results. This costs you money . . . and costs you customers. 3M Brand Static Eliminators keep static streaks from ruining film before processing. 3M Brand MASTERWIPE Film Cleaners remove lint and static from negatives for quality prints. In addition to creating satisfied customers, MASTERWIPE Film Cleaners can save you big dollars by cutting dust-caused remakes 60%-70%.

For clean negatives and quality prints, mail this coupon today.



TO: Nuclear Products Division, Dept. BYE-26
3M Company, St. Paul, MN 55101

- Please have Static Analyst call.
- Send more information.

Name _____

Title _____

Company _____

Area Code _____ Phone _____

Address _____

City _____ State _____ Zip _____

NEWS

Fighting the damage suit dragon

PMA and PPA take steps to slay it

Last September, the *Cleveland Press* ran a page-one story under the headline "Studio pays pair \$5000 for lost wedding photos".

It told how Richard and Cornelia Siedler of East Cleveland had sued Nelson's Photography Studio of Lyndhurst for \$8500, "accusing the firm of failing to make good on a \$284 contract to take pictures of their wedding and reception."

Camera failure apparently caused the film to turn out blank and, the story related, "The couple and the defendant, also known as Goldcraft Studios Inc., agreed to a \$5000 settlement."

The story sent a shudder of apprehension through the photographic industry. As a result, the Photo Marketing Association is sponsoring an insurance plan called Photoguard, to provide photo labs with coverage in cases involving lost or damaged film.

Most states have approved the plan, which is underwritten by Chubb & Son, Inc. and managed by Fred S. James Company, according

to *Colorgram*, the newsletter of the Association of Professional Color Laboratories.

PP of A headquarters responded to the *Cleveland Press* story by immediately beginning an investigation of the facts of the case and the possible need for a risk insurance plan for professional photographers.

Sidney C. Kleinman, PP of A's legal counsel, says the newspaper report was misleading as to what the judgment decided and what it means to the professional photographer. He will elaborate on this and explain a program of positive action ordered by the PP of A Board of Directors in his column in next month's issue of *The Professional Photographer*. Kleinman's new legal column begins in this issue on page 32.

Portrait photos star in TV film

The TV screen fills with a montage of photographic portraits, a colorful array of different styles and moods. The narrator's voice comes up, smooth and cultured, saying:

"You may be an art collector and not even realize it. Professional photographs—family group portraits, wedding photos, portraits of the children—these and many more are the most personal type of art a family can own. And it's the type of art that looks decorative and charming on display in the home."

The film then cuts to a New York City apartment that is decorated with photographs. Some photographers will recognize the bright yellow hallway with the collection of professionally-restored sepia-tone prints or the living room's chrome-framed family group portrait as being part of the apartment-decorating publicity project that Eastman Kodak Company unveiled last summer. Kodak commissioned interior designer David Eugene Bell, A.S.I.D., to do the place for a press showing of professional photography.

In fact, it is the same apartment,

and Bell himself conducts a room-by-room tour of it in the three-minute TV show.

What may seem incongruous is the absence of any sales pitch by Kodak. The emphasis is all on professional photography. At one point Bell says, "You've seen many different uses of professional photography in this apartment I've designed. Now try and visualize your own family in professional photographs and then you, too, can achieve the same effect."

Of course, professional photography is Kodak's General Bullmoose—and what's good for it is good for Kodak. The non-commercial approach may be what has made the film so terrifically successful. More than five million people have seen it in the thirty-three states in which it has been released so far.

David Holtz, the Kodak publicity man who wrote the film's script, says 108 TV stations have shown the film and another 212 have requested it and are scheduling it for future airing.

Since the film is time-filler, not part of regular programming, it's not likely to be listed in published TV schedules. But photographers might find out when it will be aired (or put in a plug for it to be acquired locally) through a discreet phone call to their TV station.

Bank premiums said to increase retail business

In a major article examining bank premium promotions, *Incentive Marketing Facts* magazine asserts that independent retailers are overreacting in their objections to the giveaways.

"To outside observers," the article states, "the vehemence of the retailer objections seems out of proportion with the limited dollar volume involved in a given premium promotion (aside from the considerable body of evidence that suggests

Junior Miss List Grows

Three more Masters of Photography have been named to make portraits of the Junior Miss candidate in their own states. They are:

Jack Sims — South Carolina
Glen Nelson — Oklahoma
Joseph Mathews — Illinois

More participating Masters will be announced in next month's issue.



The Rest Is Up To Trust

Subject, lighting, background, composition — an infinite number of details necessary to get the perfect picture. After you snap the shutter, you shouldn't have to worry about your order at the color lab.

At Customation, that trust is a bond. In every area we serve the professional photographer, we offer unique features to make your job easier and your prints more like you envisioned them when you clicked the shutter. You won't pay a premium price for our added features either. In fact, in most instances you'll find the cost of being a Customation customer is less than that of most color labs. On the next page are listed some of the significant features for each of our following services:

- PORTRAIT PACKAGES
- PROM PACKAGES
- FILM PROCESSING
- RETOUCHING AND FINISHING SERVICES
- CUSTOM PRINTING



Customation Inc.

After You've Clicked The Shutter

At Customation, we are concerned with your order every step of the way — from the time you click the shutter until the final prints are delivered to your customer. We know that good compliments about those photographs means more customers for you... and for us, too. Below are some of the extra benefits of working with Customation:

PORTRAIT PACKAGES:

6 mask sizes (4 for 10 exp.). Proportional cropping between different print sizes. Variable diffusion, variable burned-in corners. Complete identification system with every negative matched with its prints. Free optional die-cut borderless wallets or traditional wallets with perfect 3/16th borders. 1st 8x10, \$2.25; 2nd and 3rd, \$2.00; additional, \$1.00. Wallets through 16x20, comparatively priced.

CUSTOM PRINTING:

Customation has a complete custom department to handle all your needs for prints up to 30x40 in size.

Yes, I'd like to have more information on Customation's services.

I am interested in the following services:

- Portrait Packages
- Custom Printing
- Film Processing and Proofing
- Prom Packages

NAME _____

STUDIO _____

STREET _____

CITY _____

STATE _____ ZIP _____

PHONE _____



Customation Inc.

P.O. Box 3 Michigan City, Ind. 46360
Telephone 219-879-5391



FILM PROCESSING AND PROOFING:

The best processing available for Vericolor II, roll film sizes through 70 mm. Skilled technicians using sophisticated electronic equipment watch your film as it is being processed. On projection proofs we evaluate each and every frame individually, and tell you right on the back of the proof if you are over or under-exposed. We number each frame on the film sleeve and on the back of the proof to eliminate your cost of sorting. Film processing \$1.10 for 120 size, \$.30 for 5x5 previews.

PROM PACKAGES:

Customation offers the standard prom package of two (2) 5x7's, four (4) wallets, borderless, for \$1.00, film processing included. No minimum, no subject restrictions. Use for dance classes,

proms, team sports, etc. — wherever you shoot under constant conditions of lighting and exposure. Folders available.

RETOUCHING AND FINISHING SERVICES:

We have a complete retouching and finishing department. We can do just about anything your customer would want done to a print and we are flexible. On custom or package orders you can select the finishing options you desire for each and every print. From free texturizing to the most intricate air brush corrections, we can handle all your finishing needs.

Now is the time to start benefiting from the extras you get from Customation — without paying more! Phone or write for our complete catalog and sample materials *today*.

Automatic flash should simplify your work. Not complicate it!

WHAT THE METZ 402 DOESN'T DO is almost as important as what it does. For example, it doesn't force you to shoot at f5.6, if you want f2.8 to isolate your subject. Or f11 for extra depth-of-field. Nor does it require a bagful of attachments to provide a choice of "auto" apertures or for bounce flash.

WHAT THE 402 DOES is give you all these facilities and more right in the basic unit. It's the most versatile and most practical single light source you can carry.

Automatic exposure over 5-aperture range

Depending on your film, you might choose any aperture from f2 to f8, or f4 to f16 etc., with a simple adjustment. No need to attach anything to the unit.

From less than 2 feet to more than 45

Metz 402 Telecomputer automation works throughout this entire range of subject distances. In fact, we've seen it used successfully even for extreme closeups.

Automatic bounce flash

Even tilting the 402 flash head doesn't faze the Metz Telecomputer, because the computer "eye" in the handle always faces the subject. And, the 402's bounce indicator light lets you know that you have enough light for bounce flash. Again, no attachment needed.

Professional light output

The 402's output of 7,000 BCPS translates into relative guide numbers of 93 with ASA 25, 130 with ASA 100.

Power-saving thyristor design

You get from 100 to 1000 flashes per charge, depending on subject distance. The interchangeable NC battery recharges in just 3 hours (and you can carry a spare, if you like). There's also an automobile charger that lets you charge your 402 battery on your way to a job!


Need more than one light source?

Your Metz 402 accepts up to four automatic Mecatwin extensions, each of them *adding* to the unit's light output instead of dividing it. Each also features its own 5-aperture Telecomputer, so each can be programmed independently to give you precisely the overall lighting effect you want — automatically. Add the new N-20 AC

power unit, and you can shoot all day long. *It's a totally flexible, self-powered, easily portable flash system!*

If you prefer a 510-volt unit, there's the Metz 403.

Offers the same features as the 402, except that it delivers 500-2000 flashes per battery.

What makes all this even more meaningful is that the Metz 402 is considered by professionals to be the most reliable unit on the market. Check it out yourself at your dealer. Or, write for Lit/Pak #24 to Ehrenreich Photo-Optical Industries, Inc., Garden City, N.Y. 11530. 

Metz 402

The Automatic Pro Flash



Auto Micro Nikkor lenses come very close to defying optical science. For it is accepted fact that any lens is designed with a specific *optimum conjugate* at which the lens performs best. Most lenses for general photography have, of course, infinity conjugates. But Auto Micro Nikkors are different. They have 1:10 optimums (or 1/10X; taking in an object area of about 10 x 15 inches).

At 1:10, an Auto Micro Nikkor is easily one of the sharpest photographic lenses in the world. The surprising part is that it is, for all practical purposes, equally sharp at infinity, at 1:1 (same-size) and anywhere in-between. At any distance within that range, it literally has more resolving power than any normal photographic film.

Great all-around lens

So it is that many photographers have used the 55mm f3.5 Auto Micro Nikkor as an all-around lens whenever a "normal" focal length is required and illumination level is not a problem. Because they know it assures them of the very sharpest possible images. But sharpness is not the only quality in which this lens excels. It has exceptional image plane flatness, high image contrast and fine color rendition.

And when you have to move in closer than the usual foot, the Auto Micro just keeps on focusing, right down to 1:2. Then slip on the new Pk-3 Auto Ring which

comes with the lens, and it continues right on to 1:1. This new extension tube permits full aperture viewing and metering. Naturally, the lens is also ideal for still closer work. On a bellows, much greater magnification ratios are possible.

New 105mm Auto Micro coming soon

Soon, your dealer will have the new 105mm f4 Auto Micro Nikkor. It will offer many of the qualities of the famous 55, at a greater working distance. It is actually the superb 105mm Bellows Nikkor, a "short mount" lens for bellows use only...with regular focusing mount, diaphragm automation, etc.

These Auto Micro Nikkors are just two of more than 50 Nikkor lenses which fit every Nikon and Nikkormat camera. They range in focal length from 6mm to 2000mm, but they have many qualities in common. Such as surpassing quality, both optical and mechanical. Matchless originality. And a total resistance to obsolescence.

Improvements like Nikon Integrated Coating, the most advanced of all "multi-layer" coating techniques, like the new rubberized focusing grips and studded diaphragm rings are evolutionary. Ask your dealer for a demonstration and all the details.

Nikon Inc., Garden City, New York 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc. (In Canada: Anglophoto Limited, P.Q.)

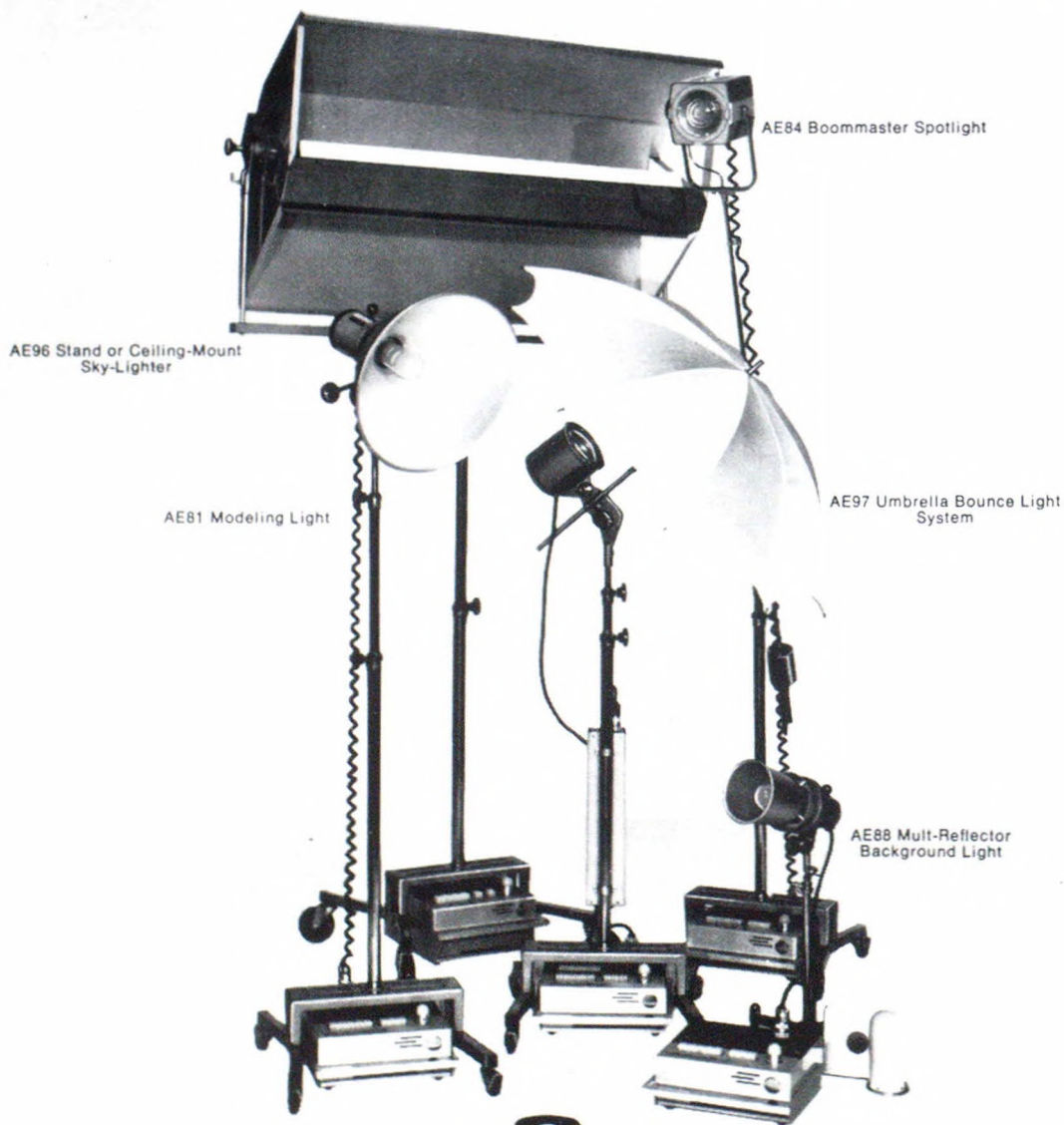
THE 55MMF3.5 AUTO MICRO NIKKOR

ONE OF THE SHARPEST LENSES IN PHOTOGRAPHY AT 1:1, AT INFINITY, AND EVERYWHERE IN-BETWEEN



THE UNBEATABLE COMBINATION

Whether you're talking about athletes or astronauts, scientists or surgeons. Or, to get to the point, photographers. Put the right person with the right equipment and you have an unbeatable combination. No high level of achievement seems out of reach. In studio speed-lighting, no equipment is so right as Photogenic's top series of pushbutton-control speed-lights, the Studiomaster II line. Learn what makes this All-American series so superior. Write or call for catalog information. SELECT FROM NINE STUDIOMASTER II UNITS.

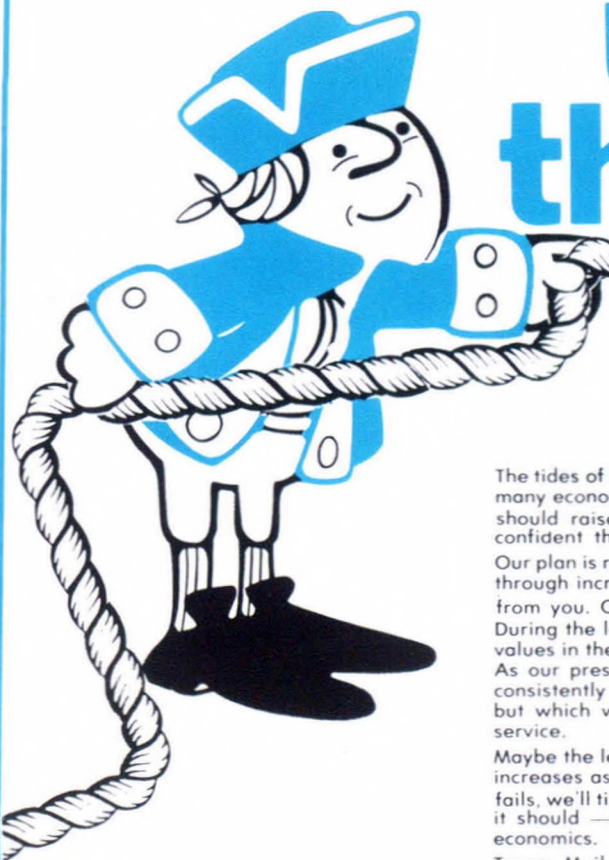


PHOTOGENIC MACHINE CO.
Youngstown, Ohio 44512

DESIGNERS OF FINE LIGHTING
EQUIPMENT SINCE 1921

IN THE SPIRIT OF '76 . . .

Help us hold the line on prices!



The tides of inflation are rising all around us! After observing our increased costs, many economists and business professors undoubtedly would recommend that we should raise our prices. However, we have a different plan . . . and we're confident that it will work.

Our plan is really quite simple. As our costs rise, we will try to absorb the increases through increased volume. However, if this plan is to succeed, we will need help from you. Obviously, WE can't increase our volume — only YOU can!

During the last 15 years we've tried to provide the best processing and printing values in the industry — and we're proud of the extent to which we've succeeded. As our present customers know, we have established a tradition of delivering consistently high quality — quickly — and at prices which are fair to our customers, but which will allow us to maintain our traditions of exceptional quality and service.

Maybe the learned economists and professors are right when they advocate price increases as the quickest and easiest way to hedge against inflation. If our plan fails, we'll tip our hats to them! On the other hand, if our plan works — as we think it should — we (you and DNJ/Magnacolor) will have given them a lesson in economics.

Try us. Mail the coupon today so we can send you a "Let's Get Started Kit". Then you'll see for yourself what outstanding processing values are available from DNJ/Magnacolor.

**OUR HEDGE ON INFLATION IS INCREASED VOLUME...
TRY US, HELP US HELP YOU!**

DNJ **COLOR**
LABORATORIES
MAGNACOLOR

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

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

GENTLEMEN: PLEASE RUSH A "LET'S GET STARTED KIT" TO:

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

DNJ/Magnacolor • 1311 Merrillville Rd. • Crown Point, Ind. 46307

the premium promotion stimulates, rather than harms, retail trade of the product involved, due to the additional advertising exposure of the premium items generated by the promotion."

As an example of this, the article quotes testimony by John F. Daly, vice president of International Silver Company, at the Senate Small Business Committee hearings on bank promotions last summer. Testifying as a representative of premium suppliers, Daly said that his company had retail sales of pewter in Minneapolis in 1973 of \$22,000.

"During the first half of 1974, a Minneapolis financial institution ran a rather substantial pewter holloware program, and retail sales in that year increased to \$33,000. For the first five months of 1975, retail sales have exceeded \$17,000 despite another pewter holloware incentive program running in a financial institution at the moment."

The magazine cites two examples in which banks notified local retailers of promotions and helped them tie-in. In one, three jewelry stores in Zion, Illinois, agreed to size rings

purchased in the Zion State Bank's synthetic diamond promotion. A bank official said it worked well and the jewelers benefitted from the campaign, too. One of them carried on his own advertising campaign for synthetic diamonds after the bank program concluded.

Despite the article's obvious pro-premium bias, some PPA members who have been keeping abreast of the bank promotion disputes say its figures make it a valuable research document. "Maybe," said one, "our members should think about cooperating with banks and build spin-off business." Another said, "If PPA Affiliates had a member on their local Chamber of Commerce, they could get advance information on these promotions."

A copy of the article is on file in the PPA Research Library.

PP of A

Marlea Smith has joined the staff of *The Professional Photographer* magazine as Production Manager. Ms. Smith was born in Battle Creek, Michigan. She attended high school there and was graduated from Western Michigan University. Prior to joining PP of A, Lea was production manager of *Food Product Development* for Arlington Publishing Company.

SUPPLIERS

There was a rosy glow in the picture that **Robert O. Welk**, Eastman Kodak Company's director of economic planning and forecasting, painted in December for the National Association of Photographic Manufacturers meeting in Miami.

"I do not believe the recovery is likely to come to an abrupt halt," he said, "and that's good for the photographic industry, because it traditionally has done well in recovery years.

Concerning inflation, he said, "We are now in a secondary wave, but all of the concern in the business press ignores that this is typical of inflation patterns of the past. In my view, the fundamental conditions suggest that the inflation rate will stay down rather than shoot back up."

He predicted that with the modest upturn in cash flow and utilization rate of the last quarter, "capital spending should also be turning up again in the near future."

Last month Eastman Kodak backed up Welk's assertions by announcing worldwide capital expenditures totaling \$613 million for 1976—up

SELF-CONTAINED FLASH HEAD/POWER SUPPLY

Reflectasol-Hex



\$425⁰⁰

STROBASOL X8000*

The Professional's Self-Contained, 7 lbs. Studio Strobe

POWER: 225 W.S., f:16 @ 10 ft. — ASA 100 Voltage stabilized. 250 watt quartz modeling light.

CONTROL: Output adjustable from Full to One Half Power without altering 1/300 second flash duration. Modeling light control from high to low power.

RECYCLE TIME: Self-contained Power Pack Recycles in two seconds to 100% power, one second to 50%. Ready light and buzzer signals charge.

VERSATILITY: Exclusive "Center Shaft" Design gives balanced 360° of light from all Reflectasols, plus compatible with slaves, barn doors, reflectors, and the new Larson Soft Box.

RELIABILITY: Solid State Circuitry Eliminates UV and voltage fluctuation. No heat build-up means longer life. User-installed flash tube rated at 75,000 flashes. One year guarantee.

*VX8000 available with variable power output adjustment over 1-2/3/f stops.

For further details, write:



LARSON ENTERPRISES, INC.
P. O. Box 8705
18170 Euclid Street
Fountain Valley, CA 92708
714/557-5220

"THE BOUNCE LIGHT PEOPLE"

Get More Sales in Today's Youth Market

with Garrett & Lane Quality...

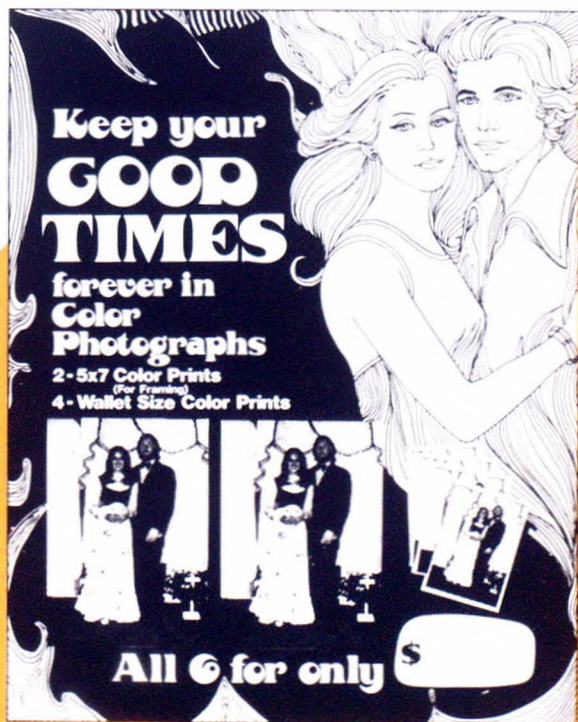
Prom Promotion Package

\$1.00 2 - 5x7 Color Prints
4 - Wallet Size Color Prints

Beautiful People want Beautiful Casual Portraits...

They can relate to the quality you offer with this colorful poster. Order several to place in strategic locations at the schools and campuses.

Only \$3.00 plus \$2.00 postage and handling for each beautiful 16"x20" poster with a blank price area you fill in.



Build interest and volume with this **PERSONALIZED** advertising tool!

Advertise on the scene with appealing posters containing samples of your color print package. And, for greater impact and sales appeal, why not use sample prints of local people?

To personalize each poster:

- Send us your negative with the poster order; we'll return the poster with YOUR prints mounted in place, or
- Simply ask and we'll send your poster(s) with Garrett & Lane color prom prints mounted in place.

2-1/4 Square format or Split-70mm negatives only; figure size 1-7/8" preferred. VERICOLOR II ONLY. Less than 30 negatives 50% extra; 50% extra for 35mm negatives.

Garrett & Lane
COLOR LABORATORIES
"for the Creative Photographer"

P.O. BOX 5608/COLUMBUS, GEORGIA 31906/(404) 327-8008
P.O. BOX 3450/ST. LOUIS, MISSOURI 63143/(314) 781-7020

\$33 million from last year's outlay.

The 1976 capital budget includes planned expenditures of \$301 million for the U.S. and Canadian Photographic Division, \$201 million for the Eastman Chemicals Division, and \$111 for the International Photographic Division.

Gerald B. Zornow, board chairman, and **Walter A. Fallon**, president and chief executive officer, said in a joint statement that the capital spending program, "reflects our commitment to business growth through improvements in existing

products and our ability to make them, as well as our commitment to bring Kodak to the point of entry in new and different markets."

Major moves at Meisel

Richard H. Hogue, formerly senior vice president of Meisel, has been named president of the giant color lab. He replaces **Oscar M. Wilson, Jr.**, who moved up to vice chairman of the board after seven years as president. **Ulric Meisel** remains as chairman of the board. **Richard B. Hinman** was promoted from senior

vice president to executive vice president. Hogue, who has been with the Dallas-based firm since 1959, has served it in many capacities, most recently as operations manager for the five production plants that produce color photographic prints and transparencies for professional photographers.

Treck promotes Ruddell

George Ruddell has been appointed marketing services manager of Treck PhotoGraphic, Inc. He is responsible for sales promotion, conventions, vendor relations and product evaluation. While in Boston from 1969 to 1971 as sales manager of the company's Marketing Center, Ruddell was on the board of directors of the Professional Photographers of New England.

Fine-Art to hold seminar

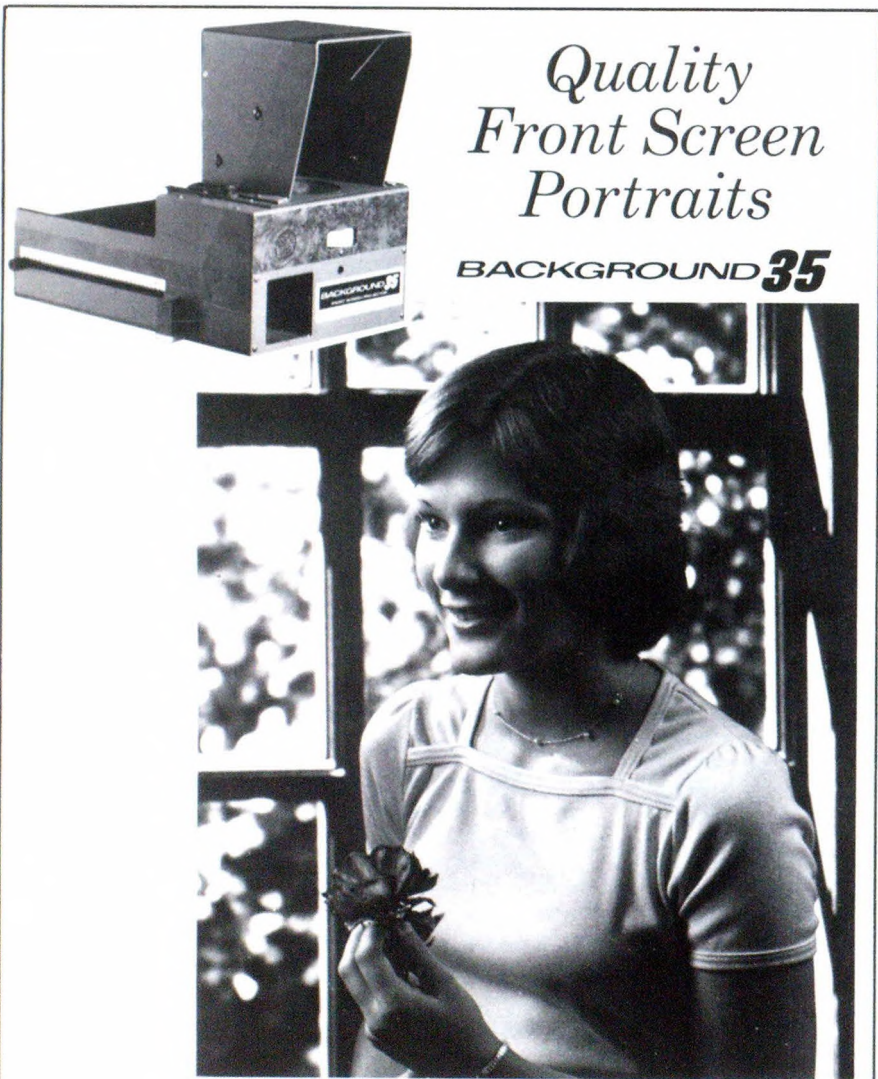
The Fine-Art color laboratory will feature **Phillippe Halsman**, **Bill Browne** and **George Pappas** at its fifth annual seminar for professional photographers, to be held March 7 at the Sheraton LaGuardia Hotel in New York City. Halsman will speak on "Psychological Portraiture," explaining how he "captures the inner person" with his camera. Browne will speak on "The Potential of 35mm for Candid Weddings" and "Advanced Computer Flash Techniques." Pappas will give tips on selling bridal photography. Information on the seminar (\$35 including luncheon and gratuities) is available from Fine-Art Color Lab, 221 Park Ave. South, NY 10003.

What's cooking in Cologne

Preparations for Photokina, Cologne are perking, with 604 firms from 27 nations having made firm applications for exhibit space. This includes 70 from the United States, which has the most entries thus far among the foreign exhibitors, followed by Great Britain with 58, Japan 51, France 41, Italy 34, Switzerland 17 and Holland with 12 firms. Photokina is organized by the Cologne fair authority and the German Photographic Industry Association. It will occupy twelve halls of the Cologne exhibition buildings from September 10 to 26.

MEMBER NEWS

James H. Reed IV has been promoted to director of customer relations for Newman-Schmidt Studios, Pittsburgh, Pennsylvania. Reed is a graduate of Emerson College, Boston. He handled photographic and public relations assignments for



Front Screen portrait courtesy of George Woodard, Woodard Photographic, Bellevue, Ohio.

Studio, School, and Commercial Photographers.

A "Background 35" Front Screen Projector can economically provide you with the professional quality your customers are looking for. Thirty-five of your best background slides, outdoor scenery, formal settings or special effects, are conveniently stored in the projector. "Background 35" is designed with many special features for easy operation. Normal lighting techniques are altered only slightly to accommodate the reflective screen. An automatic misfire alarm allows you to concentrate entirely on your subject with complete confidence in the projector system. Projector, power pack, mounting plate and power cord fit into a carrying case and the reflective screen rolls up. This efficient package can add dimensional quality to your portraits without increasing your floor space or limiting your mobility.

Photo Control Corporation 5225 HANSON CT. MINNEAPOLIS, MINN. 55429 • (612) 537-3601

the
standard
of excellence
in machine printing

DATA-COLOR

Send now for our 1976 Price List

PROCESS
AND 5X
BORDERLESS
PROOFS

BOTH
120 AND
35MM
SERVICES

MINI-POLICY
PROTECTION

BORDERLESS
EKTACOLOR
PRINTS

EKTACHROME
PROCESSING

PROCESS
AND PRINT
SERVICES

"THE PROFESSIONAL'S COLOR LAB"

DATA-COLOR

PP1-6

P.O. BOX 1987 — GLENDALE, CALIF 91209

- Please Rush Me Your New 1976 Price List
And _____ Film Mailers.
- Information on "Mini-Policy" protection.

NAME _____

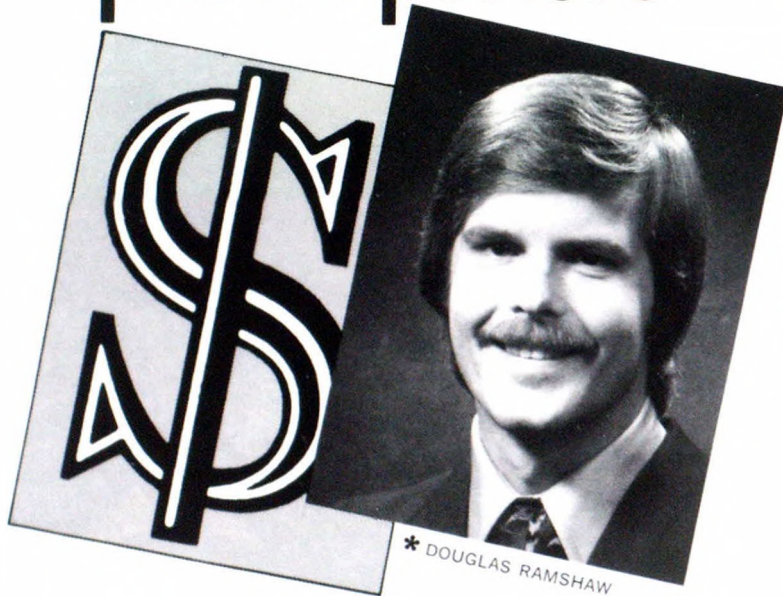
ADDRESS _____

CITY _____

STATE _____ ZIP _____

★ NEW PRICES AND SERVICES EFFECTIVE FEB. 1, 1976

*RAMSHAW keeps you in the profit picture



with prints which look custom-made
at prices which look mighty good!

Newest color-balancing equipment, including the Kodak Video Analyser! Latest processing equipment for Vericolor II (Type S and Type L) set up by Kodak, as well as our usual CPS facilities! Finest materials, including the best professional-grade papers! Knowledgeable technicians backed by a 69 year old firm . . . with 3 generations of the Ramshaw family contributing their experience! Prompt, reliable service, without sacrificing quality, to meet the closest deadlines! Low prices which leave you room for profit while keeping you competitive!

**8 x 10
COLOR
CANDIDS
for only
\$1.37**

CLINCH ANY ORDER
by offering the wedding couple a
**FREE 11 x 14 COLOR
PRINT!**

Write for our special bonus offer and our price list. You'll like our deal on Color-Tru Prevue Prints and our Prom. Team, League and Organization Packages.

TRY OUR 24-HOUR IN-PLANT SERVICE

SEND
US YOUR **VERICOLOR II**

or CPS roll film in size 120-220 and receive 8x10 color candids which look custom-made! When you compare our quality, you can't beat our prices!

RAM SHAW
PHOTO INC.

13310 W. Chicago • Detroit, Mich. 48228 PHONE (313) 834-7515

Find Out How Good We Are — You'll Never Know 'til You Try Us!

Photo Corporation of America, Inc., Youngstown, Ohio, before joining Newman-Schmidt in 1974 . . . **Harry T. Langdon, Cr.Photos.**, former owner of Langdon Studio in Crystal Lake, Illinois, is now a consultant for the Lisle Ramsey Photography Corp. of St. Louis, Missouri. He is director of wedding research and development, a job that will involve presentation of seminars on candid wedding photography throughout the country. . . . **Karl H. Landes**, technical manager of Agfa-Gevaert Inc.'s consumer and professional products division, outlined the evolution of silver recovery systems in a speech prepared for the eighth annual convention of the Association of Professional Color Laboratories at the MGM Grand Hotel in Las Vegas, Nevada, January 13. . . . **Paul Linwood Gittings, M.Photos.**, and **John Howell, M.Photos.Cr.**, have been conferred the degree of "European Master of Photography, founder recipient," by the European Congress of Professional Photographers.

TRADE TALK

St. Louis University is planning to hold its photography workshops for high school students and teachers again this spring semester with the cooperation of camera manufacturers, retailers, and professional photographers. The emphasis will be on development of media programs for classroom use. The workshops started in the summer of 1974 and have given large numbers of high school students "hands-on" experience with photographic equipment. The program has come to include a High School Photography Day, with displays of camera equipment and seminars by PP of A members, professors and other professionals.

Photographs relating to the U.S. Senate and its history are sought by **Arthur E. Scott**, newly-appointed photo historian of the Senate. Contributions of photographs and advice on setting up reference files will be appreciated, Scott said. Send photos and information to PP of A Headquarters, 1090 Executive Way, Des Plaines, IL 60018, attention Public Relations Department.

A program for rental use of **Sinar** view cameras by professional and industrial photographers has been launched by the **Photo-Technical Products Group of Ehrenreich Photo-Optical Industries, Inc.** Sinar dealers who participate in the program will be provided with a rental 4x5 Sinar p Expert Set, two of the most commonly used lenses, and a Bilora

Special occasions deserve that special camera: The Rapid Omega.



Throughout the world, Rapid Omega records special occasions in a very special way. For nothing performs quite like this welcome but silent guest.


All arrangements are planned to run like clockwork. Nothing can be missed in the precious photographic record of a once-in-a-lifetime event. Enter Rapid Omega. The one professional tool that lets a photographer concentrate on the subject, without fear of goofs, or being caught loading film when shooting capability is most needed. Yes, the special camera for the special occasion!

Loading in seconds, the Rapid Omega 100 uses pre-loaded 120 or 220 roll holders. And the Model 200 has a magazine that lets you switch mid-roll, without a lost frame. The unique pull-push lever advances film, winds shutter, and counts exposures simultaneously. And Rapid Omega's brilliant eye-level range/viewfinder shows large projected framelines that expand and contract as you focus to show the exact field size at every distance.

The large $2\frac{1}{4}'' \times 2\frac{3}{4}''$ format enlarges full frame in direct $8'' \times 10''$ proportions, without cropping in

the finder or the darkroom. And every conceivable fail-safe feature is built-in, so you know each shot counts, and is on the film!

No other medium-format system matches Rapid Omega's economy, or capability. If you haven't yet discovered it, ask your dealer to let you handle the world's most desired professional system. Today.

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

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

Rapid Omega: Because Every Shot Counts.

tripod. Purpose of the program is to expand the market for the camera. The company believes that photographers who use the rental units will be converts to the view camera and want to purchase one.

DEATHS

William A. Reedy, Cr.Photog., 59, of Spencerport, New York, senior editor, advertising publications for Eastman Kodak Company's professional and finishing markets division, died Monday, December 15,

of cancer following a short illness.

Reedy, a native of Wilkes-Barre, Pennsylvania, joined Western Electrical Instrument Corporation after graduating from Colgate University. He went to Kodak in 1946 and founded *Commercial Camera* magazine. He was the creator and editor of Kodak's *Applied Photography*, a magazine distributed to persons in the fields of communication. He authored the widely acclaimed *IMPACT—Photography for Advertising*, a distillation of his creative philosophy and wisdom for advertising



William A. Reedy, 1916-1975

Double your group photo profits.

Double Group Photo Profits with VIP "Twin Color Keepsakes." It's a sure sell wherever any group gathers. You photograph the group and take orders for photographs of the group and close-up individual portraits in this attractive mount. VIP will print a beautiful group color photograph and an individual close-up portrait complete with color-keyed mount, and specially imprinted easel back mount, which you can sell at a premium to each individual of the group.

One time charge for imprinting mount is \$3.50, for any quantity. Maximum of 36 characters, including spaces. Service Schedule: 8 days in-plant-time

5 x 7 color group and 3½ x 5 color portrait plus easel back mount. All for only

\$1.65

8 x 10 color group and 5 x 7 color portrait plus mount. All for only

\$3.05



DATE SCHOOL



van's industrial and professional

A DIVISION OF VAN'S PHOTO, INC.

Dept. PP • 2601 Emogene Street • P.O. Box 2585 • Mobile, Alabama • 205/479-6576

managers and commercial photographers.

Over the years, Reedy was devoted to photography and creative expression. In 1974, he was awarded an honorary Bachelor of Professional Arts Degree by Brooks Institute, School of Photography Art & Science. He received PP of A's Photographic Craftsman degree in July, 1975. He was an honorary life member of the American Society of Photographers.

He is survived by his wife, Esther; two sons, David J., of Rio de Janeiro, Brazil, and Robert C., of Los Alamos, New Mexico; his mother, Bertha, and sister, Mary E. Reedy, both of Atlanta, Georgia.

William P. Morsman, M.Photog., 58, past president of the Professional Photographers of Nebraska, died November 28, 1975, in Falls City, Nebraska Community Hospital. Morsman served as an aerial photographer for the Army Air Corps during World War II. He had been elder, deacon and treasurer of the Falls City Presbyterian Church and was a past commander of American Legion Post 102. He is survived by his wife, Mary.

Helen C. Love, marketing vice president of National Camera, and wife of the firm's president, Samuel L. Love, died December 8, 1975.

Prior to joining National Camera in 1969, Mrs. Love was with the American Hotel and Motel Association in East Lansing, Michigan. In that association, as later with National Camera, she was active in the educational field. She served with energy and dedication on various committees of the National Home Study Council and National Association of Trade and Technical Schools.

At National Camera, Mrs. Love directed the company's marketing program during its years of greatest growth.

Fine-Art
"CUSTOMER READY"
PORTRAIT PACKAGES
are
different!

8 DIFFERENT UNITS

EXCLUSIVE!
3 SPLIT UNITS



5x7 & 2-3 1/2 x 5
(one unit)



5x7 & 3 Wallets
(one unit)



2-3 1/2 x 5 & 3 Wallets
(one unit)



11x14



8x10
(one unit)



2- 5x7
(one unit)



4-3 1/2 x 5
(one unit)



9 Wallets
(one unit)

All prints borderless. Wallets and 3 1/2 x 5 have 1/8" borders.

- **FREE** Spotting
- **FREE** Burned-in Corners
- **FREE** Diffusion
- **FREE** Texturing
- **FREE** Order Match-Up Service
Individual negative and prints collated and bagged.
- **FREE** Vue-Crop® Cropping Masks
Cardboard cropping masks for 70 mm, 2 1/4 x 3 1/4, 2 1/4 x 2 3/4, 46mm, 2 1/4 x 2 1/4 and split 70 mm negatives.
- **PROPORTIONAL CROPPING**
We crop from sides so that each unit is in exact proportion on every print.
- **GUARANTEED COLOR FIDELITY**
Every negative is analyzed, test printed and corrected for final printing. Prints are closely balanced with color and density *matched* in all size prints. Fine-Art's reknown for rich, brilliant, saturated color prints is reflected in every order.
- **NO MINIMUM QUANTITY**
- **FAST SERVICE**
- **COMPARE PRICES**
First 8x10 size unit—\$2.50
Additional units from same negative—\$1.75
11x14 print—\$3.95
- **ADDITIONAL SERVICES**
Expert negative retouching
Canvas mounting
Plaque mounting
Dry mounting

Fine-Art Color Laboratory, Inc., Dept 13PP26
 221 Park Ave. South, New York, N.Y. 10003

Please rush me your complete Vue-Crop Portrait Print kit including _____ quantity _____ A masks (for 70mm) _____ quantity _____ C masks (for 2 1/4 x 2 3/4 negs, cropping 70 mm or 2 1/4 x 3 1/4 negs.) _____ quantity _____ E masks (for 46 mm or 2 1/4 x 2 1/4 negs., cropping 70 mm, 2 1/4 x 3 1/4 or 2 1/4 x 2 3/4 negs.)

Name _____

Studio _____

Address _____

City _____ State _____ Zip _____

**BALCAR MADE
3 FLASH METERS**
Two were pretty good
**THIS ONE IS
GREAT!**

The BALCAR/
TEKNO flash-
meter 3 puts it
all together:



Take incident readings

Point meter at electronic light source from subject.

Takes reflected readings

Make a quick, accurate reading from camera position.

Cordless operation

Needs no synch cord unless you want one. If you do:

Fits regular PC cord

To fire flash remotely, just plug in a regular PC synch cord, you don't need a special one.

Holds the reading

Readings hold, solidly until you release it.

Reads direct in f/stops

Get the results fast, directly in f/stops.

Factory calibrated

Just set in the film speed and shoot. It's correct when it leaves the factory.

Very sensitive

Full range f/2.8 to f/64 at 100 film speed.

Use a regular battery

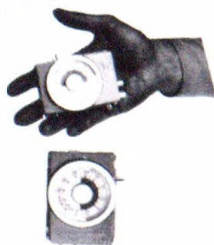
Uses 9V transistor type. No hunting for special ones!

Compensates for daylight

Has 1/125th electronic shutter. If daylight affects the picture, the meter sees it.

TINY SIZE

Fits in your shirt pocket. It's rugged too.



There were two good meters before it. This one puts ALL the features into one compact unit.

The price is

\$125⁰⁰

Accurate flash exposures
are worth it!

Here is my check for \$125.00.
Send me post paid a BALCAR/
TEKNO flashmeter 3.

NAME _____ STUDIO _____

STREET _____

CITY _____ STATE _____ ZIP _____

I don't need a meter right now, but send me all the BALCAR information.

TEKNO/BALCAR

221 W. Erie Street
Chicago, Ill. 60610

(312) 787-8922



Sidney C. Kleinman

Legally Speaking

by Sidney C. Kleinman, Cr.Photog.

As Legal Counsel of this Association for more than ten years, I have observed the growth of the Association, the change in the needs of membership and the increasingly competitive markets in which our membership operates. Along with these changes have come new and more stringent laws, rules and regulations which affect photographers and many businessmen.

In subsequent columns I hope to cover various legal problems which affect our membership, the Association and our various Affiliated organizations. If you have any problems that you would like to see discussed in this column, please write me in care of this magazine and let me know.

Since the early 1960s, the questions of what is "due process" and "equal protection of the laws" have been burning constitutional issues that have been decided on every level of our federal and state judicial systems. Originally the applications of these principles were only in the area of public rights, such as the right to vote, to equal education and allocation of public funds.

Today, however, every public and semipublic institution and organization must conduct its affairs with respect to its members in accordance with the principles of "due process" and "fairness." A case in point is the handling of complaints that allege violation of the Code of Ethics of the Association as contained in the Bylaws.

Historically there have been very few of these complaints, and over a nine year period I cannot recall more than three or four complaints being received. Today, however, because of the increasingly competitive markets in which photographers operate, the Association is receiving a substantial number of complaints on a regular basis. The mere fact that allegations are made does

not indicate the truth or falsity of the charges, and only after careful investigation and opportunity for explanation by all parties concerned can the requirements of "due process" and "equal protection" be fulfilled.

It is toward that end that a careful, detailed procedure has been adopted by the Association for the protection of the complaining party (complainant), the member about whom allegations are made (the respondent) and the Association.

These procedures are:

1. On receipt of allegations from a complainant, complainant is sent a copy of the procedure and specific notification that the identity of the complainant will be revealed to the respondent. If the complainant wants to continue with the process, he is instructed to so advise headquarters in writing.
2. The respondent is then advised of the allegations being made and is given photostatic copies of all information concerning those allegations. The respondent is requested to submit to headquarters his side of the story, with documentation or any other supporting information he may wish to supply.
3. After material is received from the respondent, the Executive Director and Legal Counsel review it and make a preliminary determination of whether there is sufficient information and truth to the allegations so that the matter should be referred to the Ethics Committee. If there is insufficient evidence, the file will be closed and will not be used for any purpose by the Association.
4. If in the opinion of the Executive Director and Legal Counsel there is sufficient evidence to support the allegations, the matter is then referred to the Ethics Committee for evaluation. If after consideration the Ethics Committee believes there is insufficient evidence to support the allegations, the file is closed and will not be used for any purpose by the Association.
5. If, however, the Ethics Committee believes that the evidence warrants additional investigation, the respondent will be given an opportunity to appear before the Ethics Committee in a hearing and make whatever explanation and presentation of additional documents he may desire.
6. After full consideration of all the allegations and materials presented to it, the Ethics Committee will make its recommendation to the Board of Directors, which has the final authority in making appropriate decisions in such cases.

The Bylaws Committee is presently working on a revision of the Code of Ethics. There have been substantive changes in the law, which, if the code is not amended, create some serious problems for the Association in the future. When the Bylaws Committee completes its work, the suggested changes will be brought before Council for its consideration and approval.

The Association takes a very serious view of any allegations made about violations of its Code of Ethics. These allegations are carefully investigated so as to protect the rights of the respondent and all members of the Association. In this manner the rights of the Association, its members and the respondent are enhanced and protected. Most importantly however, the rights of the consumer are protected and, in the final analysis, professional photography is the beneficiary.

Experience the new 2¼ photography

Introducing the fully automatic Bronica EC/TL

2¼ will never be the same again.


For now the crisp quality of the 2¼ x 2¼ image is combined with full, electronic automation. With handling ease and speed that even a fine 35 is hard put to match. The new Bronica EC/TL.

Set the shutter speed dial on "A"; and super-sensitive silicon blue cells adjust the electronically-controlled shutter for automatic exposure control. An LED display in the big 2¼-square viewfinder indicates the speed—from four full seconds to 1/1000th! After the exposure, the instant return mirror and exposure cells are instantly ready for the next picture.

Work as fast as you like
...you can literally
forget about

the smoothly-functioning camera in your hands ...give the subject, the composition, the image your undivided attention.

It is a whole new 2¼ photography. The superb image quality of 2¼ and of marvelous Nikkor and Zenzanon lenses (with automatic meter indexing for all), combined with the incomparable shooting speed of full electronic automation... even with bellows and other lens accessories! Backed up by a magnificent system of finders, screens, backs, closeup attachments, and much, much more. Experience it all at your dealer. Or write for Lit/Pak 1A.

Ehrenreich Photo-Optical Industries, Inc.,
Garden City, N.Y. 11530. 



NOW is the time to SAVE
ON YOUR COLOR FINISHING
Send your orders to Nationwide

FILM PROCESSING

Vericolor II or Kodacolor II only
 (We do not process any other kind of film)

120 or 35mm 20 Expper roll 1.10
 220 or 35mm 36 Expper roll 1.85
 70mm Long Rollper foot .20

Price is for film processing only. No prints.

NORMAL SERVICE1 WORK DAY

BORDERLESS PROOFS

AVAILABLE ONLY AT THE TIME OF FILM PROCESSING

3½ x5per print .25
 4x5per print .25
 * 5x5 from 2¼ x2¼ Negsper print .25
 5x7per print .50
 * 7x7 from 2¼ x2¼ Negsper print .60
 Textureper print .10
 Sprayper print .10

*Only 5x5 or 7x7 Proof Prints are available from 2¼ x2¼ negatives.

NORMAL SERVICE1-2 WORK DAYS

PORTRAIT or COMMERCIAL PRINTS

Quantity	2½ x3½	3½ x5	4x5	5x7	8x10	11x14
1	.50	.70	.80	1.10	2.25	5.00
2	.80	1.40	1.60	2.20	4.50	10.00
3	1.10	2.10	2.40	3.30	6.75	15.00
4	1.40	2.80	3.20	4.40	9.00	20.00
5	1.70	3.50	4.00	5.50	11.25	25.00
6	2.00	3.92	4.48	6.16	12.60	28.00
7	2.20	4.34	4.96	6.82	13.95	31.00
8	2.40	4.76	5.44	7.48	15.30	34.00
9	2.60	5.18	5.92	8.14	16.65	37.00
10	2.80	5.60	6.40	8.80	18.00	40.00
Each Add'l	.15	.30	.35	.45	1.00	2.25
Texture	.10	.10	.10	.15	.15	.60
Spray	.10	.10	.10	.15	.15	.60

CANDID PRINTS

	2½ x3½	3½ x5	4x5	5x7	8x10	11x14
EACH	<small>Use Portrait Prices</small>	.65	.70	.80	1.25	3.80

Available only from negatives of an event such as a wedding, Bar Mitzvah or party. For Texture or Spray use Portrait price.

UNIT PRINTS

A unit is 1-8x10 or 2-5x7 or 4-3½x5 or 9-Billfolds.

1st. Unit 8x10, 5x7, or 3½x5 2.50
 Additional Units 8x10, 5x7, or 3½x5 1.10
 Billfold Units - With order of larger units.. .90
 Textureper unit .15
 Sprayper unit .15

■ **NO SHIPPING CHARGES**

Prompt, Reliable Service

5% Additional Cash Credit on Prepaid Orders.

Please write or call for mailing and order envelopes.

COMPLETE PRICE LIST AVAILABLE UPON REQUEST

Nationwide COLOR SERVICE

Area 913 DIAL 738-3563 BELOIT, KANSAS 67420

(Subsidiary of Professional Photographers Color Corporation)

PORTRAIT PHOTOGRAPHER'S **clip sheet**

LES TROIS SOEURES

Togue Uchida



The portrait "Les Trois Soeures" was made with Vericolor I film and a Coleman Imperial 90 camera with a 7½-inch lens.

The print was made on a Kodak Ektacolor 37 RC paper and processed in a Mertz.

Photogenic lighting totalling 1200 w/s were bounced against a white camera room wall, giving an exposure of f/16.

This photograph was exhibited in the 1975 Exhibition of Professional Photography at Chicago. (A Service of the PP of A Portrait Division.)

GET
MORE
PRODUCT
AND
SERVICE
DATA

USE
THESE
CARDS

Take advantage of our Readers Service to get additional information on any advertisement, new product, service or literature in this issue. Write the supplier's name and address on the card; fill in the back; tear out the card; affix stamp and mail.

SAVE
TIME!
SEND
DIRECT

first class

TO:

PLACE STAMP HERE

first class

TO:

PLACE STAMP HERE

first class

TO:

PLACE STAMP HERE

Get all the facts...

in depth, just for the asking. If you want more information on any advertisement, new product, service or literature, mentioned in this issue, use our Readers Service Cards. Address the card directly to the advertiser or manufacturer. (Do not send it to PPA Publications, Inc.)

Fill in the name of the product, service or literature on which you wish information. Be sure to include your complete name, address and zip code. Write the supplier's name and address on front of the card. Tear out the card, affix a stamp and mail.

THE PROFESSIONAL Photographer®

When you contact an advertiser or manufacturer in person, by letter or phone — say you saw it in THE PROFESSIONAL PHOTOGRAPHER.

If you don't see your supplier's advertisements in these pages, tell him he's missing the best opportunity to reach the world's leading professional photographers. For free readership reports, audit, profile and rate card — suggest he contact PPA Publications, Inc. 1090 Executive Way Des Plaines, IL 60018 312/298-4680

Readers Service Card

I am interested in _____
Name of product or service

mentioned in the _____ issue of **THE PROFESSIONAL
Photographer®**
on page _____.

Name _____

Address _____

City _____

State _____ Zip _____

Please send complete information.

Readers Service Card

I am interested in _____
Name of product or service

mentioned in the _____ issue of **THE PROFESSIONAL
Photographer®**
on page _____.

Name _____

Address _____

City _____

State _____ Zip _____

Please send complete information.

Readers Service Card

I am interested in _____
Name of product or service

mentioned in the _____ issue of **THE PROFESSIONAL
Photographer®**
on page _____.

Name _____

Address _____

City _____

State _____ Zip _____

Please send complete information.



WASHINGTON '76

JULY 31—AUGUST 4, 1976

SHERATON-PARK HOTEL, WASHINGTON, D.C.

85th INTERNATIONAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY 24th NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE

Programs Highlight '76 Convention

In Washington '76 the accent is on programming -- with you in mind. Bill McIntosh's multi-media presentation "Promoting and Making Family Group Portraits" headlines an array of exciting programs for the portrait photographer. For the commercial photographer, Phillip Evola's "History of Photography" is one of the many guaranteed to inform and entertain. Always a crowd pleaser, Industrial Photographer Lou Arbolida, will give his formula for successful annual report photography. A host of other programs to help you improve your photographic expertise and your business have already been scheduled. Watch for more news in forthcoming issues.

Plan now to attend!

Reserve the dates on your calendar now, and complete and return the registration blank on the reverse side. Don't be left out. Reserve early!



PPA EVENTS, Inc.

1090 Executive Way • Des Plaines, Il. 60018 • (312) 299-8161

Your Washington '76 Checklist



Register Early!

Don't get caught in the crowd crunch. Get your reservations in early.



Don't Forget the Awards Banquet!

Since the Awards Banquet is on Sunday this year, you must make early reservations to be guaranteed a seat. And, there's a \$5 per couple discount for early Awards Banquet registration.



Saturday Happenings!

There are many exciting events on Saturday, some for the first time ever.

- 1.) National Council Meeting
- 2.) Opening Ceremony
- 3.) Special Portrait, Commercial, and Industrial Programs.
- 4.) Combined First Timers and Early Bird Party Saturday Night.



ASP Banquet!

U.S. Senator Barry Goldwater will be the keynote speaker at this all convention function Wednesday night. Get those reservations in early.!



Trade Show Opening Sunday!

See all the latest in photographic equipment and supplies for the professional photographer at the only show designed with you in mind.



Membership Number!

Be sure to include your 7 digit membership number to insure accuracy.

WASHINGTON '76 ADVANCE REGISTRATION

OFFICE USE ONLY

ACCT NO. _____
DATE _____
AMOUNT _____

MEMBERSHIP NO.

Last Please print - space between words - abbreviate when necessary First

Name																First	
Studio/Firm																	
Studio/Firm Address																	
City											State			Zip			
Telephone																	

Check if this is your first PP of A Convention.

ADMISSION

	BEFORE JULY 9th	AFTER JULY 9th			
A <input type="checkbox"/> PP of A Member	\$30.00	\$35.00	\$		
B <input type="checkbox"/> Employee of PP of A Member	\$30.00	\$35.00	\$		
C <input type="checkbox"/> Students (Non working) in Photography	\$12.50	\$12.50	\$		
D <input type="checkbox"/> Non Member of PP of A	\$50.00	\$60.00	\$		
E <input type="checkbox"/> All Members of Immediate Family of the Above	\$ 5.00	\$10.00	\$		

CHECK YOUR CLASSIFICATION:

- PP OF A MEMBER
- NON MEMBER
- PRESS
- EXHIBITOR
- OTHER (Describe) _____

PHOTOGRAPHIC SPECIALTY:

- PORTRAIT STUDIO
- COMMERCIAL STUDIO
- INDUSTRIAL

MEMBERSHIP CATEGORY:

- PROFESSIONAL ACTIVE
- PROFESSIONAL RETIRED
- INTERNATIONAL
- STUDENT
- SUSTAINING
- SERVICE SPECIALIST
- ASPIRING PROFESSIONAL
- COLLEAGUE TO THE PROFESSION

Name of Spouse: _____

Membership No. (If Applicable)

Names of Children:

1) _____ 2) _____ 3) _____

AWARDS BANQUET \$15.00/person \$17.50/person

Total Number of Awards Banquet Tickets _____ \$ _____

Total Amount Enclosed \$ _____

The number of Awards Banquet reservations is limited. You must register early to insure your guaranteed attendance.

Advance registration accepted if postmarked on or before July 9, 1976.

Refunds will be made only on written cancellations postmarked before July 23, 1976.



MAKE CHECKS PAYABLE TO:
PPA EVENTS, Inc.
P.O. Box 6558
Chicago, Illinois 60680

PAIN RELIEVER



**Dexter Press Offers the First and Only
Guaranteed Manufacturing Schedule
In the Post Card Industry**

The biggest "pain" for a photographer selling Post Card printing services is an angry client whose delivery is overdue. Late delivery has always been the biggest headache in the Post Card industry. The Dexter Guaranteed Manufacturing Schedule will relieve the pain.

If we don't make a shipment in the amount of time promised below, we'll refund 50% of the Dexter net price of the order. This guarantee doesn't cost you or your customer a cent, and you don't have to do anything special to receive it. We automatically apply the guarantee to all orders that qualify.

HERE'S THE SCHEDULE!

*FIVE WEEKS (25 WORKING DAYS) FOR NEW WORK ORDERS
AND REPRINT ORDERS WITH CHANGES:*

All orders must be for either the 3½"x5½" Standard Post Card, the 2¼"x3½" Single Business Card, or the 5½"x7" Double Post Card. All orders must feature a single picture layout from a 35mm, 2¼", or 4"x5" transparency. There can be no front titles, proofs, or additional bindery work (i.e. scoring, imprinting, etc.). No special artwork on the copy side.

FOUR WEEKS (20 WORKING DAYS) FOR EXACT REPRINT ORDERS:

For all exact reprints of the products listed above. No proofs or additional bindery work are allowed.

HERE'S THE GUARANTEE!

We will ship your order within the specified time from the date the order is entered into production or we will refund 50% of the Dexter Net Amount of the order to the distributor. If an order is taken out of production for any valid reason (i.e. photo material rejected, customer ordered "hold", quality control reject) the manufacturing process will completely restart the day the order is put back into production.

Now there can be no doubt; Dexter is the logical choice for your Post Card printing. No one else can offer the combination of the highest quality, top commissions, and now guaranteed delivery.

Dexter PRESS

ROUTE 303 • WEST NYACK, NEW YORK 10994 • TELEPHONE: (914) 358-6400



A CONSOLIDATED FOODS COMPANY • RESPONSIVE TO CONSUMER NEEDS

DEXTER PRESS

Please rush me your Free Dexter
Sales Kit with complete instructions

Name _____

Address _____

City _____

State _____ Zip _____

Signature _____



DEXTER PRESS
ROUTE 303
WEST NYACK, NEW YORK
10994

**Send for our
complete sales package
and start earning
extra money NOW!**



IS THIS THE ULTIMATE CAMERA?

Introducing the Mamiya M645.

The M645 is so lightweight and compact, it handles like a 35mm camera. But delivers medium-format (6 x 4.5cm) results with 120 or 220 roll film.

But don't take our word for it. Read what the experts have to say. Then find out for yourself.

"...Mamiya's M645 has a great deal to like about it including a projected price which... is surprisingly moderate..."

Modern Photography

"It's about time a camera like this came along. Now I can get 35mm practicality coupled with 2 1/4" quality."

Dennis Manarchy, Commercial Photographer

"As soon as I picked up the M645, I knew I had to own one."

Pamela Haller, Commercial Photographer

"If there are several cameras available from which to choose, one does not hesitate to pick the M645."

Petersen's Photographic Magazine

Service on all Mamiya products handled through Bell & Howell/Mamiya Company dealers.



Actual sizes: M645 format vs. 35mm

BHMC

BELL & HOWELL/MAMIYA COMPANY

©1976 BELL & HOWELL/MAMIYA COMPANY. All Rights Reserved.

Photographer sets up the subject to be photographed in silhouette for a catalog layout on cover background of transillumination table, which eliminates background shadows. Three studio Mono-Lites illuminate the subject; three other lamps illuminate the background from behind curved, frosted acrylic surface.



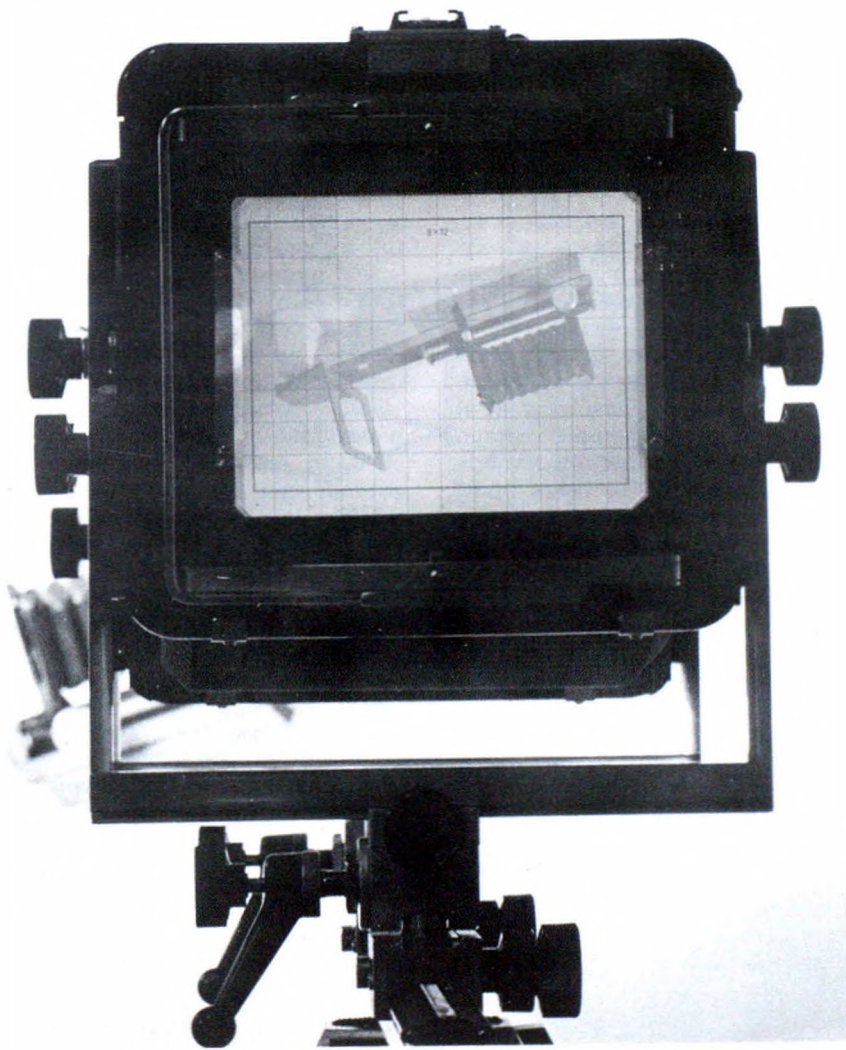
The easy way to ultra-precise silhouettes

by Hal Denstman, Cr.Photog.

Negative silhouetting is often required to isolate a subject from its background, particularly in product and service photography where function generally dictates form. Traditionally, silhouetting has been accomplished by manual methods, utilizing cut-and-peel light masking acetate, photographic masking tape, and the application of liquid opaque via the ruling pen and fine sable brush. Regardless of method, the object is to eliminate the background on the printing negative, which may be black-and-white or color.

Silhouetting complex images is a

The camera's view of subject to be silhouetted. Once camera adjustments have been made, the camera back must be locked in position. Any movement between exposures will result in off-register images.



skill sometimes more demanding than the photographic effort to produce the negative. In many cases the manual skill required is beyond the photographer's ability, demanding the services of a commercial artist or retoucher. Assistance of this nature is usually expensive and responsible for schedule delays.

Through a combination of highly controllable photographic techniques, it's possible to replace manual silhouetting with a more precise, less costly, masking system for small and medium size subjects. In use, the photographic silhouetting technique is virtually foolproof. It

requires only routine photographic methods, standard materials, and a transillumination table.

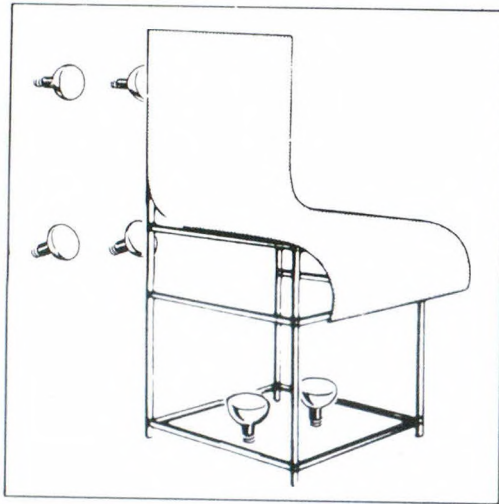
Although the negative silhouetting technique need not be confined to any specific subject size, our discussion will concentrate on items which can be accommodated by a professional studio production system.

Why the Silhouette?

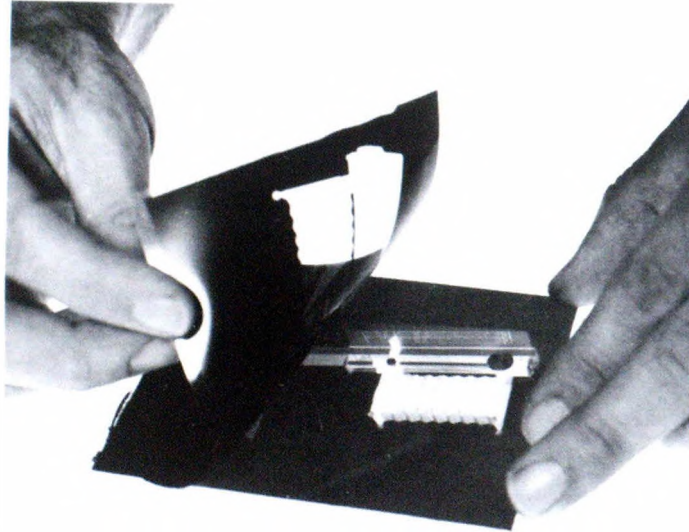
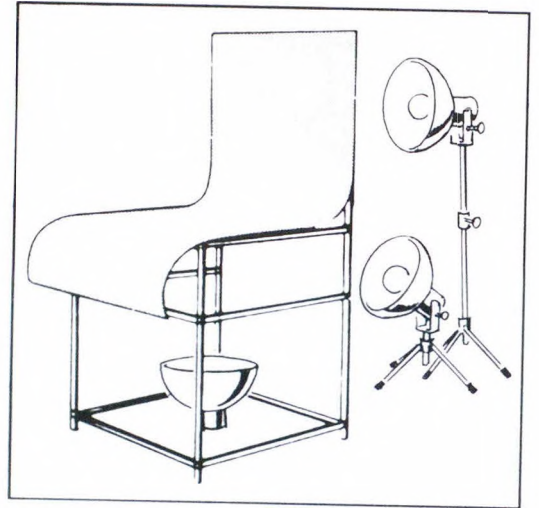
In various types of product and service photography, particularly in catalog work, technical documentation, and the production of visual aids, it's desirable, if not necessary,

to present the subject against a pure white field. This is especially important in situations requiring additional production effort, such as the inclusion of typography or line art to produce composite images for offset printing. Exploded views and multiple component setups, for example, generally require props, such as small blocks of wood, styrofoam, wire or clay, to position related items. Props can sometimes be hidden from the lens, but in more cases than not they must be removed on the negative or retouched from the print. Most objects produce background shadows that cannot be

Reflector floods provide an inexpensive form of background lighting. Six lamps, positioned as shown, will produce even coverage of entire background.



The frosted acrylic section of the transillumination table can be illuminated by as few as three lamps in studio reflectors.



Continuous-tone negative and line mask can be assembled in seconds. Shown is a 4 x 5 Polaroid Type 55/PN negative.



Final cleanup is easy with quick drying liquid opaque. Pinholes, low density areas and irregularities can be corrected at this point.

completely eliminated by lighting without compromising the subject. These must be removed if a true silhouette is needed.

If print retouching is used for silhouetting, a copy negative is required, which means, of course, that the finished work will be at best second-generation prints. Silhouettes produced by masking are technically better than the results of over-illuminated backgrounds, whether they be the result of reflected or transmitted light. Over-illumination will produce sufficient negative density to eliminate a white background, but the accompanying edge reflections and halation on reflective objects is usually too high a price to pay. Background illumination of this type must be sufficient to produce high density at exposures which are normal for the prime subject, or by a dual exposure system. In this case, the subject is exposed normally, followed by a longer duration exposure with the background illumination only.

Silhouette effects produced exclusively through exaggerated background illumination, while aesthetically acceptable, if well executed, are not always suitable for the task at hand. Such is the case in high quality graphic reproduction, where photographs are being used in brochures, catalogs and in displays. As an example, consider the problem of the offset printer who is required to reproduce a wide variety of originals for a single project, such as an instruction manual or product sales literature. It's impossible to keep a series of silhouettes looking alike when the background densities show wide variation. Backgrounds with some degree of tone are not as easy to control in the halftone conversion process as pure white.

A versatile, economical method of producing 100 percent silhouettes, is camera-back masking. With this technique, even the most complex silhouetting can be accomplished on sheet film formats as small 2¼ x 3¾, or roll film magazine cameras with accessory sheet film holders. The camera masking method is quite easy to employ. It offers unchallenged precision and significantly reduces retouching time. The system makes many "impossible" assignments routine.

Transillumination Table

Silhouette masking is accomplished by means of a dual exposure

method, using two sheets of film: a continuous-tone film for the subject and a stable base lithographic material for the background. Exposures are made separately to optimize the results on each material and eliminate the need for compromise.

In addition to a sturdy, precision sheet film camera, such as the 4x5 Arca-Swiss used to provide illustrations for this discussion, and an appropriate supply of lights for foreground and background illumination, a special piece of equipment is essential—a transillumination table. The translucent setup table, the key element in the silhouetting technique, can also be used for numerous other still life assignments and should prove to be a valuable studio asset.

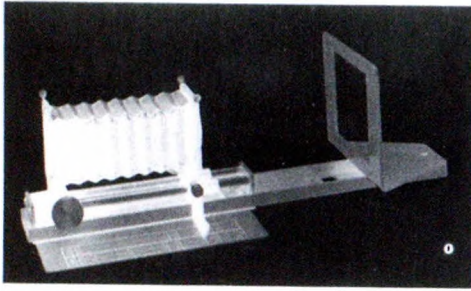
Although makeshift arrangements may suffice for an occasional assignment, a sturdy fixture is recommended for professional use. The Transi-Table used in preparing the illustrations shown is distributed by Bogen Photo Corporation, Englewood, New Jersey. The unit consists of a sturdy, easily assembled steel frame, covered with a cover sheet of evenly frosted acrylic. Because of its soft curve between the table top and rear wall, as opposed to a sharp joint, no background irregularity is produced on photographs, regardless of camera position.

In addition to providing a convenient support for table-top subjects, with a fixture for tent lighting, the Transi-Table adds another dimension—the ability to project light through two planes. In addition to the special dual-exposure background silhouetting technique being discussed, the rear illumination fixture is also highly suited to single exposure techniques.

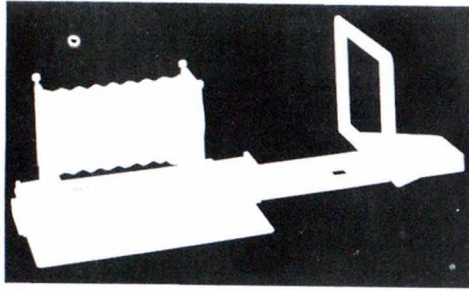
Illumination for Background Masking

Since the silhouette mask technique is predicated on exposures made on separate sheets of film, no interaction occurs between foreground and background lighting. The subject can be illuminated without concern for the background, thereby eliminating a considerable amount of time, while optimizing efficiency in production operations. Standardized background illumination necessitates only front lighting exposure variations.

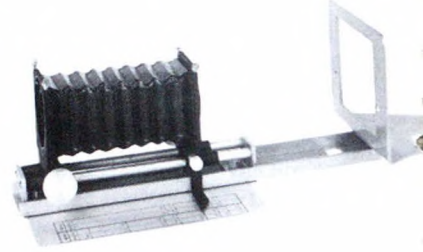
The dual exposure method elimi-



Negative with silhouette mask in position.



Negative mask.



Silhouette print.

brates the need to balance light levels between subject and background. Moreover, the freedom to expose the dropout mask separately minimizes the normal number of lamps needed for single exposure illumination. Finally, the forgiving nature of high-contrast masking films lessens the need for perfect background light distribution.

The type of light source used for transillumination is open to the user's preference, inasmuch as there is no requirement for specific color temperatures. For convenience, however, the lamps should be capable of exposing low speed litho films with reasonable exposure durations. Although the number and position of the lamps used to illuminate the background will vary with the angle of coverage, light output, and distance from the setup fixture, the result should be the same: a uniformly exposed, dense black background mask with a clear image window.

Although any number of lamps can be used to illuminate the Transillumination Table background, it's possible to achieve good results with as few as three twelve-inch reflectors (Figure B). Using smaller diameter reflector floods, for example, requires a minimum of six lights for uniform coverage of the entire background (Figure A). Small subjects utilizing minimal background area require less background lighting. In many cases, particularly with close-in views done on a single plane background, one lamp can provide excellent mask illumination. Obviously, lighting demands increase with subject size.

Dual Exposure Technique

The dual exposure technique consists of separate exposures; the subject is recorded on continuous-tone

film (black-and-white or color negative), while the silhouette mask is made on a dimensionally stable high-contrast lithographic film. Precise registration between the two sheets of film is vital, requiring that the camera be used on a sturdy tripod that won't shift position between exposures. If a view camera is used, the rear element must be locked securely in position to obviate even the slightest movement between film holder changes. Even minor misregistration between image and mask can limit the effectiveness of the technique.

When properly made, excellent registration is possible, even on thin base continuous-tone sheet films, such as Polaroid's Type 55/PN or Type 105/PN. The more stable the film base, the better the control; reduced in-process "wet time" helps to minimize dimensional changes in the film base.

In operation, the dual-exposure technique is remarkably simple, requiring only an additional step more than a normal photographic procedure. The sequence of operations is as follows:

1. The subject is positioned on the transillumination table as desired. Camera adjustments are made.
2. Frontal illumination is established to best portray the subject. Exposure is computed normally.
3. Rear illumination is adjusted for uniformity over the area of coverage required for the subject. Background exposure is initially "estimated" by meter readings taken from the illuminated acrylic (room lights and subject lighting off), and verified by a sequence of exposure/development tests.
4. Continuous-tone film holder is

inserted into the camera. First exposure is completed with background lights off.

5. Continuous-tone film is replaced with high-contrast lithographic film, such as Kodalith (maximum thickness—.044"). Exposure is made with background lights only.
6. Films are processed. High-contrast mask is developed in a lithographic developer until good background density has been achieved. Normal tray development time for films of this type are 2¾ to 3 minutes at 68°F, with moderate agitation.
7. When both films are processed, washed and dried, the continuous-tone negative and high-contrast mask are assembled in register on a light box or transparency illuminator. When a perfect overlay has been achieved—the line mask completely blocking out the background—the negatives can be joined together with double-sided tape, applied to the base side of the continuous-tone film to avoid emulsion damage.
8. Minor imperfections, pinholes, and areas not sufficiently opaque because of marginal illumination or incomplete development, can easily be eliminated with photographic masking tape or opaquing fluids. This is generally a routine clean-up step.
9. Prints are made in a normal manner.

When properly exposed, the lithographic mask will have a black background, representing the illuminated opal plastic, and a clear area

where the subject prevented the background light from recording. Inspection development of the mask allows the photographer to develop the background to a satisfactory light blocking density, while maintaining a clear image window. With a bit of testing, standardized mask exposures and lamp placements can be accurately established.

Mechanical Aid for Halftones

Photographers should be aware that the conversion of a continuous-tone subject on a white background to a silhouette halftone negative for offset printing also requires a dropout mask. Normally provided by a mechanical artist in the form of a ruby or amber acetate image overlay, the dropout mask allows the lithographer to make a normal half-

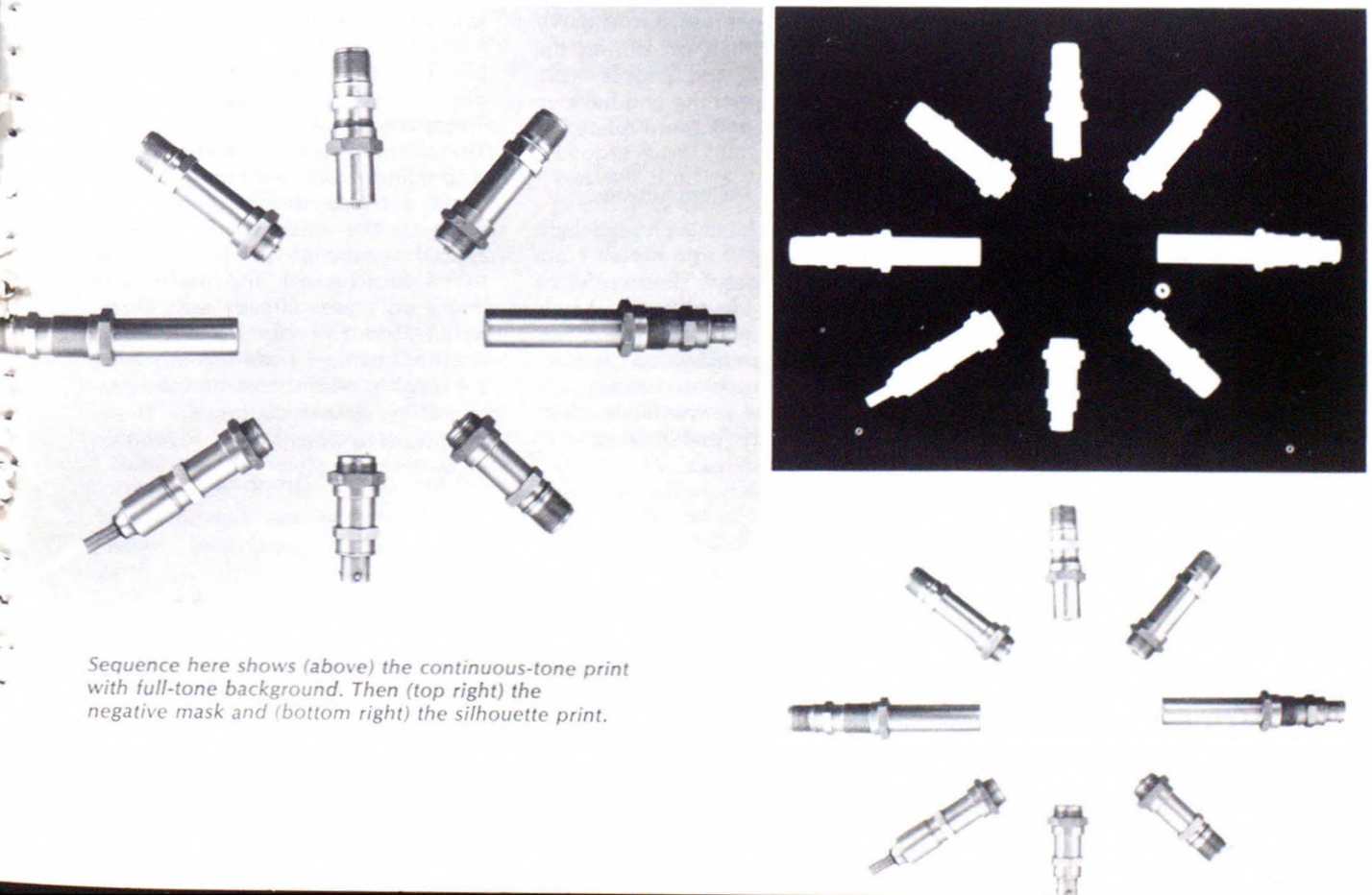
tone reproduction of the photograph, and a high-contrast line negative of the overlay. The line mask, with a clear image area and black background, allows the printer to produce pure white backgrounds in the same manner that we have been discussing.

The production of camera-ready originals for the printer is a side benefit of the masking process. The photographer simply makes a conventional enlargement from the continuous-tone negative, using a stable-base resin-coated paper, and a matching clear film positive from the negative mask (clear background, black image). Both projections are made with the enlarger locked in position at the desired scale. When the two elements are registered the clear film overlay can

be taped on one edge as a flap.

The time needed to produce a precision silhouette mask from even the most detailed subject, including the exposure of continuous-tone and line negatives, plus assembly, is only a few minutes. The additional material cost for a sheet of lithographic film is nominal compared to the time required to manually silhouette an intricate subject, especially on a small format negative. With a device like the Transi-Table, which doubles in brass as an all-round setup table, as well as a versatile rear illumination system for single exposure photography, productivity and quality can be greatly increased. ■

Hal Denstman, Cr. Photog., Creative Graphics Communications Group, 6 Shetland Dr., Cranford, NJ 07016.



Sequence here shows (above) the continuous-tone print with full-tone background. Then (top right) the negative mask and (bottom right) the silhouette print.

When this photographer has a difficult portrait sitting, he tells them:

'Smile, you're on closed circuit TV'

by Donald Ted Hains, M.Photos.Cr.

My studio, Ted Hains Studio, is twenty-one years old and is pretty much like any other portrait studio except for one factor—I use closed circuit television.

One day when I was looking over some family portraits and thinking of all the areas that could be improved, the idea hit me. . . . Why not use closed circuit television to let people see what they look like before I take the picture? It seemed like an idea that was worth a try.

So I went out and purchased a closed circuit TV and placed it on a Deardorf camera stand with two heads. One head holds the Beattie Universal studio camera and the other I put at the same angle as the taking lens to let the people see what is happening.

This set-up has done several things for me, some that I didn't even plan on. One, when we are getting a group of people together, like a family portrait with young brothers and sisters, they never want to get close to each other. With the use of closed circuit TV, I can show why I want them closer together. Many times they are so interested in the TV picture that it takes their mind off the fact that they are close to one another. Needless to say, this has been very helpful.

Another problem that the system has cured is the reluctance some children show toward having their picture taken. I ask them if they like to watch TV. "Of course," is the usual reply. Then I say that I have something I would like them to see

on TV. As they follow me into the studio room, their eyes light up when they see themselves on the screen.

This also leads to a lot of side benefits. The children unwind, relax and actually enjoy themselves. Usually I have the TV on during the sitting, but on occasion I have to turn it off—when it grabs more attention than intended and when glass glare appears from the TV screen. Even with it off during the shooting session, the people have seen what is happening and have an idea of how the finished photo is going to look.

Lighting and TV System Set-up

Worry about having enough light in the room just isn't there. I am using speed lights. The modeling lights are on wide open, which is ample to get a good image on the TV screen. This brings up another advantage of the closed circuit TV system. It makes it easy to explain lighting problems and how to correct them.

The TV itself is hung on rails from the ceiling and all the lights are on rails. We started to go to the kind of bounce fill that Joe Zeltsman uses. We had a couple of scissors that were not used so I put the TV screen in one of the scissors and can now swing it to either side of the room. It is in sight of my subject and all the wires are run through the scissors, so they are out of the way and off the floor. People can always see what is going on without any prob-

lem. I do allow the people to watch the TV but I also speak to them to try to work so that their attention will then follow me.

Some sittings want to know why the sound isn't on. When my strobe goes off, the TV is blurred for a moment. The white expands and then it retracts and goes right back to normal. In using it I have not found it to be harmful in any way to the TV or the camera.

The TV monitor is an inexpensive twelve-inch receiver. I bought it at a discount department store for \$70. There are no special adapters at all. The closed circuit TV camera comes with a little wire and coaxial cable. I put a clamp on the end of the cable for the antennae. There is no special installation at all. My set is tuned for channel 3. I understand that if your area already uses channel 3 that you can transfer it to another channel. I can use the same TV set to watch commercial programs by simply dialing the channel I want to watch.

Advantages and Disadvantages

To my mind, the big advantage is that you can get groups to stand closer than they normally would be willing to, and you can show them why you want their heads tilted right or left. Some people become aware that they stand lopsided or tilt their head funny to one side or another. Also, you can show them a certain tilt of the head that could be more flattering to the jaw line,



Donald Ted Hains demonstrates how he swings the TV set in so subjects can see themselves. His studio camera and the closed circuit video camera look over his shoulder from their mounts on twin heads of camera stand.

or make them look more masculine or feminine, whatever the case may be. You can see hair problems and garment problems on the screen. When I talk about relieving their garments of folds, they can readily see what I am talking about.

It gives confidence to people because you can show them what you are doing. When I go to the dentist I ask him what he's going to do with that contraption—it's big enough to scare you to death. I think people relate to photography very much the same way. They are frightened of photography. You can show them what they potentially will look like. It conveys an air of professionalism because you are willing to share that part of your profession and explain it to them. Therefore, many times the people become more relaxed.

I am starting to have people say to me, "It was fun," "It was exciting" "It was much better than I expected." These are new phrases

that I haven't heard for many years. People had told me their sitting was fun but, it's with a new excitement that they say it. Also, young people show more anticipation.

I would say the only handicap is that people may observe the TV screen too much, in which case you just turn it off. Of course other small problems may develop, such as glare, but you can be the judge and decide when to use it.

I paid \$210 for the Apeco closed circuit TV camera in 1973 on a close-out sale. I would imagine you could get one of these outfits now for about \$300. I would be glad to communicate with anyone on questions or special problems they might have. I have no special interest in promoting TVs—I just want to pass on the excitement and the joy of having a new tool to work with. ■

Donald Ted Hains, M.Photog.Cr., is owner of Ted Hains Studio, 1614 Second Avenue, Rock Island, IL 61201.

How to make a mount a minute

by Chester P. Bernat

Our studio recently had the problem of mounting hundreds of photographs in a short period of time. To make the problem even more challenging and time consuming was the fact that the photographs were to be centered on the mount board.

In this case we were using an 11x14 black mount board and a 7x10 borderless color print.

The preferred placement of prints on their mounts usually is in a position somewhat above center with equal side margins. This position is usually found by trial and error, which is time consuming and frequently results in prints being out of alignment.

We used the following geometric method—it places the print very nearly upon “optical center” of the mount regardless of the size or shape of the print:

Step 1—Trim the print to size and place it in the upper lefthand

corner of the mount, its top right and lower left corners falling at A and B, respectively.

Step 2—Divide in half the remaining space, A to C, to locate point D. Then draw a line from D to E parallel to the edge of the mount.

Step 3—Divide in half the remaining space, B to F, between the bottom of print and mount, to locate point G. Then draw a line parallel to the bottom of the mount (G to I).

Step 4—Connect points B and I. The intersection of this line with the line D-E gives us point J.

Step 5—Mount print, with its right edge on line D-E, and the lower right corner on point J.

To accelerate this fool-proof method, we first position the trimmed print on the mount (Fig. 1) and divide the bottom space (Dia. B-F) making only a tiny mark on the edge of the mount. With the dimensions we happen to be using, that

space is four inches from the bottom of the print to the bottom of the mount. Half that amount being two inches, a mark is made two inches from the bottom edge (Dia. G and I).

Next, we divide space A-C (in this case it happens to be 1¾ inches) and make a tiny mark as in Fig. 3, at top and bottom (Dia. D and E). We now have four tiny pencil marks on the edge of the mount.

Using our “homemade tool” fabricated from a ruler and a venetian blind slat, place the ruler on points D and E and the moveable slat on points I and B (Fig. 4).

The print is placed under the slat and butted against the ruler. Guide the print down, until it reaches point J, which is the point where the ruler and slat meet, Fig. 5.

Remove the tool guide and place mount in drymount press, being exceedingly careful not to let the print slip. If it does slip before you reach

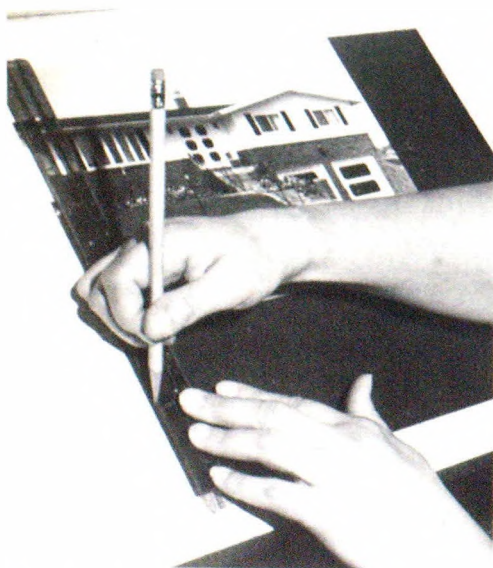


Fig. 1—Divide the bottom space (B-F).

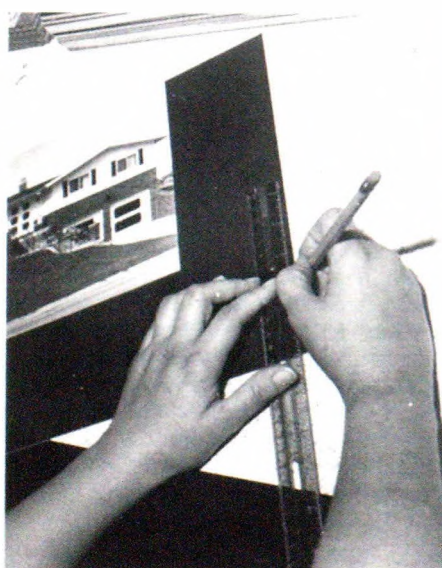


Fig. 2—Same on other side (H-I).

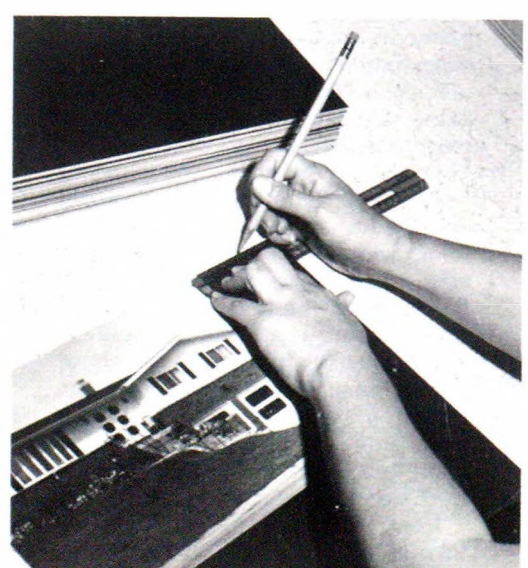


Fig. 3—Divide the top space (A-C).

the press, start over and realign.

This method will work either horizontally or vertically. In our case, we used the prints horizontally.

Before we begin to mount the prints, we have all the trimming done and all the prints bonded with Seal color mount dry-mounting tissue. We also predry the mount boards, following manufacturers' instructions. With all the preliminaries completed, a print can be placed and mounted about every sixty seconds. While one print is in the press, you can align another print. As soon as the mounting cycle is finished, another print is ready for the press. Soon a rhythm is established and your mounting is rapidly finished.

We have a Kodak timer mounted on our drymount press so that the timing is accurate.

The finished, mounted print is shown in Fig. 6.

Chester P. Bernat, 215 West Reed, Moberly, MO 65270.

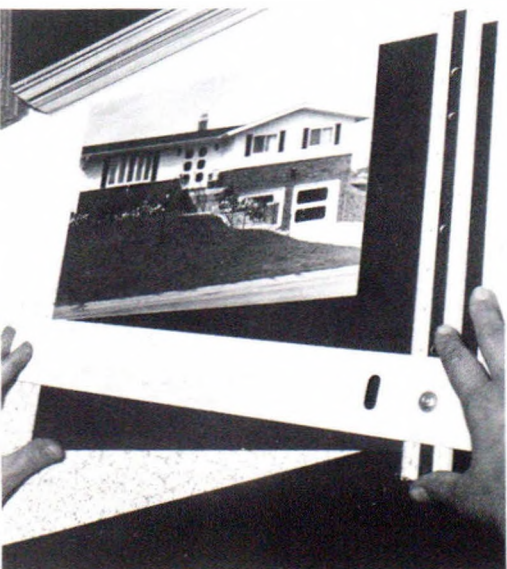
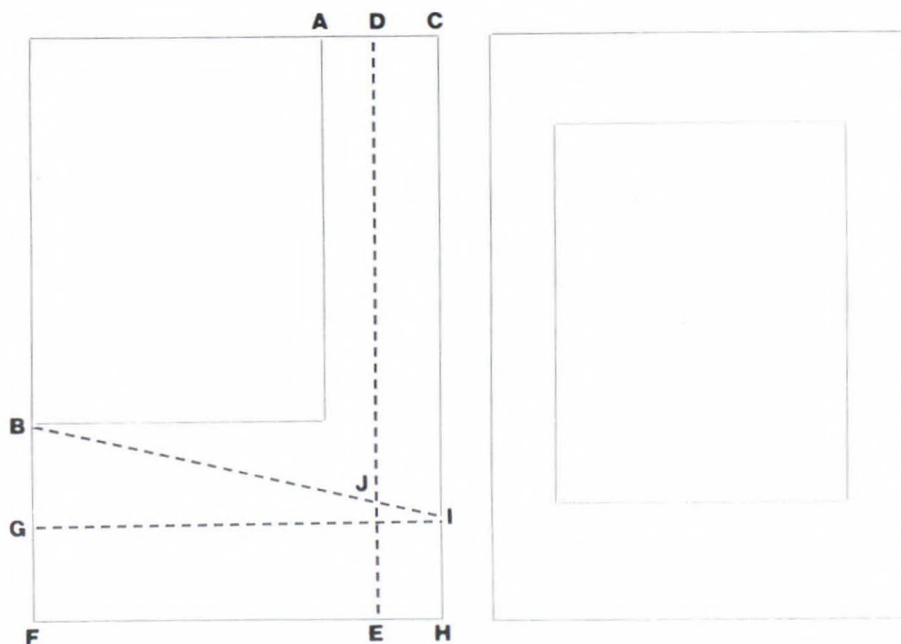


Fig. 4—Use diagonal ruler tool . . .

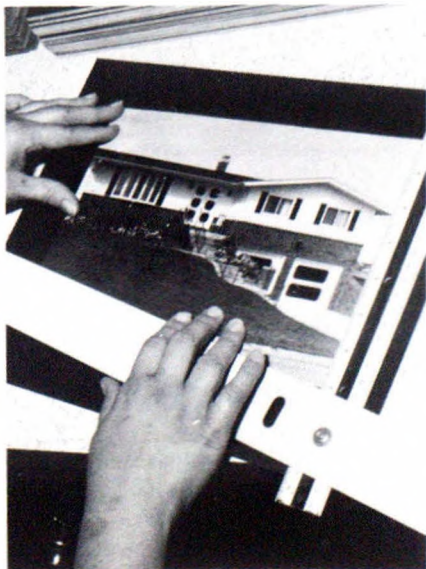


Fig. 5— . . . to place print at point J.

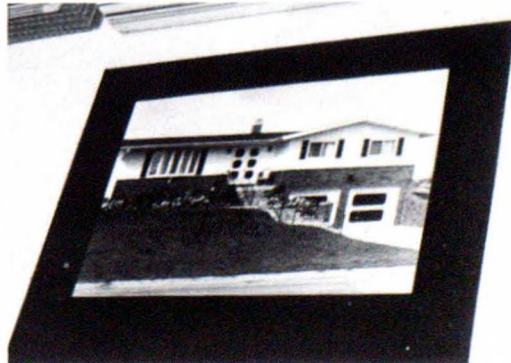
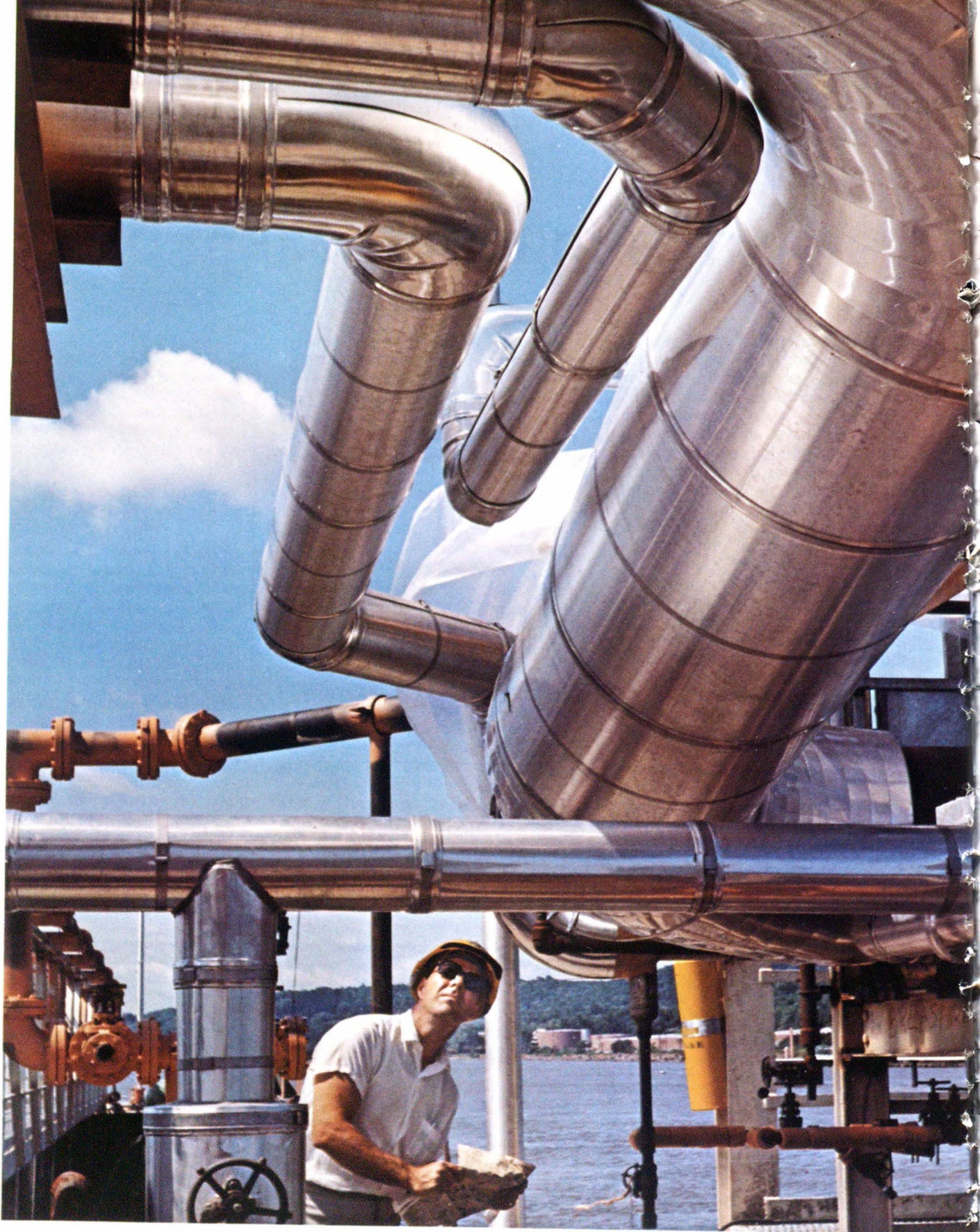
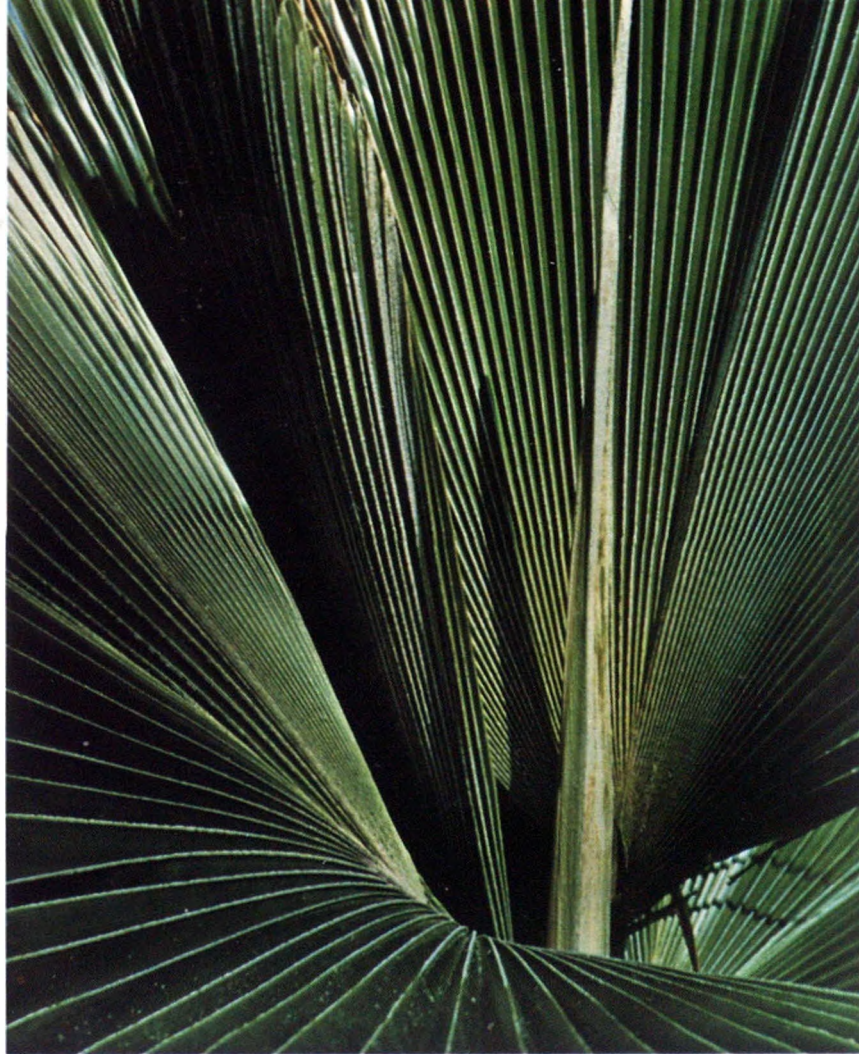


Fig. 6—Finished mount is on "optical center."



INSPECTION—Made with a Rollei at f11/125 on CPS film, this print won top awards for the author, who says he selected it for submission on the basis of his own experience in judging and studying the latest trends in what judges are assessing.



Pick your best print

by Augusts Uptis, M.Photog.

To have your photographs accepted for the National Print Exhibition, you must do more than take good pictures.

You have to select *the right prints*. You have to learn to look beyond your own impression of a photograph and try to look at it through the eyes of the people who count—the judges.

Don't be afraid to ask for help in selecting your exhibition prints. Several times a year I corner two associates, one an artist and the other an editor, and ask them to choose between a group of my favorites. Since they invariably select different prints (artists and editors rarely agree on anything), I'm still left to make the choice. But I have their comments as a guide.

So far as subjects are concerned, the world is full of them. The four photographs on these pages for instance, all accepted for the National Exhibition, were shot in Venezuela, Death Valley, a dock on the Hudson River, and my back yard.

NATURE'S DESIGN



This starkly beautiful scene was chosen for the Loan Collection.



Another Loan Collection print by the author. He says, "It only takes eyes to see, imagination to recognize what you are looking at, and the ability to capture it."

Those wonderful antique



cameras . . .

by Jim Williams

Twenty-five years ago, I developed an interest in large photo murals. Since these productions require extreme image enlargements, even the tiniest imperfection in a negative becomes monstrous.

Only the finest cameras and equipment and only the most perfect lenses obtainable can be used for this work.

My wife and I traveled all over the country looking for such equipment, and our search resulted in an unexpected new hobby—collecting antique cameras.

Being old doesn't necessarily make a lens good, but I found that many of the lenses that performed best on my microscopic resolution test charts were old ones.

Even the most expensive lenses produced by reputable modern manufacturers are not always uniform in quality. It seems that, perhaps, something has been sacrificed for the sake of quantity production.

Prior to 1888, nearly all cameras were owned by professional photographers. Usually they were made of cherry or mahogany, though a few are found in teak, walnut, oak, and other hardwoods. Whatever the

construction, these instruments were crafted with amazing precision. Their owners knew quality in lenses and coveted them like rare gems. For this reason, a high percentage of the lenses in antique cameras are fine quality.

I now have a complete collection of such lenses, remounted in synchronized shutters, for use in making photo-murals.

But the collection of antique cameras has become an end in itself for me now, and my Antique Camera Museum is steadily growing. It is fascinating to see the seeds of features that we take for granted in our modern view cameras as they sprouted and developed in cameras of 100 years ago.

Another interesting thing I learned in my work with antique apparatus is that the old wet-plate glass negatives cannot be surpassed for making black-and-white photo-murals of greatest magnification. They produce prints without the grain that is so obvious in many large murals.

One of the best examples of this is a mural I made—forty-eight feet

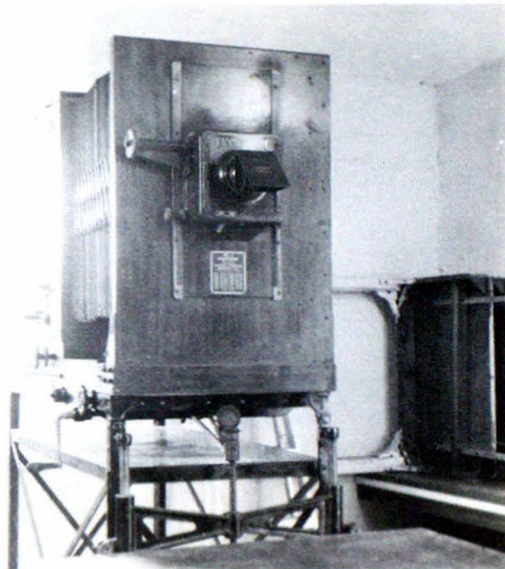
long—for the lobby of the Quality Inn Riverview Motel in Covington, Kentucky, from a set of wet-plate glass negatives that were made in 1865 by a Mr. Meyers.

They depict the Cincinnatti waterfront and the construction of a suspension bridge. The quality of Meyers' lens and the resolving power of the glass negatives is obvious in the texture of the enlargements.

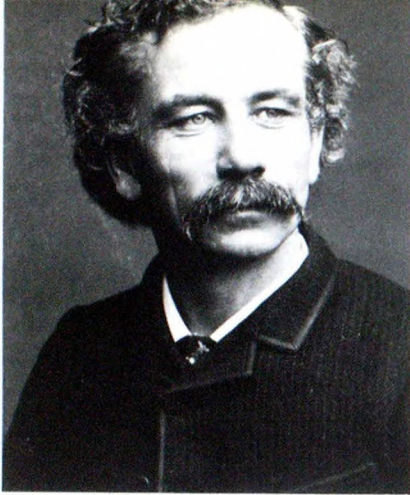
I took two sections of the panorama and enlarged them for another room of the motel to the equivalent of twelve by one hundred feet, and the details are still sharp and the large areas free of graininess. That's a quality negative!

Gathering my collection of "oldies but goodies" has been a chore, and the task of identifying and cataloging them is often arduous. But it's worth it, because I feel I am preserving part of our heritage as professional photographers. ■

Jim Williams, 1065 Jer Les Dr., Milford, OH 45150, maintains his Antique Camera Museum at the same address.



This array of cameras, lenses and other equipment is just part of the displays in the author's museum. Many of the camera bodies were custom made from hardwoods. Some are unidentified and Williams is continuing research on them.



H. H. Bennett — 1843-1908

... and one of the

by Betsy Reese

Went to the Dells; water the highest it's been for a great many years. It's terrible, awful, sublime, majestic and grand.

This diary entry of the spring of 1866 was written by a young man who had a great love for the Dells of the Wisconsin River. This love inspired his skill in photography. Love and skill combined with a natural artistic eye shows the viewer nature as a friendly setting rather than the forbidding, harsh wilderness of other early day photographers. His lifelong work helped develop photography and make it the art and science it is today.

The photographer was Henry Hamilton Bennett. He was born to George and Harriet Houghton Bennett near Farnham, Quebec, Canada on January 15, 1843. Soon after his birth, the family moved back to Brattleboro, Vermont, the parent's former home.

In 1857 hard times hit the little village in Vermont and the family moved to Kilbourn, later renamed Wisconsin Dells, where a new railroad was making jobs for an expanding town.

Young Henry worked with his father and uncles on railroad construction, but he was wounded while fighting with the 12th Wisconsin Volunteer Infantry in the Civil War and a crippled right hand forced him to seek a new career. He bought the photographic business of Leroy Gates of Kilbourn in 1865. His brother George came to work with him for a time but returned to Vermont the following year. Until his

death in 1908, Henry took pictures and ran the Bennett Studio with the help of his two wives (the first died in 1884) and five children.

When H. H. Bennett began making photographs in 1865, the science of photography had existed for forty-three years. The hazy daguerreotypes and tintypes that represented early photographers' efforts were replaced by glass negatives that made it possible to reproduce a print. With the discovery of a practical wet collodion process in 1851, photography was finally on its way to becoming an art.

However, the development of roll film was not to come until 1889. Henry Bennett had to struggle with a range of cumbersome equipment for most of his career. Until 1886, when he began to regularly use dry plates, he had to carry a portable darkroom everywhere for the immediate developing of the wet plate glass negatives. He had no method for enlarging photos. In order to supply a range of sizes in demand by his customers, he regularly carried a stereoscopic camera, an 8x10 and a huge 18x22 camera for shooting landscape scenes. Initially he had no shutters for his cameras. He simply uncovered and covered the lenses. Exposures could last as long as one and a half hours in the dark caves along the river. Sunlight was used to print his pictures.

Along with other photographers of his time, Bennett had to work long and painstakingly to achieve his final product. From the beginning he built most of his own equipment. This ranged from his

"Looking Out of Bass Cove" was the title Bennett gave this photo. He strove to depict nature as being gentle and tranquil. His landscapes have a dreamy quality.

great old masters





"Storming the Ice Palace" was made in St. Paul in 1887.

cameras and tripods to a machine which easily trimmed and mounted stereoscopic views. His mechanical ability contributed to his present-day reputation for technical excellence.

The key to stopping motion in a photograph was the development of an instantaneous shutter. Bennett began experimenting with one in 1874 and had it perfected by 1886. He was one of the first American photographers to do so. The shutter became instantaneous with the attachment of rubber bands to snap it shut. Two pictures, one taken from the back of a lumber raft shooting the Dells dam and the other of a raftsmen throwing a rope to his comrade on shore are good examples of this shutter's performance. Both were taken in 1886.

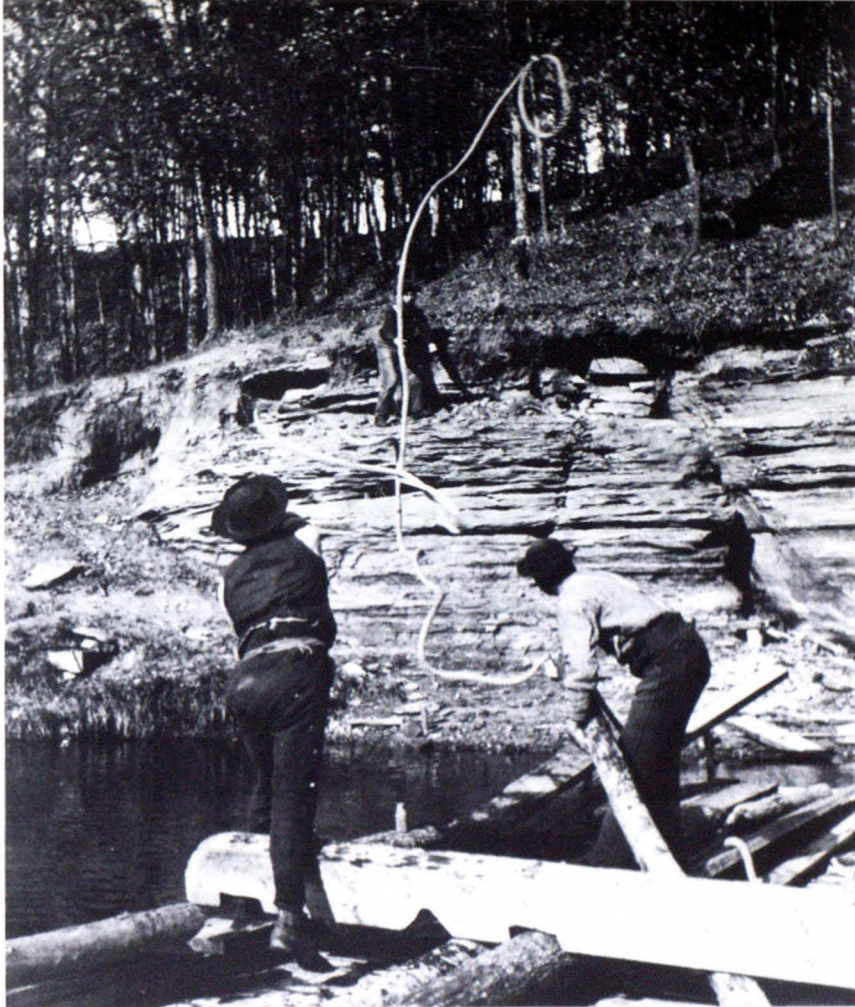
Bennett built a square wooden building placed on iron rollers to do contact printing. A set of stairs led up to this building and an iron wheel in the room was connected to the rollers below by a metal cable. Like a ship's helm, this iron wheel



*"Raft Cook and
Cookee after
Dinner" was
made in 1886.*

could turn the building three quarters of a circle. The negatives and sensitized paper were placed on racks under the skylights. By turning the building, the skylights could face the sun all day. There was said to be only one other building like this in the United States.

Every spring from 1832 until 1903 saw raftsmen riding their lumber to market down the Wisconsin River. Bennett had always been interested in taking a series of pictures of their activities. In 1886 dry plates had finally become reliable enough that he did not need his portable darkroom. Henry and his son Ashley made a 100 mile, week-long trip on a lumber raft. Between Kilbourn and Boscobel, Wisconsin, he took thirty pictures of the raftsmen's different activities. He then combined these with other pictures taken near Kilbourn and called the series "The Story of Raftsmen's Life on the Wisconsin". This may have been the first time a photographer wrote a "story" with pictures.



Bennett stopped this action with his rubber-band shutter.



The brave above and woman at right are Winnebago Indians. Bennett was friendly with the Winnebago and he could speak their language.



Photo business basics learned on the links

A golf

by Chuck Muia

We each have our own type of pas-time. I enjoy golf. It's a good game when you're playing well, but it can be frustrating if you're not. Lately, my game has been off, so I decided to see the club pro for a few pointers. He took me out to the practice tee and, after watching me hit a few, his instructions went something like this:

First, plan your shot. Know where you want to hit the ball, and aim for that spot. Feet apart . . . head down . . . slow back swing . . . cock your wrists . . . lead with your hip . . . pull with your left arm . . . snap your wrists . . . and follow through.

I knew right away I was wasting my time with this guy. My main objective, naturally, was to hit the ball as far and as straight as I could. That means to hit the ball hard—right? This dumb guy didn't say a thing about swinging hard.

Well, at twelve dollars an hour, I hardly wanted to stand there and argue with him, so I tried what he said. Believe it or not, there went that little white pellet, straight as an arrow, 275 yards down the middle of the fairway. Well, of course, I thought that was just a fluke, so I hit a few more. Wow! I couldn't believe it! I'd been doing it wrong all this time. If he could do this much for my driving, I was sure he could help the rest of my game, so we played a few holes.

His instructions were always the same. He didn't seem to be concerned with the final objective, but



Golfer Muia tees off . . . he is the owner of Muia Studio, 649 McKean Ave., Donora, Pennsylvania.

he paid particular attention to the things that seemed to be least important to me. On the par 5, I hit a beautiful drive. The second shot was even better—three feet from the pin and I dropped it for an eagle—AN EAGLE! My first eagle—wait till the boys hear about this!

On the way back to the studio, I realized how relative this lesson was to our business. If we just worry about making money, without concerning ourselves with the things that lead up to it, we're doomed to failure. We worry about how we're going to pay for the processor we just bought, but it doesn't matter that the window hasn't been changed for three months. When Mrs. Dosseldorf complained that her print was too light, we fluffed her off with some fancy double talk (after all, how much do you do for someone that bought only one 8 x 10?). The church committee called and asked if we'd help decorate for a fund raising dance—Blah! Who has time for that? And, talk about guts, a salesman from the newspa-

lesson

per called on us to set up a promotion of some kind. He must have thought we were stupid or something. He wasn't going to con us into a thing like that. No siree bob! Ella Mae Stingleslaus came in and asked what we'd charge for an engagement glossy for the paper. We told her we don't do engagement pictures. (They're not worth all the trouble.) We'd be glad to do her wedding pictures though.

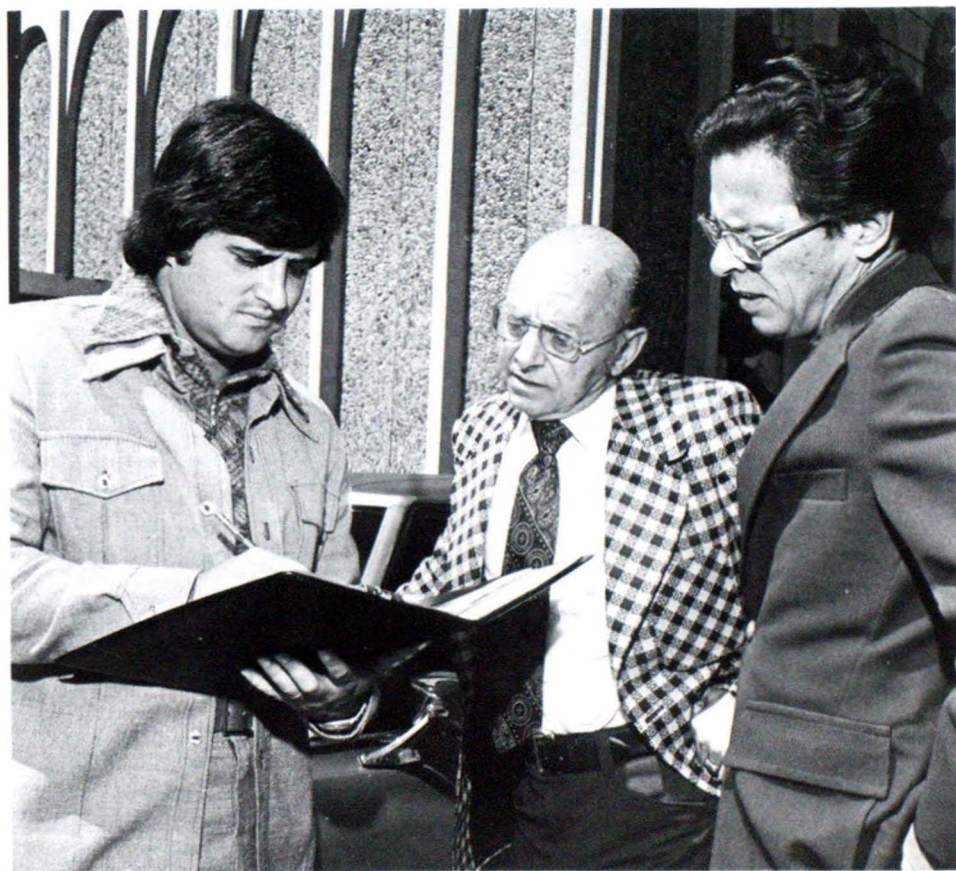
If some of these things ring a familiar bell, possibly we should take a lesson from the golf pro. All of the little things that seem so unimportant, are actually the nucleus of a thriving business.

The next time Johnnie Brultzmler's mother comes in to complain about his elementary school package, why not agree that he is much better looking than the picture shows and offer her a special price on doing her family portrait to make up for it?

Passports—a nuisance, you say? Try this: "Thank you for calling us, Mrs. Brown. We take these in color for the same price as black and white, so why not dress for it and we'll finish the roll as a portrait sitting at no extra charge." (The negative can be masked very easily for the passport for automated printing.)

In short, nothing is as important as the unimportant, everyday, menial tasks that are so easy to pass off as pains-in-the-neck.

Just one more thought—remember the eagle on the par 5? Take a look at a one dollar bill, you'll find that same eagle there!



Bill Marchand, Jr., Bill Marchand, Sr. and Don Pringle hold an impromptu meeting.

A photographic family affair

. . . in which the filial bond becomes
gilt-edged and negotiable for a
small-town Washington studio

In today's world of business, is there still opportunity for a small town family business to compete? "We know there is," says Bill Marchand, Jr., youngest partner in the photographic firm of Pringle Marchand Studios, Inc., "because we're doing it."

Pringle Marchand Studios, Inc. was started seven years ago by Bill Marchand, Jr., his father Bill Marchand, Sr., and Don Pringle. They

faced a field dominated by huge companies that were getting bigger and more dominant.

Bill Marchand, Sr. had started in the photographic business when he was sixteen years old, as a darkroom manager for the R. J. Youngs Home Portrait Company. At twenty-five he purchased a camera shop in Everett, Washington. He later purchased a portrait studio and combined the businesses in the same location.

Don Pringle, owner of a portrait studio in Everett, realized early in his career that to be successful in the highly creative art of photography, you must keep up with the technical innovations that are constantly developing the industry. He and the Marchands knew that if they were to be successful competing against the giants in school photography, they would have to offer

schools better service and a better product.

They began by making a local high school's underclass photographs. The senior class pictures were taken by a large studio from Tacoma that had contracts with most of the schools in the area.

Overnight service

"What it involved", recalls Bill Marchand, Jr., who sold the school on using the new company, "was my Dad and Don taking the underclass pictures during school hours. That night they developed the film and printed each picture one by one. I mixed the solutions and moved the prints from solution to solution until they were ready to dry. Don's father, Lester Pringle, hand dried them and helped sort them. His son, Robert, and my mother helped package them. The next day I delivered them.

"The school officials couldn't believe the quality and speed with which we delivered. In the past it had sometimes taken months for underclass pictures to be returned."

With that school as a reference, they went to work selling others. The next year Pringle Marchand was selected to do the seniors at four area high schools.

"We were on our way and we knew it. But we didn't want to be just another studio that made money taking portraits of high school seniors," says Bill Jr.

"We feel a responsibility to the faculty and students to help them turn out better yearbooks, but we also help train the individual school photographers so that it is a true learning experience. After they shoot their pictures we go over each one to show them where they did well or how they could improve. We have photographic yearbook seminars to help both students and faculty.

This attitude of caring and sharing has helped Pringle Marchand become one of the largest senior portrait photographers in the state of Washington in just seven years.

Keeping up is the key

To maintain the kind of service that helped it grow, Pringle Marchand Studios, Inc. has kept abreast of new methods and technology. When yearbooks and senior portraits began to be produced in color, Pringle Marchand Studios Inc. decided to invest in its own color lab.

"We wanted students to be able to take pictures one night, leave them with us at 9:30 the next morn-



Studio prides itself on color control, using GAM Digital Densitometer. Chemicals are changed three times daily to maintain balance in portraits.

ing, and see a color print by 5:30 the same day. To our knowledge, no one else in the industry gives this kind of service to their schools."

Sometimes the new equipment needed wasn't available, so Don Pringle and Bill Marchand Sr. put their creative heads together and engineered it.

They invested in a machine that allows them to print creative design for photographic high school I. D. cards. Last year Pringle Marchand photographed and delivered over 30,000 I. D. cards in just three weeks. The firm also is able to shoot weddings and provide more than a hundred finished photos in less than a week.

New areas being explored by the company include a sports program in which photographers are on the scene taking publicity action shots of Little League and community teams. Bill Jr. works with a panel of coaches to select outstanding players during the season. These players receive a trophy from Pringle Mar-

chand Studios, Inc. and their pictures are published in the local papers.

Other new business is coming from advertising agencies doing commercial product photography and from multiple printing of pictures. One Los Angeles-based client with a Seattle office was so satisfied with the speed and reproduction of its prints that its Los Angeles office is now sending work to Everett. Pringle Marchand prints, processes and delivers to Los Angeles in less time than it takes to have the work done there.

"I think our company is the epitome of what America is all about, says Bill Jr. "The free enterprise system allows a family company to work hard and build a business to successfully compete with multimillion dollar companies. To grow from a family operation to a staff of thirty-seven, including nine professional photographers in just seven years has been very gratifying. They said you can't do it. We said, yes, we can. We did!"



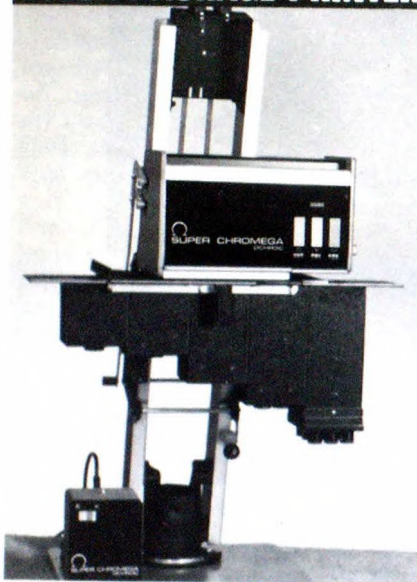
Award-winning photographers of Pringle Marchand Studios display fourteen prizes won at 1975 Washington State Photographers Association competition. Below, Don Pringle makes a senior portrait of the kind that has built studio's reputation.





poor
man's
automation

COLOR PACKAGE PRINTER



The Name of the Game is:

Optics

We supply the **best** Ilex Tessar lenses, ground to the proper lengths, with focusing crowns. Softness caused by having to add diopters is eliminated.

Cropping

We supply the **best** each cluster has its own mask on the lens carriage. Length of negative used is exactly the same on all size prints, width varies to proportion of prints.

Light Source

We supply the **best** new Chromega Dichroic II color heads on all units.

Custom Design

Choose either bordered or full prints, 4x5's rather than 3x5's, etc. Five formats are available, from 2 1/4" to full 70mm. Comes with either Chromega chassis or new wall mount.

Guaranteed Performance

Your money refunded if not exactly as advertised.

Unit A 1.8x10 / 2.5x7 4 x5 4 wallets* \$2778.00

Unit B 1.8x10 / 2.5x7 4 x5 9 up wallets* 4470.00

Unit C 1.1x14 / 1.8x10 / 2.5x7 4 x5 9 up wallets* 3780.00
(ideal for color labs, uses 11" roll stock)

Single Bellows with color matched lens 180.00

*NOTE: For bordered and double wallet prints, please add \$50.00

All units complete with color head, transformer, and either wall mount or Chromega chassis

Write for more information

J. Carleton Heller Master of
Photography

425 CASS STREET LA CROSSE WIS 54601
PHONE (608) 784 4728

Let's bring dignity

by Paul Linwood Gittings, M.Photos., Hon. M.Photos.

What has happened to the dignity of photography? Why do the members of our profession belittle the product from which they earn a livelihood? Are we so affluent, so careless or so harassed that we are unwilling to stand up against the forces which are harmful to photography?

At my time of life, I am no longer impatient, and I am not particularly disgruntled, but I am unhappy! Perhaps I am actually just plain angry! When I see or hear the word "photograph" abbreviated to "photo," it hurts my pride! Another great, new and modern description is "pix." I abhor the abbreviation of Master of Photography to the unprestigious "M. Photog.!" I do not want to be known to my fellow man as an "M. Photog." And I do not want them to come to me for "pix" or "photos" when I am in the rather dignified and distinguished business of making *Colour Portraits*. Quite true, the British spelling of colour may be termed gilding of the lily, but at least it is an honest word which appears, again and again, in the great works of literature. Colour continues to be in common use in Great Britain today, and I am very happy that we adopted this phrase at the time we first went into color portraiture. When people see this spelling connected with the word portrait, they are apt to consider it respectfully.

Too many photographers today seem more interested in existing, or making some profit that can immediately be spent in outside diversion, than in building the prestige of our profession. We see such phrases as "Genuine color photos" and "Natural color photos," and even "Living color photos." The mental picture

that springs to mind when these phrases are advertised is a product slightly improved over the snapshot.

It certainly does not put in the buyer's mind the fact that the studio which produces *Colour Portraits* is actually competing with portrait painters in the true sense. We have the ability to make both dye-transfer and Ektacolor portraits of superb quality in exact lifesize, measuring the subject's head and reproducing a finished colour portrait precisely sized and proportioned, just as practiced by the world's great portrait painters. This photographic likeness can be embedded into canvas under tons of pressure and a hot-platen, then tacked onto a stretcher, just as artists have done since the days of Michelangelo. Later, the portrait can be sprayed with high-gloss lacquer to give it the feeling of the Old Dutch Masters, with a tendency to make colors move toward the viewer rather than submerge or recede.

Today, portrait photography can come as near to being art as we have ever hoped to achieve. The photographers of America should help educate the public to recognize the difference between a truly fine *Colour Portrait* and an ordinary machine-printed color photo, which is seldom much improved over an Instamatic snapshot, or a Polaroid-jiffy. Only we, the proponents of professional portraiture, can raise the dignity of our profession.

Early in our color pioneering experiences, a good professional advertising-public relations firm suggested that we name our styles prestigiously, to give prospective buyers a better impression of the quality we offered. We hit upon calling our various styles by symbols of

back to photography

royalty. The *Sovereign* is our name for a fine dye-transfer portrait. When we introduced the canvas technique, and needed a title that sounded royal, but still above *Sovereign*, we named the canvas prints *Imperial Sovereign*. When Ektacolor came on the scene, we expected it to compete with our prestigious *Sovereign Colour* dye-transfer portrait, but instead of calling it the Prince or Princess, or even the Queen, we named it *Embassy Colour*. When we decided to make Ektacolor portraits of children from roll film, we needed to differentiate between a fully-retouched sheet film and an unretouched roll film, so we called the children's style *Coronet Colour*.

These names have been our symbols for nearly twenty-five years. Our salespeople and photographers would no more think of calling our work "colored photos" than belch in public! Through the years, we are convinced that the quality of portraiture which we produce, and in which we strive to excel, is superb. We are fortunate to live in an age where we can reproduce such portraits in color, and so we give the product the dignity of a title and use the special spelling of *Colour*.

We even name our frame styles. Instead of a "genuine gold leaf hand-carved frame" our \$300 size, 30x40 item is called *French Louis XV Wall Frame*, which tells the entire story. For such an expensive frame, the customer would much prefer to tell her friends that she has purchased a very unusual "Louis XV" frame than to brag on it being hand-carved gold leaf.

An ornate gold leaf frame is called *Italian Baroque*, while a simple gold frame with a white inner-lining is called *The Pilgrim*. A gold and gray

frame with linen liner (retail 20x30 at \$110 and 30x40 at \$140) is called *The Empire Wallframe*, while a simpler version without the linen liner is called *The Provincial Gallery Wallframe*.

Other titles include: *Old Colony*, *Prince of Wales*, *The Hague*, *The Royal Netherland*, a Spanish frame is called *The Granada*, *The Italian 16th Century Wallframe*, *The Victorial Oval*, *The French Empire*, *The Early American*, *The Spanish Classic*, along with many others.

In selling, our salespeople choose a frame to fit the decor of the home and the portrait involved. We find it so much easier to sell a "DaVinci" wallframe on an *Imperial Sovereign Colour* portrait than to sell any kind of frame on a "natural color photo."

Perhaps we should organize and promote, through the publications of The Professional Photographers of America, Inc. and the Eastman Kodak Company, a campaign to uplift the dignity of the product we sell! When a patron tells us she owns one of our *Sovereign Colour Portraits* in an *Empire Wallframe*, we know immediately that she is sold on the importance of portrait photography and the reputation of the studio involved. Let every *Master of Photography* put his shoulder to the wheel to help upgrade the terminology and the dignity of portraiture, and particularly to popularize the *Colour* symbol to exemplify color portraiture on a plane above the ordinary product which floods America. ■

Paul Linwood Gittings, M.Photo., Hon. M. Photo., the Athena Apartments, No. 418/6335 W. Northwest Hwy., Dallas, TX 75225, was PP of A president in 1954.



WAYNE
CUBBERLY—
Delaware, Ohio:

I always had a knot in the pit of my stomach when I would put the film from a whole days photographing into a can, address it to the lab and drop it into the mail box—trusting to the good mail man that the film and proofs would come back all safe and sound. I wouldn't hear anything about my film again until a week or two later. Then, in would come the prized package. I always classified this experience as some sort of miracle. Of course, by this time, there could be as many as five or ten rolls of 70 mm film on its way to or from the color lab. Once every so often, the miracle wouldn't happen and we had to proceed with the distasteful job of notifying the seniors that something had happened to their proofs and they had to be re-photographed. When we started sending our work to Associated four years ago, I noticed a marked change. I'm notified by return mail that they have received my film, what the density of the negatives are, how many exposures were in the roll, what the cost was going to be and how soon we could expect it back. All this within a few days after I sent the film to them. Of course, they call immediately if they spot trouble.

It's the same thing when we send them our masked negatives for printing. They let me know when they received them, they verify the number of negatives we sent, tell us what each order will cost and how soon we will receive them. Then, each order comes back in a separate envelope with the negatives. We simply check the order against our records and send the completely finished prints (textured, art work done, laquered, wallets die cut) in to be mounted and framed.

Associated has given us a system to work with. It has helped alleviate some of the worry about having our film and negatives out yonder somewhere hopefully directed to the right mail box. We feel Associated has just the system and the service we want. It's up to us to use that system to the fullest.

Associated Photographers
3710 Main Street
Kansas City, Mo. 64111
Phone: 816-931-3318

Lindahl MONTAGER



- * NEW MODELS
- * NEW MASKS
- * NEW EFFECTS



Deecolor

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

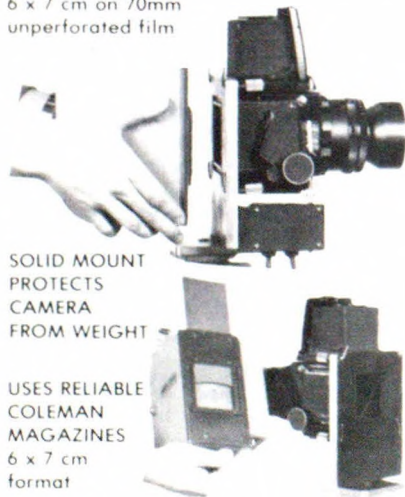
SEND COMPLETE INFORMATION

MY CAMERA IS

Make _____ Lens (focal) Lgh _____
 Phone _____
 Name _____
 Address _____
 City _____ State _____ Zip _____

MOTOR DRIVE BACK FOR RB-67

SAVE: 427 frames
 6 x 7 cm on 70mm
 unperforated film



SOLID MOUNT
 PROTECTS
 CAMERA
 FROM WEIGHT

USES RELIABLE
 COLEMAN
 MAGAZINES
 6 x 7 cm
 format

- Mounts horizontal or vertical
- Electric drive advances on cocking of shutter
- Frame counter

FITS ALL RB-67 CAMERAS. SAVE MONEY AND TIME
 IN PROMS, SCHOOLS, SENIORS, AND VOLUME POR-
 TRAITS

By
HAWK
 Photo Systems
 Inc.

For Info:
TEKNO, Inc.
 221 W. Erie St.
 Chicago, Ill. 60610
 312 787-8922



Homer English

Retouching

More on the negative retouching check list

Second in a series on basic elements of retouching.

by Homer English, Cr.Photos.

The check list given last month was compiled to help a retoucher remember to check a completely retouched negative. There is nothing more disturbing than to see a portrait with every item but one or two retouched. The ones forgotten become more pronounced than before retouching was done.

In this instalment, I will expand on each item in the list. Keep in mind that I am following the current trend set by national advertising, not by myself or by photographers. Unfortunately, photographers are reticent about changing with the times. Younger photographers who follow the trends and create fresh ideas usually get most of the business, leaving the older photographers wondering what happened and blaming everyone but themselves. Retouching also has to be updated. Certainly we wouldn't retouch now as we did ten or even five years ago.

1. Blemishes. There should be no question here except to distinguish between a blemish and the items in number 2. I did have three seniors last year ask me to leave their blemishes on. I will not unless the parents consent to it.

2. Retouching of warts, moles, scars, birthmarks and freckles should be the prerogative of the customer. These are marks we retouch in cycles. Right now it is proper to leave them on but subdue them on the black-and-white negative. The customer must have the choice. You can use your influence by stating what is up to date.

3. Frown lines run vertically from the bridge of the nose up the forehead. They usually are caused by too much eye strain and tend to make

the person appear to be mean. Take them out. Their removal will improve eye expression greatly. There is one exception to the rule. A person who spends a lot of time outdoors will develop very deep frown lines. In this instance, only soften the lines.

4. Fatigue lines running from the corner of the eye across the cheek make a person look worn out. They are deceiving. They make all the natural eye lines look bad and cause the customer to want all eye lines taken out, which is wrong. The fatigue lines should always be removed before a decision is made about the other eye lines. Their removal will make the eyes perk up with brightness and expression.

5. Grouch lines are age lines that develop from the corner of the lip downward. They can create the illusion of a double chin and protruding jaw and make a person look older. You must judge how much of the lower end to remove. If you remove all, it will make a person look like a teenager. By all means, do not retouch into the corner of the lips unless you purposely want the mouth to look narrow. You can lay toothpicks over frown lines, fatigue lines, and grouch lines and decide immediately whether the person looks more pleasant and younger.

6. Cheek lines should always remain. They are not age lines. Babies have more and deeper ones than adults. A photographer who tells you to remove lines to reduce age does not know the first thing about the anatomy of the face. Good strong muscles on young people produce deeper lines than adults. Elderly people do not have deep lines or even average lines. They just have numerous lines, some of which will not print.

Cheek lines should only be softened to the extent they were before a bright light was put on the face in the photographer's studio. Make sure you soften the deeper one first. This will allow you to judge easily whether the other line needs any retouching. The same applies to eye lines.

7. Eye lines can create many expressions on different people. Normal eye lines are the three lid lines, the eye socket, the three lines at the outer end of the eye and the so-called crow's-feet, which are expression lines. You may or may not have all these lines, depending on conformation or nationality. If you don't have these lines now, you never will have them.

All of these lines grow deeper and longer with age until the flesh and

muscles start to deteriorate. After complete deterioration, the lines become shallow but more numerous, commonly known as the grill work.

If you remove these lines as some photographers demand, you will create an unnatural swelling of the eyelids and destroy all expression. Only soften and shorten. If crow's-feet bother you, (only a certain few have these) you may shorten and soften and take out every other one. Be sure not to remove the three eyelid hinges.

8. Forehead lines sometime appear prematurely. If it is in keeping with the age of the rest of the face, you can remove them entirely. You cannot make one part of the face younger than another. You can over-retouch the forehead to please the customer without changing the expression of the face.

9. Neck lines also can be over-retouched safely. You may reach the point of producing a swelling or a goiter effect. Be careful. Don't put a twenty-year-old neck on a sixty-year-old person.

10. Lip lines are different at every age. There must be a certain number of vertical lines, but too many give the impression of old, prune-type lips. On a young person, take out a few to firm up the lips. Soften them on an older person. The horizontal lines on lips of a young person denote a pucker or tenseness, you can relax the lips by removing.

The same horizontal lines on an elderly person denote the loss of firmness. Soften only. The vertical lines above the lip line to the nose are age lines due to loss of flesh. Soften only. They should not be there on a younger person.

11. Pinholes on a negative are usually caused by dust on the film before exposure or development. It is far easier and faster to retouch these with a needle than to spot them. Make sure you stop in time so no spotting is necessary.

12. Blending at the edge of all high-lights into the shadows is necessary to produce a three-dimensional effect and give roundness to the flesh. This is just cutting down of sharpness between highlights and shadows. Blending seems to be the main failure of all retouchers. While blending, be sure you don't destroy the photographer's lighting.

13. Teeth should be checked for retouching. Again the trend is to leave teeth as they are. You may have to straighten one or fill in a chip or brighten one due to faulty lighting. You may have to shorten one or lengthen another. You may have to

reduce the amount of gum showing. You may have to lower or raise the lip or part of a lip.

14. Wrinkled clothes should have attention. You can take out a bad or misplaced wrinkle here and there to entice the customer to place a larger order. A normally well-dressed person does not have many wrinkles until a bright light is put on them from an angle. Misplaced lights can produce unsightly wrinkles in both the clothes and faces.

15. Catchlights in the eyes must be in the right place, not too bright or too dim. They should not be detractive, and there should only be one in each eye, according to the placement of the key light. But since strobe lights produce small catchlights, I see no objection to two in each eye. If there are two in one eye and one in the other, they detract. Other detractions are streaked catchlights or ones running into the white of the eye.

16. Eye and lip moisture is part of the expression. There must be a certain amount of it to convey sparkle and youth. There is less at a later age, because skin is drier and tear ducts are less productive. Too much moisture is very detractive. No moisture makes a person look old and lifeless. You can retouch this on black-and-white negatives but it must be spotted on color.

17. Eyebrows should be cleaned to correspond to the way the person dresses or in keeping with the hair style. You can remove eyebrow hairs on all negatives. You can add them on black-and-white but they must be spotted in on color.

18. Etching to straighten hair, add eyebrows, pull up ties and take off collars can be done on black-and-white negatives. Never use a knife on color negatives.

*Homer English, Cr. Photog.
1020 Hillcrest Dr.
Troy, OH 45373*

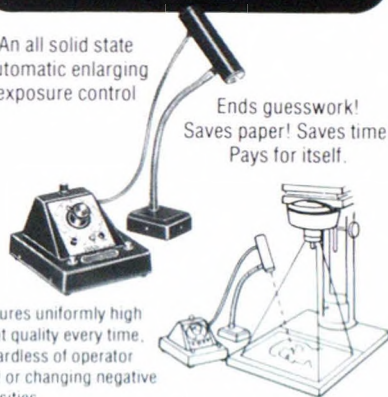
National Retouching Competition

Closing date for entries in the 1976 National Retouching Competition is May 1, 1976. All entries will be judged in Des Plaines, Illinois on June 12, 1976. Competition winners will be displayed during the PP of A Convention in Washington, D.C., July 31-August 4. An entry fee of \$17.50 should accompany requests for negative packets. Write Jane Shaffer, Division Administrator, 1090 Executive Way, Des Plaines, IL 60018.

New from Fotomatic Extrol Electronic Densitometer-Timer

An all solid state automatic enlarging exposure control

Ends guesswork!
Saves paper! Saves time!
Pays for itself.



Assures uniformly high print quality every time, regardless of operator skill or changing negative densities

\$289.00 F.O.B. Indianapolis

All solid state for longer life, increased stability, sensitivity, reliability, and minimum maintenance • Ends printing waste • Photocell controlled • Easy to use with any enlarger. Just set paper selector dial, focus negative, aim photocell, and push expose button. Extrol turns enlarger off automatically after correct exposure time has elapsed.

At Better Photo Dealers



FOTOMATIC COMPANY
A Division of Diagnostic, Inc.

4030 West 10th Street • Indianapolis, Indiana 46222



135mm PHOTOGRAPHERS

Also 120 and 220 Users

You'll like our professional lab. Get fast, dependable service on quality color film processing, printing and enlargements. Send coupon for information on:

FRAMED ENLARGEMENTS TO 20x24

HAND ENLARGED CUSTOM PRINTS
 COLOR CORRECTED BORDERLESS REPRINTS

DIRECT FROM SLIDES TYPE "R" PRINTS
 PROFESSIONAL COLOR NEGATIVE FILM PROCESSING/PRINTING

PROFESSIONAL 135mm SLIDE FILM PROCESSING

Many other products and services.

Please rush catalog, prices, mailer

PRP

Name _____

Address _____

City _____ State _____ Zip _____

INTERSTATE COLOR LAB, INC.

P.O. BOX 1600-C, SOUTH BEND, IN 46634

© ICLI Phone 219/232-9931

New Products

Use Readers Service Cards (page 35) to get additional information on any new product or service listed in this issue.

MOUNTING ADHESIVE

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



A transfer-type adhesive system from 3M Company's Commercial Tape division permits repositioning for proper alignment, then bonds permanently after application of pressure. Scotch brand Positionable Mounting Adhesive No. 567, incorporates a layer of microencapsulated air that prevents the adhesive from sticking until the capsules are broken and the adhesive contacts the substrate. Once positioned properly and pressed with a roller or squeegee, the adhesive forms a permanent, high-strength bond, even to RC and other color print papers, that is not effected by temperature or humidity. Featuring a long-lasting adhesive, the system will not dry out, stain or discolor paper with age. It is available in 8x10, 11x14 and 16x20 sheets, 25 sheets to a pack.

AUTOMATIC LENSES AND MOUNT

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

The 12 automatic wide-angle, telephoto, and zoom lenses in the Tamron Adaptall lens system are now available for all Fujica ST901, ST801 and ST701 cameras through a Tamron Custom Mount. The mount couples

to the open-aperture metering system of Fujica ST801 and 901 cameras and incorporates a positive locking mechanism for these models and the ST701. Complete cross-coupling to each camera's diaphragm and metering controls is retained with all Tamron lenses. The same lens can be used interchangeably on more than 200 principal SLR models. Tamron Adaptall lenses available include 28mm f/2.8 Automatic Wide-Angle; 105mm f/2.5, 135mm f/2.8, 200mm f/3.5, and 300mm f/5.6 telephoto; and 38-100 Macro f/3.5, 70-150mm f/3.8, 70-220mm f/3.8, 70-350mm f/4.5, 80-250mm f/3.8, 85-210mm f/4.5, and 200-500mm f/6.9 automatic zoom lenses with multiple-layer coating. The Tamron Custom Mount is \$10.

RETOUCH GRAYS AND OPAQUE DESIGNER COLORS

Loew-Cornell, Inc., 131 W. Ruby Ave., Palisades Park, NJ 07650

Marabu Retouch Grays are available in sets of 12 or 24 cakes and as individual refills. Opaque Designer Colors are packaged in sets of 6, 12 and 24 colors and available in individual pans. Marabu colors are in pure white interchangeable rust-proof metal boxes or white plastic pans.

RECIRCULATION UNITS

Remcor Products Co., Inc., 321 E. Grand Ave., Chicago, IL 60611

Three compact and quiet recirculation force-flow liquid units cool or heat any liquid to within 1/2°F of a pre-selected temperature in a range of 30° to 130°F. They are available in 1/4, 1/3, and 1/2 HP sizes. Each unit is a complete assembly—condensing unit, 1,000w heater, storage tank and magnetic drive liquid pump—all securely mounted inside a gray, baked-on enamel metal cabinet. Controls are external for easy access. The entire recirculating system is made of stainless steel and plastic. It will handle any liquid, corrosive or non-corrosive. Units are shipped completely wired and ready to plug into ordinary 110v, AC current; 230v equipment also available. All three units are 12" high, 19" wide and 24 1/2" long. Connections can be made with any type of flexible hose. No plumbing is required.

AUDIBLE THERMOMETER

Photo-Therm, 110 Sewell Ave., Trenton, NJ 08610



Tempor audible thermometer allows the monitoring of temperatures in absolute darkness. A high tone indicates a high temperature; a low pulsing tone indicates low temperature; and silence indicates that the temperature is within 1/4°F of the desired temperature. Its electronic temperature probe is made of 316 stainless steel and responds in seconds to temperature change. Tempor is a handheld, wall-mountable, fully portable unit: \$59.95.

STEREOSCOPIC 35MM VIEWER AND BRACKET

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

Accepting 2 stereo 35mm slides the Gitzo stereoscopic viewer offers individual focusing and intereye adjustment. The Gitzo stereo bracket with moving base permits stereo picture taking with any standard camera, i.e. without using a stereo or 2 cameras. Stereoscopic Viewer is \$39.95; Stereo Bracket is \$19.95.

TRANSMISSION DENSITOMETER

Brumac Industries, PO Box 1786, Huntington Beach, CA 92647

The Model TD-8 transmission densitometer is an all solid-state instrument featuring 8 position filter wheel, affording almost any combination of photofinishing or graphic arts filter sets. Four zero controls are externally located on the front panel of the photometer, with an internal memory band used for trimming each of the other four zero positions to an approx. zero. There are eight individual slope controls located in the rear of the instrument for easy adjustment for in-

strument agreement, or the ability to tailor the slope of each filter response. The unit offers a linear response from 0 to 4.0D, repeatability of ± .01D and accuracy of ± .02D.: \$1,695 with wratten filters.

COLOR CORRECTED VIEWER

Rutherford Photographic, 211 Laird Dr., Toronto, Ontario M4G 3W8

The Macbeth Proolite V-135 color corrected viewer enlarges 35mm transparencies six times, allowing a quick and accurate judgement regarding the transparency's reproductive quality or the color quality of the copy. A 8x5 1/2 inch enlargement appears on the unit's built-in screen. The V-135 color corrects to 5000K with a sharp, easily focused, front screen image.

FIXED MOUNT LENSES

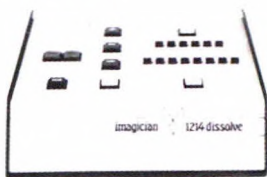
Ponder & Best, Inc., 1630 Stewart St., Santa Monica, CA 90406



Vivitar adds 4 automatic fixed mount lenses to their line. The 85-205mm Macro Focusing Zoom features: 13 elements in 9 groups, 2.4:1 zoom ratio, 28° at 85mm to 12° at 205mm angles of acceptance, f/3.8-f/22 (EE coupled lenses to f/16 only) aperture range, 1:4 maximum magnification in macro focusing mode, 58mm accessory size, weighs 28 oz. and is 7.25" in length: \$310.50-\$320.50. The 24mm f/2.8 lens (shown) features: 8 elements in 7 groups, 84° angle of acceptance, f/2.8-f/16 aperture range, 58mm accessory size, weighs 9.5 oz. and is 2.38" in length: \$184.50-\$194.50. The 55mm f/2.8 macro lens features: 5 elements in 4 groups, 43° angle of acceptance, f/2.8-f/16 aperture range, 62mm accessory size, weighs 11 oz. and is 2.5" in length: \$209-\$219. The 300mm f/5.6 lens features: 5 elements in 3 groups, 8° angle of acceptance, 58mm accessory size, f/5.6-f/22 aperture range, 19'6" min. focusing distance from film plane, weighs 26.5 oz. and is 7" in length: \$189.50-\$199.50.

DISSOLVE UNIT

Clear Light Productions,
Inc., PO Box 391, Newton,
MA 02158



The Imagician 1214 Dissolve unit has 14 programmable functions with a built-in tone programmer designed specifically for the production and automated presentation of dual projector, single screen slide show. It features 8 programmable dissolve rates (CUT, 1, 2, 3, 4, 6, 8, 12, 16 sec.) and 6 other programmable superimposition and special effect functions. Special dissolve effects include reverse, ripple, pulsating, multi-rate dissolves, holds, and animation effects. It enables any reel-to-reel stereo or AV cassette recorder to remember the show in synch with the soundtrack tape. The 1214 is directly compatible with the Imagician 1200 Programmer. Other features include: manual lamp-out switches, illuminated panel controls, all solid-state circuitry, and "brown out" protection: \$915.

POWER SUPPLY/ VOLTAGE STABILIZER/ ELECTRONIC TIMER

Omega Division, Berkey
Marketing Companies,
Inc., PO Box 1060, Wood-
side, NY 11377



The Chromegatrol (shown with accessory footswitch), a control unit for use with the Chromega D and E enlargers, combines, in a single compact console, a heavy-duty power supply with voltage stabilizer and professional electronic enlarging timer. Matched to the current re-

quirements of the Chromega lamp, it is adjustable for line voltage of 95-130v 60hz and 190-260v 50hz. A heavy-duty Ferro-Resonant step-down transformer provides 23.5v AC output to the Chromega 250w lamp, stabilized within $\pm 2\%$ throughout an input range of 95-130v with the 120v setting (or 190-260v with the 220v line voltage setting). A secondary step-down transformer supplies unregulated 120v AC to the built-in electronic timer which has its own voltage stabilizing circuit, and to the cooling fan of the enlarger. Additionally, the power supply accepts up to 200w of safelight load. The electronic enlarging timer built-into the Chromegatrol is an analog type, with timing accuracy independent of line frequency. Its state-of-the-art IC design offers dual ranges of 0-9.9 sec. in 0.1 increments, and 0-99 sec. in 1 sec. increments. All exposure times are controlled by two 10-position detent-type rotary switches with illuminated settings. The timer offers an accuracy of $\pm 2\%$, and repeatability of $\pm 1\%$. The all metal chassis measures $9\frac{1}{8}'' \times 7\frac{1}{8}'' \times 6\frac{1}{2}''$.

ROLL DISPENSER

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

A roll dispenser for rolls of film or paper 30", 40" and 50" wide combines a light tight storage magazine, measuring device and built-in cutter. It accepts standard rolls from 24" to 52" widths. The required length of material is first pre-selected on the scale, pulled to a positive stop, and then cut with the disc knife cutter on the guard rail. The cut is clean and square for easier handling. The measuring device has an accuracy tolerance of $\pm \frac{1}{4}\%$: \$990.

STEREOSCOPE

Air Photo Supply Corp.,
158 S. Station, Yonkers, NY
10705

The imported F-71-E Mirror Stereoscope is for stereoscopic viewing of overlapping aerial photographs. The optical system is specifically designed to reduce eye fatigue to a minimum. A single lightweight casting, mounted on four folding legs provides rigid support for the optical system and the unit can be set up for use in seconds with

no adjustments required. Two high-grade first surface vapor-coated mirrors, two 45° prism and optics are used. Two precision ground lenses furnish the stereoscope with a common field of view. The wide angle effect produced permits the coverage of a maximum work area. With hardwood carrying case \$12.50, total price is \$187.50.

FILM MAGAZINE

Kowa Camera Division,
Berkey Marketing Companies,
Inc., Box 1060, Wood-
side, NY 11377



An interchangeable Polaroid magazine for all Kowa Super 66 cameras accepts standard Polaroid 8-exposure black-and-white, color, and print/negative film packs and contains the Kowa automatic light shield, eliminating the need for a separate dark slide. Weighing 17 oz., the Kowa Polaroid Pack Film Magazine attaches easily and securely to the camera; a positive lock mechanism prevents inadvertent removal. The film pack may be pre-loaded, or loaded while the magazine is attached to the camera. It gives eight $2\frac{1}{4} \times 2\frac{1}{4}$ exposures on Polaroid Type 105 Print/Negative, 107/ASA 3000, and Type 108 (Polacolor II) film packs: \$299.95.

VIGNETTA SHADE

Larson Enterprises, Inc.,
18170 Euclid St., PO Box
8705, Fountain Valley, CA
91708



Weighing 3 oz., the Vignetta Shade readily snaps on to either the Hasselblad or Mamiya Professional Bellows Lens Shade. When not in use it folds into a flat package for easier storage and portability: \$19.95.

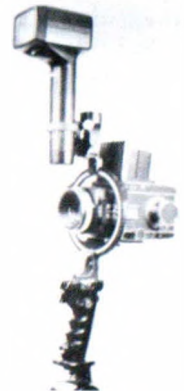
PRINT AND PROCESSER UNIT

De Luxe Laboratories, 1546
N. Argyle Ave., Hollywood,
CA 90028

The Super 8888 system can print and process 1.5 million feet of super 8 film each day. The unit was designed for high-speed production of high resolution super 8 reduction prints from 35mm ϕ 16mm negatives with high fidelity magnetic, stereo or optical sound recorded before processing. A new generation continuous reduction printing systems makes four super 8 prints, pictures and sound simultaneously. All duplicates are made by optical reduction. The Super 8888 prints are made on Estar base film at no extra cost. Polyester stock is stronger than acetate and thinner, allowing more footage per cartridge.

ROTATING BRACKET

Jones Photo Equipment,
6500 Santa Monica Blvd.,
Hollywood, CA 90038



Jones J-35 Rotating Bracket accommodates the relationship of camera to flash or strobe unit in both the horizontal and vertical planes. Made to accommodate 35mm SLR cameras, Hasselblad, Rollei 66, etc. Most motorized cameras can be easily modified to fit. Use with standard pistol grip or tripod. Includes standard flash shoe and extension platform. O.D., $6\frac{1}{2}''$; weighs 12 oz.

FILM DRYER

International Rogersol
Corp., 5331 S. Cicero Ave.,
Chicago, IL 60632

The Jet Stream Hi Speed Film Dryer dries any length of film up to 24" wide. Most common sizes require less than a minute to dry. Twin, soft-rubber rollers squeeze the moisture from the film as it passes them. Additional rollers carry the film through a series of scientifically-spaced

air ducts. A dual turbine system directs jet streams of filtered, room-temperature air across both sides of the film to shorten drying time significantly. Soft rubber transport rollers protect film from being scratched. The all steel cabinet measures 43" wide x 14" deep x 8" high.

NEW PRODUCTS IN BRIEF

Sinar Screw Adaptor Set eliminates the problem of matching a tripod's screws and threads to other equipment. As well as mounting cameras, lamps and flash units to any tripod or stand, it can be used to combine cameras, hand grips, ball-and-sockets, lamps, etc. It can also be used to mount cameras on the Sinar clamp unit and combine as many as four Sinar rail units. The set comes complete with 6 various screw adaptors and both a 1/4" and 3/8" bush for mounting at 90°.

Rutherford Photographic, 211 Laird Dr., Toronto, Ontario

The **Metalmaster Cut Film Holder** without flaps is thin, light in weight and simple to load. All slides are riveted and have a large white writing area. The exclusive self-adjusting brass spring comb light trap cannot leak light when in use. Once film is loaded, it is positively positioned in a precise location. Ten year warranty provided. It is available in 4x5 and 8x10 with 5x7 available in the near future.

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

Set of 2 tablets makes 8 oz. of film developer instantly when mixed in water. Solution develops 5 rolls 35mm film. Indefinite shelf life before mixing. Easy to carry. Package of 3 sets with instructions is \$3.95.

Kalt, 2036 Broadway, Santa Monica, CA 90404

The under- and over-water **Spiratone Aqua Housing** specifically designed for the Hasselblad sells at \$59.95. Also available in 35mm models at

\$29.95 and \$39.95 for camera only or camera with flash. They can be ordered by mail from Spiratone, Inc.

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

Press-on, self-stick, dry mount enlarging paper for Luminos Bromide RD is self-contained and protected, while processing, with a peel back paper. Process the print in the conventional method; squeegee it dry to remove moisture, remove backing, and mount, instantly, even though damp. No expensive equipment needed. Available in 5x7 to 16x20 sizes in both RD Rapid Dry resin-coated Instant Gloss and Velvet-Matte.

Luminos Photo Corp., 25 Wolfe St., Yonkers, NY 10705

Fotolite Square Umbrellas are available in four fabrics (white, silver, super-silver, and gold). Each fabric is available in four sizes (20", 27", 36" and 42"). Prices start at \$8.95 to \$22.95. A light stand attachment for the square umbrellas to fit onto a light stand has a boom mounting swivel in the center and another swivel for the light on the other end. This No. USSA Attachment is \$9.95.

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

Topflight Albums introduces two new additions to their professional portrait album line. A proof book in palomino brown cover material is now available in 3 1/2x5, 4x5 and 5x5 print sizes. A walnut finish cover with moire lining is also available.

Universal Bookbindery, Inc., PO Box 159, 800 Avenue B, San Antonio, TX 78291

A small solid-state electronic device called the **Honeywell Visitronic Auto/Focus** can be designed into nearly all cameras including SLR, self-processing cameras, sub-miniature pocket-type, rangefinder-type, movie cameras and TV cameras. As a result of this device, the picture-taking process from focusing to exposure can be fully automatic. The unit works on electronic and optical principles.

Honeywell Photographic Products, Carl Byoir & Associates, Inc., 800 Second Avenue, New York, NY 10017

LITERATURE

"Materials for Visual Presentations—Planning and Preparation" (S-13) by Eastman Kodak is a revised publication summarizing steps in planning a successful visual presentation including a review of the five forms of visual, establishment of objectives, and program structure through the use of planning cards.

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

1975 Report on Vivitar Lenses shown at '74 Photokina.

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

Literature on Optical & Electronic Research's 35mm cassette-loading motorized film and Modular Control System (MCS) to completely automate any repetitive photographic operation.

Optical & Electronic Research Inc., 11501 Sunset Hills Rd., Reston, VA 22090

Literature describing the **Graphic III** dry mounting equipment.

Graphic Laminating, Inc., 5122 St. Clair Ave., Cleveland, OH 44103

Literature, "Color by Beseler Subtractive Test Print," code #735-35-30, illustrates use of the Color by Beseler Subtractive Color Calculator.

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

A supplemental price list which updates all prices in the Alan Gordon Enterprises Inc. Professional Motion Picture Equipment Catalog #10 is available free.

Alan Gordon Enterprises, 5362 Cahuenga Blvd., North Hollywood, CA 91601

Revised 30 page booklet, "Stroboscope Model 30-K" describes basic techniques of use and application of small portable stroboscopes: Free.

Pioneer Electric and Research Corp., 743 Circle Ave., Forest Park, IL 60130

Literature and price list on the **Multiplex System 4000** slide cabinet.

Multiplex Display Fixture Co., 1579 Larkin Williams Rd., Fenton, MO 63026

**Your equipment.
It's only as
good as the
lab in back
of it.**



You invest the most you can afford in your equipment. After all, it's what you make your living with. For the same reason, you spend precious time selecting a lab that is of the same caliber as your equipment. Photo Processors follows this same philosophy. We've invested in the finest color equipment available. Our team of color specialists is among the best in the country. They are here to assure you that you will receive the best end product possible. Send your next job to us and let us prove it. We can back you up.



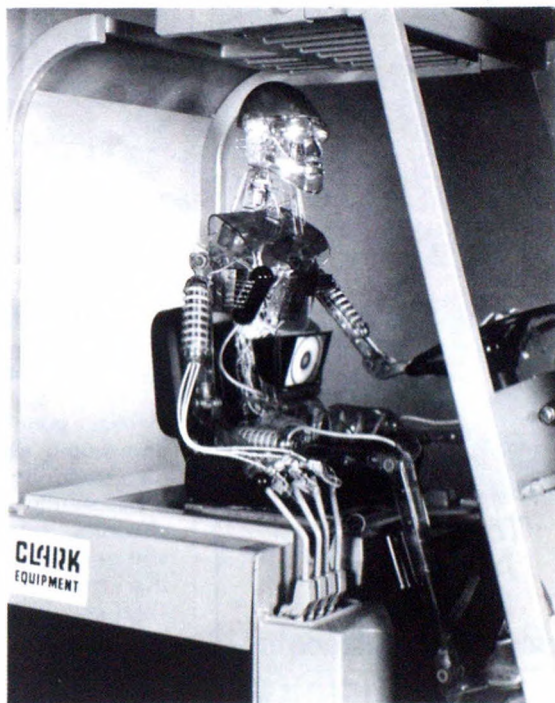
photo processors inc.
Box 2116P, Austin, Texas 78767
AC 512-472-6926

industrial techniques

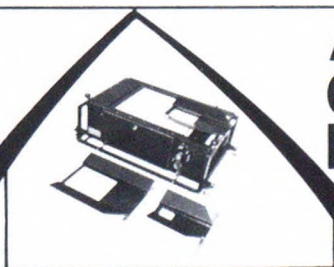
CY-5

Owen H. Barkley

"CY-5," originally in color, is the Robot star of Clark Equipment Company's most recent safety film "The Great Betrayal". The film deals with lift truck accidents caused by emotion and instinct. A computer type robot was chosen to better portray and objectively analyze the emotional factors that contribute to accidents. Because he has no emotions, CY-5 can point out errors that humans make due to emotion and instincts. His "portrait" was requested for use in the promotion of the safety film and as a reminder to those who have seen it, to practice safety habits. He was placed on an industrial lift truck as though depicting a safe driver in his own environment. Two Colortran 200w north lights were used to light the truck overall. The 400 small lights from electronic signals and pulsating screen, built into the robot, were used for the basic lighting of CY-5. One spot, with green cell, was used to highlight his fingers to add the desired effect. Lighting the background to a thunder gray gave the necessary separation for the third dimensional effect. A Linhof 4x5 Kardon color camera was used with Ektachrome Type B film for the basic photograph. Tri-X Pan film pack was used also, for press releases. This photograph was exhibited in the 1975 Exhibition of Professional Photography. (A Service of the PP of A Industrial Division.)

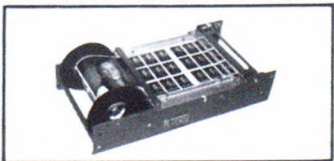


A WORLD OF NEW IDEAS

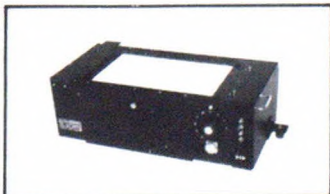


16x20 Step and Repeat Roll Paper Easel NOW!

From wallet size to 16 x 20 on the same emulsion paper. Save both printing and processing time. Available for 11", 16" and 20" paper, or as a standard roll easel.



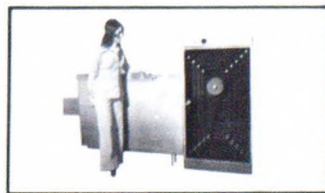
11" and 16" Electric Roll Paper Cutters Full 11" cut in a split second at the touch of a button. Trim individual prints or cut apart multiprint units. Fast, easy to use; rugged construction.



Automatic Roll Easels 11 x 18, 16 x 20, 20 x 24

Available with motor drive or with motor drive and automatic subtracting counter. Standard and custom masks. Four-blade masks and other options.

A MACHINE YOU NEED?
THAT NO ONE MAKES?
CONTACT US.



Mini-90 Film Processor

- Roll Films 16 mm to 90 mm.
 - Your Choice — Any Cine Process
- WHY PAY MORE?

LUCHT

Lucht Engineering, Inc.

117 East 120th Street
Burnsville (Mpls), Minnesota 55337
Phone 612/890-9211

Switch from

CPS
to
VPS
and send your
VPS
to
SPS

Top Quality
Automated
Printing of

Vericolor Ektacolor
VPS & **CPS**
Film Film
(while still available)

12 exp.roll
processed
& proofed **\$200**

5x7
prints **60¢**

8x10
prints **\$110**

Send Today for
FREE Catalog
& Dealer Application



procolor

Box 21 Dept. B
EVANSVILLE, IND. 47701
Division of
SMITH & BUTTERFIELD, Inc.,
Over 75 Years of Service
to the Photographic Industry



Patricia and
Mike Q

Studio Small Talk

Reflections

by Patricia Q, Cr.Photog. and
Mike Q, M.Photog.Cr.

In years gone by, almost every portrait studio made use of a reflector on a stand. By adjusting it, it became a beautifully soft fill light that kept shadows from going inky black without destroying the modeling of the main light. No commercial studio could complete many of their intricate small product photographs without the use of little mirrors fixed in modeling clay to add sparkle to their illustrations.

Recently we had occasion to work with a professional movie crew from New York City on a TV assignment. We were amazed at how efficiently they illuminated their outdoor sets with simple reflectors on large wooden flats. Since we do a fair amount of location photography we

wondered if we could adapt the use of reflectors in our work. We set out to locate the lightest-weight material that would set up in a rigid form and be compact and portable.

We found we could purchase foam core (a polyurethane material sandwiched between sturdy paper covers) for about \$3.00 for a 36x40 sheet. We selected the lightest weight (3/16") so that we could build reflectors small enough to fit almost any camera case. (Fig. 1) The large reflector (A) took only a few minutes to improvise. Stick glue was used to fasten aluminum foil to one side. Scotch tape and a simple paper clip were used to devise a folding leg that is adjustable to many angles. A smaller, 16" square (B) folds down to 8"x8"x 3/4" (C) to drop into any of our camera cases for ready access. In all probability a similar design could be used by replacing the foam core with matt board.

The use of a reflector permits one to see and control your shadow illumination visually. A small flash unit will do the same job but can leave you guessing as to the ratio of fill light and outdoor light. In the studio, reflectors work well with any continuous source illumination or with electronic flash and accurate modeling lights.

Before we built these handy units we often improvised on location. Often we found that a newspaper can add a lovely soft glow to an outdoor head and shoulders por-

Continued on page 81

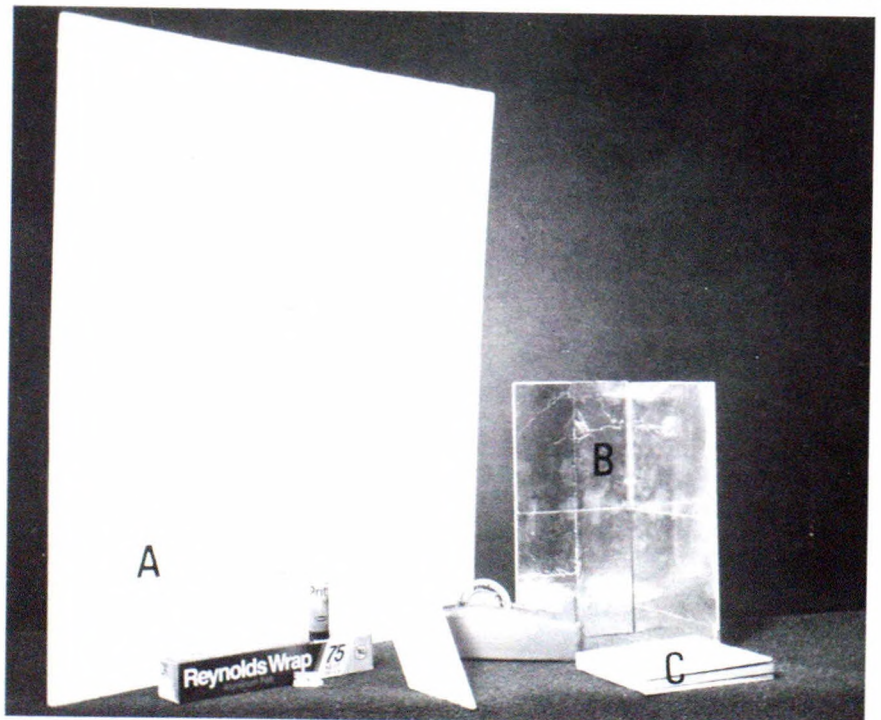
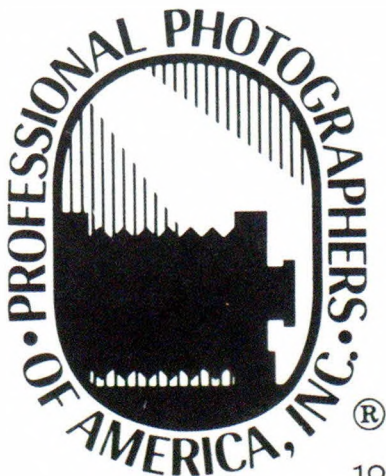


Fig. 1

85th *annual*

*Exhibition
of Professional
Photography*

Official Rules and Entry Form



INSTRUCTIONS

Please study and follow carefully. Not doing so will prevent judging of your entry. Complete the official entry form. Be sure to sign the certification. Do not attach this to the back of the mounts.

Please note that attached are four sets of rules.

1. **GENERAL RULES** — those rules pertaining to **all** entries.
2. **PHOTOGRAPHIC RULES** — those rules pertaining to all **photographs** submitted for judging.
3. **SPECIALIST RULES** — those rules pertaining to artists and retouchers entries.
4. **MASTERS RULES** — those rules pertaining to those individuals holding the degree of Master of Photography. **ONLY** Masters are eligible to enter this exhibit.

GENERAL RULES

1. **ELIGIBILITY.** Any individual professional photographer, photographic artist or retoucher may enter.

2. **ENTRIES ALLOWED.** You are permitted to enter all PP of A competitions for which you are eligible. But the maximum number of entries in all competitions combined is not to exceed a total of 4 items. The four National PP of A Competitions are:

- a. Photographic Competition
- b. Photographic Specialist Competition
- c. Masters Competition
(Masters can enter only the Masters and the Photographic Specialist competition. Total number of entries, combined, is not to exceed four.)
- d. Professional Accomplishments in the Fields of Industrial and Technical Photography. (Special rules are available from PP of A Headquarters upon request).

3. No two photographs shall be of the same subject unless the treatment is such as to produce two entirely different photographs. Entries previously submitted to PP of A National exhibition or not from original exposures within the last 24 months are not eligible.

4. **CLOSING DATE.** No entries accepted after official closing date of June 1, 1976.

5. **ENTRY FEE AND ENTRY FORM.** Service fee for PP of A members in good standing is \$17.50 per case. All others must pay \$10.00 per entry with a \$30.00 minimum.

6. Completed official entry form with signed certification and check or money order made payable to Professional Photographers of America, Inc. must be enclosed with the entries.

7. **ENTRANTS CERTIFICATION OF RESPONSIBILITY.** Entrant must sign the certification on the entry form. He must understand that he faces the penalty of loss of five Exhibition or Specialist Merits if the statement is proven false.

8. No entry will be eligible that has been made under the supervision of an instructor.

9. **IDENTIFICATION.** In order to identify and list entries, **all entries must be titled.** The title and name and address of the maker **must** appear on the back of the entry. No title, name of maker or taped-over name or title or award ribbons or seals may appear on the front of the entry. **DO NOT MARK ENTIRES "UNTITLED — OR "NO TITLE". ALL ENTRIES MUST BE TITLED.** A title may appear in the photograph if the title is an integral part of it.

10. **SHIPMENT AND RETURN OF ENTRIES.** Entries must be shipped in fiber or similar type cases. Entries shipped in any other type of wrapping will be returned unopened. Only one individual's entries allowed per case.

11. Entries must be sent by air or surface parcel post or prepaid express using the official mailing label. Entries will be returned prepaid. **ENTRIES FROM CANADA OR OVERSEAS MAY NOT BE SHIPPED BY EXPRESS.**

The jury chairman will have the authority to decide any question not specifically covered by these rules and his decision will be final.

Cassette Critique

Entrants who desire a judges' critique on their unaccepted photographic entries, check the box on the entry form and enclose an additional remittance of \$7.50.

You will receive a standard tape cassette containing a critique of your unaccepted photographs.

Judging Dates

National Judging will be held June 12-15, 1976 in the Des Plaines, Ill. area.

INSTRUCTIONS

1. Use attached label to ship case.
2. Circle classification letter.
3. Title each entry.
4. Sign Certification.
5. Fill out return label. Do not enclose postage. Cases will be returned postage paid.
6. Enclose correct entry fee.
7. Enclose entry form with photographs. DO NOT CUT OR MUTILATE ENTRY FORM IN ANY WAY: It will be reproduced as your judging tally. Re-check all rules; noncompliance will prevent judging of your entry.
8. Entries from outside the U.S. should be sent by mail. Rule 11.

Loan Collection. Photographs for the PP of A Traveling Loan Collection are the top scoring entries selected from the General Exhibit of photographs. The General Exhibit displays those entries considered by the Juries of Selection as representative of the finest of contemporary professional photography.

Exhibits of Professional Accomplishment in the fields of industrial and technical photography, motion pictures, visual aids, illustrated or unillustrated technical papers, reports of research and development or any other material necessary as evidence of unique photographic accomplishments. These are governed by Rules for Submission of Exhibits of Professional Accomplishments in the Fields of Industrial and Technical Photography available from the PP of A Executive Office on request.

DEADLINE — JUNE 1, 1976

JUDGING PROCEDURES

The point system is used with scores from 0 to 100 as follows. Superior 100 to 95, Excellent 94 to 90, Very Good 89 to 85, Good 84 to 80. Unacceptable 79 or below. All photographs receiving initial scores of 76 to 84 are automatically challenged and re-viewed. On the rejudging, the change of a score is by 80% majority vote. The final score will be the official score on these and on any other challenged photographs.

Separate five-man panels composed of a majority of Masters of Photography will judge the photographs. There are no space limitations on the total number of photographs exhibited.

All accepted photographs are rejudged for acceptance in the Traveling Loan Collection. This judging is done by a majority vote "in or out" basis.

SEAL OF APPROVAL

Each photograph bearing the PP of A Seal of Approval awarded under the PP of A Affiliated Association Exhibit Rules and properly submitted according to all rules of entry will be accepted for exhibition without further judging. Seal of Approval prints must be submitted to the next National PP of A judging following the Affiliated Exhibit where the Seal was received.

CONCERNING CORRESPONDENCE

On the back of each photograph judged, will be written the number of points awarded by the jury. Lists of all successful entrants and the number of Merits received will be printed in the annual Convention Report. Merit Certificates will be mailed approximately two months after the close of the exhibit. It is regretted that the Executive Office cannot supply additional or advance information or enter into any correspondence on the accepted or rejected photographs, except for the "cassette critique" if ordered.

LIGHTING SPECIFICATIONS

for judging photographs conform to applicable standards of the American National Standards Institute, Inc.

SHIPMENT OF ENTRIES

The PP of A assumes no responsibility for damage or loss in shipment, storage, handling or exhibit of entries. The entrant must assume all such risks in National or Affiliated Association Exhibits.



International Exhibition of Professional Photography

Photographic

1. **ENTRIES ALLOWED.** An individual may enter one, and only one, official PP of A Affiliated Association Exhibit per year. A photograph receiving a Seal of Approval in an Affiliated Association Exhibit is eligible for automatic acceptance in the National Exhibition following the exhibit in which it received the award, and is received before the deadline date.

A photograph entered in an Affiliated Association Exhibit but which did not receive a Seal of Approval, is eligible for entry in the National Exhibition provided it complies with all other rules.

2. **CLASSIFICATION OF ENTRIES.** Entries must be designated by the entrant in one of the following classifications: Portrait, Commercial, Industrial, Unclassified, Social Function Candid*. (Pictorials must be entered as Unclassified. Special purpose industrial photographs must have a brief statements attached to the entries stipulating their purpose. Legal evidence photographs may be entered as Commercial and will be judged separately.)

*Social Function Candid—a photograph from a sequence of photographs made at a Social Function.

3. **MOUNTING.** All prints must be permanently mounted on 16 x 20 inch cardboard ONLY. Prints may not be framed or under glass; plastic covering is permitted but not recommended.

4. **COLOR TRANSPARENCIES.** Color transparencies must be masked and mounted on a 12 x 12 inch black mat with the area to be viewed cut from the mat. Transparencies smaller than 4 x 5 are not eligible.

5. **LOAN COLLECTION, PUBLICATIONS AND AWARDS.** The entry of photographs in this exhibit shall be construed by the PP of A as consent by the entrant for this Association to retain any of his photographs for publication or for the Traveling Loan Collection or for other purposes.

6. One Exhibition Merit will be awarded for each photograph accepted for the General Exhibit. An additional Exhibition Merit will be awarded for each photograph selected for the Loan Collection, with a limit of seven Exhibition Merits annually.

SPECIALIST

1. **ENTRIES ALLOWED AND CLOSING DATE.** For participation in the Photographic Specialist competition the entrant must perform all work on the prints or negatives furnished by PP of A Headquarters, as indicated in Rule 2, below.

Check or money order covering entry fee, which includes cost of entry material furnished by the PP of A, must accompany the request for prints or negatives. Send request form, attached, and remittance to PP of A Headquarters, Des Plaines, Illinois. Do not send entry form with request for material.

Deadline date for submission of completed negatives for the Retouchers judging is May 1, 1976.

PP of A will not guarantee printing of any negatives received later than May 1, 1976.

Deadline date for submission of completed entries for judging APAG is June 1, 1976.

2. **CLASSIFICATION OF ENTRIES.** Entries must be designated by the entrant in one of the following classifications:

Photographic Artist*	Negative Retoucher**
Light Oil (on print furnished by PP of A)	Black & White Negative Retouching (on 2 black & white negatives furnished by the PP of A)
Brush Oil (on print furnished by PP of A)	Color Negative Retouching (on 2 color negatives furnished by PP of A)
Creative (on material furnished by entrant)	Entry negatives must not be mounted. Entry negatives will be enlarged to 11 x 14 for judging.
Direct Color — Color Enhancement (on color print furnished by PP or A)	**subject matter of the negatives furnished by PP of A will be determined annually by the PP of A Retouchers Group.
*subject matter of the prints being furnished by PP of A will be determined annually by the American Photographic Artist Guild	

3. **PUBLICATIONS and AWARDS.** The entry of material in this exhibit shall be construed by the PP of A as consent by the entrant for this Association to retain any of his entries for publication or for other purposes.

4. One Specialist Merit will be awarded for each entry accepted for this exhibition, with a limit of four such Specialist Merits per year. Specialist Merits are awarded toward the earning of the Photographic Specialist Degree only and cannot be used toward the earning of any other PP of A degree.

MASTERS

1. **ENTRIES ALLOWED.** The total number of entries permitted is four items, black & white and direct color **prints only.**

2. **CLASSIFICATION OF ENTRIES.** See Rule 2, under heading "Photographic."

3. **MOUNTING.** Photographs must be permanently mounted on cardboard only. All entries must follow Rule 3 under the heading "Photographic" except the size may be varied. The minimum dimension, in any direction, is 16 inches and the maximum dimension, in any direction, must not exceed 30 inches.

All Masters entries will be reviewed by:

- a.) a ten member PP of A jury during the National Photographic Competition. Award winning entries from this judging will become part of the Masters Loan Collection and the entrant will be awarded two Exhibition Merits for each accepted entry.
- b.) the American Society of Photographers (ASP) at the National Convention. Award winning entries from this judging will become part of the ASP Traveling Exhibit and the entrant will receive 2 Fellowship Points, from the ASP, for each entry accepted.

Entries accepted for both the Masters Loan Collection and the ASP Traveling Exhibit will become property of the ASP and made part of the ASP Traveling Exhibit.

Please send me the required submission material for the:

- Photographic Artist
 Retoucher Exhibition.

My fee is enclosed.

Name _____

Address _____

City _____ State _____ Zip _____

Prepaid to:

PRINT YOUR NAME

PRINT YOUR STUDIO

PRINT YOUR ADDRESS

PRINT YOUR CITY, STATE AND ZIP

PHOTOGRAPHS — NO COMMERCIAL VALUE —
 BEING RETURNED FROM EXHIBITION

From: PP of A EXHIBITION
 1090 EXECUTIVE WAY
 OAK LEAF COMMONS
 DES PLAINES, IL. 60018

FIRST CLASS MAIL ENCLOSED

TO: PP of A 1976 PHOTOGRAPHIC EXHIBITION

1090 Executive Way
 Des Plaines, Illinois 60018

PHOTOGRAPHS — No Commercial Value — For
 Exhibition Only — To Be
 Returned to Sender

RETURN REQUESTED

FROM

COMPLETE BUT DO NOT DETACH

FOR OFFICE USE

MEMBER
 NON-MEMBER
 DATE _____
 FEE RECEIVED _____
 CHECK NO. _____

PLEASE COMPLETE

NAME _____
 STUDIO _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____

Entry Form

Please follow instructions — Sign certification —
 Print name and address — Circle classifications —
 Do not mutilate this form.

**MASTERS!
 CHECK THIS BOX**

DEADLINE — JUNE 1, 1976

All entries submitted for automatic acceptance must bear the same seal of approval. IF SUBMITTED FOR AUTOMATIC ACCEPTANCE, ENTER AFFILIATED ASSOCIATION NAME AND DATE OF SEAL OF APPROVAL.

CHECK THIS BOX ONLY IF "CASSETTE CRITIQUE" OF UNACCEPTED PHOTOGRAPHS IS DESIRED. AN ADDITIONAL FEE OF \$7.50 FOR THIS SERVICE MUST BE ENCLOSED WITH ENTRY IN CASE.

Photographic or Masters CIRCLE LETTER (T-CIRCLE FOR TRANSPARENCY)	Specialist CIRCLE CODE	NO.	TITLE	✓ CHECK IF SEAL OF APPROVAL ENTRY	FOR OFFICE USE SCORE
T P-Portrait C-Commercial I-Industrial U-Unclassified CA-Candid	Light Oil Brush Oil Creative Direct Color B/W negative Color negative	1	(TITLE OF PHOTOGRAPH) (NAME AND DATE OF AFFILIATED ASSOCIATION IF ENTRY BEARS PP OF A SEAL OF APPROVAL)		
T P-Portrait C-Commercial I-Industrial U-Unclassified CA-Candid	Light Oil Brush Oil Creative Direct Color B/W negative Color negative	2	(TITLE OF PHOTOGRAPH) (NAME AND DATE OF AFFILIATED ASSOCIATION IF ENTRY BEARS PP OF A SEAL OF APPROVAL)		
T P-Portrait C-Commercial I-Industrial U-Unclassified CA-Candid	Light Oil Brush Oil Creative Direct Color B/W negative Color negative	3	(TITLE OF PHOTOGRAPH) (NAME AND DATE OF AFFILIATED ASSOCIATION IF ENTRY BEARS PP OF A SEAL OF APPROVAL)		
T P-Portrait C-Commercial I-Industrial U-Unclassified CA-Candid	Light Oil Brush Oil Creative Direct Color B/W negative Color negative	4	(TITLE OF PHOTOGRAPH) (NAME AND DATE OF AFFILIATED ASSOCIATION IF ENTRY BEARS PP OF A SEAL OF APPROVAL)		

FEE ENCLOSED: \$17.50 for PP of A Members; \$10.00 per item entered for non-member (Minimum \$30.00)

Certification

photographic: This is to certify that I have created, composed and made the original exposures within the last 24 months, and that the processing, printing and any special effects were done by me or under my direction.

specialist: This is to certify that I have performed all work required on each item entered.

I understand the above statements, and also understand that a loss of five Exhibition or Specialist merits will be incurred if the above statements are proven false.

(SIGNATURE)

(DATE)

APPLICATION FOR

NEW MEMBERSHIP

CATEGORY CHANGE



FOR PP OF A OFFICE USE ONLY

Member No.

Account Number Account Number

Date Date

Amount Amount

Sponsor Name

Sponsor Address

Last

Please print - space between words - abbreviate when necessary

First

Name

Studio or Firm

Studio or Firm address

City State Zip

Telephone

Please complete form, sign and mail with one year's membership investment to P.O. Box 7197, Chicago, Illinois 60680.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

All Applicants must complete the following:

Check one:

Your main area of interest in photography is:

Portrait Commercial Industrial

During what business hours are you available for assignment?

What percentage of your time is spent in photography?

What percentage of your earned income is derived from photography?

What is your Federal Employer Identification Number if any?

What is your State Sales Tax number, if any?

What is your Business permit number, if any?

What is your City Mercantile tax number, if any?

Your annual total income (derived from photography) is in which of the following ranges (in thousands).

\$10-\$15 \$16-\$25 \$26-\$40 \$41-\$75
 \$76-\$100 over \$100

Your scope of operation is Local National
 International

What is your position title? Check one: Owner
 Partner Manager Other, explain

There are seven categories of participation in the PP of A, Inc., separated into two main areas: Professional and Non-Professional. These are listed below in capsulated form so that you can easily identify the one best suited to your present situation.

After selecting the classification, complete the information requested for that classification. Complete all pages of the application. Failure to do so will delay processing.

PROFESSIONAL MEMBERS

1. PROFESSIONAL Available for assignments on a regular business basis; and either applies 50% of time to photography or derives 50% of earned income from photography and satisfies Federal, State and Local requirements for businesses.

a) ACTIVE Portrait, Commercial, Industrial photographer in U.S.A. Also, a firm or institution engaged in photography or having a photographic department may designate a responsible individual to represent it as an Active Member and all others in the firm as Additional Active Members.

Membership Investment: Active.....Portrait/Commercial\$75.00
 Industrial\$50.00
 Additional Active\$25.00
 (Available to employees of active members only)

To apply for Professional ACTIVE Membership complete the following:

Additional Active (all mailing to firm address of active member)

Attach separate listing for more than two Additional Active Members.

b) RETIRED Must have been a PP of A Professional Member for at least five years prior to application for this category.

Membership Investment\$25.00

To apply for Professional Retired Membership complete the following:

Retired Professional Active Member of PP of A from to .

2. INTERNATIONAL Individual residing outside the United States.

Membership Investment: Canadian...\$25.00 (PPOC Member - send copy of PPOC membership card with application)
Canadian...\$50.00
(Non-PPOC Member)
Others..... \$25.00

To apply for International Membership check one of the following:
 Canadian (PPOC Member) Canadian (Non-PPOC Member) Other

3. STUDENT MEMBER Student preparing for a career in photography and enrolled on a full-time basis in a Winona approved or state accredited school.

Membership investment\$15.00

To apply for Student Membership submit proof of enrollment, academic transcript, and complete the following:

Name of School _____

Total Semester hours earned in photography: _____

Total Semester hours earned to date: _____

Number of Semester hours in present semester: _____

4. SUSTAINING Manufacturer or distributor of photographic equipment; publishers and firms providing services to photographers.

Membership Investment: ...National or International\$150.00
Local or Regional\$ 75.00

To apply for Sustaining Membership complete the following.

Check one: National or International Local or Regional Manufacturer

Check one: Distributor Publisher Firm providing other services

Type of service: _____

5. SERVICE SPECIALIST Individual providing handcraft services to the photographic profession.

Membership Investment:\$25.00

To apply for Service Specialist Membership complete the following:

Service Specialist Retoucher Color Artist Other

List handcraft service(s) provided _____

NON-PROFESSIONAL PHOTOGRAPHER PARTICIPANTS

6. ASPIRING PROFESSIONAL

An individual engaged in a primary occupation other than photographer, but is an occasional taker of photographs.

Membership Investment\$50.00

To apply for Aspiring Professional Membership complete the following:

Aspiring Professional List major Occupation _____

7. COLLEAGUE to the PROFESSION

An individual engaged in education, publication, marketing, management, research, professional services or other field of interest to professional photography. Note: This classification not for photographers.

Membership Investment\$50.00

To apply for Colleague Membership complete the following: Colleague of the Profession List major occupation: _____

All applicants for membership must sign application and enclose a check for payment of membership investment. The applicant will be notified in 90 days concerning the status of the application.

My signature on this document attests that all statements made by me are true to the best of my knowledge and further attests that I have read and agree, without reservation, to abide by the Code of Ethics of Professional Photographers of America, Inc. I further understand that failure to do so may result in expulsion from the Association.

Upon being accepted into membership in the Professional Photographers of America, Inc. I understand that my membership investment includes \$7.50 per year for a subscription to The Professional Photographer.

This _____ day of _____ 19_____. (Signature) _____

CODE OF ETHICS

THE PROFESSIONAL PHOTOGRAPHERS OF AMERICA

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 toward 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.



trait. A roll of aluminum foil "well crinkled" can be hung from a branch and will add brilliance to portraits made in the shade or with backlighting. Outdoor still lifes can always be pepped up by adding a reflector. Since outdoor light is almost never perfect, one may use a reflector to fill harsh shadows and reduce contrast or to add brilliance.

Our sculpture of the little mermaid illustrates how you can add fill light and attain the feeling of 3-D with the use of a reflector.



For those of you who use a fair amount of window light in your wedding candids, you will find that a simple reflector can often add beauty to your subject.

We do hope that some of our reflections have been illuminating.

What should an Electronic Flash Do for you?

The new Variable **BALCAR** does all of this:

1. Continuously variable flash output. Dial in your f/stop.
2. Individual outputs over flash heads. (Ratio power)
3. Light in weight, high in power. 21 lbs for 1200 w/s 24lbs for 2400.
4. Individual model lamp control on each flash head, proportional to flash output.
5. Turn heads on or off without unplugging.

PLUS wonderful light control accessories. Balcar electronic flash is a world leader in lighting. The new umbrellas, light control effects, new lights and accessories make the Balcar flash a system you can build on. For example, the same fan cooled 'U' flash head works on both the 1200 and the 2400 w/s Balcar. It's truly a interchangeable system.

New from Balcar

Diffused Zebra umbrella for location portrait and commercial photography.

Pyramid light—ultra soft 'ring type light'

Stroboscopic effect box

Grid Light Box for frontal projection



TEKNO, Inc.

221 West Erie Street
Chicago, Ill. 60610
312 787 8922

123 W. 28th Street
New York, N.Y. 10001
212 239 0028

1507 N. Gordon
Hollywood, Cal.
90028 213 464 9200

2060 Peachtree Industrial Ctr
Chamblee, Georgia 30341
404 455 6844

please send all
BALCAR information

Name: _____

Address: _____

City _____

State _____





jiffy color
DIVISION OF DALE COLOR

PREPAID PROOFS

AS LOW AS

\$289*
PER ROLL

INCLUDES:

- Film processing
- Video analyzing
- Borderless proofs
- Postage Paid Both Ways
- Fast Service

*35 exposure roll with 3 1/2 X 5 professional proofs. Jiffy Proofs are 130, 220 and 36mm film, in 3 1/2 X 5, 4 X 5 and 5 X 5 prints.

Jiffy Color Proofs are available only by coupons purchased in advance. Books may be charged to your Dale Color open account, MasterCard or BankAmericard.

SEND FOR FULL INFORMATION TODAY

DALE COLOR, Inc.
BOX 2460
BLOOMINGTON, ILL.

DALE COLOR, Inc.
DEPT. P6-1 BOX 2460
BLOOMINGTON, ILL. 61701

Rush my Jiffy Proof info today!

I am also interested in:

Wedding Candids Jiffy Portraits

Special Effects Heritage Custom Prints

Name _____

Address _____

City _____ State _____ Zip _____



The Winona Mystique

Ask any number of professional photographers about Winona and you will get a lot of different opinions. But one thing they agree on is that it has a certain magic you can't find in any other photography school. It's even more unique than you'd expect the only professional photographers' permanent school to be. Part of the answer to the mystery is that photography is paramount 24 hours a day with nothing to disrupt the learning atmosphere at rustic Winona Lake, Indiana. And, the instructors are the finest *practicing* photographers in the country. The information you learn in classes and camera room sessions is information you can take back to your studio and put to work immediately improving your photographic skills and your profits. Put the Winona mystique to work for you. Write today for a free 1976 course catalog.

Winona School of Professional Photography

Winona Lake, IN 46590 Phone: 219/267-7197



FROM THE GOLDFISH BOWL INTO THE LAKE

by A. Joseph Gradian

Sheila Van Rixel, a Milwaukee Area Technical College photo major, used the phrase "From the goldfish bowl into the lake" to describe what happens to a student graduating and then entering the real world of work.

We often wonder what the sophisticated, present day student thinks about the world, and of photography in general, so last semester our graduating students were asked to respond to two questions. The first, "In your estimation, what is the most important aspect of photography in general?" The second was, "What factor is the most important in assuring success as a photographer?"

The answers ranged far and wide, but there was an interesting common thread tying many of the thoughts together. The student today has ideals of what the real world ought to be like, but above all he is a pragmatist. His feet are on the ground. He is practical and tells it how it is.

Let's look at some of the answers to the first question, "What is the most important aspect of photography in general?"

- Photography is the means of stopping today to be viewed tomorrow—as yesterday.

- It's flexibility—it is an art form, information storage system, method of measurement, recording medium.

- A means by which we record what we feel and, perhaps, give a moment of pleasure to those who see our work.

- Civilization as we know it could not exist without the camera and film.

When discussing what factor is most important in assuring success as a photographer, some categories were parallel to the answers of the first question.

Business related answers were favored by many of the students.

We can learn from these students just as they can learn from us.

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

Education News and Briefs

Audiovisual, Super 8 Seminars

Professional super 8 filmmaking techniques and audiovisual production are topics of two series of workshops to be offered during 1976 by Eastman Kodak Company.

The Super 8 Sound Workshop, a three-day program, offers participants "hands-on" experience in filming, editing and displaying super 8 film. Topics include



LEE RODRIGUEZ, HOUSTON, TEX.

**For The Best^{*}
Try Us**



**Southern
Colorchrome**

TOM DRUMMOND, Pres.
M. PHOTO. CR.
P.O. Box 30333
SHREVEPORT, LA. 71130

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

^{*}Custom Portraits complete with presentation delivery.

NEW and BEAUTIFUL

The Decorator

Super Surface Wood Plaque

Only
\$29.95

including custom color print



The Decorator in 8 x 20 format.

A brand new Kraft Exclusive! The most talked-about, profit-making plaque in the business. Hand made to ensure your photograph receives the attention it deserves in any home or office setting. New super-surface bonding process covers print and color border with permanent, non-glare, 20 mil calendared clear vinyl. Softtone gold border and beveled edge makes tasteful, elegant accent, plus border colors that complement your custom photograph. Postage paid border block sample showing six decorator colors and super surface only \$3. Order yours now!

8x20 Decorator

with masterKraft print \$29.95

10x16 Decorator

with masterKraft print \$29.95

11x14 Oval Decorator

with masterKraft print \$29.95

Shipping and handling \$3.00



Kraft Color Lab, Inc.
P.O. Box 14033P
St. Petersburg, Florida 33733
Telephone (813) 347-6117

EDUCATION

planning, sequence development, filming for ease of editing, editing single-system soundfilm, camera handling, and effective display techniques. The workshop will be conducted at the Kodak Marketing Education Center in Rochester March 29-31, May 3-5, July 26-28, and Dec. 13-15. It also will be conducted at Kodak Regional Marketing Education Centers in San Francisco Feb. 17-19, Atlanta May 25-27, Oak Brook, Ill. June 22-24, and Dallas Sept. 14-16.

The Introductory Audiovisual Production Workshop is a five-day seminar featuring planning, storyboard use, organization of visuals, artwork and titling, motion-picture filming techniques, slide-tape synchronization, and effects in multimedia. The workshop will be presented at the Kodak Marketing Education Center in Rochester Feb. 2-6, March 8-12, April 26-30, May 10-14, June 14-18, Sept. 27-Oct. 1, Oct. 11-15, Nov. 1-5, and Dec. 6-10.

Additional information on either workshop is available from Eastman Kodak Company, Events Arrangements, Marketing Education Center, 343 State St., Rochester, NY 14650.

Schools, Seminars and Conferences

FEBRUARY 1-MARCH 1

Visual Studies Workshop
Photography by Bishop, Larson,
Curran, Smith
Oakton Community College
Oakton & Nagle
Morton Grove, IL 60053

FEBRUARY 8

"A Day with the Craigs"
PPA of the Inland Empire Seminar
University of California
Riverside, Cal.
Robert C. Shaffler, President
6772 Magnolia
Riverside, CA 92502

FEBRUARY 8-11

Catch Up to the Future II
Kodak Regional Center
Whittier, Cal.
Morton Sobin, Seminar Chrm.
279 Main St.
Hackensack, NJ 07601

FEBRUARY 9

The Douglass Visual Workshop
University of Portland
Portland, Ore.
The Douglass Visual Workshops
212 S. Chester Rd.
Swarthmore, PA 19081

FEBRUARY 9

Harry Callahan
The Photographer, lecture series
La Colina Jr. High School Auditorium
4025 Foothill Rd.
Santa Barbara, Cal.
Brooks Institute
2020 Alameda Padre Serra
Santa Barbara, CA 93103

FEBRUARY 11

The Douglass Visual Workshop
Hotel Miyako
San Francisco, Cal.
The Douglass Visual Workshops
212 S. Chester Rd.
Swarthmore, PA 19081

FEBRUARY 11-13

Micrographics '76
Fairmont Roosevelt Hotel
New Orleans, La.
Society of Photographic Scientists
and Engineers
1330 Massachusetts Ave., N.W.
Washington, DC 20005

FEBRUARY 13

The Douglass Visual Workshop
Alexandria Hotel
Los Angeles, Cal.
The Douglass Visual Workshops
212 S. Chester Rd.
Swarthmore, PA 19081

FEBRUARY 22-24

PP of Mississippi-Alabama
Ole Miss Conference
University of Mississippi
Terry Wood, Conference Chrm.
PO Box 283
Tupelo, MS 38801

MARCH 5

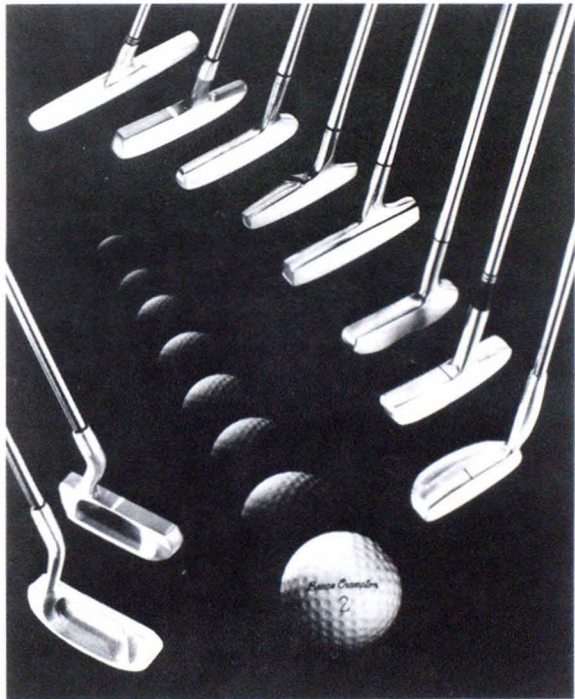
The Douglass Visual Workshop
Bel Air Hilton
St. Louis, Mo.
The Douglass Visual Workshops
212 S. Chester Rd.
Swarthmore, PA 19081

MARCH 7-9

Bicentennial Seminar
Phoenix PPA
Pioneer Arizona
Phoenix, Arizona

Continued on page 86

commercial analysis



CLUB SANDWICH

James R. Lersch

For the photograph "Club Sandwich," Lersch was asked to show only the putters for the Northwestern Golf Company's 1975 Catalog, but he felt something more could be demonstrated than "just a nice product shot." The photograph itself took two and a half days for set-up, lighting and exposure tests. Repeating flash was used first, but unsuccessfully. Consequently, the author went to Ektachrome Type B film. "I first shot the putter, suspended in front of a black background. Then I traced the area on the ground glass where I wanted the 'moving' golf ball to be. After dividing this area into equal segments, I set up a golf ball on black velvet," Lersch explained. The size difference between all of the golf balls was achieved by refocusing the camera after each exposure. As the ball got larger, more exposure was needed for bellows factor. All the golf balls in the rear were lit with one light from behind, and an additional eight were used for the one in the front, so the name could be read on the ball itself. All exposures were made on the same sheet of 8x10 Ektachrome B film, using a Deardorf camera. The transparency was exhibited in the 1975 Exhibition of Professional Photography. (A Service of the PP of A Commercial Division.)

Depend on us...



Graflite
photo products

They're back . . . Strobflash IV. Strobomatic 250, 350, and 500, Globestrob. Depend on your dealer to tell you more. And write for a copy of our new catalog. Graflite Photo Products, 210 Brant Road, Lake Park, Florida 33403

EDUCATION

Continued from page 84

MARCH 7-12

16th AV Institute for Effective
Indiana University
National Audio-Visual Assoc., Inc.
3150 Spring St.
Fairfax, VA 22030

Warwick Hotel
Philadelphia, Pa.
The Douglass Visual Workshops
212 S. Chester Rd.
Swarthmore, PA 19081

Rochester, N.Y.
Dr. Ronald Francis, Program Chrm.
College of Graphic Arts & Photography
Rochester Institute of Technology
One Lomb Memorial Drive
Rochester, NY 14623

MARCH 19

The Douglass Visual Workshop

MARCH 22-26

Photographic Science Program
Rochester Institute of Technology

MARCH 26-29

Professional Photography '76
Bloomsbury Centre Hotel
London, England
Institute of Incorporated Photographers
Amwell End
Ware, Hertfordshire
England

APRIL 2

The Douglass Visual Workshop
Wagner College Student Union
Staten Island, N.Y.
The Douglass Visual Workshops
212 S. Chester Rd.
Swarthmore, PA 19081

APRIL 16

The Douglass Visual Workshop
Hotel Ambassador
Chicago, Ill.
The Douglass Visual Workshops
212 S. Chester Rd.
Swarthmore, PA 19081

APRIL 30

The Douglass Visual Workshop
Osgood Hill Conference Center
of Boston University
N. Andover, Mass.
The Douglass Visual Workshops
212 S. Chester Rd.
Swarthmore, PA 19081

MAY 14

The Douglass Visual Workshop
University of Rochester
Rochester, N.Y.
The Douglass Visual Workshops
212 S. Chester Rd.
Swarthmore, PA 19081

MAY 28


The Douglass Visual Workshop
Executive House
Washington, D.C.
The Douglass Visual Workshops
212 S. Chester Rd.
Swarthmore, PA 19081

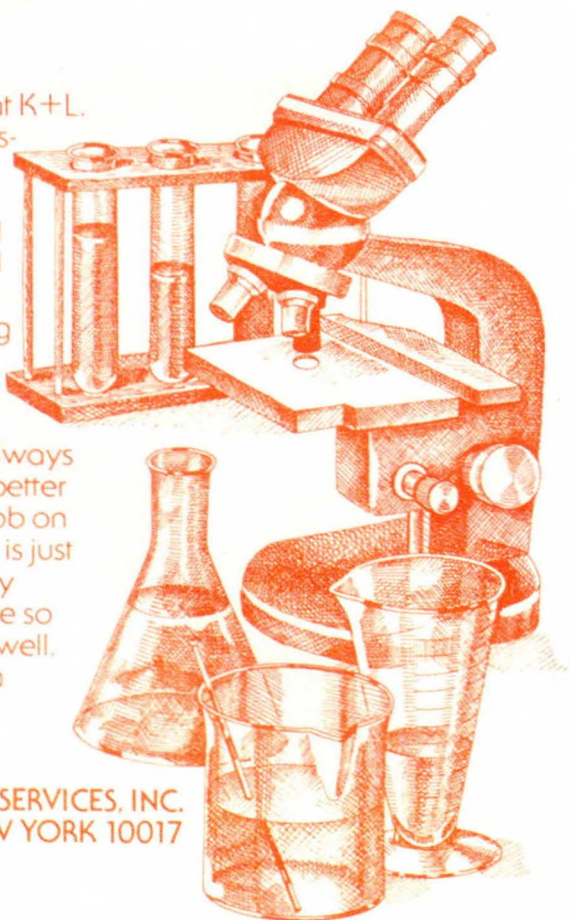
JUNE 11

The Douglass Visual Workshop
Thunderbird Motel
Bloomington, Minn.
The Douglass Visual Workshops
212 S. Chester Rd.
Swarthmore, PA 19081

The advantages of being K+L

1. Having your own chemist

We're very fortunate at K+L. We have a full-time resident chemist, whose only responsibility is research into new and better processing. And the strictest control imaginable over working chemistries. He's just one of many reasons why K+L E3, E4, C22 and C41 chemistries always seem to do a little bit better and more consistent job on your film. Our chemist is just one of the reasons why nobody else does quite so many things, quite so well. Write for the K+L Data Guide... it's free. 



BERKEY K+L CUSTOM SERVICES, INC.
222 EAST 44th ST., NEW YORK 10017
212-661-5600



Here's a chance for you to pull off a triple play!

You can help yourself, your fellow photographers and your Association.

For you:
\$500, \$300, \$100 or free convention registration.

For fellow photographers:
The benefits of belonging to PP of A will serve them during their entire careers as photographers — not just today.

For PP of A:
Your Association will be strengthened in numbers and in new ideas.

The rules:
For every dollar of membership dues you gain for PP of A, you earn one point. Whoever heads the list with most points by June 15, 1976, will win \$500. Second place will win \$300, and third place \$100. The top ten winners will have their convention registration paid. All awards will be made at the Convention (Washington, D.C. July 31 — August 4, 1976). Don't miss this opportunity to do something for yourself, your friends and your Association. Start signing up members today! For applications or more information, write or call June Youngren, Membership Services, at PP of A Headquarters, 1090 Executive Way, Des Plaines, IL 60018 (312-299-8161).

TOP TEN

Beas, Moises
Beatie, Mark
Cordova, Jerry
Marvins, Kaye
Miller, Albert

Moore, W. E. A.
Ono, Masayuki
Stewart, Lucille
Symms, Robert
Zucker, Monte

100-60 POINTS

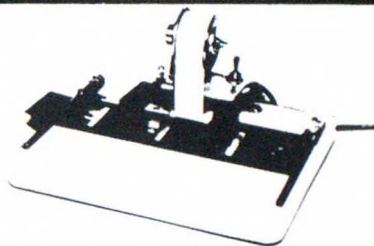
Allen, Tom
Armstrong, Tony
Bell, Bill
Burke, James
Clark, James
Connell, Thomas
Craig, Robert
Cricchio, Frank
Donaldson, Robert
Dubman, Paul
English, Fred
Finnigan, Vince
Gray, Sam
Hains, Donald Ted
Hench, Eric
Ippen, Richard
Jadwin, Caroline
Kelly, Howard
Kline, John
Leichtner, Henry
Lewter, Randall
Lile, Greer
McDearmid, Archie
McDonald, Tom
Madearis, Roy
Mayhen, George
Meiers, Bill

Meyers, Richard
Mitchell, Rudolph
Pelaia, Sam
Perkins, Lloyd
Peters, Norman
Q, Mike
Robertson, Richard
Rodgers, John
Sanddal, Ross
Scott, Marvin
Sirlin, Ted
Sistek, Ernest
Smiley, Art
Smith, Leon
Smith, Robert
Spear, Louis
Talis, Arnold
Thiele, Duane
Toomey, Bud
Wallace, Mary Jane
Wells, Ward
Wichers, A. D.
Witherow, Charles
Witter, Lloyd
Wood, Terry
Young, Jack

SCHOOLS OF PHOTOGRAPHY

Brooks Institute of Photography
E. E. Lawson
Rhode Island School of Photography
Benjamin Folgo
School of Modern Photography
Ed Hannigan

GOLD STAMPING MACHINES FILM NUMBERING MACHINES GOLDPRINTER PENS



—SINCE 1963—

Thousands of progressive photographers and photographic labs have been using VEACH GOLD STAMPING MACHINES, FILM NUMBERING MACHINES & GOLDPRINTER PENS

to add their studio name, their signature, titles, dates, negative number and/or identification in beautiful and permanent GOLD-SILVER-BLACK-COLORS, to their **B&W PRINTS — COLOR PRINTS NEGATIVES — TRANSPARENCIES**

VEACH machines are the ONLY Gold Stamping Machines designed specifically for the Photographic Trade, hence our volume is high and our prices LOW LOW LOW LOW.

When you purchase a VEACH machine you get:

**TOP QUALITY • LOW COST/IMPRINT
• LOW INITIAL INVESTMENT •**

For more information on VEACH machines write today to:



AT MARCO PHOTO. PROM MEMORIES DON'T LOSE THEIR PETALS.

Quality color print packages to delight photographers. And young clients. Freight prepaid both ways.

MARCO PHOTO, INC.

382 Marion Avenue
Mansfield, Ohio 44903
(419) 526-4198

photomurals

B & W OR COLOR

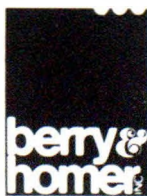
WE HAVE THE CAPABILITY TO GIVE YOU ANY SIZE MURAL IN...
B & W, EKTACOLOR AND CIBACHROME PRINT

- INTERIOR OFFICE DECOR
- CONVENTION AND TRADE SHOW DISPLAYS
- CONSTRUCTION SITES
- WINDOW AND STORE DISPLAYS
- INDOOR AND OUTDOOR

Call or write Joe Thompson at . . .

Berry & Homer, Inc.

233 North 12th Street
Philadelphia, Pa. 19107
Area Code 215 925-0821



the Color Revolution



A Field of Blue. Legend has it that Betsy Ross made the first official flag. So begins the Color Revolution and the many roles which color has played in our country's heritage.

Today, color counts more than ever. Primary Color Laboratory assures you of quality color in every shot. We have made some revolutionary changes in the past year: Vericolor II processing and proofing, plant and staff enlargement and now fully automated billing, mailing service plus all of our regular services.



Primary Color Laboratory, Inc.

P. O. BOX 50502 • NEW ORLEANS, LA 70150
(504) 581-3444

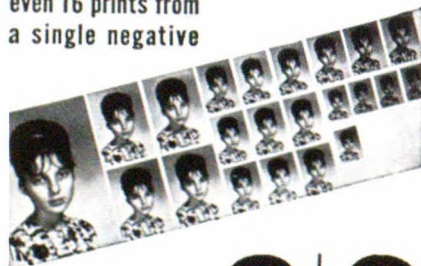


"CLUSTER LENSES"

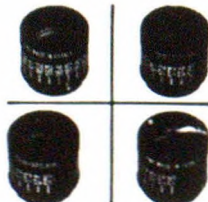
Production UP!

2, 4, 6, 8, 9, 12 and even 16 prints from a single negative

Practically no limit to the combinations which are possible.



COSTS DOWN



Write To
"CLUSTER LENS" Headquarters
For Detailed Information

ROLYN OPTICS

P. O. Box 148
300 N. Rolyne Place
Arcadia, Calif. 91006
213/447-3200 and 213/447-4882

OPTICS FOR INDUSTRY

pa & sf



hall of fame

Annual contributors of \$100 or more to the Photographic Art & Science Foundation fund-raising campaign become electors in the Photography Hall of Fame. Each Elector has one vote. Contributors not previously acknowledged are listed below. Contributors during the month of November, 1975, were:

Jeanne Lindquist, Decatur, Illinois
Richard Nugent, Nugent Wenckus, Inc.,
Des Plaines Illinois
William L. Stoeltzing, Bryan-Alan Studio,
Tampa, Florida

other contributors

Rodney Loesch, Moberly, Missouri
Verna Madigan, Madison, Wisconsin,
for Bob Madigan, Winona Scholarship Fund
Frederick Quellmalz, Des Plaines, Illinois
Dan and Toby Whiteley, Minnetonka,
Minnesota, for Glen Hamilton Scholarship Fund

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 photographer's death, can be requested by his family. It will have a lasting meaning, as will contributions to memorial funds and bequests.

Contributions to these funds may be made at any time. For further information contact Frederick Quellmalz, Cr. Photog., Hon. M. Photog. Executive Director, Photographic Art & Science Foundation, 111 Stratford Rd., Des Plaines, IL 60016 (phone 312-299-8511).

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

Gentlemen: I hereby accept the responsibility of being an Elector to the Photography Hall of Fame and I pledge my support to the Foundation. Enclosed is my check or pledge for \$100.00.

check enclosed _____
(print or type name for engraving on medalion)

check will be sent on _____
(company name if corporate contribution)

_____ (address)

_____ (city, state, zip)

_____ date _____

(signature)

Make checks payable to: **Photographic Art & Science Foundation, Inc.** Contributions are tax deductible. Your cancelled check is your receipt.

Membership Report

DECEMBER 187/TOTAL FOR YEAR—2,749.

The following applications for PP of A Membership were received during the month. The list is published for all members in accordance with PP of A policy on membership. If no objection is received within 10 days of this publication, the membership of these individuals will automatically be accepted. Coding under member type is A-P, ACTIVE PORTRAIT; A-C, ACTIVE COMMERCIAL; A-I, ACTIVE INDUSTRIAL, INT, INTERNATIONAL; SM, STUDENT MEMBER; SUST, SUSTAINING; SS, SERVICE SPECIALIST; AS, ASPIRING PROFESSIONAL; COL., COLLEAGUE. Name of sponsor appears in italics.

The number in () represents total from State/Year to date.

ALABAMA—2 (16)

Marshall, Leon W., Birmingham, (S) *Ed Hannigan*
Smothers, Jimmy, Jr., Gadsden (ASSOC)

ALASKA—1 (18)

Ingle, Leo, Nome, (S) *Ed Hannigan*

ARIZONA 1 (21)

Livingston, Richard A., Ganado, (S) *Ed Hannigan*

CALIFORNIA—21 (307)

Boles, Christopher, Fillmore, (S)

Bryan, Jerry, Carlsbad, (A-P)

Dornbusch, Walter, San Diego, (A-P) *Randy Nah*

Eckstein, Steve J., San Francisco, (I)

Ellinwood, George, San Francisco, (I)

Frey, William Edward, Los Angeles, (S) *Ed Hannigan*

Geltgey, Warren, Burbank, (A-P) *Bunny West Shepherd*

Givens, Richard, Mather A.F.B., (A-P)

Greenberg, Julius, Modesto, (A-C) *Lucille Stewart*

Heinz, Henry C., III, Goleta, (S)

Henderson, Charles N., W. Los Angeles, (ASSOC)

Lucille Stewart

Hyde, Alex, Santa Barbara, (S) *Emmert Lawson*

Knox, Richard M., San Clemente, (ASSOC)

Lapine, Robert E., Santa Barbara, (S) *Emmert Lawson*

O'Brien, David M., Los Altos, (S) *Emmert Lawson*

Osburn, Richard S., Carlsbad, (A-C) *Bill Cheney*

Panton, Gary T., Santa Barbara, (S) *Emmert Lawson*

Peterson, Erik, Redding, (A-C)

Robertson, Thomas R., Fresno, (A-P) *Mark Beatie*

Salinas, David J., Santa Barbara, (S) *Emmert Lawson*

Williams, Matthew, Whittier, (S)

COLORADO—5 (53)

Easterling, Dwayne E., Estes Park, (A-P)

Golub, Michael E., Denver, (Assoc) *Don Peterson*

Grimes, David M., Sterling, (A-P)

Hutchisson, Stanley C., Canon City, (S) *Ed Hannigan*

Morrison, Edward J., Evergreen, (I)

CONNECTICUT—4 (32)

Forge, Thomas, Ledyard, (S) *Ed Hannigan*

Kellogg, Paul James, Hartford, (ASSOC) *Hartford Photo*

Morek, Joseph E., Meriden, (ASSOC) *Lawrence Plourde*

Viens, David R., Glastonbury, (ASSOC) *Edith Pomerantz*

DELAWARE—1 (7)

Theis, Steve C., Dagsboro, (A-P) *Robert Mc Gee*

FLORIDA—3 (89)

Hutcheson, James B., Tampa, (A-C) *Marvin Scott Jr.*

Trout, James E., Eau Gallie, (S) *Lanny E. Mauldin*

Winsett, Betty C., Venice (S) *Ed Hannigan*

GEORGIA—2 (43)

Hicks, Enoch J., Marietta, (A-P) *Monte Zucker*

Strawser, James D., Athens, (ASSOC)

ILLINOIS—11 (204)

Bohannon, G. Michael, Mokena, (ASSOC)

Bozek, Stanley, Chicago, (S) *Ed Hannigan*

Cunningham, Richard L., Danville, (A-P)

Johnson, Warren H., Evanston, (ASSOC)

Martin, Al, Hamilton, (A-P)

McFarland, Dale C., Glenview, (S) *John B. Rodgers*

Stahler, David C., Naperville, (I) *Virginia Fields*

Stokes, Orvil L., Danville, (I)

Szweda, Raymond F., Chicago, (S) *John Mueller*

Weber, Robert F., Evanston, (S) *Ed Hannigan*

Zook, Brad J., Sleepy Hollow, (ASSOC)

INDIANA—6 (67)

Berglund, Kent E., Bloomington, (S) *Ed Hannigan*

Bortner, Ronald J., Bedford, (S) *Ed Hannigan*

Bruce, Robert D., Terre Haute, (A-C) *Wayne Manuel*

Hawkins, John E., Terre Haute, (S) *Ed Hannigan*

Hickey, Leonard, Jr., Muncie, (ASSOC)

Thornell, Garry, Marion, (ASSOC) *Joseph Fonocchi*

IOWA—3 (43)

Dorrance, Scott, Waterloo, (S) *Jerry Sarevpa*

Maxwell, Joel, Hubbard, (S) *Roger T. Fox*

Shey, George C., Webster City, (ASSOC)

KANSAS—2 (18)

Stone, Jack W., Kansas City, (S) *Ed Hannigan*

Wonderling, J. David, Shawnee Mission, (ASSOC)

Robert Buskirk

LOUISIANA—5 (28)

Goodall, Richard, Shreveport, (A-P) *Tom Drummond*

Johnson, Leonard, Monroe, (A-P)

Perronne, Rudy, River Ridge, (ASSOC)

Pitre, James P., Jr., Houma, (A-C)

Potier, Charles W., Metairie, (ASSOC) *Leon Boilen*

MARYLAND—2 (58)

Colonna-Romano, Louis M., Aberdeen, (S) *Ed Hannigan*

Lepage, Jean-Louis, Wheaton, (ASSOC) *Patrick A. Ramsey*

MASSACHUSETTS—8 (63)

Fales, Richard B., Peabody, (S) *Ed Hannigan*

Harrington, James, N. Billerica, (A-C)

Jones, Robert, Milford, (S) *Ed Hannigan*

Nyberg, Bruce E., Danvers, (S)

Scanlan, David F., Randolph, (A-P) *Monte Zucker*

Sonsini, Melanie A., Framingham, (ASSOC)

Swisher, John Raymond, Medford, (A-P) *James E. Clarr*

Trimble, James P., Natick, (S) *Ed Hannigan*

MICHIGAN—10 (96)

Barr, Robert E., Kalamazoo, (A-C)

HAVE A HEART!



Koppel Color has a heart and that's why we give the personalized service our customers have come to expect year after year.



For full color Postcards and Brochures see Koppel Color, one of the most respected names in the printing field. Send for your FREE Sample Kits.

KOPPEL COLOR

153 Central Avenue
Hawthorne, N.J. 07507

LANE/JORDAN

All NEW System

fits all cameras.

LENSHADE

See your dealer or WRITE ...

...The LANE Corporation
1405 Viola Drive
Brandon, Florida 33511

SCHOOL PHOTOGRAPHERS!

Mellers Meets Deadlines.

If you've ever had to wait day after day for processing of your individual or group pictures, check with Mellers! A call to (417) 883-1317 will put your name on our production schedule, and put an end to your deadline worries!

Mellers Photo Labs., Inc.

(417) 883-1317
or write Drawer B,
Glenstone Station,
Springfield, Mo. 65804

47 STREET SPECIAL BUYS MARKET PLACE

Hasselblad 500 CM
w/80mm 12.8 black
multi coated lens
\$879.50



50mm f4 Distagon Black \$699.50
120mm f5.6 Planar \$724.50
150mm f4 Sonnar \$719.50
Bessler Enlarger 23011 \$159.50
DGA Color Head \$144.50
PML Analyzer \$159.50
PM 2 \$249.50

OLYMPUS
OM1-MD w/50mm F1.8 \$249.50
OM1-MD w/50mm F1.4 \$284.50



Nikon F2 Photomic body \$389.50
Nikkormat EL Body \$279.50
For 50mm f1.4 Nikkor \$137.50

50mm F2.8 auto Nikkor \$73.50

Latest Vivitar 70-210 series 1
VMC Zoom \$275.00

CALCULATORS
Texas Instrument SR50 \$64.95
Texas Instrument SR51 \$87.50
Hewlett Packard 25 \$169.50
Hewlett Packard 21 \$87.50

We carry a complete line of 35mm 2¹/₂ Cameras
Write for complete price sheet on specific items
Prices subject to change without notice
Send your inquiries to Dept. PRO

47 STREET PHOTO INC.
TEL. (212) 260-4410

67 W. 47 Street, New York, N.Y. 10036
Toll Free For Orders Only **800-223-5661**

Bierley, Michael, Kalamazoo, (ASSOC)
Currie, Glen, Owosso, (A-P)
Day, Bobbie J. Union Lake, (ASSOC) Shirley Hurrell
Jennings, Richard, Chelsea, (A-C) Jack Talbot
Marker, Jeffrey, Saginaw, (A-P)
Rowe, Fred W., W. Bloomfield, (I) Robert O. Donaldson
Sullivan, Kathleen M., Detroit, (ASSOC) Helen Yancy
Thomas, Mary Kay, Midland, (ASSOC) Clyde Dirla
Tibbs, Charlene D., Highland, (ASSOC) Shirley Hurrell
MINNESOTA—4 (54)
Ekbald, Alan, Faribault, (ASSOC)
Gary, Printice T., Minneapolis, (A-C)
Paris, C. N. Dean, Minneapolis, (A-C)
Zimmer, William E., Willmar, (S) D. Thiele
MISSOURI—3 (63)
Black, David, Malden, (A-P) Tom Allen
Junker, Don D., Versailles, (A-P)
Wylie, Scott M., St. Joseph, (ASSOC)
MONTANA—1 (11)
Schwabauer, Lloyd, Sidney, (A-P)
NEW HAMPSHIRE—1 (11)
Gaudel, Gary, Fremont, (S) Ed Hannigan
NEW JERSEY—3 (79)
Digiacoimo, Louis, Teaneck, (A-P) David W. Slaght
Gandy, James Frank, Jr., Marmora, (S) Ed Hannigan
Sage, Robert A., Shrewsbury, (ASSOC) Monte Zucker
NEW YORK—9 (188)
Caruso, Rocco P., Horseheads, (S) Ed Hannigan
Hickey, Patrick J., Watertown, (ASSOC)
Kayne, Eric, Malverne, (ASSOC) Jack Fontana
Lee, Tak, New York, (S) Ed Hannigan
Maurer, Donald, Rochester, (S) Henry Leichter
McConnell, Robert D., Whitesboro, (ASSOC)
Richmond, Patricia M., Verbank, (S) Ed Hannigan
Smith, Bruce W., Rochester, (S) Emmert Lawson
Wu, Johnson, New York, (ASSOC)
NORTH CAROLINA—4 (48)
Bishop, David, High Point, (S) Ed Hannigan
Jackson, Thomas Floyd, Coats, (A-C) Burnie Batchelor
Lackey, Rick D., Mooresville, (A-C)
Romney, Edward H., Ellenboro, (SERVICE) Greer Life
OHIO—5 (115)
Koenig, John L., Bridgeport, (ASSOC)
Lawrence, Jeffrey S., Massillon, (ASSOC) Harry M. Pluto
Mott, John W., Cleveland, (A-C)
Summey, Howard, Okeana, (A-P)
Witzenburger, Howard J., Jr., Franklin, (S) Terry Guthrie
OKLAHOMA—3 (28)
Gilderhus, Lynn S., Lawton, (I)
Guthrie, Timothy S., Lawton, (I)
Harper, Douglas M., Tulsa, (ASSOC) Jim Harkness
PENNSYLVANIA—12 (112)
Amatucci and Maggioro, Latrobe, (FIRM), Active:
William R. Amatucci, Associates: Robert J. Maggioro, John L. Amatucci, Ernest R. Sisteck Jr.
Bechtel, John H., Pottstown, (S) Ed Hannigan
Eisman, Jamie, Horsham, (A-P) Mike Rubin
Gatone, Emil, Colmar, (I)
Irby, Michael B., Norristown, (S) Robert M. Opler
Koper, Richard, Library, (S) Ed Hannigan
Loxterman, Jane A., Mc Keesport, (S) Ed Hannigan
Newschwager, Everett R., Lancaster, (A-C) Paul Sebastian
Rader, Richard C., II, Quarryville, (A-P)
Sherman, Pierce, Hallam, (A-P)
RHODE ISLAND—2 (42)
Green, Kenneth L., Providence, (S) Benjamin F. Folgo
Witham, Stephen L., Providence, (S)
SOUTH CAROLINA—2 (22)
Lancaster, Dupre, Campobello, (A-P) Henry G. Elrod
Wilson, Douglas W., Sumter, (S) Ed Hannigan
TEXAS—12 (127)
Craig, George Cochead, Austin, (I)
Fields, William N., Tyler, (S)
James, Paul E., Carrollton, (I)
Knight, Patricia Ann, Port Neches, (I)
Levy, Paul, Houston, (I) Robert Beaubien
Noble, Dee P., Longview, (S) Ed Hannigan
Nye, Jerry A., Waco, (A-P)
Stringer, Doris, Commerce, (S)
Studebaker, Alvin B., Houston, (A-C)
Taylor, E. W., Houston, (A-P)
Walters, Henry L., Jr., Houston, (ASSOC)
Wright, Alice J., Abilene, (A-P)
VIRGINIA—4 (41)
Lafoon, Carlton H., Farmville, (S) David Fritz Reins
Prolman, Robert S., Arlington, (S) Ed Hannigan
Rice, Donald R., Millboro, (Assoc) Margo Kent
Spencer, Eugene Thomas, Arlington, (A-C)
WASHINGTON—6 (14)
Dunbar, Tina, Seattle, (S) Jack Parton
Erickson, Kevin, Tacoma, (S) J. Parton
Johnson, Robert L., Spokane, (S) Merle L. Brown
Mc Pherson, Paul T., Spokane, (S) Merle L. Brown
Mintz, Alex, Seattle, (S)
Popp, Edward, Tacoma, (ASSOC)
WISCONSIN—3 (9)
Ripp, Patrick L., Mineral Point, (S) Ed Hannigan
Swenson, Dave P., Boscobel, (ASSOC)
Zychowski, Richard, Madison, (I)

DISTRICT OF COLUMBIA—2 (12)
Banks, James R., Jr., Washington, (A-P) Douglas A. Williams
Rhodes, Norman Elliott, Washington, (I)
CANADA
MANITOBA—1 (7)
Evans, Tim, Winnipeg, R3T 3 (ACT FOR)
ONTARIO—8 (45)
Burmester, Donald, London, (ASSOC) George B. Lazi
De Zeeuw, Piet, Mallorytown, K0 (S) Ed Hannigan
Lee, Arthur B., London, (ACT FOR) George B. Lazi
Melleri, Patrick M., Guelph, (S) Ed Hannigan
Mrnik, Frank J., London, (S) Ed Hannigan
Ryder, Beverley Ann, Brantford, (ACT FOR)
Tamm, Gunter, Stoney Creek, (ACT FOR)
Telford, John, Willowdale, (ACT FOR) George D. Suzuki
FOREIGN
MEXICO—1 (58)
Armas, Carlos, Veracruz, (ACT FOR) Moises A. Beas
JAPAN—6 (101)
Fujiwara, R., Kochi City, (ACT FOR) Mike Ono
Horie, Shiro, Nagoya City, (ACT FOR) Mike Ono
Kawamura, Yoshio, Hachioji, Tokyo, (ACT FOR) Mike Ono
Masuda, Kozo, Takamatsu City, (ACT FOR) Mike Ono
Shikimi, Shizuko, Fukuyama City, Hiroshima (ACT FOR) Mike Ono
Takasaki, Hiroshi, Hachioji, Tokyo, (ACT FOR) Mike Ono
AUSTRALIA—3 (20)
Mc Carthy, David, Brisbane, Queensland (ACT FOR)
Simmonds, Paul R., Brisbane, Queensland, (ACT FOR) Sandy Barrie
Summers, Robina, Richmond, Victoria, (ACT FOR) Peter Foeder
NEW ZEALAND—1 (9)
Rowlandson, Susan, Khandallah, Wellington, (ACT FOR) Trevor C. Winkworth
ENGLAND—1 (13)
Pugh, David R., London, (ACT FOR) John Rose
PUERTO RICO—1 (10)
Aparicio Vera, Bolivar E., Hato Rey, (ACT FOR)
ICELAND—1 (2)
Hauge, Jon, Reykjavik, (ACT FOR) Mats Wibe Lund
S. PACIFIC OCEAN—1 (1)
Johnson, William C., Cook Islands (ACT FOR) Lucille Stewart

Color King presents:

PROQ*
*Proofs Done Quickly!

Next-day proof service so you can see sooner, show faster, sell better.

... in before 10 a.m. ... out the next day!

FORMAT	PROOF SIZE	PRICE
3 1/2 x 5	4 x 5	5 x 5
		25¢ EACH

plus developing per roll: 120 ... \$1.10
220 ... 2.00 • 35mm (20 exp.) ... 1.10
35mm (36 exp.) ... 1.50

Call Don Hunter for details.
Toll Free: 800-327-0251
In Florida, Call Collect:
(305) 921-1266
2801 Greene Street
South Florida
Industrial Park,
Hollywood, Fla 33020



Classified Ads

All classifications 35¢ per word, minimum \$9.00. Bold face caps, 80¢ per word. Box number and handling charge, \$3.50. Closing date for new advertising, corrections or cancellation orders, 3 weeks preceding last Friday of month. Remittance must be received with order. Mail ads with remittance to: PPA Publications, Inc., Classified Ad Dept., 1090 Executive Way, Des Plaines, IL 60018.

Send replies to box number ads addressed as follows: Box No. _____, c/o THE PROFESSIONAL PHOTOGRAPHER, 1090 Executive Way, Des Plaines, IL 60018.

EQUIPMENT FOR SALE

BUYERS—SELLERS—TRADERS—WISHERS you will profit from reading the bargain filled pages of **SHUTTERBUG ADS**, Box 730-2, Titusville, FL 32780. \$5.00 per year.

SUPER CHROMEGA D-4, with 50, 90, 135mm lens, 4 negative carriers, \$500. Seal Dry mount press, 16x20. \$150. Call Newbrough Photography, 1-304-727-7911.

THE SUNDICATOR®

"Control" your outdoor lighting! Pocket-size sun angle calculator computes sun's position, altitude and direction, for any time of day and year. Shows combinations of times, dates and altitudes for chosen directions of sun. Works as planet-finder and sundial. Plastic SUNDICATOR® compass and instructions \$4.00. Deluxe and brass-on-metal versions available. Also time-of-sunrise/sunset graph.

THOMAS SPENCER ENTERPRISES

Ramhorne Road
New Canaan, Conn. 06840.
203-966-2197

CAMERZ CLASSIC camera, 70mm long roll back, new in stock. Photogenic and Norman lighting equipment, Majestic tripods—in stock for immediate delivery. Used 46mm and 35mm Classic magazines. Additional used equipment listing upon request. Camera Art, Box 100, Lewiston, MN 55952. Phone 507-523-6101.

MINI-PRINTERS, and other finishers equipment new & used from Hicks Photographic Equipment Co., 3101 Corunna Rd., Flint, MI 48503. 313/233-6191 or 239-8672.

LINHOF TECHNIKA 70, with 65, 100, 180mm lens, 2 roll film backs and other accessories, \$750. Call Newbrough Photography, 1-304-727-7911.

QUALITY USED EQUIPMENT—ONE YEAR WARRANTY BEATTIE COLEMAN—Portronic Cameras—choice of 165mm or 190mm lens with full 70mm or 1/2 70mm magazines, \$625. Dual Gemini Cameras—190mm lens, two full 70mm magazines, \$895. Full 70mm magazines, \$175. Varitron ST-6 camera with 90mm lens, and 35mm magazine, \$375. **CAMERZ**—Model 25 Cameras—127mm lens and choice of 35mm, 46mm or 1/2 70mm magazines, \$500. 35mm x 200 foot magazines, \$150. 46mm x 200 foot magazines, \$200. **PHOTOGENIC**—Flashmaster System-AA01. 400 watt seconds power supply, two 11" lighthoods, two 6" lighthoods, \$475. Eastman Kodak Film 50% Off—Guaranteed Good. PXE 819-1, 100', \$6.15 per roll; PXE 819-2, 46mm x 200', \$12.95 per roll; PXE 474, 70mm x 100', \$11.09 per roll.

NEW EQUIPMENT—120 or 220 Roll Film Adapters for Beattie, Camerz and Nord Equipment, \$134.95. 5 x 7 Oil Painted Backgrounds, \$39.95. A PROFESSIONAL DISCOUNT WILL BE GIVEN ON NEW EQUIPMENT. All of the above used equipment is inspected by our Photographic Equipment Repair Department before it is released for sale. Repair services are available for all Professional Photographic Equipment. Contact J. M. Schwartz, CHROMALLOY PHOTOGRAPHIC INDUSTRIES, 1706 Washington Ave., St. Louis, MO 63103 or call (314) 231-1575.

USED-GUARANTEED: Lektra TM-8 Timer, \$50; 8x10 Calumet View Camera, \$350; 14" Commercial Ektar, \$300; Durst RC Print Dryer, \$225; 5x7 Omega Super Chromega, \$600; Saltzman 4" Camera Stand, \$750; Nord 11" Roll Easel, \$450; Kodak 18" Stabilization Processor, \$300; Graflok 4x5 Back, \$75. Your surplus equipment wanted. Cash or Trade. The Lens & Repro Equipment Corp., 34 W. 17th St., NYC 10011. (212) 675-1900.

PRINTER, NEGATIVE Systems, 70mm with Super D Dichroic Head. Includes transformer and wall mount for printer. One 8x10, two 5x7, 9-up wallets. Brand new condition. Cost \$2800.00. Make offer. (419) 478-7077. Also have 5x7 roll printer, type 4-B with cut off. Make offer. (Kodak Velox) Call (419) 478-7077.

JASPER CUSTOM FURNITURE—The leading portrait and school photographers first choice of studio posing equipment and furniture. Also used at Winona. Originators of the interchangeable prop and chair back posing system. Large variety of wood, upholstered and environmental pieces available. Also Zeltsman Bench Sets and Victorian Chairs. Write for free catalogue. Jasper Custom Furniture, PO Box 11386, St. Louis, MO 63105.

QUALITY USED EQUIPMENT ONE YEAR WARRANTY

BEATTIE COLEMAN
Model A Portronic Camera System \$650.00
With 70mm or Split 70mm Magazine
ST-6 Santa or School Camera 375.00
With 35mm Magazine
D108 70mm Magazine 175.00
D56 Split 70mm Magazine 175.00
C56 35mm Magazine 175.00
J130 90mm Magazine 75.00

PHOTO CONTROL
Camerz Classic Camera System .. 795.00
With Split 70mm Magazine
Camerz Model 12 35mm Camera .. 250.00
Camerz Background 35 Front
Screen Projection System 995.00
170EN21D Split 70mm Magazine .. 200.00
246EN10D 46mm Magazine 200.00
235E4D 35mm Magazine 200.00

PHOTOGENIC
Flashmaster System 495.00
With 1-AA01 Power Pack, 2-11"
Lighthoods, 2-6" Lighthoods
Flashmaster Power Pack AA01
400ws 295.00
Model G Power Pack 200ws 75.00

ASCOR
Model 600, 800ws Power Supply ... 250.00
Umbrella Lighthouse 100.00
Hair Light 75.00
Background Light 60.00

BRONCOLOR
700R, 700ws Power Supply 295.00
Umbrella Light Head 125.00

MAMIYA
RB67 Lens 250mm 375.00
RB67 Lens 180mm 250.00
RB67 Lens 127mm 225.00
RB67 Lens 90mm 200.00

NEW EQUIPMENT
120 Roll Film Adapters for Beattie .. 165.00
5x7 Oil Painted Backgrounds 40.00
A PROFESSIONAL DISCOUNT WILL BE
GIVEN ON NEW EQUIPMENT

All the above used equipment carries a one year warranty. Repair services are available for all professional photographic equipment. Contact J. M. Schwartz, CHROMALLOY PHOTOGRAPHIC INDUSTRIES, 1706 Washington Ave., St. Louis, MO 63103 or call toll free 1-800-325-7300

FOR SALE: One UNL 11" PACKAGE PRINTER—prints 1-up, 2-up, 4-up, 9-up; 3 years old—\$16,000.00. One Mornick 520 Analyzer with extra channels and reflection attachment. Like new—\$900.00. Computer Color Lab, Inc., 3597 Lee Rd., Shaker Hts., Ohio 44120 (216) 491-9292.


LENSES! WILD, WILD PRICES on all Schneider enlarging and view camera lenses, all focal lengths. Brand new, latest Componon, Componon-S, Comparon, Symmar-S, Super Angulon, Xenar, etc. Get complete incredible price list. CLARK PHOTO SUPPLY, 251-R Drexel, Westbury, N.Y. 11590 (516) 997-8888.

NORD 11" COLOR PROCESSOR with Black & White Conversion. Nord 11" Roll Easel. Both in good condition. Earl Graham, Inc., (704) 932-6159.

DARK ROOM Equipment: Seal Masterpiece 360 Dry Mount Press \$585.00, Treck Color-mate on easel Color Analyzer \$299.00, Super Chromega D-6 Pro-Lab Dichroic Color Enlarger \$795.00, Speedmaster Solid State R-75CG Reflection Densitometer \$425.00, Speedmaster 20 inch Roll Paper Easel \$1680.00, Coda Texterizing Machine \$65.00, Treck T-88 Solid State Enlarging Timer \$65.00, Kreonite C031-EK3-1 (Handles up to 30 inch cut or roll paper) Right For Price, Kodak Model 30A \$1650.00. Many other items; write for complete lists to Box B201 c/o THE PROFESSIONAL PHOTOGRAPHER.

HELIX HAS no catalog but we have a Bargain Book and a detailed price list on all major lines. We send you a copy of our price list on the line you request. HELIX, 679-D Orleans, Chicago, 60610

LANE POLAROID BACK for Mamiya RB67; in stock. New: \$99.50. HELIX, 312/944-4400



LIKE GETTING A 30% REBATE!

Speedmaster® densitometers cost from \$425 to \$495 less than comparable Macbeths. Every model is full featured and complete with full one year, no-hassle warranty on all parts and labor. Great unit—great value. Send for fact filled brochure.

Speedmaster®
Dept. PS
Cushing, Oklahoma 74023
Phone 918-225-1266

SCHOOL PICTURE FINISHING

NOW YOU CAN COMPETE FOR SCHOOL CONTRACTS. Offer All Color Portrait Assortments. Don't Lose Out — WRITE FOR SENIOR CATALOG OR UNDERGRAD CATALOG.



Undergrads OUR SPECIALTY

One price includes Film Developing, Packaging, Coin Envelopes and Price Lists. Write for complete line of prices on all sizes - services

ALL-STATES PHOTO CO.
2940 East 96th Street
Chicago, Illinois 60617
312 221-6694

LINHOFF MASTER Technika 4x5 with grip, fresnel, and sportsfinder, in stock. New, Special: \$1799.00. HELIX, 679-D Orleans, Chicago, 60610

BOLEX EBM 16mm camera complete with power grip, battery, charger & cable. New, Special: \$1059.50. HELIX, 312/944-4400

SPEEDMASTER A-10 Color analyzer with fiber optic probe. New: \$880.00. HELIX, 679-D Orleans, Chicago, 60610

LINHOFF KARDAN 45S 4x5 View Camera. New, Special: \$339.50. HELIX, 312/944-4400

SPEEDMASTER EM100 Solid State Enlarging Exposure Meter, in stock. New: \$225.00. HELIX, 679-D Orleans, Chicago, 60610

GUILLOTINE 16MM 2T (Straight & Diagonal) Tape Splicer, in stock. New, Special: \$191.25. HELIX, 312/944-4400

TECHNICAL MODEL 550 Dry Mount Press, 18 1/2" x 22 1/2". New, Special: \$185.00. HELIX, 679-D Orleans, Chicago, 60610

GITZO PROFESSIONAL Tripods—Always in stock at HELIX, 312/944-4400

SPEEDMASTER TRC-60 DP Digital Readout Transmission & Reflection Densitometer. New: \$1293.75. HELIX, 679-D Orleans, Chicago, 60610

GRAFLITE 250 HV Strobe Outfit no. 2302 w/ 510 V. Battery. New: \$94.50. HELIX, 312/944-4400

GRAFLITE 500 HV Strobe Outfit No. 2207 w/ No. 496 battery. New: \$169.50. HELIX, 679-D Orleans, Chicago, 60610

EQUIPMENT WANTED

WANTED: 12" Kodak portrait lens in shutter. Must be in good condition. Contact: Laszlo, 4000 de Maisonneuve W., Suite 3002, Montreal, Quebec, Canada H3Z1J9. Tel. (514) 933-1314.

MINI-PRINTER FOR TRADE! We have two M 5/8 Mini-Printers and love them. However, we desperately need package printing capability. So, we'll trade one of them for 1-2-4-8 or 9 Poor Man's Automation or equivalent. Prefer 120 sq. format. Would consider ideal format. Lynn Martin Photography, 614 Barnes, Alva, Oklahoma (405) 327-1686.

STUDIO FOR SALE

RETIREMENT HOME for photographer in Colorado!! Under clear blue skies and near the Panoramic Views of the snow-capped "Rockies" is a Ranch-style home with 1 1/2 acres of land and a 25'x40' (Hobby) Photo-Studio designed as a Western Red Barn. Cute as the dickens!! Call or write Holloran Realty, (303) 544-4562, 305 N. Santa Fe, Pueblo, Colorado 81003.

PORTRAIT STUDIO—Located in Northeast Ohio on main thoroughfare. Established for 30 years. Grossing over 140 thousand for past 7 years. Portraits, Weddings, Seniors. Includes inventory, equipment, negative files and school contracts. Reason for selling—retirement. Send inquiries to Box B202 c/o THE PROFESSIONAL PHOTOGRAPHER.

LARGEST, MOST MODERN STUDIO IN IDYLIC NEW ENGLAND STATE IS FOR SALE FOR \$65,000.

1973 gross—\$36,000. 1974 gross—\$48,000. 1975 gross—\$82,000. Projected 1976 gross—\$2,000 per week!

Skating, fishing, hunting, boating, mountain climbing, ski-mobiling, horseback riding.

Studio adjoins well-kept park with incredible mountain views. Long lease, central air-conditioning, expansion room. Chamber of Commerce member.

Everything included; walk in and start shooting. Owner will stay for smooth transition.

ADDITIONAL income as no-travel 4-state rep for major finisher included as bonus.

Serious inquiries only, please. Box B203 c/o THE PROFESSIONAL PHOTOGRAPHER.

PORTRAIT AND Commercial Studio with good potential in university town. Established 1929. Main Street location. Selling because other business interests. Norman D. Everett, 120 West Main, Norman, Oklahoma 73069. (405) 321-4813.

FT. LAUDERDALE. Profitable "going" studio, oldest, best known, established 1962. Portrait, Weddings, Commercial (4 PPA Qualifications). Located on prestigious Gait Ocean Mile, one block to ocean, adjacent to high rise condominiums and wealthy residential areas. 1974 net. approx. \$23,000. Growth potential unlimited. REY SCOTT, 3562 North Ocean Blvd., Ft. Lauderdale, FL 33308.

SEYMOUR PHOTOGRAPHY Studio for sale! Long considered one of Chicago's top studios with 50 years of good will and an excellent Michigan Avenue location. This is an exceptional opportunity for a talented photographer. Priced low for fast sale. Call Mr. Seymour at 312/337-2250.

GOD'S COUNTRY: top commercial and portrait studio in one of the nation's most desirable cities for living, university town with stable thriving economy. Studio is well-established with reputation for highest quality. Primarily commercial but can go either way or both, with unlimited potential in either. You should be good commercial man and manager with some money to invest to begin. Owner will work with you during take-over. Box B204 c/o THE PROFESSIONAL PHOTOGRAPHER.

PRESTIGE STUDIO for Sale: Exceptional opportunity. Studio established thirty years in Southwest university town of forty thousand, forty miles from metropolitan complex. School contracts, opportunity to develop unlimited commercial work, portrait, school, wedding photography. Revenue producing building included. Retiring. Write B205 c/o THE PROFESSIONAL PHOTOGRAPHER.

BUSINESS OPPORTUNITIES

EARN EXTRA PROFITS with miniphotos with gummed back. (B&W or Color). Also ZODIAC photo novelties. Send \$1 plus 15¢ p.&h. and photo for money making kit plus 50 b&w photo stamps. PHOTO STAMP CO. (Since 1925), Dept. PA, 173 N. 9th Street, Brooklyn, NY 11211.

THE PROFESSIONAL LIST. Mailing lists, United States, Canada. Names and addresses of professional photographers in Portrait, Commercial, Industrial classifications. For details, write Box 313, c/o THE PROFESSIONAL PHOTOGRAPHER.

LEGAL PHOTOGRAPHY is profitable. My tape cassette explains requirements, how to get business, everything you need. Send \$8.00 for cassette and sample forms. California Legal Intelligence, 4202 Genesee Avenue, Suite 408A, San Diego, CA 92117.

WORKING PARTNER with capital, established, mostly weddings. Prefer experienced female, sales & business oriented. Unlimited potential, under financed. Classic Weddings, 2261 NE 12th St., Pompano Beach, Fla. 33062.

PHOTOGRAPHER-MANAGER for quality studio Metro N.J. Percentage basis. Small investment required. Great opportunity for young conscientious person, experienced in portrait, wedding, commercial. Complete resume first letter. Box B206 c/o THE PROFESSIONAL PHOTOGRAPHER.

PERSONALIZED PHOTOSTAMPS. Large Blow-Up Photo Posters. Dealers wanted; earn high profits! Free sales kit. Write: Postermatic, Inc., Dept. 14, East Providence, R.I. 02914.

CUSTOM FRAMING—PICTURES, PORTRAITS—MAKES \$\$\$! New easy-to-learn method—everything you need to know and do to start making money quickly in this pleasant, profitable, fast-growing field. Details **FREE, CREATIVE FRAMECRAFTERS**, 1205 W. Barkley, Dept. BPJ2, Box 16, Orange, CA 92666.

For the Church Directory photographer and/or Firm: At last!! the independent can compete with National Firms. We publish **CHURCH DIRECTORIES in FULL COLOR.** Competitive in cost coupled with guaranteed quality and shipping schedules. Basically, you supply us with layout materials and we do the rest. Publishing of Church Directories—in **COLOR**—will allow you a tremendous competitive edge over Black and White programs. We invite your inquiries. Write AllColor Productions, 1014 E. Broward Blvd., PO Box 7522, Fort Lauderdale, Florida 33304.

PROFESSIONAL OIL COLORING—Easily learned and done at home. Good income. Write for Free Booklet, "Magic of Photo Coloring." Hamilton Studios, Box 39-N, Claymont, Del. 19703.

HOW TO START YOUR OWN "LOCAL VIEW" POST CARD BUSINESS—Insiders report by Jere Salyers, former agent sales manager. How to presell rack locations to profit over \$1,400.00 before first post card printing order is placed. Use business to build extra income, retirement or outstanding promotions for creative photography color printing orders. Report includes creative scenic photography for reproduction facts. Mail \$25.00 to ACTION, P.O. BOX 650203, Miami, FL 33165.

SALES REPS! Exciting profit opportunity! Major, full service color lab offers established photographic sales reps and professional photographers the opportunity to turn your own home territory into a real money-maker! The right person will have an area exclusive, representing one of the most respected color labs and album manufacturers in the country. Top commissions! Excellent opportunity to make the kind of money a good sales rep deserves. If you're the person we're looking for, we think you'll like what we have to offer. Why not tell us who you are. Write Box B207 c/o THE PROFESSIONAL PHOTOGRAPHER. We promise you an answer.

SALES AIDS

PHOTOMOUNTS—Ask for free samples from manufacturer. 3 1/2x5 mounts, 100 for \$3.90. 5x7 folders, 100 for \$8.85. Plus postage. Penn Photomounts, Darby, PA 19023.

ALBUMS-MOUNTS, wholesale catalog. Fast shipping. Also Photographer's stock forms, business cards and printing. **HOLUB DISTRIBUTING CO.**, PO Box 15130, Cincinnati, OH 45215.

ALBUMS: Topflight, ABC, Holson & Camille; also wall and easel frames, photomounts, stock mats, etc. For catalog write: Michel Mfg. Co., 4664 N. Pulaski Road, Chicago, IL 60630.

FAST-PLAQUE . . . Rough-hewn wood plaque resembling weathered barn siding. A profitable and unique concept in mounting customer's photographs! Send for price list and brochure. Dec-Art Co., Dept. PP, 7 Tulip Hill La., Centereach, NY 11720.

Model Releases 75—\$1.00; 150—\$1.50; unusual Business Cards, Letterheads, etc. Price list free. Pioneer—NP-12, Island Park, NY 11558

Reprint—What Every Bride Should Know About Photography—for direct mail promotion—500 copies, flat, \$8.00. Enclose remittance. Membership Services, PP of A, PO Box 7197, Chicago, IL 60680.

Model Release Forms, to protect the photographer in his day-to-day business, Permission to Use Photograph, 50, \$1.25. Enclose remittance. Membership Services, PP of A, PO Box 7197, Chicago, IL 60680.

MOTIVATE YOUR PEOPLE!! We have a series of four taped lectures that are guaranteed to motivate your sales people! These will increase your sales and make your business grow. Turn your "Warm Bodies" into professional salesmen! These are done specifically to increase sales in a photography studio—and they work! Available in cassette, 8 track, or reels. Send \$25.00 to Studio Motivation, Largo Plaza, 11609 Abercorn, Savannah, Georgia 31406.

WEDDING PHOTOGRAPHER: Increase your profits substantially. Hundreds more each month. Thousands more this year! Earn more money in less time, like We do, with your own wedding photography SuperScript. Absolutely essential for every ambitious Professional at every wedding. Only three dollars for one, five dollars for two (save \$1.00), seven dollars for three (save \$2.00). Order yours now! Satisfaction guaranteed. Offer expires December 31, 1976. Latham Photography, 2645 Atlantic Ave., Box 141-PP, Brooklyn, NY 11207.

BUSINESS CARDS done professionally by the experts in the field of business cards. Write for very low prices. Business Cards Specialists, GPO Box 511, Flushing, NY 11352. Dept. =PPOA.

RUBBER STAMPS. FAST DRYING SMUDGE PROOF INK. DRIES INSTANTLY ON RC PAPER. Red, Black, Blue—2 oz. \$1.95, 4 oz. \$3.50. Dry linen pad, \$1.15. **FREE CATALOG.** Over 300 special stock stamps for photographers. **BUSINESS CARDS.** Phone (618) 242-1334. Jackson's, Dept. Z, Brownsville Road, Mt. Vernon, Ill. 62864.

Something Here You Need?

YOUR LISTING HERE

will give you monthly national coverage at a cost that will fit into the smallest budget... Write for details.

The Professional Photographer

1090 Executive Way, Des Plaines, Ill. 60018

**FILE IT...MAIL IT...
DELIVER IT...in an
APEC ENVELOPE!**


All sizes PHOTOMAILERS • KRAFT • GLASSINE
stocked for IMMEDIATE DELIVERY

APEC STUDIO PROMOTION AIDS

for brides, babies and
special occasions... also,
studio business forms.
FREE CATALOG ON REQUEST

**AMERICAN PRINTING
& ENVELOPE COMPANY**
900 Broadway, New York 10003


PETER GOWLAND



GOWLAND'S BODY	\$495
GOWLAND AERIAL CAM	175
GOWLAND CAM STAND	250
PHOTOGRAPHY BOOKS	
Bounce/Booklet	\$1
Elec. Flash Synchronizer	\$4
Guide to Glamour	\$5
MODEL POSING GUIDES	
Vol VI	383
Vol VII	253
Vol VIII	288
Vol IX	250
Vol X	296
GLAMOUR SLIDES	
20 Settings	\$7
20 Posing	\$7
20 Lighting	\$7
20 Props	\$7
20 Studio	\$7
20 Part. In.	\$7
20 Part. Out.	\$7
20 Back	\$7
20 Beach I	\$7
20 Beach 2	\$7
20 Nature slides	\$7
GLAMOUR SLIDES	
20 Models	\$10
20 Ideas	\$10
20 Effects	\$10
20 Outdoor	\$10
20 Indoor	\$10
20 Post	\$10
20 Setting	\$10
20 Two Sample Slides \$1 with holder	\$7

Call, Rec. add. U.S. tax
625 Highway Ave.
Santa Monica, CA 90402

NO ADJUSTMENTS
COMPACT
SPEED-EZ-ELS
EASY FOCUSING NO EYE-STRAIN




6 POPULAR SIZES
Plus Special Sizes on Request

14 x 17	16 x 20	20 x 24
\$19.95	\$28.95	\$49.95

Send for Free Literature
A. J. GANZ CO., INC.
1775 N. L.A. BLVD. at JENSEN BLVD.
SANTA ANA, CALIF. 92705

**TEMP CONTROLS
RECIRCULATING**



- controls to 1/10°F
- works with all chemistries
- cuts energy & water costs

1 1/2" Pat. 3,799,363

PHOTO-THERM
110 sewell ave.
trenton, n.j. 08610
609 396-1456

call or write

WEDDING ALBUMS & MOUNTS



Professional quality wedding albums and mounts, all styles at wholesale prices. Shipped promptly. Large inventory. Write for FREE color catalog.

CROWN PRODUCTS
2164 Superior, Cleveland, Ohio 44114

**GLOSSY 8x10
PHOTOS**

AS LOW AS **12¢ ea**
(1M lots)

Genuine Contact Glossy Photos... not Litho Prints! Contact printing requires a same size neg. (5x7 for 5x7 photos, etc.). No same size neg.? We'll make a copy neg. from your photo @ \$3.50 ea. Add \$1.50 ea. if we have to make a proper size photo and then a neg. Neg. and Photo returned with order.

Write or Call TODAY for
FREE SAMPLES & PRICE LIST.
TOP QUALITY at QUANTITY PRICES

Bob Graves PHOTO PRINTERS, Inc.
140 East Main St. • Bridgeport, Conn. 06608
(203) 336-4151 • Over 25 Years Experience

NEW! \$49.95
LENS ATTACHMENT
CREATES EXCITING
VIGNETTES & SUPERB
MONTAGES WITH ANY
CAMERA - 35MM TO 4x5
CAL-PRO PHOTO ACCESSORIES
1951 SANDERLING
COSTA MESA, CA 92626

**LEARN CUSTOM FRAMING
DOUBLE Studio Profits!**



Let professionals show you the trade secrets of custom portrait framing—in your spare time! Just a corner of your back room can easily become a busy profit center! We show you how...tell you where to get best wholesale prices on framing supplies, cut and mitre services. Write for details—no obligation.

CREATIVE FRAMECRAFTERS, Dept. BPJ
1205 W. Barkley, Orange, Ca. 92666

SEND FOR DETAILS!

Sell PROFESSIONAL QUALITY

**COMPUTERIZED COLOR CONTROL
VIDEO ANALYZED**

CANDID HOME PORTRAITS NICHOL DRUM

VERICOLOR II

CPS 120 - 220 - 135 - 70 MM

4 x 5 10 12 Exposure Roll \$ 3.35 Complete
5 x 7 12 Exposure Roll \$ 2.10 Complete
8 x 10 12 Exposure Roll \$ 1.45 Complete

8 x 10 \$1.30 each
Minimum Order 6

BORDERLESS

SEND FOR FILM MAILER • COMPLETE PRICE LIST
SEND CHECK WITH ORDER

Pro Photo
1128 EAST MEMORIAL BOULEVARD
P. O. BOX 8K, LAKELAND, FLORIDA 33802

BELLOWS for any camera
or enlarger

Send drawing for estimate, or write for Price Book, or PHONE (516) 764-3469.

C. T. Moyse & Son (Mfrs)
Box 228, E. Rockaway, L.I., N.Y. 11518

**Heavy Duty Vinyl
SLIDE
PROTECTOR
PAGES**



View, protect and preserve 35 mm slides from fingerprints, dirt, scratches. Clear front, frosty back. Fast slip-in pockets. Pages fit standard 3 ring binders. Write for FREE sample and catalog, or send check for offer to...

50 pages
(Holds 1,000 slides) and
FREE ALBUM
ONLY \$1500
specify JV 20

Add \$1.25 postage/handling.

20th CENTURY PLASTICS INC
3628 Crenshaw Blvd. • Los Angeles, Calif. 90016

BACKGROUND PAPER

White, Black + 48 Colors
Now Available in
Rolls 53 Inches Wide
by 12 Yards Long

IMMEDIATE DELIVERY

\$10.00 per roll plus \$1.00 shipping.
FREE Color Chart with each order or
\$1.00 for color chart only.

NATIONAL
ARTIST MATERIALS COMPANY, INC.
222 EAST 43RD ST., DEPT. A
NEW YORK, N.Y. 10017

**NORTHEASTERN PORTRAIT
SERVICE, INC.**

The BEST black-and-white, quality portrait finishing for professional photographers

Our specialty—SENIOR SCHOOL PICTURES
Artists brush oils—ENTIRELY or brush oil
backgrounds on NATURAL COLOR PRINTS.
(Price List.)

106 Forest Hills St.
Boston, Mass. 02130

Jamaica Plain
617-522-5214

**NEW LEEDAL
ECONOMIX \$105**



Thermostatic water control unit maintains to 1/2 F with large 3" thermometer and volume control. Write for info

LEEDAL, INC., Dept. PO-3
2929 S. Halsted St. Chicago, Ill. 60608

For Photographers Who Want To Do
U.S. COLOR POLAROID PHOTOS in color
For Sale:

4x5 Super D Graflex Single-lens Reflex, incl. split back, \$385.00


Zweig Studio
1744 Columbia Rd., N.W.
Washington, D.C. 20009
Phone: (202) 462-3952

Edwal T.S.T. PAPER DEVELOPER

COSTS ONLY 55¢ PER GALLON
PORTRAIT STRENGTH
(What Do You Pay?)

ONE GALLON MAKES:
Twelve gal.—Heavy duty
Sixteen gal.—Normal
Twenty gal.—Portrait

Lasts all day in the tray.
Processes 4000 8" x 10" prints per gallon.



Edwal • 12120 S. Peoria • Chicago 60643

**Do you
recognize
this
American
landmark?**



Probably not. No famous person was born in this house. No treaties were signed here.

This house is simply a charming example of period architecture that is perfectly suited to today.

It doesn't take a mansion to be a landmark. There are thousands of fine buildings like this one all across the country. They're part of our heritage too, just like Monticello and Mount Vernon.

These buildings can be revitalized by adapting them to modern uses.

Let's hold on to these pieces of our history while we still can. Support historic preservation in your community.

For more information write Membership Department, Office of Public Affairs, The National Trust for Historic Preservation, 740 Jackson Place, NW,

Washington, DC 20006.



RECENTLY ENGAGED Girls. New England Area. Complete Coverage or by Sections. Available on Labels, or on Paper with Phones, or on 5-up Cheshire, Selco Products, Danvers, MA 01923. Phone: (617) 774-4535.

INSTRUCTION

AUDIO-VISUAL. Complete information on products and services designed to help you produce your own Audio-Visual programs. Visual Horizons, 208 Westfall Road, Rochester, NY 14620.

HOLD AN AIRBRUSH SEMINAR—your area—easier corrections on color prints—Details Henry van Westrop, M.Photo., 12860 S. Western Ave., Blue Island, IL 60406. 312/388-0190.

ZELTSMAN PORTRAIT WORKSHOPS—5 days of intensive training with Joseph Zeltsman, M.Photo.Cr., FASP, FRPS, FIIP. This all-inclusive offering of the famous Zeltsman approach to portraiture of Men, Women, Brides, Children, and Family Groupings, will stimulate and inspire your latent abilities—and will provide you with the essential technical foundation for developing your own particular style of contemporary studio and outdoor portraiture. Registration for the 5 days is \$275.00. Workshops are now scheduled for 1976 throughout the USA and Canada. Details and listing of dates and locales available from: Joseph Zeltsman, 1319 Littleton Rd., Morris Plains, NJ 07950.

TAX DEDUCTION . . . South Sea Islands Photo Safari: The fabled islands of Bora-Bora, Tahiti, Moorea, and others are settings for these two and three week workshops in Portraiture, Figure, Fashion, Underwater, Multi-Media and more. Maximum 30 students. Taught by renowned photographers, including educator Thomas Young, M.A. Ed. Write for dates, brochures. "Mahana Oa", 146 W. 10th Ave., Escondido, California 92025.

WEDDING PHOTOGRAPHER. Increase your profits substantially. Hundreds more each month. Thousands more this year! Earn more money in less time, like we do, with your own wedding photography SuperScript. Absolutely essential for every ambitious Professional at every wedding. Only three dollars for one, five dollars for two (save \$1.00), seven dollars for three (save \$2.00). Order yours now! Satisfaction guaranteed. Offer expires December 31, 1976. Latham Photography 2645 Atlantic Av/Box 141-PP Brooklyn, NY 11207

PHOTO RECEPTIONIST TRAINING at home. Learn how to handle all phases of Studio Receptionist duties professionally. Free Brochure. Hamilton Studios, Box 399-N, Claymont, Del. 19703.

RETOUCHING. Qualify now for Professional Retouching. Complete, practical course. Readily mastered at home. Free Brochure, "Art of Retouching." Hamilton Studios, Box 39-NR, Claymont, Del. 19703.

BILL BROWNE'S Wedding Photography School, is coming to Miami Beach! Four days of new advanced techniques, featuring daily shooting session. Make this your tax deductible vacation in the sun! Program will feature new computer flash techniques, new posing routines, new system of vignetting, new advanced multiple exposures. We will also present new methods of advertising, promotion and selling. Four days of information, packed sessions from 9:00 a.m. to 5:00 p.m. daily. Two of North America's leading wedding photography teachers, Bill Browne, Cr. Photo., ASP., and Ted Smerchansky, Cr. Photo., ASP., will provide you with personal instruction. Limited enrollment: April 19th-22nd. Miami Beach, Florida. Registration fee for four days only \$200.00, Deposit—\$100.00. Bill Browne Enterprises, 100 Oakley Blvd., Scarborough, Ontario, Canada, M1P 3P7. Send your registration now!

OIL PORTRAITS

BRUSH OIL PORTRAITS: Our 34th Year of Custom Black & White, Oil Coloring, Retouching, Copy Work and Restorations. Write for price list. COLONIAL PORTRAIT SERVICE, P.O. Box 42, Orange, New Jersey 07051.

OIL PORTRAITS: Serving the trade since 1944. Also custom black and white. Restoring old photographs in oils. 20% discount on sample order. Send for price list. CARLAN PHOTO SERVICE, 35 Mill Road, Irvington, New Jersey 07111.

LABORATORY SERVICES

CHURCH DIRECTORY LAB SERVICES. Complete line of color package printing and black & white services designed for producing Church Directories. Helpful sales and marketing suggestions for those just beginning to photograph churches plus all the services the old pro's need. Write for free literature: MAGNACOLOR, Church Directory Division, 1311 Merrillville Rd., Crown Point, IN 46307, or call: 219-633-3210.

FINISHING

SCHOOL AND PROMOTION PACKAGE processing from 46mm; split 70mm; full 70mm negatives. Two weeks delivery for schools and special schedule for department store photographers. Write for price list. AMPIX COLOR LABS, Box 11347, Durham, N.C. 27703.

STORE PACKAGE PROCESSING: 8x10 packages from 46mm and split 70mm film. High quality and fast service. Write or call: United Promotions, Inc., Box 12272, Charlotte, N.C. 28205 (704) 377-2012.

STORE PHOTOGRAPHERS! We specialize in your needs. Write or call. United Promotions, Inc., Box 12272, Charlotte, N.C. 28205 (704) 377-2012.

MEMORY MATES profit from our labs low overhead and our specializing in memory mate printing 5x7 group, with 3x5 individual—95¢, 8x10 group with 5x7 individual—\$1.55, completed photo button—50¢, 2 wallets—30¢, mounts—20¢. Prepaid on team basis. Quality guaranteed. **ADDITIONAL PROFITS** by sharing and taking order on our photo awards line. Uniqueness and quality of these awards makes them a must for all athletic groups. Details with first order or write Shamrock, Box 891, Newbury Park, Calif. 91320.

TOURS

ROMANTIC SOUTH SEAS . . . See "Instruction", Mahana Oa.

RESTORATIONS

OLD PHOTOGRAPHS RESTORED. We work on our photocopy of your original. We take out unwanted people, fill in any missing details, opaque backgrounds. Everything done in heavy, imported, opaque oils. Send your original for a free estimate . . . it will be returned unharmed. Clinton H. Saffer, 1742 Sansom St., Philadelphia, PA 19103.

PAULA TOMPSETT, CRAFTSMAN PHOTOGRAPHER, offers expert oil work: Transparent . . . Brush . . . Miniatures . . . Restorations. 2 week service. 25560 Country Club Drive, South Bend, Indiana 46619. Tel: (219) 289-7638.

RETOUCHING

RETOUCHING: Color b/w. Exceptionally fine quality. Anthony Alianello, P.O. Box 158, Lawrence, MA 01841.

RETOUCHING, color, black and white. Meticulous; Competitive rates. Christine Dolce, P.O. Box 1517, Lawrence, MA 01842.

HIGH QUALITY RETOUCHING—Every negative gets personal attention: Color, B/W; Reasonable rates; Send sample negatives to: Retouching, P.O. Box 20304, Jackson, Mississippi 39208.

ZDZISLAW ZURAWSKI Professional Retouching Service. 21 Midwood Avenue, Edison, NJ 08817. Tel. 201/494-8507. Over 20 years experience. Work guarantee. Only color negatives.

B&W RETOUCHING SPECIALIST over 40 years experience, still \$2.—average negative: HORST SCHULTE, 11 Farragut St., Portland, Maine 04103. Phone (207) 797-0510.

Good quality retouching. Fair prices, color or black-and-white. Inez Faulkner, Rt. 3, Box 303A, Forest, MS 39074. Phone 601-625-8147.

EXPERIENCED COLORIST needs work. Beautiful Brown Tone Portraits colored. Will also retouch colored photographs. Free 8x10 sample. Send to: Amy Pickard, 2221 Brooklane, Springfield, Missouri 65807.

RETOUCHING. Fast, dependable work on color and b/w. Sample negative done free. Laurie Allen, Star Rte. Box 1190, Pasco, WA 99301.

FAST MAIL ORDER CHECK LIST
Adams Write for **FREE Information**

- Retouching Machine...F.O.B. Denver \$350.00
- Magnifying Glass Assemblyeach 17.50
- Press Dryer.....F.O.B. Denver 495.00
- Etch Tool—2 sizes.....each 5.00
- Abrading Tooleach 3.00
- Lead Sharpenereach 15.00
- Etch Tool Sharpenereach 15.00
- Magic Cropper 4"x5" or .5"x7".....each 4.95
- Retouching Fluid—2 oz. bottle.....each 1.50
- Baby Posereach 35.00

Send check with order for post prepaid shipment
Adams Retouching Machine Co.
 846 Broadway • Denver, Colorado 80203

Color Photo Cards Our Specialty
 Christmas • Thank You • Special Moment Cards

3-day service
 For information write

RICHERS PHOTO SERVICE
 98 High St. Danvers, Mass. 01923

Sell PROFESSIONAL QUALITY COMPUTERIZED COLOR CONTROL VIDEO ANALYZED

BIG PRINTS

16 x 20 ... \$9.95
 Add \$2.50 For Mounting

20 x 24 ... \$14.95
 Add \$4.50 For Mounting


SEND CHECK WITH ORDER

VERICOLOR II CPS 120 - 220 - 135 - 70 MM

SEND FOR FILM MAILER * COMPLETE PRICE LIST

Pro A Pro 1138 EAST MEMORIAL BOULEVARD P. O. BOX 8H, LAKELAND, FLORIDA 33802

FINEST GENUINE WOOD PLAQUES




SUPERB IN-PLANT MOUNTING & FINISHING, PLAQUE FRAMES

Send for color brochure & price list

TEN TREES WOODCRAFTS, INC.
 137 EMERSON PLACE • BROOKLYN, NEW YORK 11205

INCREASE YOUR PROFITS . . . IT'S EASY



- Velour Mats
- New 16x20 Mats
- Crushed Velvet Mats
- Photo Mounts
- Folders & Accordions
- Mat Mounts & Boards
- Wedding Albums
- Flip-up Proof Albums, 3x5, 4x5
- Cold Gold Machine

Call, write for new catalog:

CALLEN Mount Corp., 218 Ocean Ave., Jersey City, N.J. / (201) 434-2113

SAVE ON QUANTITY PRINTS

Discount to professional photographers. Write for samples and price list. B&W and Color.

KIER PHOTO SERVICE, INC.
 1627 E. 40th St.
 Cleveland, Ohio 44103
 Phone (216) 431-4670


ARE YOU PROCESSING --- E4 at 85°? -- C41 at 100°?

USE SUPER TEMP-----for precision water bath temperature control at low cost.

- Accurate to $\pm \frac{1}{4}^{\circ}F$ — 68° to 110°
- One year warranty

Mod. 100 750W. — \$109.95
 Mod. 200 1500W. — \$144.95

Call (312)-246-0868 or send for brochure
G & G PRODUCTS
 P O Box 321
 LaGrange, IL 60525



The ORIGINAL Heavy Duty VIS® FILE FOLIOS

protect Very Important Slides or Transparencies from dust, finger-marks and scratches. Clear vinyl plastic front, frosted back. Fit standard 3-ring binder. Ideal for viewing and storing. Made in USA. Popular sizes. 40c each Folio. See your dealer or write:

Since 1950 **PLASTIC SEALING CORPORATION**
 1507 N. Gardner St., Hollywood, Calif. 90046

WEDDING ALBUMS

• SHIPPED SAME DAY •

Send \$1.00 for catalogs of Holson and Camille Album Products. Mailed First Class. Gold imprinting available.
 Free Gold Imprinting First Order

PHYLMAX CO. Box 70-A, R.D. #1
 Marlton, N.J. 08053
 Phone: 609 - 424-1096

No1 protectors

FOR YOUR SLIDES, NEGS, FILMSTRIPS AND PRINTS

- Long living heavy duty glass clear virgin vinyl
- Ease-out thumb cuts
- Free index strips
- Fits standard binder

10 DAY 100% MONEY BACK GUARANTEE

FREE PRICE LIST FULL LINE

ITEM SHOWN — #901 20 nest page for 2x2 Mounted 35 mm, 126, 127 film sizes

100 pgs. \$29.00, 9 1/2" x 11 1/4" — Specify clear or frosty back
 Check with orders under \$50.00 Postage paid by

DIAMOND ENTERPRISES
 217 N.E. 59th St., Miami, Fla. 33137

CLARKE THE SECRET BORDERLESS EASEL



The secret lies in four Off-Center rubber pegs that hold paper and give borderless prints. Clarke Easel is Fast, Positive. True registration with one hand operation. ORDER NOW — FROM YOUR DEALER or send check to us direct — money back guarantee. Write for brochure and see how to have the Best For Less.

#14 Comb, 5x7-8x10-11x14 \$9.95
 #20 Comb, 14x17-16x20... \$14.95
 Postage Prepaid

CLARKE COMPANY BOX 2123 ROANOKE, VA. 24009


TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
 500 — \$28.00 1000 — \$42.50

ALSO COLOR—SEND FOR SAMPLES

ABC PICTURES
 1867 E. FLORIDA
 SPRINGFIELD, MO. 65803



RUBBER STAMPS FOR PHOTOGRAPHERS

LOWEST PRICES—BUY DIRECT AND SAVE!

MADE TO ORDER & STOCK RUBBER STAMPS FOR PHOTO DATA COPYRIGHT PROTECTION FILE NUMBERS ETC. SPECIAL QUICK DRY INK & STAMP PADS FOR STAMPING PHOTOGRAPHIC PAPERS SIGNATURE STAMPS—EMBOSSERS & SEALS DATING & NUMBERING STAMPS BUSINESS CARDS

FREE CATALOG

Jackson's—Dept. B, Bronsville Rd., Mt. Vernon, IL 62864

INSURANCE BENEFITS

Available to all members of PP of A

- (1) Income Protection; (2) Major Hospital; (3) Life Insurance; (4) Hospital Money; (5) Accidental Death; and these NEW plans:
- (6) Cancer Insurance
- (7) Pension & Profit-Sharing Services

Compare the Association Rates and Benefits with anything on the market. You'll be pleasantly surprised.

PP OF A GROUP INSURANCE PLANS
 21 North Skokie Highway, Suite 210
 Lake Bluff, Illinois 60044
 (312) 295-1544

Building a Darkroom or Studio ?

THE FIRST THING YOU NEED IS "FREE"

TESTRITE'S new 36 PAGE CATALOG OF:
 ENLARGERS 8mm-4x5. PRINT DRYERS, PRINT WASHERS, SAFELIGHTS, VIGNETTER, DODGER, TANKS, S.S. CLIPS, TRAYS TO 16x20, THERMOMETERS, EASELS, ROLLERS, ETC.

FOR STUDIO & CAMERAS

COPY STANDS & LIGHTS, TRIPODS, UNIPODS, LIGHTING & NEW UMBRELLA UNITS...
 MOVIE FANS SUPERIMPOSING TITLER, "CINELARGERS"

NEW ILLUMINATED SLIDE COPIER NEW


TESTRITE Write for FREE Catalog
INSTRUMENT CO., INC.
 135 MONROE ST. NEWARK, N. J. 07105

Wedding Commercial Portrait School Prom

4x5 120 10 Exp. Roll \$3.15
 5x5 120 12 Exp. Roll \$3.75
 3 1/2 x 5 135 36 Exp. Roll \$8.50
 8x10 Reprints \$1.35 each

Send for complete price list and mailers

PHOTOLANDO
 COLOR LAB
 2000 Palmridge Way / P. O. Box 13005A / Orlando, Florida 32809



BACKGROUNDS

PORTRAIT BACKGROUNDS custom, stock, scenic. Handpainted on heavy duty artist canvas. Guaranteed highest quality. Photographic Products, 13535 Crenshaw Blvd., Hawthorne, California 90250 (213) 675-6515.

NOW YOU CAN AFFORD FRONT PROJECTION

A lightweight, low priced system that works. Perfect backgrounds everytime. Complete projector, with built-in electronic flash and 3M 6 foot by 6 foot roll up screen, just \$785. Nothing else to buy. Send for free color samples and brochures. Herb Laney, ELECTRONIC FLASH BACKGROUNDS, INC., 535 Jon Lane, Des Plaines, Illinois 60016.

BACKGROUNDS. DID YOU KNOW? that Lorene Charis makes the most beautiful backgrounds that can be purchased anywhere? If you have any doubt ask Monte Zucker, Philip Charis, Leon Kenamer or Joe Zeltsman. Call LORENE CHARIS at (213) 446-6475.

HELP WANTED

SMALL-PRODUCT PHOTOGRAPHER, large Southwestern studio. Excellent opportunity for self-motivated person. Send resume, recent photo. Box #B107, c/o THE PROFESSIONAL PHOTOGRAPHER.

MANUFACTURER'S REPRESENTATIVES WANTED: Leading internationally known manufacturer of quality picture frames in genuine leather, acrylic and metal has territories open for established representatives with good following with studios, photographers, and galleries. If you are interested in fast moving high profit sales, please contact with all necessary information and references: Becker Frames, Inc., 203 Parkway View Drive, Parkway West Industrial Park, Pittsburgh, PA 15205.

PHOTOGRAPHERS WANTED. Work for us and yourself taking singles magazine photographs. Send \$5.00 for materials and details. Aquarian Agency, Box 34304-PP, San Francisco, 94134.

PHOTO SALES—Contact High Schools and Colleges for their Yearbook photography. Nationally known, long established, N.Y.C. Studios. Some sales experience. Salary, plus commission and benefits. Fine opportunity. Box #B106, c/o THE PROFESSIONAL PHOTOGRAPHER.

SITUATION WANTED

EXPERIENCED PHOTOGRAPHER seeks responsible position with quality-conscious concern. BPA degree: Commercial-motion Pictures. Experience: 9 years commercial, illustrative, advertising, architecture, industrial, travel, brochures. Manager/photographer with large Northeast studio 4 years. Will relocate for solid opportunity with future. Desire change. Reply to Box B208 c/o THE PROFESSIONAL PHOTOGRAPHER.

THE PROFESSIONAL PHOTOGRAPHER INDEX TO ADVERTISERS February, 1976

ABC Pictures	95	Kraft Color Lab, Inc.	84
Adams Retouching Machine Co.	95	The Lane Corp.	89
All-States Photo Co.	91	Larson Enterprises, Inc.	24
American Printing & Envelope Co.	93	Leedal, Inc.	93
Associated Photographers	65	Lucht Engineering	71
Bell & Howell/Mamiya Co.	41	Magnacolor	23
Berkey K & L Custom Services, Inc.	86	Marco Photo, Inc.	87
Berkey Marketing Co., Inc.	29	Meisel Photochrome Corp.	2
Berry & Homer	87	Mellers Photo Labs, Inc.	90
Bogen Photo Corp.	12	Metz-EPOI	19
Bronica-EPOI	33	C. T. Moysse & Son	93
Callen Mount Corp.	95	National Artist Materials Co.	93
Cal-Pro Photo Accessories	93	National Color Labs	Cover 11
Calumet Scientific, Inc.	1	Nationwide Color Service	34
Cameo Color, Inc.	5	Nikon-EPOI	20-21
Clarke Co.	95	Northeastern Portrait Service, Inc.	93
Color King	90	Photo Control Corp.	26
Computer Color Labs	13	Photogenic Machine Co.	22
Creative Framecrafters	93	Photoland Color Lab	95
Crown Products	93	Photo Processors, Inc.	70
Customation, Inc.	17-18	photo Therm	93
Dale Color, Inc.	81	phylmax Co.	95
Data-Color	27	Plastic Sealing Corp.	95
Deecolor	66	PP of A Insurance	95
Dexter Press, Inc.	39-40	Primary Color Lab	88
Diamond Enterprises	95	Pro Photo	93, 95
Dynacolor Graphics	7	Ramshaw, Inc.	28
Eastman Kodak Company	Cover IV	Rapid Omega Div., Berkey Marketing Co., Inc.	29
Edwal Scientific Products Corp.	93	Richers Photo Service	95
ESECO	91	Rolyn Optics	88
Fine-Art Color Lab, Inc.	31	Southern Colorchrome	83
Fotomatic Co.	67	SPS Procolor	72
47th Street Photo	90	Studio Four	14
A. J. Ganz Co.	93	Tekno, Inc.	32, 66, 81
Garrett & Lane	25	Ten Trees Woodcrafts	95
G & G Products	95	Testrite Instrument Co., Inc.	95
Peter Gowland	93	3M Company	15
Graffiti Photo Products	85	Treck Photographic, Inc.	6
Bob Graves	93	20th Century Plastics	93
J. Carleton Heller	64	Van's Industrial & Professional	30
Interstate Color Lab	67	Veach Development Co.	87
Jackson's	95	Vivi/Color Labs	Cover III
Kier Photo Service, Inc.	95	Zweig Studio	93
Koppel Color	89		

QUANTITY PRINTS

PHOTO COLOR QUANTITY PRINTS. Why worry about meeting deadlines? Let us do the worrying while you make the money. Commercial, Industrial subjects: 8x10 color; enlarger printed, cropped, dodged, and burned. Negatives sizes up to 4x5. **100-8x10/\$94.50** glossy or silk. Larger quantities as low as .63/ea. Quality guaranteed. Write or call for price list PP. Burton Studios, Inc., 5309 Oxford Ave., Philadelphia, PA 19124. (215) 288-7653.

Why slave over **QUANTITY PRINTS?** We'll do the work while you make the profit! 8x10's: 1M only 14c each. Post Cards: 1M only 8c each. **LESS LIBERAL PHOTOGRAPHERS' DISCOUNT!** Quality and service guaranteed. Write for samples and complete price list. **COLOR, TOO.** Kier Photo Service, Inc., Dept. P. 1627 E. 40th St., Cleveland, OH 44103.

MISCELLANEOUS

"WITTER SITTER" seats six in greatest posing method ever designed for family groups and doubles. Write for brochure. Grimes Products, P.O. Box 478, Fairfield, IL 62837.

BUNNY'S MIRACLE INK AND REMOVER. The one and only original and successful fast drying ink for RC papers. Call or write Bunny West Shepherd, 1763 E. Colorado, Pasadena, CA 91106 (213) 796-1034.

WANTED: Photos suitable for real estate advertising. B & W. Showing people outdoors, children playing, couple strolling, etc. No specific houses. SCAN Corporation, Box 806, Peoria, Illinois 61601.

TO SUBSCRIBE

Annual Subscription Rates: \$15 in the U.S.A. and possessions, \$20 foreign. PP of A membership includes subscription to THE PROFESSIONAL PHOTOGRAPHER

To subscribe to THE PROFESSIONAL PHOTOGRAPHER mail this form with your payment and check one:

new subscription renew my present subscription

Please check your classification (one only):

Portrait Commercial In-Plant

Please print:

name _____

position _____

firm _____

address _____

city _____ state _____ zip _____

Remit to: PPA Publications, Inc., Box 7166, Chicago, Illinois 60680.

CHANGE OF ADDRESS

Please allow six weeks to enter changes.

OLD ADDRESS:

name _____

firm _____

address _____

city _____

Please change to NEW ADDRESS:

name _____

firm _____

address _____

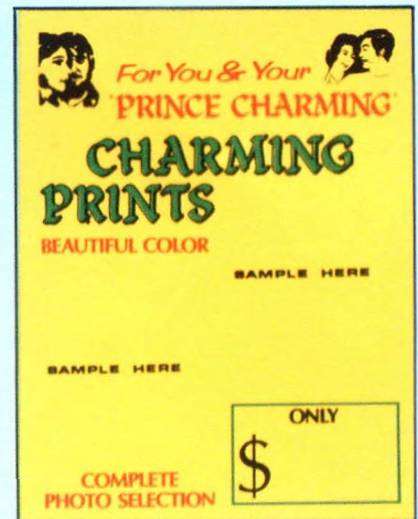
city _____ state _____ zip _____

Please address all correspondence and change of address notices to PPA Publications, Inc., 1090 Executive Way, Des Plaines, Illinois 60018.

PRICELESS

Build your prom business bigger than ever. With Vivi/Color's new prom poster you can do just that. The poster's bright and attractive and has ample space for your best samples, or some of ours. But best of all, it's priceless . . . it's free! Just send us your prom order (50 negatives or more) and we refund the price you pay now for the poster. And while our Prom Paks (A, B, & C below) are not priceless to you, the charming prints will be priceless for a lifetime to your customers. So call or write today for your 'Prince Charming' Poster.

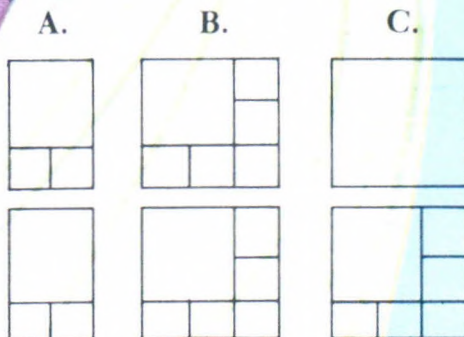
*'Prince Charming' Poster
and charming prints
from Vivi/Color...*



PLACE YOUR ORDER NOW!

Poster comes complete with Vivi/Color stock samples, \$5.00. Specify A, B, or C, at left for each poster ordered.

If you want to use your samples, send negative with printing instructions and add \$1.00 per set of samples. Five dollars will be refunded as a credit on your Prom order of 50 or more negatives.



- 2 — 5 x 7's
- 4 — Wallet-size \$1.20
- 2 — 5 x 7's
- 10 — Wallet-size \$1.50
- 1 — 8 x 10
- 1 — 5 x 7
- 5 — Wallet-size \$1.50

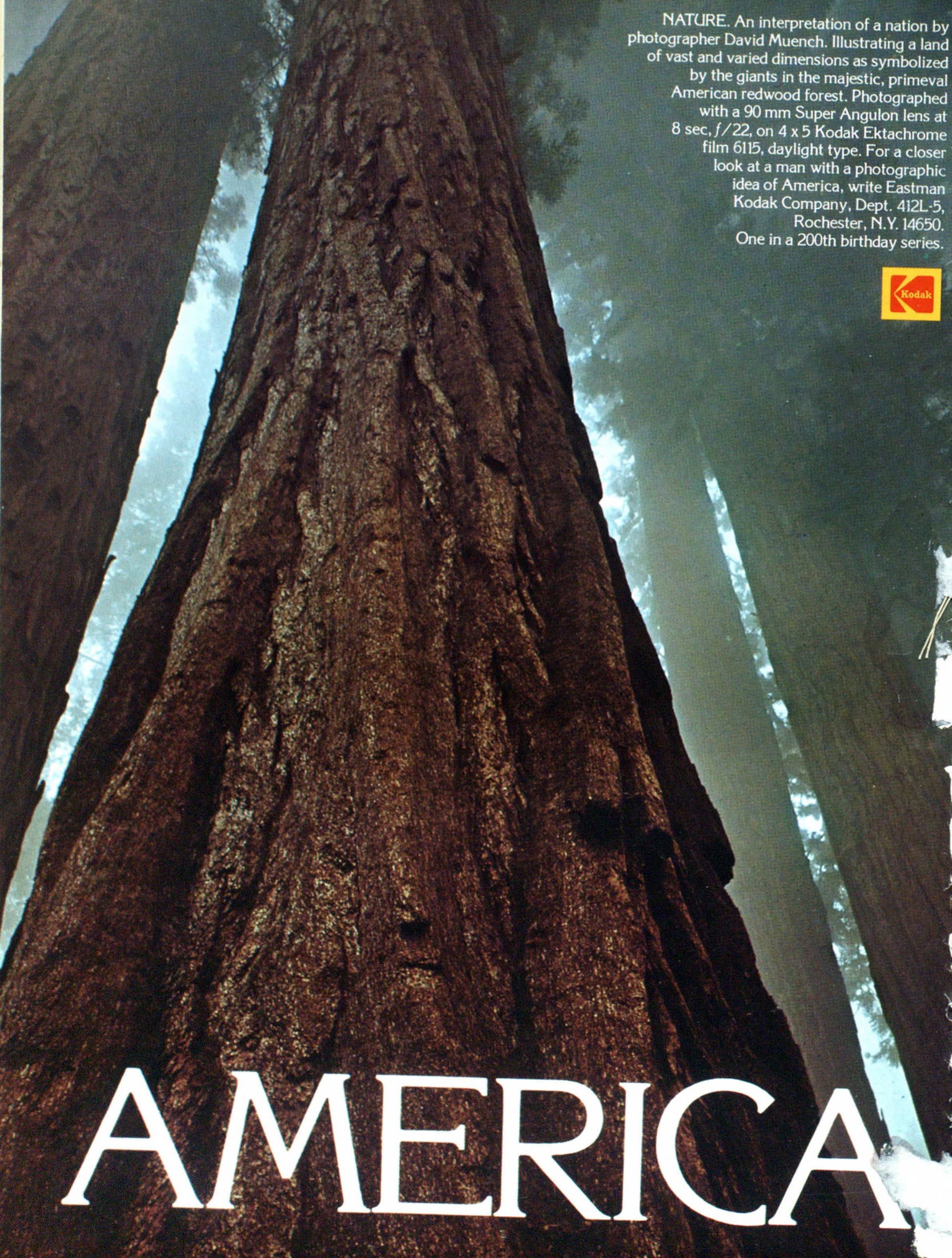
120 or 220 square negatives.
Minimum 24 exposures per dance.

vivi/color

the color of quality; machine or custom

750 WILLOUGHBY WAY, N.E. • ATLANTA, GEORGIA • 30312 • 404/521-1688

DEPENDABLE
PROCESSING
SINCE 1946



NATURE. An interpretation of a nation by
photographer David Muench. Illustrating a land
of vast and varied dimensions as symbolized
by the giants in the majestic, primeval
American redwood forest. Photographed
with a 90 mm Super Angulon lens at
8 sec, $f/22$, on 4 x 5 Kodak Ektachrome
film 6115, daylight type. For a closer
look at a man with a photographic
idea of America, write Eastman
Kodak Company, Dept. 412L-5
Rochester, N.Y. 14650.
One in a 200th birthday series.



AMERICA