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JUNE 1978

LAS VEGAS '78 CONVENTION ISSUE

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See page 53

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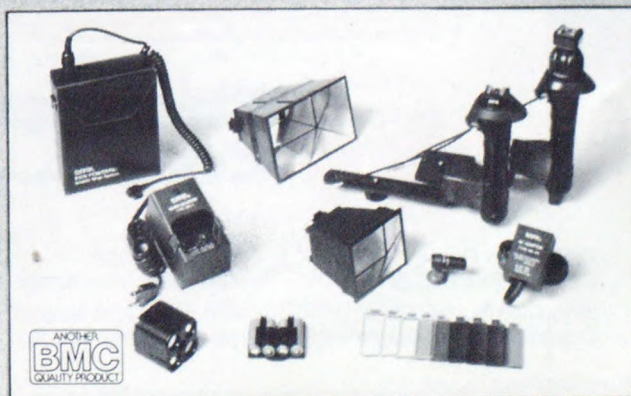
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president's message

A Winner

In January we announced a contest for Councilmen. They were to answer the question: "Why should I join the Professional Photographers of America?"

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By the time you read this, you should have received the new PP of A Membership Directory. If not, you will have it shortly. A number of you have asked why the directory was delayed in publication this year.

There are a number of factors: the switch last year from a computer service bureau to our own computer, which is used in one of the typesetting steps; the change from cyclical to calendar year billing; and the careful copy- and proof-reading to try to make sure that this year's book is as error-free as possible. But some errors and omissions will occur. To help us correct the next directory, and to correct the records that may be the cause of the errors, please check your listing carefully, and send me a note with details of the error or omission. Mail it to me at 99 Stanwich Road, Greenwich, CT 06830.

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EASTERN/The Farley Company, 60 East
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(212) 867-3343
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letters to the editor

Applause for April

Congratulations on the article "Competition in Transition" in your April issue. This was a very interesting and educational (to me, at least) article. Writer Potts did an excellent job.

H. A. Gustin
Aurora, Illinois

... Some Very Faint Praise

The article in your April issue describing the PCA operation rings a bell. Last year PCA invited me to lecture and demonstrate and I was given the red carpet treatment.

I want to comment on the two pictures of the same youngster. Obviously the photograph taken by the Master of Photography is superior. But by how much?

The master of photography surely could have used his imagination and executed an outstanding study of this lovely youngster which would make the PCA photograph look sick.

Josef A. Schneider
New York, New York

Knowledgeable readers will recognize Mr. Schneider as one of the country's best-known photographers of children.

... A Cut Against PP of A's "Open Door Policy"

The PP of A by its helter skelter search for new members has filled its roster with every Tom, Dick, and Harry who had the membership fees. No wonder that an astute business enterprise can come into the scene and frighten more amateurs into joining your organization.

We have our share of 88-cent deals, and we also lost five of ours schools to the kickback racket, but it didn't put me out of business. Our net income has never been better. We upgraded our prices to three 8x10s for \$125, and our work is worth twice as much.

I wish we had those cheap studios all around us. You're misleading your readers, if you say they will overcome those garbage manufacturers by joining your organization. All they'll get are undeserved ribbons, while the big boys will take in the greens.

There is an old story that if you want to buy nice clean oats, you have to pay a fair price, but if you can use the used oats they come a lot cheaper. As long as I see BMWs, Mercedes and other fine imported and domestic cars on the roads, I'm not concerned about the Vegas and Toyotas.

The PP of A is no better than the PCA. You open your doors to all, to increase your circulation and attract more ads so you can make more money. Quality in portraiture is dead, and only the handful left who can still use a view camera with a 70mm back or 90mm back will ride the crest.

William Terzian
Manhasset, New York

Strong Stuff!

Congratulations on having the strength to print "Competition In Transition" in your April issue. *The Professional Photographer* is rapidly changing its image from a sleepy noncontroversial journal for the elite into a journal that is more willing to publish controversial articles

that may contain within the seeds of professional growth. I must admit that I was more than a bit surprised when you agreed to publish my articles on front projection and when I saw your article on photographing nudes. However, articles of this nature can help acquaint other professional photographers with new ideas that may help develop their business.

"Competition In Transition" has to be one of the most earth-shaking articles that you have done. When on the lecture circuit, I find that professional photographers are almost unbelievably complacent, completely self-assured that their "professional" style of photography will in the end triumph over the 88-cent promoters. How wrong they are, especially when their esteemed best, the Master of Photography, produces a product that differs from the 88-center only by being significantly more expensive. Although both prints displayed in your April issue looked "cheap", the PCA print most certainly had more seasonal appeal and character than the print made by the Master.

I have been pushing the creative use of front projection because I see it as a tool that enables the talented photographer to produce work that is indeed distinctively different from the 88-center in ways that are obvious to the public. I find, however, that we have gotten to a point where the discount portable operators are more willing to seriously look at new ideas than the so called dedicated professional. The portable operators are leading the way, and by so doing, the public is bound to develop the attitude that the local studio is "old fashioned," and limited in the style of work it is able to produce.

Many well-known professional photographers express the view that they are against front projection as a potential tool for their studio because the discounters are getting into it and, therefore, they, as professionals, should not get involved with it. By that line of reasoning, it seems to me that we should also throw out our cameras and studio strobes because the discounters also use these pieces of equipment!

I think it is time for *The Professional Photographer* to commission a series of articles on the meaning of professionalism. Many studios that I visited operate in a manner that is anything but professional, no matter how you stretch the meaning of the word. In some cases, the portable discount operators are actually more professional than the professional studio!

I strongly suggest that each of you again read "Competition In Transition" in the April issue and then ask yourself what you are doing to meet the crisis. The battle began some time ago. It will get worse. Only a few will survive.

Henry J. Oles
San Marcos, Texas

An article by Mr. Oles on getting started in front projection is scheduled to appear in The Professional Photographer next month.

Double Disappointment

Late last year I was invited to take part in a Masters' Seminar, limited to fifty Masters of Photography, to be held in San Diego during January 1978. My first reaction was, "Just what I've been looking for!"

In my enthusiasm to take part in this seminar, I sent in the full amount for its cost and made reservations for a motel. I then continued photographing Christmas sittings with a little extra pep and zip, looking forward to the New Year, and the seminar. I was eagerly awaiting

the time when I could meet with forty-nine other fellow photographers and learn new techniques to start 1978 off with a bang.

After completing the most successful twelve months in our studio's nineteen years, I received a letter from Ed Purrington, Director of Winona, informing me that because of the lack of interest the Masters Seminar in San Diego was cancelled. As I understand it only nineteen signed up for the course.

The shock of the fact that a seminar for masters would fail for lack of interest outweighed all the success of 1977 for me.

My disappointment was twofold. The first part was slightly selfish: I was losing an opportunity for self-improvement. But my greatest disappointment was with my fellow photographers who have their Master of Photography degree.

Why does it happen so often, when men and women receive their degree and a ribbon is placed around their neck, that they immediately become all knowledgeable and infallible?

I received my degree in 1968 and, believe me, there wasn't any sudden rush of customers to my door; nor did my photographs miraculously turn into glowing works of art because I now wore a yellow ribbon and medal. Our profession cannot fall into this trap and survive. We must have continuing education at all levels.

I do not write this letter out of any disappointment with photography. Photography has given me a way to express myself and give to my fellow man a time capsule of memories. But I feel very strongly about what happens to a profession that offers so much to the world.

I hope that our leaders at PP of A and Winona have not become discouraged, and have not given up on having such a seminar in the future.

In the past, I've too often been a part of the silent majority. Maybe this letter will prompt others to write and express their desire to have more educational programs for those who have advanced degrees and wish to improve themselves.

Robert F. Dretske, M.Photog.Cr.
Waukegan, Illinois

A Bank Promotion Quashed by Monte Zucker

This letter is being written for all those photographers who say to themselves, "It couldn't happen here!"

It can... and it may!

We recently opened a studio in a very fine mall in the Washington, D.C. suburbs. When I went into the neighboring bank last week to make a deposit, I found myself surrounded by gigantic posters offering a FREE 8x10 FAMILY PORTRAIT to anyone and everyone. You can imagine my shock when I found this in my own mall!

I immediately went up to the assistant manager and told him, "Either the posters are gone by tomorrow, or my three bank accounts will be gone!"

There followed a series of telephone conversations with the bank management, culminating in my speaking to the executive vice president of the entire chain of banks. I explained to him why I felt that my own bank was now going into competition with me... and I would not and could not accept that promotion. He advised me that he would take it up with some other people and get back to me.

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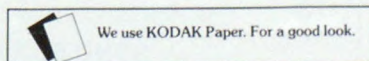
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datelines

THE PROFESSIONAL PHOTOGRAPHER'S GUIDE TO SPECIAL EVENTS

ARE YOU MISSING OUT?

If your organization's convention dates aren't listed in these pages, you may be missing out on potential exhibitors and revenue. Datelines also prevents schedule conflicts, thus assuring full attendance and aiding your efforts to obtain speakers. 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 of this issue.

1978 conventions

THROUGH SEPTEMBER 15

Winona School of Professional
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Winona Lake, IN 46590

JUNE 3-6

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Arlington, Virginia
Lewis H. Longest, Conv. Chairman
115 Longstreet Ave.
Highland Springs, VA 23075

JULY 23-25

Minnesota PPA
Duluth Convention Center
Duluth, Minn.
Adeline Banttari, Exec. Secretary
Minnesota PPA
Box 33
South St. Paul, MN 55075

JULY 25-29

Sociedad Mexicana De Fotografos
Profesionales "Comfot '78"
Mario Isabel Sheraton Hotel
Oscar Casanova, President
Paseo de la Reforma 122-80
Piso Mexico 6, D.F.

JULY 30-AUGUST 2

PP of Mississippi-Alabama
Biloxi Hilton
Biloxi, Miss.
Buddy M. Stewart, President
Hwy. 25 South
Amory, MS 38821

AUGUST 6-11

West Coast School of Professional
Photography
Honolulu, Hawaii
Jim Lusk, Director
PP of California
660 Village Green
Porterville, CA 93257

AUGUST 11-16

New Zealand PPA
Palmerston North, New Zealand
R.J.F. Airey, Natl. Secretary
New Zealand PPA
PO Box 1590
Wellington, New Zealand

AUGUST 12-16

PP of Canada
Winnipeg Convention Center
Winnipeg, Manitoba, Canada
Henry Nikkel
Box 1960
Morden, Manitoba
Canada ROG 1JO

AUGUST 13-15

Hawaii PP Mid-Pacific Photographic
Convention
Hawaii Regent Hotel
2552 Kalakaua Ave.
Honolulu, Hawaii
Andrew Ishikawa, Conv. Chairman
628 Pana Place
Honolulu, HI 96816

AUGUST 20-22

PPA of Pennsylvania
Sheraton Inn
Monroeville, Pa.
Clyde Ferguson, Conv. Chairman
4318 Penn Ave.
Pittsburgh, PA 15224

AUGUST 20-26

International Congress
of Photographic Sciences
Rochester Institute of Technology
Rochester, N.Y.
Paul Gilman
Research Laboratories
Eastman Kodak Company
Rochester, NY 14650

SEPTEMBER 15-21

Photokina
Cologne, West Germany

SEPTEMBER 24-26

PPA of New England
The Balsams
Dixville Notch, New Hampshire
Roland Laramie, Conv. Chairman
98 Windham St.
Willimantic, CT 06226

SEPTEMBER 30-OCTOBER 2

PP of Louisiana
Gateway Hotel
Metairie/New Orleans
New Orleans, La.
John E. Kuhlman, Sr., Exec. Mgr.
5590 Canal Blvd.
New Orleans, LA 70124

OCTOBER 1-4

Florida PP
Sheraton Twin Towers
Orlando, Florida
Ray Malinowski, Conv. Chairman
218 N. Spring St.
Pensacola, FL 32501

OCTOBER 22-24

PPA of New Jersey
Howard Johnson Regency
Atlantic City, N.J.
John Apai
Clearose Studio
217 Nassau St.
Princeton, NJ 08540

NOVEMBER 14-17

Society of Photographic
Scientists and Engineers
17th Annual Fall Symposium
Advances in Science and
Technology of Photopolymers
Meeting
Twin Bridges Marriott Hotel
Washington, D.C.
SPSE Suite 930
1411 K St., N.W.
Washington, DC 20005

future conventions

JANUARY 19-21, 1979

PPA of Maryland
Gary E. Sterner, Conv. Chairman
22 Evans Ave.
Timonium, MD 21093

JANUARY 21-24, 1979

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

JANUARY 27-29, 1979

PP of Idaho

JANUARY 28-30, 1979

Hawaii PP
Andrew Ishikawa, Conv. Chairman
628 Pana Place
Honolulu, HI 96816

FEBRUARY 2-10, 1979

PP of North Carolina
1st North Carolina Exposition
of Professional Photography
Crabtree Valley Mall
Raleigh, N.C.
Colbert Howell, Conv. Chairman
5710 Glenwood Ave.
Raleigh, NC 27612

FEBRUARY 7-11, 1979

Association of Professional
Color Laboratories Meeting
Atlanta, Georgia
Roy S. Pung, Executive Secretary
603 Lansing Ave.
Jackson, MI 49202

FEBRUARY 8-13, 1979

PP of California 26th Western
States Convention
MGM Grand Hotel
Reno, Nevada
Alessandro Baccari, Exec. Manager
319 Pacific Ave.
San Francisco, CA 94111

FEBRUARY 23-27 1979

Wisconsin PPA
Playboy Resort
Lake Geneva, Wisc.
Milt Rueckl, Conv. Chairman
215 E. College Ave.
Appleton, WI 54911

FEBRUARY 24-27, 1979

Southeastern PPA
Atlanta, Georgia
S. Lane Atkinson, Jr., Chairman
6203 W. Friendly Ave.
Greensboro, NC 27410

FEBRUARY 24-27, 1979

PP of Oregon
Thunderbird Motor Inn
Portland, Oregon
Dave Duncan, Sr., Conv.
Chairman
1801 Main St.
Baker, OR 97814

MARCH 2-4, 1979

British Columbia PP
Vernon Lodge
3914 - 32nd St.
Vernon, British Columbia, Canada
Don Heath, Conv. Chairman
3317 - 30th Ave.
Vernon, British Columbia
Canada V1T 2C9

MARCH 11-12, 1979

PPA of Massachusetts

MARCH 16-20, 1979

PP of Michigan
Troy Hilton Hotel
Troy, Michigan
Don Wyman, Exec. Secretary
7714 Andrea Lane
Kalamazoo, MI 49002

MARCH 17-20, 1979

Texas PPA
Stouffer's Greenway Hotel
Houston, Texas
Murray Getz
2310 Genesee St.
Houston, TX 77006

MARCH 23-27, 1979

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

MARCH 31-APRIL 2, 1979

PP of Oklahoma
Sheraton Inn, Skyline East
Tulsa, Oklahoma
Jerry James, Conv. Chairman
500 Sixth
Pawnee, OK 74058

APRIL 1-3, 1979

APP of Illinois
Holiday Inn of Decatur
US 36 West and Wyckles Rd.
Decatur, Ill.

APRIL 7-10, 1979

PP of Indiana

APRIL 21-25, 1979

Minnestoa PPA
Sheraton Northwest
Minneapolis, Minn.
Adeline Bantari, Exec. Secretary
Box 33
South St. Paul, MN 55075

APRIL 22, 1979

New Hampshire PPA

APRIL 22-25, 1979

Heart of America
Plaza Inn
Kansas City, Mo.
Elgin Smith, Conv. Chairman
7226 Springfield
Prairie Village, KS 66208

APRIL 28-MAY 1, 1979

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

APRIL 28-MAY 1, 1979

PP of Washington
Tyee Motor Inn
Olympia, Washington
Gary Jentoft, Conv. Chairman
Suite 1401 Washington Plaza
Seattle, WA 98101

JUNE 30-JULY 4, 1979

Virginia PPA
Omni International Hotel
Norfolk, VA

JULY 8-13, 1979

PP of North Carolina Short Courses
Jane McKimmon Continuing
Education Center
Raleigh, N.C.
Colbert Howell, Director
5710 Glenwood Ave.
Raleigh, NC 27612

JULY 14-17, 1979

Tennessee PPA

JULY 21-25, 1979

Photographic Industry Council
Third South Pacific Photographic
Convention (SPPC III)
Surfers Paradise, Queensland, Aust.
Photographic Industry Council
161 Clarence St.
Sydney, N.S.W., Australia 2001

JULY 28-AUGUST 2, 1979

Professional Photographers of America
88th International Exposition of
Professional Photography
27th National Industrial Photographic
Conference
Chicago, Ill.

JANUARY 20-23, 1980

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

JANUARY 26-28, 1980

PP of Idaho

MARCH 7-11, 1980

PP of Ohio
Sheraton-Columbus Hotel
50 North Third St.
Columbus, Ohio
Gene P. King, Exec. Secretary
88 East Broad St.
Columbus, OH 43215

MARCH 9-10, 1980

PPA of Massachusetts

MARCH 22-25, 1980

PP of Michigan

MARCH 23-25, 1980

APP of Illinois
Holiday Inn of Decatur
US 36 West and Wyckles Rd.
Decatur, Ill.

APRIL 13, 1980

New Hampshire PPA

APRIL 13-15, 1980

PP of Indiana
Stouffers Indianapolis Inn
Indianapolis, Ind.
PP of Indiana
3901 N. Meridian St.
Indianapolis, IN 46208

JULY 12-15, 1980

Tennessee PPA

AUGUST 10-14, 1980

Professional Photographers of America
89th International Exposition of
Professional Photography
28th National Industrial Photography
Conference
Georgia World Congress Center
Atlanta, Georgia

AUGUST 23-26, 1980

PP of Canada
Peach Bowl Conv. Center
Penticton, British Columbia
Bob McDonald, Conv. Chairman
314-321 Yorkton Ave.
Penticton, B.C.
Canada V2A 3V6

JANUARY 24-26, 1981

PP of Idaho

JANUARY 25-28, 1981

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

MARCH 13-17, 1981

PP of Ohio
Sheraton-Columbus Hotel
50 North Third St.
Columbus, Ohio
Gene P. King, Exec. Secretary
88 East Broad St.
Columbus, OH 43215

APRIL 26, 1981

New Hampshire PPA

JUNE 27-JULY 1, 1981

Professional Photographers of
America
90th International Exposition of
Professional Photography
29th National Industrial
Photographic Conference
St. Louis Gateway Center
St. Louis, Missouri

JANUARY 23-25, 1982

PP of Idaho

current exhibitions

THROUGH JUNE 8

Eva Shaderowsky, Robert Andrews,
Colorfax Photo Gallery,
Washington, D.C.

THROUGH JUNE 15

Jean-Louis Lepage, Jon Angel,
Colorfax Photo Gallery,
Washington, D.C.

THROUGH JUNE 22

Tom Bornstein, The Ashtons,
Colorfax Photo Gallery,
Washington, D.C.

THROUGH JUNE 23

Photographs by David Attie,
Yuen Lui Gallery, Seattle, Wash.

THROUGH JUNE 24

Anton Bruehl, Edmund Teske,
Witkin Gallery, New York, N.Y.

THROUGH JUNE 24

Hirokazu Ishida's Photographs of India
Focus Gallery, San Francisco, Cal.

THROUGH JUNE 29

Jerry Nataro, Colorfax Photo
Gallery, Washington, D.C.

future exhibitions

JUNE 2-JULY 6

Marshall Cohen, Larry Rood,
Colorfax Photo Gallery,
Washington, D.C.

JUNE 4-21

Rosiland Moulton, Gail Russell,
Photo Graphics Workshop,
New Canaan, Conn.

JUNE 5-JULY 1

Humanities River by Ted Spiegel,
Nikon House, New York, N.Y.

JUNE 6-JULY 1

Three Views of India,
Focus Gallery,
San Francisco, Cal.

JUNE 9-JULY 13

Azar Haidari, Colorfax Photo
Gallery, Washington, D.C.

JUNE 10-JULY 23

Prairie Photographs by Robert
Adams, Denver Art Museum,
Discovery Gallery, Denver, Colo.

JUNE 16-JULY 20

Heather Iler, Marion Morris,
Colorfax Photo Gallery,
Washington, D.C.

JUNE 23-JULY 27

Dave Westbrook, Colorfax Photo
Gallery, Washington, D.C.

JUNE 25-JULY 25

Philip Trager, Photo Graphics
Workshop, New Canaan, Conn.

JUNE 25-SEPTEMBER 4

Canadian photographers, Photo
Gallery, Ottawa, Canada

JUNE 27-JULY 22

Introduction '78 — a joint exhibit of the
Art Dealers Association of
San Francisco, and Photographs by
Helen Wallis, Focus Gallery, San
Francisco, Cal.

JUNE 28-AUGUST 19

The Photographic Print Collector's
Handbook Show, Witkin Gallery,
New York, N.Y.

JUNE 30-AUGUST 3

Ron Colbroth, Kent Minichiello,
Colorfax Photo Gallery,
Washington, D.C.

JULY 4-29

Introductions '78, Focus Gallery,
San Francisco, Cal.

JULY 6-29

Pictures of the Year, Nikon
House, New York, N.Y.

JULY 21-AUGUST 24

Una Flynn, Wendy Thatcher-Gisch,
Colorfax Photo Gallery,
Washington, D.C.

JULY 28-AUGUST 31

Max MacKenzie, Tomy Jasper,
Colorfax Photo Gallery,
Washington, D.C.

JULY 30-AUGUST 22

Goddard Masters Program, Photo
Graphics Workshop, New Canaan,
Conn.

AUGUST 3-SEPTEMBER 2

Winners of Nikon International
Photo Contest, Nikon House,
New York, N.Y.

AUGUST 4-SEPTEMBER 7

Tom Denton, Jr., Colorfax Photo
Gallery, Washington, D.C.

Note to contributors:
please list a
contact for
each convention.

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back me up with a letter of protest. While that letter was still in my typewriter, I received a telephone call from the vice president that the bank had already removed the signs.

A mailing had already been sent out to bank customers, he said, and anyone making appointments from that initial mailing would be given their portrait... but no new sittings would be encouraged or solicited in the bank.

The next morning I went to inspect the bank, just to make certain that his statement had been followed up by the people in our branch office. Not only were the posters completely out of sight, but the bank people all thanked me for accomplishing what they could not do themselves.

It seems as though even the bank manager had opposed the offering as being out of keeping with the image of the bank, etc., but had been overruled by their public relations expert. I also found out the following:

1. Bank personnel were being used to book the appointments while they were expected to also take care of bank business.
2. Appointments were supposed to take place timed to sittings every fifteen minutes. (I wonder what kind of portraits could have been accomplished in that amount of time).
3. The sittings were going to be made within the bank, possibly violating security arrangements normally used within the bank.
4. The proofs were going to be returned to the bank in a month's time... and the bank personnel were to call the people to come in to try and sell them additional portraits.
5. Needless to say, the promoters of the arrangements with the bank were an out-of-town concern who could have taken our local dollars completely out of state.

I am certain that the bank officials who had accepted these arrangements simply did not think this through to a logical conclusion. They had been sold by a super-salesman. They also had had direct contact with other banks that had successfully run this type of promotion.

I'm sure they did not expect to find someone as close as myself, in the same mall... only a few doors away... so violently opposed to the promotion. This was not a question of a give-away with no strings attached. They most assuredly knew that the customers were going to be "sold," and they really couldn't even be sure of the quality of the portraits, or how much money the duplicates would be costing their customers. The bank people were even told that they should not discuss prices for additional copies!

Well, say what you like... I can't believe that promotions of this type are in the best interest of anyone. We are all losers, except maybe those who are offering the portrait services to the bank. They must know what they are doing.

Well, I, too, know what I'm doing. We're trying our darndest to make professional portraiture something of which we can all be proud. We're selling our services and the image that's on that piece of paper... not the paper, itself! We know what our work is worth, and we've priced it accordingly.

Happily, we are making a success of it and bringing lots of money to our bank.

Yes, banks are in business the same way are — to make money and be successful. They are also run by human beings... thinkers! It's now up to us to really give them something to think about! They will listen. They are concerned!

Maybe the thing to do is for us to write our banks, where we have accounts, and discuss these give-away promotions—before they

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come out with them and it's too late. Maybe we should act before the situation arises . . . not wait, as I did, until I saw it happening in my own front yard!

A word to the wise . . . Our bank was very open-minded. They cared about their accounts and their friends. I would only hope that all banks would feel the same way . . . but I'm not certain . . .

Monte Zucker
Kensington, Maryland

This is a copy of the letter Monte and his neighboring business friends sent to the bank:

We, the undersigned, being owners and/or managers of business within White Flint, do hereby express our great annoyance and dis-

pleasure by your current bank promotion of giving away photographic portraits to attract clients to your bank.

We feel that it is acting contrary to good business practices to promote a concern not operating within our local economy, actually "fronting" for people competing for the White Flint dollar.

We feel that you should be more aware of and concerned for the other establishments within our mall.

Furthermore, since we all have accounts with your bank, we feel that you are using our dollars to perpetrate this injustice.

We strongly urge you to cease and desist.

Sold on PP of A by Prophotos 1

I have just purchased a copy of *Prophotos 1*

and I think it is one of the most beautiful presentations I have seen in a long time. I was most impressed with the descriptive material for the photographs. And the advertising was a fine example of the use of photographic art.

I would like you to send me your complete kit of information about the PP of A and its benefits. I would have used the reply card in *Prophotos 1* but I couldn't put a pair of scissors to such a fine piece of literature.

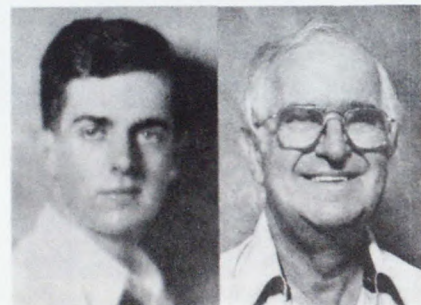
Albert Rohla
Glen Ellyn, Illinois

Is There a Norm Cook?

I keep seeing these letters from Norm Cook. Is he for real? He came out somewhere in the magazine with a quote about living by the golden rule — "He who has the gold makes the rules" that I later saw attributed to baseball manager Buzzy Bavasi. Cook has to be a figment of your imagination.

Charles Roberts
Washington, D.C.

Sometimes we think so, too. But Norm is a real live photographer. He is also one of the most dedicated PP of A members we know. Here are a couple of photographs of him. The one on the



left was made in 1927. The one at right, fifty years later. He says, "I don't see much change except that I'm happier now."

Lord Belongs in PP of A

Having just read the Letters to the Editor section of the March 1978 issue of *The Professional Photographer*, I feel compelled to respond to the letter by Jack Lord of Orlando, Florida concerning why he doesn't belong to the PP of A.

Although Mr. Lord is a commercial photographer, he is expressing a feeling that is often voiced by industrial photographers — especially those who are working within a narrow discipline of photography, usually one that has relatively few practitioners. Admittedly, this has been a problem for some time — especially within the Industrial Division. We now feel, with the formation of the Scientific/Technical group within the Industrial Division, that we are making headway towards solving this problem.

To me, the most important thing to be gained from PP of A membership has been the opportunity to build lasting friendships with fellow photographers all over the country and even with a few in foreign countries — people I can call on when I have a photographic problem to solve, photographers I can visit when I travel, photographers I can sit down with and discuss mutual problems.

Another important aspect to being active in the PP of A is that it gives me an opportunity to put something back into a profession that has been very good to me. Because I so completely

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I do hope Mr. Lord will take another look at the PP of A and membership. The PP of A has changed considerably since I first joined it twenty-nine years ago. I feel that the PP of A is doing a better job each year of serving its members. Maybe with his help we can do even better.

Ross Sanddal
Hughes Tool Company
Houston, Texas

Not Rich but Happy

Your magazine is priceless to me. It is an education. It was so good to read "Let's Face Up to the Color Fade Factor" by Robert H. Germann

last year (March 1977) and the other articles about color fade that followed it. This is what I, as a portrait photographer of thirty-two years at the same address, have been telling my people since the beginning of the changeover to color.

I take color portraits, but I stress the point that they should be "forever." Hence, I am the "specialist" in doing oils on portraits and copy work, and I love it. I'm not rich, but I'm happy in my work.

Helen Reynolds
Edmonds, Washington

Curious Note from Cuba

I am very interested in the photographic, motion picture, and graphic arts activities in your country, both in their technical and general applications.

Thus I would appreciate if you kindly inform me on all the assistance you could give me in this respect. Could I obtain also recent sample copies of your periodicals?

R. E. Trelles
Havana, Cuba

A kit of materials is on its way to Trelles. We want cigars in return.

Music to Our Ears Dept.

I am a fairly recent subscriber to your magazine, (starting about eight months ago) and have quickly become a devoted admirer. I would certainly have to rank *The Professional Photographer* at the very top of any list of photographic publications in this country. I do, however, have one minor complaint. I have not received my March issue. If you still have any copies remaining, I would greatly appreciate your sending me one.

Alan D. Jones
Atlanta, Georgia

You should have it by now Alan. Anything else you'd like? A Havana cigar?

Caption Confusion

On page 58 of *The Professional Photographer* for March, a caption reads: "One of Bill Brandt's striking nudes..."

We should like to see the photograph that belongs to this caption rather than the one that appeared with it, which obviously belongs in no professional journal.

Too bad the proof reader didn't catch the error.

Walter Barnes
Austin, Texas

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Minneapolis, MN 55403

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Company _____
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City _____ State _____ Zip _____
Telephone _____



This is the photograph that appeared with the caption. It is the one intended. Assessment of its worth is a matter of taste — which for reader Barnes, apparently, was as bitter as his irony.

Sin of Omission

Thank you for publishing the news about the appointment of Mark Daniels as general manager of the color and black-and-white divisions of New England Color in your April issue. I was sorry to see, however, that you did not print his photograph because Mr. Daniels is well known in the industry and I feel many photographers and others would have been interested in seeing his picture.

He has more than twenty-five years of tech-

The Computer System Pro Labs Love



CX Introduces The Only Pre-Programmed, Turnkey Computer System For Small and Large Pro Labs

The CX Pro-Lab System is easy to fall in love with. Because unlike any other computer you can buy or lease, the CX Pro-Lab comes complete with field proven hardware *and* specialized software.

It's ready to go to work as soon as it's plugged in! There's no expensive programming. No lengthy down time while your system is de-bugged. No dependence on data processing specialists to write programs for you. In short, there's none of the unpleasanties so commonly associated with buying and installing a computer.

With the CX Pro-Lab System you can take advantage of the existing programs and have CX customize them for your specific requirements *before* installation.

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The CX Pro-Lab System will give you a credit check on a customer's account at the time of order entry . . . before the order is processed.

Fast Order Tracking Without The Runaround

In a matter of seconds Pro-Lab will tell you the location of an order in your lab and when it is scheduled for completion. Think of the time and hassle this will save. And your customers will really appreciate the fast response to their questions.

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Here's another labor saving function of the Pro-Lab System. Every month the system will prepare an Open Item monthly statement for each customer. It lists every invoice for that particular

month, plus any unpaid invoices from a previous month.

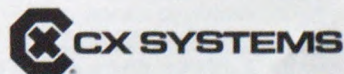
Sales Reports Keep You In Touch With Your Success

At the touch of a button your Pro-Lab System will give you an analysis of products sold during a specific period, or an analysis of sales by customer. And that's just *a sample* of the management reports this amazing system is capable of producing for you.

See The Pro-Lab System At Las Vegas PPA Convention

So if you've been thinking about computers, think about the system developed with only you in mind, CX Pro-Lab.

See it at the Las Vegas Convention or call Gene Francini for more information.



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Add the magic pencil lights for background and hair lighting plus the jumbo and mini umbrellas in the soft white, zebra, and metalized mylar configurations and the R-600 becomes the consummate studio lighting system.

Add an extra flash head with grid spot attachments as a key light, put two heads with umbrellas in front for 90% of the product photography that comes your way.

Add imagination and practice to the system and the photographic world is your oyster.

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Chamblee, Ga. 30341
404 455-6846

nical and administrative experience in the professional finishing field and, as you rightly indicated, he was vice president and production



Mark Daniels

manager at Pro Color in Yonkers, New York and at Hallmark Color Lab in Turners Falls, Massachusetts. What you should have added to make the record complete was that he was instrumental in the growth of these two nationally known labs.

Ted Ulfand, President
New England Color Laboratory, Inc.
Lynn, Massachusetts

Wrong Address

Thank you for the coverage on our Sinar 4x5. However, we noticed an error in our address. If any inquires do come to you, please forward them to 211 Laird Drive, Toronto, rather than to 311.

G. Van Lenthe
Marketing Co-ordinator,
Rutherford Photo Limited
Toronto, Ontario

We apologize for any inconvenience our error may have caused.

Fighting Fire with Fire

I just read with interest your article "Competition in Transition." We have found a way to fight the 88-cent specials. We have the Penny's Pix, the PCA at K-Mart, Sears 38-centers, and everything else you can imagine.

We run a children's special the first week of the month, except in the months when it's too busy. We make appointments ten minutes apart starting at 8:30 A.M. and for two days we will photograph eighty children, forty per day. The package is \$19.75, which includes one 8x10, two 5x7s, and eight wallets. The color charge is \$3.60. We take four proofs of each child and let the mother select which one she wants. We let them take the proofs home because we know they will be passed around, which is some of the best advertising we can get.

We figure our cost at \$8.50 per child on sales averaging \$24.50, so we net \$16.00 per child before taxes. Our average sale is more than \$19.75 because we also sell the proofs for \$2 each or all for \$5. We sell additional photographs and a few 16x20s. Frames are sold to 25% of the customers. It all helps fight the 88-cent specials, and also gives us an excellent clientele of young mothers, who often make appointments for family photographs.

We have heard the comment many times that our package is better than K-Mart's. Customers also like the idea of having their chil-

dren's pictures taken by a professional photographer. With an appointment, there is no waiting in line as with the 88-centers. We have been doing this for five years now and find it to be one of our more successful promotions. Maybe others can use this to fight the 88-cent specials.

Dennis E. Joyce
d. joyce Photography
Bismarck, North Dakota

Faces Are Important

While I have seen no article on the subject, I believe there is an aspect of portrait judging that merits consideration. I refer to the rapidly growing tendency of our state, regional, and national judges to score pictorial portraiture very high in relation to real portraits. When I say "real" portraits, I mean portraiture in

which the subject's face is really discernible. I just returned from judging at the PPABC seminar in Vancouver, British Columbia and this trend was evident there also. I found myself giving high scores to this type of photography. I personally enjoy it, but should we not ask ourselves about the "portrait" classification? Perhaps the "unclassified" section would be more appropriate for such work. Our studio finds that the public desires fine quality portraiture, and is willing to pay for it, however, faces are important.

Tom Jadwin
Bakersfield, California

An Old-Timer's View

Photography today has become a multifaceted medium of communication. Many and varied are the changes since I entered this pro-

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I need professional quality color candid developing, proofing and prints. I understand you guarantee complete satisfaction. From 120, 220 or 35mm Color Film. (4x5 and 5x5 proofs cannot be made from 35mm film.)

# of Rolls	# of Exposures Per Roll	Size Desired Please Check ☒	Price	Total \$
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		☐ 4 x 5 (Not from 35mm)	29¢ Each	
		☐ 5 x 5 (Not from 35mm)	30¢ Each	
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		☐ 8 x 10	\$1.12 Each	
FINISHED COLOR PRINTS From Your 120, 220, 35mm cut negatives		8 x 10 (minimum 12 negs.)	\$1.50 Each	
QUANTITY				

PLEASE CHECK ☒:

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- ☐ Please forward C.O.D.
- ☐ Please forward latest price list.

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fession. We now produce photographs eagle-eye sharp from outer space and under the sea. We produce photographs in one minute — no necessity for interminable waiting when responses are needed immediately. We have miniaturized films for convenience of medicine and industry and large prints and transparency materials for striking display. We have delved into man's very anatomy with photographs. Color has become radiance, yet monochrome is still immortal. *The Professional Photographer* keeps us abreast of the quick changes through its fine articles. PP of A's seminars and programs around the country today benefit all who wish to learn. New, fresh talent on the programs give us well-rounded opportunities for improvement. I believe the use of photography will con-

tinue to expand and that our profession will ever be in strong demand.

Morris Enger, M. Photog.
St. Louis, Missouri

At its April meeting, The PP of A's Board of Directors approved Life Member status for Mr. Enger, who joined the association in 1939.

Poster Reprise

Your article "Put it on a Poster" by Gill C. Kenny in the January issue of *The Professional Photographer* was published at a particularly appropriate time for me. It coincided with the production of my own promotional piece. I did several things differently than Mr. Kenny and made at least one serious error.

The most obvious difference is the size. The

8½x11 format I used was selected because it will fit into a potential customer's file as well as on the wall, and it may be mailed flat. The smaller size also allowed the use of a ten-point card stock.

The worst mistake I made was to try to save a few dollars on the printing. The quality of the reproductions is marginal at best. The entire run of 2,000 copies cost about \$1,200 while another \$300 would have ensured quality work. I plan to use the piece as a high class business card and in direct mail, and it is too early to estimate the success I will have.

Jim Trefethen
Boston, Massachusetts

A Voice in The Crowd

In the March/April issue of the "PPA Today" Newsletter I read an item entitled "PP of A: Can Anyone Join?" about PP of A not being exclusive enough. I may qualify as just "anyone with a camera." I don't earn over fifty percent of my income from photography; I don't have a studio; I don't use "Hassys" and Nikons; I don't have fame; I cannot join the Pennsylvania association because I don't have a "store front" (I recall meeting a guy from Silver Springs, Maryland with a similar problem). But, I do make a "buck" from photography. I do use 2¼'s and 35's; I do get \$75 for an 11x14; I do get \$300 minimum for an eighteen-print, 8x10 wedding job; I do invest the dues money I save by attending seminars given by the members of the PP of A like Frank Cricchio and Monte Zucker.

I joined PP of A as a "student" member. I have my diploma. Now I'm an "aspiring professional." When I become a "shop owner," I'll apply for another category change.

For the time being, I'll have to be satisfied just being "anyone with a camera" who joined PP of A in hopes of becoming "someone with a camera".

Mike Rubin,
Philadelphia, Pennsylvania

Late Delivery—Not Really Late

I received in the mail today three magazines: *National Geographic*, May edition; *Modern Photography*, May edition; and *The Professional Photographer*, April edition. As your datelines section starts at April 1, I feel that I am indeed "missing out." Can you have your circulation people do something about this?

Ruth Stark
Glendale, California

We think our circulation people are doing a great job, Ruth. The other magazines you mention predate their issues. This is an accepted ploy among newsstand magazines to make their material seem more current and give it a longer shelf life. Actually, they are giving you April news and features and calling it May. You get April news from us, and since Datelines projects several months ahead (the March issue included April events, for example), you don't miss a thing there.

You'd Better Believe . . .

The following unsigned letter is from the May 1978 issue of "The Long Island Photographer" newsletter of LIPPA.

Some of us may not be aware of it, but these are critical times for the professional photographer. There are genuine deadly dangers which threaten our very existence lurking all about us. They started quietly and went un-

"Halliburton. I thank you... and my insurance company thanks you."

—John D. Brooks, Awareness Photographics, Daytona Beach, Florida



For professional photographer John Brooks, it was just another day on location—hurtling through the rapids of the famed Chattooga River. He reports: "My cameras, in your case, were not only severely beaten by pounding white water but were completely submerged several times. The amazing thing is that all of my equipment was dry and unharmed . . . Halliburton, I thank you and I am sure my insurance company thanks you."

While we don't recommend immersing them, Zero Halliburton aluminum cases have earned their reputation as the toughest, safest, finest photo equipment cases ever created. And their replaceable foam interiors let you *personalize* them to meet your needs. Anywhere . . . any time.

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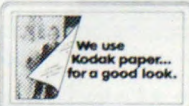
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(for those who cannot come to Las Vegas)

Pro Marketing Inc. has created some excitement in the industry and we want you to share it. Our **new** company of **young** people, **seasoned** with experience, is a blend of new products for the professional photographer and a staff dedicated to customer service.

If you are unable to attend the PPofA Convention in Las Vegas this summer, we don't want you left out of the fun. Join us in spirit—send for the PMI "BOOTH IN A BAG"!

Here's what you get:

A PREVIEW OF A NEW PROCESSOR LINE

Peter Michael Processors, an established favorite in Australia and now available in the United States through PMI, offer processors for film, paper, Ciba or transparencies... automatic, manual or basket line units... from as little as a roll of 35mm to as much as 2-30" X 40" prints per run... at a price you can afford.

A NEW WAY TO MOUNT PRINTS

PMI will debut the DRYTAC Mounting System in Las Vegas... a fast and economical method for dry mounting, laminating, canvas mounting and plaque making.

NEW WAYS TO INCREASE LAB PRODUCTION

Pro Marketing manufactures the dual-function Model 1000 Translator—an on-easel spot negative analyzer or an on-easel color translator. The unit provides highly accurate analysis of color and density from any color enlarger. Features no moving parts, a 6", non-fiber sensing probe and independent color and density slope controls. A built-in automatic timer controls the lamphouse for precise exposure from .1 to 99.9 seconds. The PMI Autocontroller is an automatic color and density sensing system designed to replace the phototube color and density systems in Kodak "S" Printers, B/K Printers, Pakotronics and most other printers. White light printers, such as the NORD Package Printer, can be converted with the Autocontroller to an automatic integrating system to print portrait, candid and commercial negatives.



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noticed for a long time, but have now gained momentum.

Consider the following very seriously:

1. Dealers who used to cater to professionals now sell to anyone at "our" prices;
2. Labs will process and print for anyone at the same prices they charge us;
3. More and more "work" is being stolen from us by amateurs, many of whom botch the job . . . and that reflects upon us because the public lumps us with them;
4. Ours is not recognized as a *profession* in any legal sense;
5. Our friendly neighborhood bank will give away that which we sell for our livelihood;
6. The school districts to which we pay taxes teach our children such fine ethics of illegal practices as demanding cash kickbacks, free photography, free film (with processing and printing), "commissions" on sales for which no services have been performed (other than permitting private business to be transacted upon public school property — in direct defiance to Art. VIII, Sec. 1 of the N.Y. State Constitution), to name but a few of the abuses;
7. A Long Island schoolteacher-yearbook advisor is also the yearbook-senior class photographer for his school and is now *branching out into other school districts*;
8. Printing houses offer our state and national associations' logos to anyone who wishes them imprinted on a stationery order. One demands an extra \$1.50 for the PP of A logo on its wedding contract forms; and, get this! There's at least one outfit that offers the PP of A "Q" (at no additional cost);
9. And, would you believe it, but for only five coupons for five process-and-print orders and \$10 you can belong to the "Institute of Certified Photographers" and have a "letter in gold, handsome 11x14 framed, personalized certificate" . . . "impressive to your customers," and other worthless junk!

Take a couple of moments, reread the above listing and let the words sink in . . . and, whatever you do, don't think that any one of them can't hurt you.

Your local, state, and national associations' officers are aware of the atrocities and are working to correct them. Your State Ethics Committee, composed of a few battle-weary, dedicated volunteer idealists can be likened unto tiny David against a horde of mighty Goliaths and Custer surrounded by thousands of Indians. Hours upon hours are spent researching law, gathering information pertinent to specific cases, writing lengthy, detailed letters, and making equally lengthy and expensive telephone calls. The Ethics Committee is, to our mind, the backbone and nerve center of our Association and its existence should be supported to the utmost. In reality we should have a paid, full-time staff to do this work properly, but the budget now allotted is far too paltry for the huge workload.

What can you do? When you learn of something which can hurt our profession YOU must act. Even if it's not in your own backyard you must do something . . . first, by raising your voice you might help with a fellow legitimate professional photographer; second, you don't know when you might need a voice or two from another sector. (As regards illegal use of our logos, simply drop the evidence into the mail to your state or national office — they'll handle it from there.)

On bank and school problems you can call upon your legislators. But let's be honest and recognize the fact that they need *vox populi*

(continued on page 32)



Take the 60-second lab test.

It could save your professional life.

Let's face it. With every school session . . . every sitting . . . every finished print, your reputation is on the line. You need a good reliable lab. A pro lab. *The Senior Lab.*

We're the senior color *specialists*. Over 20 years experience in senior-color-package-printing. And that's our *reputation*.

Now for the test; go ahead, compare your lab with us:

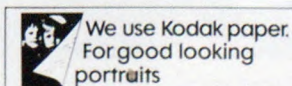
- | | | |
|---|-----|------|
| 1. Did you receive late orders | US | THEM |
| 2. Each invoice individually priced with order | NO | |
| 3. Each invoice sealed in plastic for your protection | YES | |
| 4. Each package sent in windowed envelope for easy sorting | YES | |
| 5. Five negative mask sizes from 12 exp. 120 to full 70mm | YES | |
| 6. B/W & color glossies—to size—no extra charge | YES | |
| 7. Remake rate (average less than 1%) | YES | |
| 8. Free waterproof zip-lock bags for mailing film and negatives | YES | |
| 9. Naturalized retouching | YES | |
| 10. Die-cut wallets to order: border / borderless | YES | |
| 11. Free two-way prepaid mailing | YES | |
| 12. Free camera and light tests | YES | |
| 13. Long roll proof & negative cutting on 70mm | YES | |
| 14. Minimum units per negative | NO | |
| 15. Minimum number of negatives | NO | |
| 16. Texturing charges | NO | |
| 17. All borderless prints | YES | |
| 18. Dust spotting charge | NO | |
| 19. Plaques | YES | |
| 20. Canvas | YES | |
| 21. Color balancing charge | NO | |
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Photographic world convenes at PMA show

by Don Langer, Contributing Editor

CHICAGO—For four days in April the Conrad Hilton Hotel here was the center of the photographic world as the Photo Marketing Association (PMA) staged its annual trade show. Although opening day was a Sunday, manufacturers and many of the more knowledgeable dealers had gathered by the preceding Thursday to wheel, deal, and sneak glimpses of each others' latest products.

The show opened in a swirl of organized confusion, with exhibitors putting finishing touches on their booths and retailers milling about the halls in search of lectures and seminars they wanted to attend.

By Wednesday it was obvious that the 54th annual PMA show, which spread over two hotels, had been the most successful to date in terms of attendance, number of exhibitors, and the variety of

products, both old and new, on display.

Once again the compact 35mm single-lens reflex camera was the star of the show. Practically every still camera manufacturer had one, and in some instances more than one, on display. Camera dealers queried said that many professionals are now buying compacts. Were dealers buying any standard-size 35s? Only if the price was attractive.

There is a two-part message in this that should not be lost on professional photographers. The first is that anyone using standard-size 35s could, with some judicious shopping, pick up real bargains in equipment. Second is that the compact is here to stay.

The similarity of various 35mm SLRs is both striking and confusing. All are about one-third smaller and lighter than standard models. Some are even smaller. The new Pentax is one example. The range of automatic exposure modes reminds one

of the first growth of spring — explosive. There are cameras with shutter-priority automatic exposure (the Konica T-4). Others favor aperture-priority exposure (the Fujica AZ-1). Still another group features both shutter- and aperture-priority (the Minolta XD-11). And now we have a camera with six exposure modes (the Canon A-1). This is just a short list culled from the dozen or so new compacts and variations of the compacts introduced at the PMA Show.

The question in this instance is not what new or additional features the new crop of 35mm SLRs possess, but whether they actually benefit the user. This, of course, is a matter of individual judgment. There are some questions to ask in considering a compact. For example, will the camera accept your lenses? While practically every manufacturer claims his camera will accept all lenses and acces-

(continued on page 30)

news

Minilab Promoters Woo Photographers at PMA

by Robert C. Anderson, Editor

Professional photographers might turn a handsome profit and improve the quality of their studio operations by entering the minilab business, says one of the several promoters of minilabs who displayed equipment at the Photo Marketing Association show in Chicago.

The promoter, George A. Howard, executive vice president of PhotoQuick of America, Inc., which is seeking to franchise fast photo processing stores across the country, asserts that a professional photographer is a more natural minilab entrepreneur than a retail camera store operator.

"The photographer knows all about the mechanics and chemistry of processing," Howard says. "In many cases he would like to do his own processing, but his volume is too low to justify the cost of the equipment and he can't afford the time.

"But if he gets into the minilab business and runs it right, he has all the equipment he needs to process his own work, and he can control the result as tightly as he wishes. Oh, he'd probably have to invest in an enlarger, but that's a pittance com-



This 1912 photograph of a Frenchman teaching his dog to fly is part of a portfolio of ten works by J.H. Lartigue, issued in April by Time-Life Books. The portfolio was produced in an edition of 7,500 copies and sells for \$500.



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Please Rush your latest price list along with your full service package, and **FREE** negative critique offer. My first roll of film is enclosed for **FREE** processing and quality analysis.

☐ Please Rush application and prize information for N.E.C. 1978 Childrens Contest.

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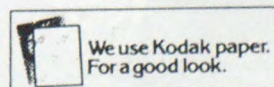
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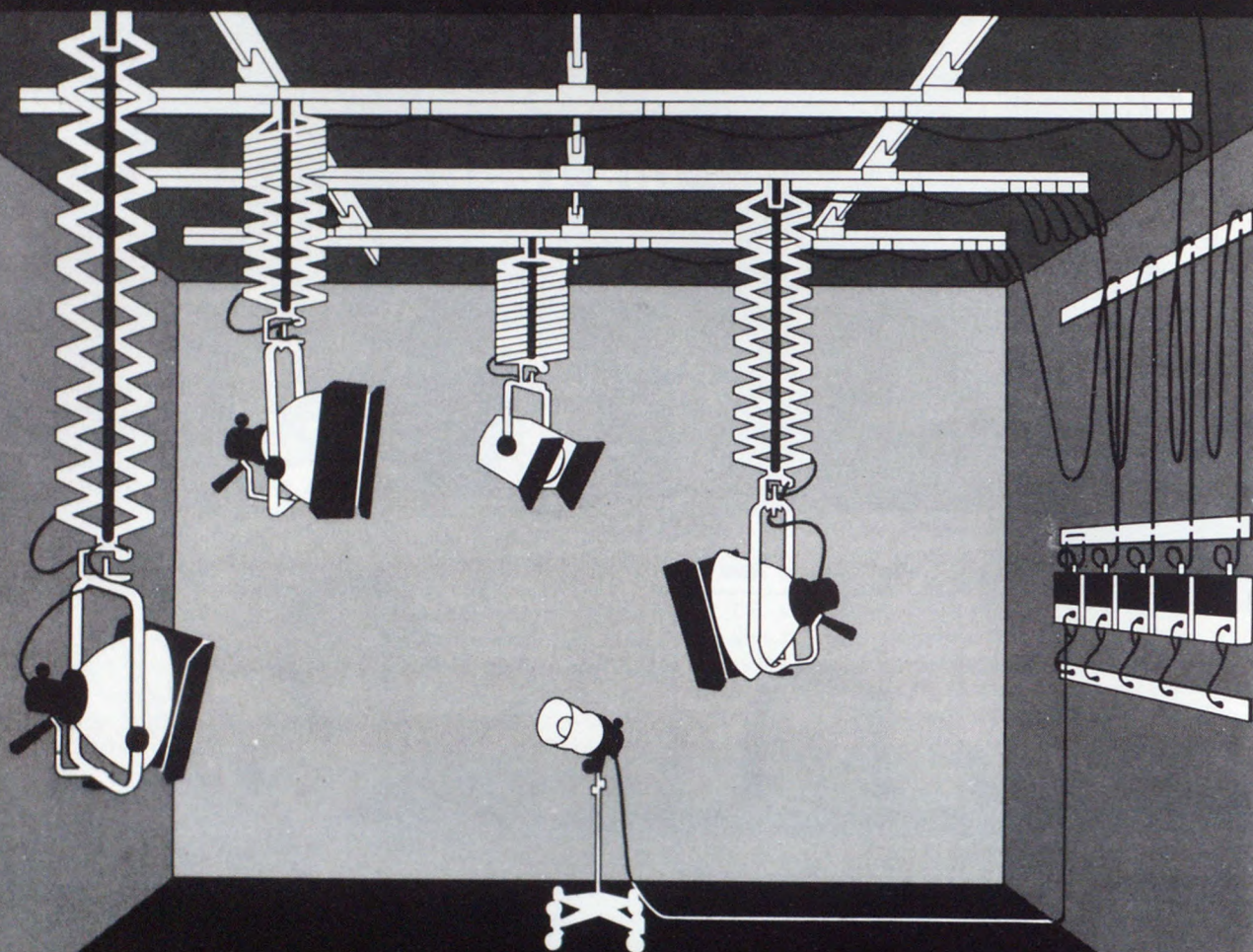
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Photogenic's Master-Rail Light Suspension System puts everything overhead — lights, light lifts, cables, power supplies, everything. Your profits go up, too, from much faster operation, more sittings per day. Lets you spend more time with customers, more time selling, at a cost only slightly more than stand lights. Allows lighting effects not possible with other systems. Get all the information on this more modern, safer, neater studio set-up. Including how to design your own system. Write.



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Youngstown, Ohio 44512

Designers of Fine Lighting Equipment Since 1921

pared to the income he could be making from the minilab in addition to his photography business."

Minilab promoters have elaborate estimating tables to show the various costs and possible income from their operations. One well-established minilab used as an example in a PMA report (see box) processes 150 rolls a day during the summer and between 80 and 90 rolls a day the rest of the year. Its owner's net income is \$26,697 a year.

That figure would be slightly on the low side for a well-managed minilab in a prime location, according to a top executive of Colenta America Corporation, which has twenty of its minilab package units in operation.

As the name indicates, the minilab is

small. Colenta's compact unit takes up only 200 square feet, and most of the estimated 300 minilabs in business around the country operate in 1,200 square feet or less. The promoters' appeal is to the businessman who has unused space he can devote to such an operation.

Fast service and high quality are the principal selling points, allowing the minilab operator to hold prices relatively high. Universal Color Labs in Minneapolis is said in the PMA report to charge \$5.70 to develop and print a twenty-exposure roll of 35mm Kodacolor II. The Camera House, a minilab in Co-

lumbus, Mississippi, is in a more exclusive area and gets \$7.65 for the same work.

PhotoQuick's franchise operation pushes same day ("in by 10, out by 4") service, and it stresses the fact that "the person who talks over the counter to the customer is the same person who develops the film, prints the pictures, and hands them back."

In addition to Colenta and PhotoQuick, the minilab field includes Gretag with its Compact Lab and Noritsu's QSS (Quick Service System). Other manufacturers are eyeing the field carefully.

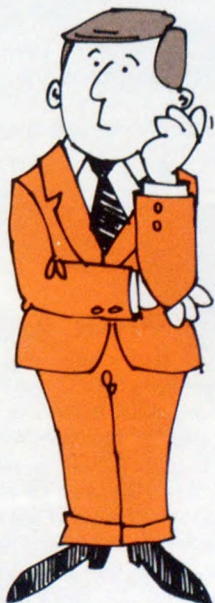
Minilab dollars and cents

This is the actual profit and loss statement for a well-established minilab processing an average of 150 rolls a day during the summer and 80-90 rolls a day during the rest of the year. It also offers several sideline services.

Total Sales (12 months)	\$227,910
Costs of sales	
Direct materials	79,786
Direct labor	
(5 employees)*	55,417
	135,203
Gross profit	92,707
General & Administrative	
Salaries	19,899
Advertising	2,538
Amortization (lease-hold)	387
Vehicle expenses	1,263
Depreciation	6,745
Entertainment	292
Insurance	1,215
Health insurance	4,142
Interest	2,947
Postage	481
Professional fees	
(accounting and legal)	3,622
Rent	4,328
Repair and maintenance	1,500
Supplies	3,993
Payroll taxes	4,453
Telephone	1,086
Travel	494
Profit sharing	2,940
Utilities	3,167
Contributions	1,074
Miscellaneous	294
Total G & A	66,860
Net operating income	25,847
Other income	850
Net income	\$26,697

*(The owner is also an employee.)

Source: Photo Marketing, April 1978



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Burned-Out Tiffen Finds New Home

Tiffen Manufacturing Company, whose Roslyn Heights, New York plant and offices were severely damaged in a March fire, has moved into a new plant at 90 Oser Street, Hauppauge, New York. The company's production of photographic filters and lens accessories is expected to resume shortly. Tiffen's audiovisual product line was not affected by the fire.

Jerusalem Museum Adds Photography Department

The Israel Museum of Jerusalem recently established a department of photography its directors hope will become "a focal point for photographic interests and studies in the Middle East." The museum's plans for the department include a permanent collection of photo-



This characteristic Brassai photograph is part of the collection of the Israel Museum of Jerusalem.

graphs, an extensive library of photographic books, exhibitions of photographs from the museum's collection as well as of works by contemporary photographers, seminars, and international conferences. Curator of the department will be Israeli photographer and historian Nissan Perez. Among the photographers already represented in the collection are Julia Margaret Cameron, Man Ray, David Octavius Hill, Brassai, and Alfred Stieglitz.

Hall of Fame to Open at Brooks Institute

The Photography Hall of Fame will open this month at new quarters in Santa Barbara, California. Formerly based in Des Plaines, Illinois with its parent organization, The Photographic Art and Science



This year marks the fiftieth anniversary of Minolta Camera Company. Established in 1928 as Nichi-Doku Camera Shokai, the firm took the name Minolta, which means "ripening rice fields," in 1931. The company's first camera, the Nifcalette, is shown here with some of its descendants.

Foundation, the hall of fame will now occupy a wing at the Brooks Institute of Photography.

The hall of fame was set up in 1966 to "honor persons who have made significant contributions to further develop the arts and sciences of professional photography."

Persons elected so far are Joseph N. Neipce, Louis J. Daguerre, W.H. Fox Talbot, Mathew B. Brady, George Eastman, Alfred Stieglitz, Dr. C.E. Kenneth Mees, George W. Harris, Edward Steichen, Margaret Bourke-White, and Robert Capa.

The hall of fame will open to the public on June 30.

Photo Departments Compete for Industrial Honors

Thirty entries had been received for the Industrial Photographic Department of the Year Award Competition when this issue of *The Professional Photographer* went to press. Ten of those entries were in the not-for-profit category, which was introduced with this year's competition. Awards will be presented on June 28, during the Industrial Luncheon at the PP of A convention in Las Vegas.

trade talk

John W. Blair, an Evansville, Indiana UPI stringer, has won the 1978 Pulitzer Prize for spot news photography for his coverage of a hostage drama in Indianapolis. The prize was originally awarded to Jim Schweiker, a UPI staff photographer, but an examination of the negatives proved the winning photograph was the work of Blair. **J. Ross Baughman**, an Associated Press staff photographer, won the feature photography prize for a series on the guerilla war in Rhodesia. . . . **Eddie Adams**, Associated Press special correspondent, won the Sigma Delta Chi news photography award for his photographs of a boatload of Vietnamese refugees being turned away from safe harbor in Thailand. . . . **John F. Burns**, of Watertown,

BHMC R.I.P.

Word has come from Bell & Howell/Mamiya Company that the abbreviation BHMC is no longer acceptable. Nor does the company want to see Bell & Howell and Mamiya separated by a slash anymore. From now on, it's a dot about dash high or nothing. The change is reportedly the idea of Thomas Steckbeck, who took over as president of the company last fall.

New York, took first place in the "I Love New York" print competition, sponsored by the New York State Department of Commerce and the Professional Photographers Society of New York. **Nancie Battaglia**, of Lake Placid, took second prize, and **Grace Ehrenberg**, of Tonawanda, took third. . . . **Wilson Photography**, of Valparaiso, Indiana, is setting up a branch studio in Michigan City, Indiana. **Ken Wilson** will be in charge. . . . Photographs by **Lowber Tiers** were recently shown at the Vero Beach Art Club Gallery, in Vero Beach, Florida. . . . Do you have news to share with the photography trade? If so, send it to Trade Talk, *The Professional Photographer*, 1090 Executive Way, Des Plaines, IL 60018.

suppliers

David Becker was installed as president of the **Photo Marketing Association** at the group's convention in Chicago. . . . **Burton "Bud" Stone** became president of **Deluxe General Incorporated** last month. He succeeds Robert Kreiman, who left to form his own company, Pace International. . . . **Jack Belcher** has been appointed national sales manager for **Larson Enterprises**. . . . **Dwaine** and

Janet Smith have bought the **Philip Mauer Photomount Company** of San Francisco. . . . **Dan Daniel** has joined **Technicolor's** consumer photoprocessing division as vice president for sales and marketing. . . . **Eastman Kodak** has named **Eric R. Johnson** coordinator of dealer programs administration in the consumer markets division.

contests/exhibitions

The Museum of Modern Art, 11 West 53rd Street, in New York City, will show twelve panoramic photographs by Jerry Dantzig through July 30 in the Steichen Galleries. The photographs, most of which are more than six feet long, were made with an antique Cirkut camera.

A major retrospective exhibition of works by Dorothea Lange will open on July 4 at the Oakland Museum, in Oakland, California. Included in the exhibition will be many seldom-seen Lange photographs, including early works and studio portraits. The exhibition will close on August 20 and then begin a three-year tour, sponsored by the Smithsonian Institution Traveling Exhibition Service. The Oakland Museum will also show works by f/64 Group photographers, beginning on

July 18. The f/64 exhibition, which will run until September 10, will feature photographs by Edward Weston, Ansel Adams, Imogen Cunningham, Sonya Noskowiak, Willard Van Dyke, and others.

"American Snapshots," an exhibition of photographs culled from hundreds of family photo albums, will continue through July 7 at the University of Arizona Center for Creative Photography, 843 E. University Boulevard, in Tucson.

Works by photographers associated with the legendary Photo League of New York will be shown through July 9 at the International Center of Photography, 1130 Fifth Avenue, in New York City. Photographers represented include Paul Strand, Aaron Siskind, Sid Grossman, W. Eugene Smith, Arnold Newman, Weegee, Arthur Leipzig, Walter Rosenblum, and Jerome Liebling.

deaths

Neil Adair, of Colton, California, died on April 4. Mr. Adair, who was forty-nine, was scheduled to receive his Photographic Craftsman degree at the PP of A convention this month in Las Vegas.

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(continued from page 24)

sories, I have found that this is not altogether true. It would be well to test all your lenses and accessories on the new camera and make sure everything fits. If some of the lenses require modification, this can be generally accomplished by a reputable camera repairman.

If you plan to begin from the ground up with a new camera, decide whether it is to be a shutter- or an aperture-priority type. The advantage of the shutter priority is that you set the shutter speed in accordance to the light conditions prevailing at the moment of the assignment. The camera mechanism sets its own lens opening.

The disadvantage is that only lenses designed for shutter priority can be used in this camera. But I was told by several lens makers they plan to introduce lenses for most of the new shutter-priority compacts. These lenses will probably begin to make their appearance in some quantity by late summer or early fall.

As for aperture priority: on a recent assignment I tested the Fujica (thread-type) AZ-1, using among others several



One of the new breed of compact SLRs, the Fujica AZ-1, is shown here with auto winder, zoom lens, and flash.

old thread-type Pentax lenses. All worked perfectly. There are many makes of aperture-priority lenses available, some at excellent prices. The problem here, of course, is the value of individual lenses. I would strongly recommend the lenses be purchased with a variation of a ten-day money-back or full exchange guarantee. Then fully test the lens to make sure it performs as advertised.

One of the real innovations in the crop of 35mm compacts is the motor drive. It attaches snugly to the bottom of the camera. This marks an important technical advance in camera design that I expect will eventually become an integral part of

the camera. However, not all operate the same way. There are variations in frames-per-second speed; some begin the expose-advance cycle the minute the camera shutter is pressed; others operate on the single-frame principle. It is a good idea to ascertain which type is used by the camera of your choice, and its frames-per-second speed.

There are, of course, some drawbacks to the state of automation, namely batteries. With some fully equipped cameras, six or even eight batteries are required to drive the camera mechanism, the automatic flashgun, and the rapid film advance. This can place an undue strain on the photographer, for if even one battery dies, the complete mechanism can be thrown out of whack. The only solution is to carry a fresh set of replacement batteries with you.

The PMA show buzzed with talk about automatic focus. Konica's promotion at the show included "live" closed-circuit TV which showed the new Konica AF "Dream Camera" at work. It was impressive. Chinon, Elmo and Sankyo introduced Super 8 movie cameras with automatic focus. I had an opportunity to test the Elmo auto focus and it works! From what I could see at the show, I am sure all the other AF cameras operate as well. Is this an important innovation? In some instances, yes. But it is not a cure-all for

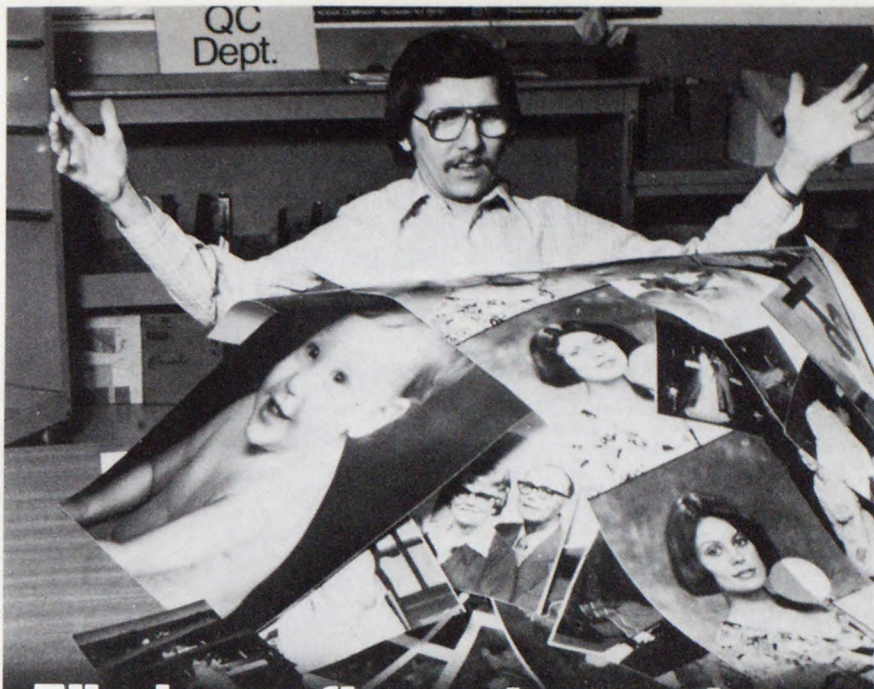


The show buzzed with talk about Konica's auto-focus tested here by one visitor.

focusing ills. The major problem is that the mechanism responds to any object in its line of sight, and that does not necessarily mean the subject being photographed.

To many PMA visitors Polaroid's 8x10 instant process was not new. It has already been demonstrated at several trade and consumer shows. What was new, and what was a good indication of how the trade has taken to it, was the number of new 8x10-inch view cameras displayed at the show, each labeled "... for 8x10 Polaroid color process."

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(Letters/Continued from page 23)

(numbers of voters) in order to tell off the dollar-loaded bank lobby, for instance. It can't be a voice here, a voice there — it must be a concerted effort. (Remember: "United we stand, divided we fall"!)

You've got to tell your dealer you expect better prices than those he gives the amateur, and tell the same thing to your lab. Attend and speak out at school board meetings, and get to know bank presidents and branch managers. Get to know your local and state representatives and don't be afraid to ask for their advice and guidance — they'll do something for you, for they want you to remember them the next time you vote.

We are not implying the existence of a conspiracy, nor is it our intention to frighten you in any way. Our sole reason in mentioning these things in the manner presented is to cause you to contemplate upon what is *fait accompli* and Standard Operating Procedure. Example: Mention the illegal procedure of public schools permitting business transactions by contract studios in the schools to an administrator and you get a smile and "but that's the way it's done all over." But for those who've fought against it by appealing to the State Education Department it has brought a rebuke to the offending school district with the specific order to cease and desist the practice immediately.

We oldtimers are not able to believe some of today's business practices. The ethical (and, yes, moral) manner in which we started out in business is very old fashioned and "old hat" today. We know a retail camera store owner who buys his cameras and lenses cheaper over-the-counter at two New York City locations than through his normal, manufacturers' distributorships . . . and this is NOT hot merchandise. A top executive of a huge firm told us to our face that "we had to break promises to you when our market started to dry up."

In summary, you have elected officers to represent and speak out for you and your right to exist as creative, professional photographers. They have accepted the mantle and responsibilities of leadership . . . but they cannot lead if you will not follow. Don't wait for the next fellow to do it, you do it. Encourage worthy prospects to join our associations and work with us for a better future. Write short notes of protest when something offends or hurts you. (And don't belittle the unauthorized use of our logos; all the "little" things add up.) Darwin put it succinctly, for it is "a struggle for existence" with the "survival of the fittest."

You'd better believe it!

Appreciation of PP of A

I did not know what I was getting into when I became a member of PP of A twenty-five years ago. I learned that it gives you an identity. People look up to you. You are a professional with authority when you are a member of PP of A. I am grateful that I became a member.

The national print competition is one of the organization's most important services. It creates the desire to create better work.

I will always recommend that anyone wishing to be a success in professional photography join PP of A. It's the only way to go! How else can you keep up with the trends? It has so much to offer in guidance, education, and planning for the future that any photographer will profit from being a member.

Clinton C. Bryant, M.Photog.Cr.
Upland, California

A woman with dark hair and bangs stands on a rocky, uneven surface, possibly a cliff edge. She is wearing a long, flowing dress with a rainbow-like color gradient, transitioning from white at the top to yellow, green, and finally blue at the bottom. The dress has a deep V-neckline and wide sleeves. She is looking off to the side, away from the camera. The background consists of large, textured rock formations.

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To sell a collection of subtle reflections.



Few of your customers understand the miracle of what you sell. Reflected light rays, properly focused onto film, composed and lighted for the most beautiful likeness. To your customers, they are simply color pictures. They may take them for granted. But you don't. And neither do we. We know that your colors, whether brilliant and striking or subtle and subdued, are important. So we treat color with care. Very beautifully.

Your reputation is built on quality. Your business is built on profit.

As a professional photographer, you can't choose either quality or lower prices. Without quality prints your reputation suffers. Without reasonable prices your business suffers.

Because of that, vivi/color will give you the highest possible quality but not the highest possible price. We suggest that you check our price against the prices of other fine labs. You'll find that we can usually save you some money. And that means additional profits for you.

That's true whether you're ordering custom prints, machine prints or packages. See for yourself.



We use Kodak paper.
For a good look.

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Economy Classics

Fully color-corrected enlarger-made prints, individually produced with dodging and burning-in techniques, cropped to your specifications.

Size	4x5	5x7	8x10
First Print	3.25	3.75	5.00
Additional	2.00	2.50	3.50

Size	11x14	16x20	20x24	20x30
First Print	9.00	17.00	30.00	40.00
Additional	6.00	10.00	20.00	25.00

Custom Classics

Beautiful enlarger-made prints, fully color corrected and finished. Prices include dust spotting, Flexichrome dye corrections, pencil print retouching and lacquer spraying, either matte or luster.

Size	4x5	5x7	8x10	11x14
First Print	6.00	7.00	9.50	16.00
Additional	2.50	4.00	6.00	10.00

Size	16x20	20x24	20x30	24x30	30x40
First Print	25.00	40.00	55.00	75.00	110.00
Additional	16.00	28.00	40.00	55.00	80.00

Crafted Color

The top of the line. Beautifully produced, beautifully finished and mounted. Prices include negative retouching, dust spotting, Flexichrome dye corrections, pencil print retouching, airbrushing, lacquer spraying, mounting and presentation folder.

Size	5x7	8x10	11x14
First Print	12.00	17.00	27.50
Additional	7.00	11.00	19.00

Size	16x20	20x24	20x30
First Print	44.00	65.00	80.00
Additional	31.00	45.00	60.00

Commercial Prints

Custom Commercial

Presentation grade commercial prints made by enlarger with local color closely attended to. Excellent for presentations, comprehensives, product notebooks, etc.

Size	4x5	5x7	8x10
First Print	2.75	3.25	4.25
Additional*	2.00	2.25	3.00

Size	11x14	16x20	20x24	20x30
First Print	7.50	14.00	25.00	35.00
Additional*	5.50	9.00	18.00	23.00

Orders over five prints, call for quote.

Reproduction Grade

Enlarger-made prints carefully produced to your size and color specifications. For use in combining subjects for separation. (All of the pictures on these pages were combined and separated in place in two separations.)

Size	4x5	5x7	8x10
First Print	10.00	12.00	15.00
Additional	5.00	6.00	9.50

Size	11x14	16x20	20x24
First Print	26.00	58.00	90.00
Additional	13.00	29.00	45.00

Cibachrome

Prints and transparencies produced directly from your transparency. The Cibachrome process utilizes azo dyes which provide rich, fade-resistant colors over a long period of time. Transparencies are brilliant and sharp in detail, perfect for display purposes. Prints have virtually all of the detail and color of the original transparency.

Transparencies

Size	8x10	11x14	16x20	20x24
Original	16.00	25.00	45.00	65.00
Additional	7.50	16.00	25.00	38.00

Prints

Size	8x10	11x14	16x20	20x24
Original	6.50	14.00	28.00	45.00
Additional	4.50	8.00	16.50	25.00

Machine Prints

Process and Print

Machine-produced color prints of top professional quality. Each print is evaluated by skilled quality control personnel and then

reprinted with any necessary corrections. Texturing is available free of charge. Price per roll includes film processing.

Proof size	8 exp.	10 exp.	12 exp.	15 exp.
4x5	4.40	4.40	4.40	4.75
5x5*			4.70	
5x7	5.50	6.60	7.70	9.35
8x8*			14.30	
8x10	9.90	12.10	14.30	17.60
10x10*			20.90	
11x14	18.70	23.10	27.50	34.10

*Available from 2 1/4 x 2 1/4 negatives only.

For 220, double 120 price.

Vivi-35

Machine-made prints produced at time of processing from 35mm film. Prices are per printable frame and do not include film processing. For twenty exposure rolls, add \$1.10; for 36 exposure rolls, add \$1.65.

Size	3 1/2 x 5	5x7	8x10	11x14
Price	.35	.55	1.10	2.20

Reorders

Machine-produced prints from previously processed negatives. Each print is evaluated by skilled quality control personnel and reprinted with any necessary corrections. Normal cropping will be done. If special cropping is desired, see "Cropped Prints."

Size	4x5	5x5	5x7
Normal Cropping	.65	.70	.85
Cropped Prints	.85		1.00

Size	8x8*	8x10	10x10*	11x14
Normal Cropping	1.50	1.50	2.15	3.95
Cropped Prints	1.80			4.35

*Available from 2 1/4 x 2 1/4 negatives only.



Quantity Prices

	4x5	5x7	8x8
10-24	\$.45	\$.55	\$ 1.05
25-50	\$.40	\$.50	\$ 1.00
51-100	\$.35	\$.45	\$.90
101-200	\$.30	\$.40	\$.80
	8x10	10x10	11x14
10-24	\$ 1.10	\$ 1.65	\$ 3.50
25-50	\$ 1.05	\$ 1.55	\$ 3.05
51-100	\$.95	\$ 1.45	\$ 2.80
101-200	\$.85	\$ 1.35	\$ 2.55

Packages

The vivi-pak division specializes in producing packages for all markets: schools, proms, special promotions — wherever you can sell them. Vivi/color's system allows you to design your own package. For prices and formats, ask for vivi/color's book of services and prices.

The complete print: Beautifully finished.

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Dye Spotting: Dyes are applied to the print to "fill-in" dust spots and to blend blemishes and lines.

Flexichrome Dye Corrections:

Dyes, similar to those in the paper are added to the print to correct or strengthen colors.

Pencil Retouching: Colored pencils are applied to sprayed prints to produce more extensive corrections than are possible with dyes.

Airbrush Art Work: Virtually any correction is possible with the airbrush.

Texturing: Surface texturing is available in a variety of finishes, including canvas, screens, and glazes.

Spraying: A protective coat of lacquer, either matte, luster, or clear, is added to the print.

Mounting: Prints may be mounted on art board or masonite, on canvas panels, or vivi/color's vivi/plaque.

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For a good look.





The author asked several photographers to help in his instant 8x10 experiments for Polaroid. This image is by Barbara Bordnick, a New York fashion photographer.

THE INSTANT 8x10 EXPERIENCE

by Bill Buckley

When I first saw an instant color 8x10 as a portraiture consultant for Polaroid, I was impressed by its crisp detail, which is comparable to the finest contact print, and by its vibrant color. I decided to examine the system in a most creative and demanding professional application — portrait photography.

The importance of Type 808 Polacolor 8x10 to the established portrait photographer is not as replacement for any of his current business, but as a new tool to create additional sales. With it, he can present to the client a finished, matted, and framed 8x10 color photograph in minutes, without any sacrifice in quality. He can also retain business that would be lost before Christmas and other special days when processing deadlines are past. If customers can't find this last-minute service elsewhere, the instant portrait is bound to be a business builder year 'round.

Let's talk about how this film works. The system consists of a negative assembly, a



positive assembly (with chemical developer pod attached), a film holder, and a motorized film processor. The processor is a compact table unit equipped with an AC motor and a timer.

After exposure, positive and negative assemblies are drawn together through a set of constant speed rollers into an imbibing chamber. The timer beeps at the end of the development time, telling you to separate the finished print from the negative.

The processor instruction manual and the film tip sheet should definitely be read. There are, however, some points about handling the film I want to stress. Most important, keep everything clean. Between photographs, inspect the felt strips in the film holder for dust, especially the one at the blue tab end of the dark slide. If you don't, the dust will show up as white specks on your print. An excellent tool to keep handy is a "lint picker," a small, rolling, plastic cylinder wrapped with a renewable supply of three or four-inch masking tape. (Lint pickers can be found at most discount and variety stores.) A few passes across the felt strips with this gadget quickly remove any dust. Also, clean the processor rollers with a damp cloth at least every shooting session or immediately if your print has a repeating spot every three inches.

Regular users of sheet film will have to get used to the idea that the film holder's dark slide is not removed, but is withdrawn until it stops. The dark slide, especially in a new holder, may be stiff, so use the blue tabs and pull until you feel a positive stop.

Use the plastic bag enclosed with the film to keep airborne dust and other particles away from the positive assembly, which is unprotected after the cover is removed. You will note that the film has a lot number printed on the negative and positive tabs. Positive and negative numbers must match. It's a good idea to buy a lot number as you would with sheet film.

One of the bonuses of working with Polaroid films is that in most studio situations the room is about seventy-five degrees — the recommended temperature for development. I used my GraLab timer rather than the processor's beep timer. This allowed me to see the correct time coming up so I could be ready to peel the print. It was at this point that I found the recommended sixty seconds development time did not give me the feeling I need — dense blacks and full color saturation were missing. To make a long story short, I found that a development time of seventy seconds gave me the crispness, saturation, and deep blacks I am used to.

I worked on portrait techniques for several days. My idea was to use the film under typical studio conditions and find out what steps would have to be taken to achieve on Polaroid film the kind of results I expect from conventional materials. My first exposures confirmed my opinion that Polaroid 8x10 produces a print of slightly higher contrast than normal and that the lightest values have to be well controlled. I also realized that it is necessary to exercise all creative controls before the image is made. You cannot rely on custom lab corrections.

This realization made me nervous at first, but I soon got to enjoy having all the controls in my own hands again. What follows are my approaches to the three most important areas of control: lighting, exposure, and filtration.

Lighting: My Balcar strobes were arranged as they might be in an average studio setup for color portraits. Using a strobe meter, a 3:1 lighting ratio was established. Background and hair lights were positioned, and I began exploring various lighting situations.

Direct lighting, even when diffused through a Mylar sheet, produced a harsher result than I liked. Without changing the ratio of my main and fill lights, I switched to umbrella-bounced lighting to widen and soften the light. The result was dramatic and pleasing — hot spots cooled off and shadow areas opened up. Without doing anything startling, I had reached a rough approximation of the qualities I was looking for.

Reflectors were almost always called for to open up the shadow areas. My preference is panels of Styrofoam insulation and wrinkled aluminum foil, which cover a large area. At one point, I experimented with changing the power output on the Balcars to observe the reciprocity effects as the duration of the flash became

Buckley made this photograph to see how well the instant color would render detail with subtle lighting.

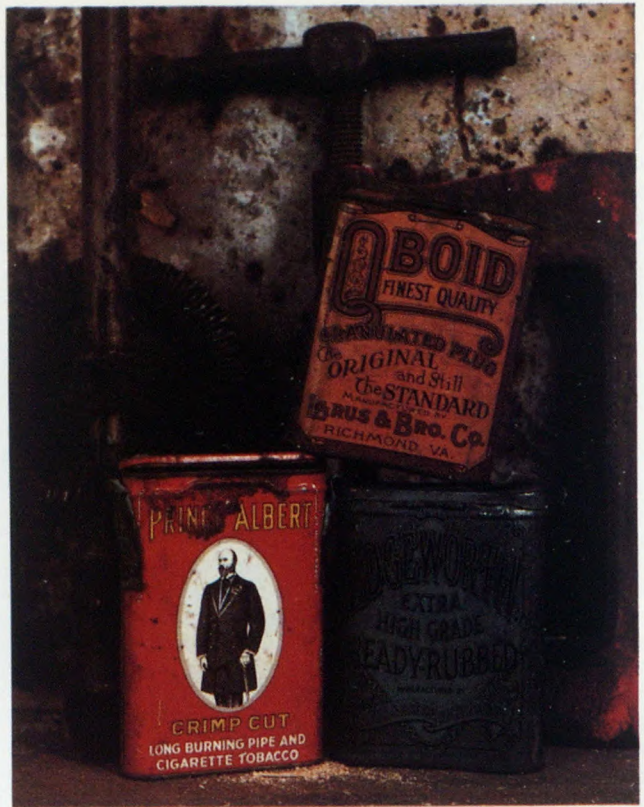


Contrast the photograph above with the high-key rendering opposite by Norman Dow. All photographs in this article were separated using a 133-line offset screen.

*The author set up
this still life to test
for color fidelity
in shadows.*

shorter. Although there was a slight warming as the duration of the flash was shortened, even at one-fourth power the results were pleasing. What this means in practical terms is that it is not a problem to use several flash heads on different power settings to light the same photograph.

I found that for conventional poses with painted backgrounds, Polacolor needs fully lighted backgrounds so that the subject will stand out properly. The practice of adding a second hair light recommends itself to portraits on the film. This is particularly important in keeping blond hair blond, and in creating a gentle rim light to separate the subject's head from a low-key background,



*Another experiment by author Buckley,
treating a typical commercial photography
assignment.*



*Barbara Bordnick demonstrates precise
control over light values, even with the
instant color's high contrast.*



This model was photographed by Boston fashion specialist Norman Dow. Buckley says Polacolor demands that painted backgrounds be lighted fully to make the subject stand out in conventional poses.



Buckley found that for subjects such as this, the development time needs to be extended to seventy seconds in order to get crispness, saturation, and deep blacks.



traditional in a business setting. Many of us like to have our fill light above and directly behind the camera position. When the dark slide of the film holder is withdrawn, it can block out part of the fill light. A small shift takes care of this problem.

When my basic work with Balcar strobes was completed, I borrowed a set of Photogenics. They provide a more diffused main light than umbrella-bounced Balcars. The prints had a slightly more neutral balance and, on the whole, were accurate. I stayed with the Photogenics throughout the rest of the experiment and photographed as many people representing extremes in skin color, complexion, facial shape, and hair color as possible. As long as I stuck with the 3:1 lighting ratio, it didn't matter whether the subject contrast was high (for example a person with light skin, dark hair and eyebrows) or low.

Exposure: With a finished artwork medium, your exposure has to be right on target. Being just a third of a stop off can change the whole mood. For this reason, I used two or three favorite lighting setups exclusively, running strings (a different color for each setup) from the lights to the subject position. I worked it out so each set of string lengths gave me the same exposure. You will find that with 8x10 working at f/16 is necessary to get enough depth of field with a portrait lens. Bellows extension becomes a factor also. It is about one-third of a stop more from a three-quarter pose to a head and shoulders pose. You must add to this the exposure factor for any filtration you use. It takes a little work to get this formula set, but it's worth it in time, film cost, and customer confidence in your ability.

Filtration: Like exposure, color balance has to be correct. Tip sheets are a good starting point, but they do not take into account the quality of light in your studio, or your personal taste. The flashtube in your lights is probably correct, but the color of your reflectors, walls, etc., can change what actually reaches the subject. Usually, a small correction tunes you in.

Your lens can throw you as well. I know of a magnificent old 16-inch Voigtlander portrait lens that needs a CC 20 blue filter to balance it for skin tones . . . honest! By the way, if you have one of these marvelous old uncoated lenses, cherish it or send it to me. A good one is a pearl without price.

A UV filter (1-A or as much as 2-A filtration) can handle excessive UV radiation in your lighting system or subject content (white shirts, gowns, and the like). A ruddy male complexion may need a little CC cyan treatment. It comes down to your personal taste and style. Once you have a filter for your situation (lens, studio, etc.), you are all set.

There are some situations in which simply extending the development time to ninety seconds can be a real bonus. For example, in male portraiture, the added contrast will accentuate character lines. Here comes the bonus — the color balance shifts towards cool at ninety seconds, which compensates for the ruddy complexion of many male subjects. A most interesting combination of benefits is achieved with extended development and diffusing the image with a single layer of flesh-colored mesh hose stretched over a homemade filter holder.

You must use a lens shade with this technique, or you could have serious flare problems. But, the results are worth it. This technique gives me some of the finest female flesh tones I have ever seen. With a male subject, or some other situation where a strong image is required, I find the black mesh stocking filter provides the necessary softening but retains good separation in shadow areas. These diffusers are handmade, so you are going to have to determine the filter factor yourself. Softening filters are nothing new. What is new is their effect on Type 808 film.

The handling of an 8x10 Polacolor print fresh from the processor calls for a few words. Just before development is completed, remove the print from the processor, and when the time is up, peel the print away smoothly and quickly.

The surface of the print at this stage is damp and needs protection. The 8x10 print surface is very difficult to clean. Also, note that prints must not be stacked for at least thirty minutes and then only with an interleaf. After the colors have stabilized (about ten seconds), the print may be sprayed, even though wet. Most of the photographic finishing sprays will do. The spray not only protects the print, but provides a foundation for retouching. Retouched prints can be oversprayed to give the surface you choose for framing and presentation.

A couple of notes on framing: The Polaroid print paper is 8½x10⅞ inches, and may need some trimming for certain mounts. Also, note that the image size is 7½x9½ inches. For accurate framing in the camera, cut a mask for the ground glass. For precut mats, you may need to cut an inner mat to suit the smaller image size.

There may be a temptation to process prints in the studio so the subject can see the print when you do. Bad idea! He usually wants to change something, which adds time and film cost. I prefer to process in an adjoining workroom where I can spray a winner, and quickly retouch it if necessary. Then I can mat and frame the print and show the subject his finished portrait. 

Bill Buckley has a studio at 43 Warren Terrace, Pembroke, MA 02359. His photography has been widely exhibited. He now devotes himself primarily to conducting workshops and lecturing, and he serves as a consultant in technical services for Polaroid.

The Ups and Downs of Photography Afloat

by Michael Sheldon



Author Sheldon, always prepared with a wide variety of lenses, captured this sunset scene with his 500mm mirror lens.



Viewpoint from a helicopter can add life to otherwise ordinary boating scenes and make them seem romantic.

The recreational boating industry is a multimillion-dollar-a-year business and, of course, the manufacturers and their advertising agencies spend a great deal of money on top quality photographs.

Being located in Ft. Lauderdale, Florida (often called the "Boating Capitol of the World") is one of the reasons I decided to venture into marine photography. Another is the excitement of doing on-location photography in almost every state on the East coast along with assignments in the Caribbean and the Bahamas.

Like most marine photographers, I use a 35mm camera for my color work and either 35mm or 2 1/4 for black-and-white. Along with my 35mm camera I carry a wide variety of lenses, from a 15mm fisheye to a 500mm mirror lens. I rarely use every lens on an assignment, but at least I'm prepared for any photographic situation that develops. An added advantage

of using 35mm equipment besides the easy handling capabilities is the depth of field quality. With a normal focal length lens I can still get a good depth-of-field and sharp focus at f/5.6 with a 35mm camera. This provides the option of using a faster shutter speed when needed.

My preference in film is Kodachrome 25 with Kodachrome 64 my second choice. With these

slow ASA films I can achieve the best grain and tonal quality while using a small-format camera. The results are excellent. I usually won't use Ektachrome film because of its natural tendency toward blue, which will cause a "truer than life" sky and water color.

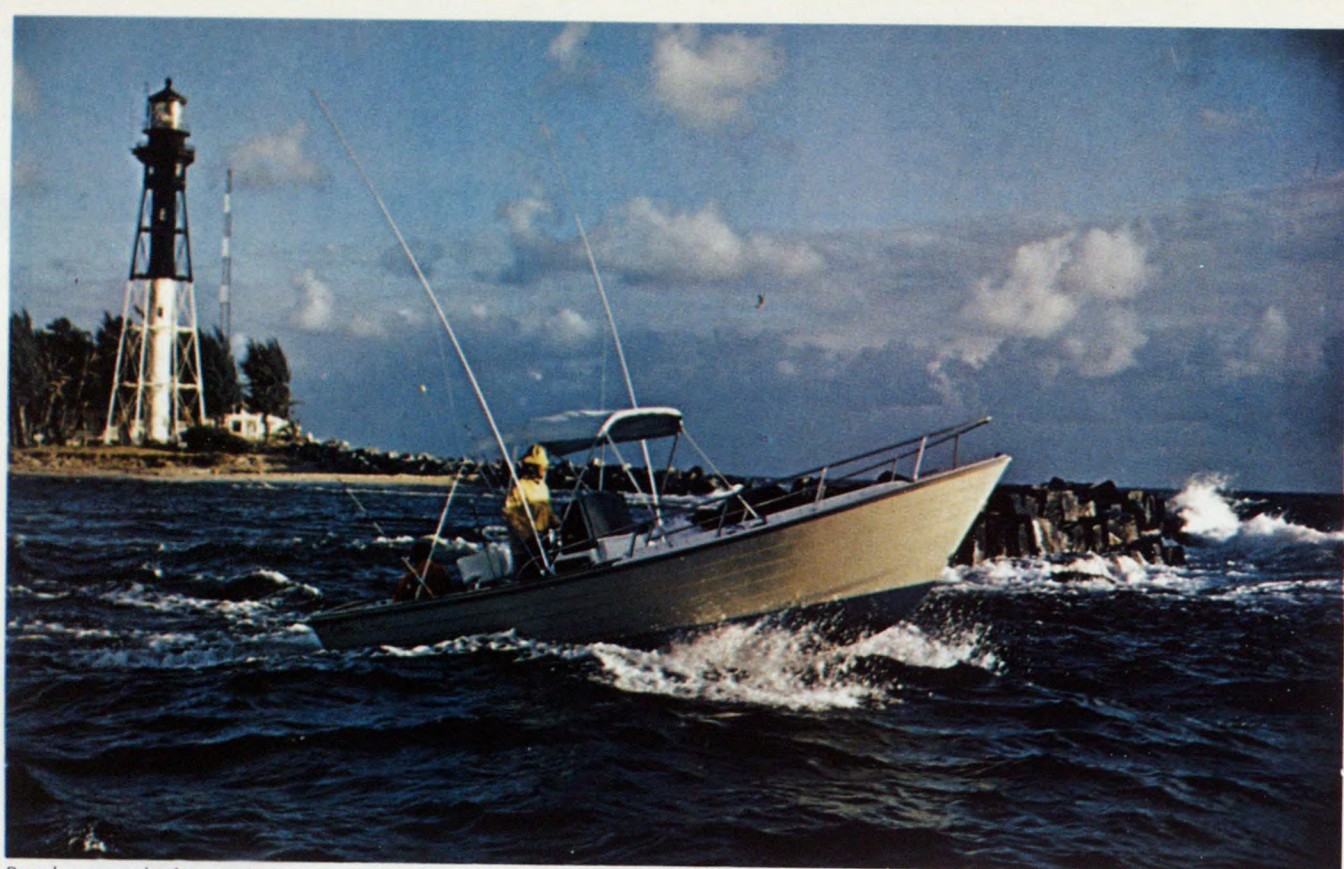
When a client wants a black-and-white photo, I use Panatomic X with a Hasselblad camera and a 16S back. This gives me fine grain quality and sixteen exposures in the "ideal format" size.

I don't use any filters when photographing unless for a special effect or if a sunset needs an orange or red color boost to make it more dramatic. I also find no need to use a polarizing filter — with Kodachrome 25 the colors are already very striking and the problems of glare can be taken care of by correct camera position in relation to the sun.

The only lighting equipment I use is



Interior photographs are an important part of marine photography because they appeal to women customers shopping for a boat.



Rough seas make for exciting pictures — if you can stand up long enough to take them. Sheldon positioned the boat on the opposite page so the photograph could be used as a brochure cover with space available for printed material. He took the photograph from a helicopter and used backlighting for dramatic impact.

strobes as fill lights when photographing boat interiors. I also use a 3x2-foot silver reflector when doing close-up work with models on a boating scene. The natural lighting effect is always a plus in marine photography.

An important part of on-location boating photography, especially with action scenes, are portable two-way radios. If it is a small job and doesn't warrant the use of radios, I will use an electric megaphone (bullhorn).

In any case, communications are absolutely essential between the boat driver or helicopter pilot and myself in order to have the assignment run smoothly.

A lot of times in making action photos I will use generating earphones with a mike attached. This allows me to talk to the driver or pilot while we are moving and take photographs at the same time.

One last piece of equipment, and, perhaps, the most important, is a good pair of boat shoes with nonslip soles. One slip could damage your camera equipment and send you to the hospital. It had happened to me several times before I finally took precautions.

Assistants

One of the most important things in being a marine photographer is having an organized schedule on an assignment. Some clients prefer to arrange everything themselves and just have the photographer take the photographs. However,

most of the time the photographer is in complete charge of the arrangements. Since using one model costs \$200 to \$400 a day, I usually include the client and, if need be, the art director, in the selection of models from a local modeling agency. Then I leave the other details to a more experienced man who does the same kind of arrangements for local

media. He finds locations, makes sure the product is working correctly, and runs props if necessary. He is also an excellent boat driver and can double as a model when needed. Having an arranger or stylist takes a lot of pressure off the photographer and makes the assignment more professional.

Another important person to know is a good helicopter pilot who is experienced in working with a marine photographer. Toward the end of last year I was persuaded reluctantly to use a pilot that the client provided. We were halfway through the photography assignment when the helicopter suddenly lost power. The next thing I knew I was dog-paddling in six-foot seas with most of my photographic equipment sinking to the ocean floor.

Knowing what the helicopter and the pilot are capable of doing is an advantage. In one ad assignment I photographed a boat from the helicopter while we were flying backward at 40 mph, fifteen feet above the water.

Knowing who you are working with in a helicopter leaves you with more time for your creative job of producing excellent photographs without worrying about what could go wrong.

Composition

There are rules for marine photography just as there are for architectural, fashion, and other specialties. The basic rule, of



Before photographing this tarpon, Sheldon did extensive research on how the fish looks while jumping in order to capture its image realistically.



course, is to keep the horizon level. I seldom like to use the horizon in my photographs because it can be very distracting. When I decided on an angle or am in the process of cropping the photo, I usually leave very little sky area and concentrate more on the boat and water for the total composition.

Positioning of the camera in relation to the boat in the water also has a psychological value. Every power boat manufacturer that I've done an ad for likes to see his product "run dry" — which means that when the boat is underway, the bow wave should be thrown out to the side and not back in the cockpit. Length of the boat and hull design have a lot to do with this. Generally speaking, a planing hull under twenty feet will usually be "wetter" than one over twenty feet. A high angle helps to minimize this wave and also makes most boats look roomier by showing the depth, width, and overall size. This is the angle that I use most often. It creates more of a visual impact and lets the prospective buyer have a look inside the boat. Medium and lower angles are used mostly with speedboats to show a racy profile. With big boats these angles create a boxy look and make them seem to be too high off the water.

Backgrounds can often ruin an otherwise good picture. Unless the photograph is a scene where the background is an integral part of the picture, the boat should be kept as far as possible from the background. In most cases it is desirable to surround the boat with nothing but water so that the attention will be placed strictly on the boat.

Neatness also counts — dangling lines, fouled pennants or flags, a dirt smudge on the hull, are all things that can ruin a good photo. When using models you will also have to consider the overall composition. Their images should be clearly seen and not mostly hidden by parts of the boat. A closer camera position is usually required to capture the models' facial features. When choosing models, I will try to match them to the specific boat style. Nothing looks more ridiculous than teenagers used as the only models on a \$300,000 motor yacht.

Exposure and Lighting

When I am doing action photography of a boat, I will usually decide on an exposure for color and one for black-and-white. Then I will not change it or bracket it unless the light changes or a special effect is needed. This leaves me free to concentrate on the subject. I also use a motor drive on the camera, which allows me to keep my eye glued to the finder. If the water is rough, I can hold on with one hand and shoot with the other.

My exposure for boats running on a clear day is 1/500th second at f/5.6 or 1/250th second at f/8 on Kodachrome 25 film. Black-and-white exposure for Panatonic X is 1/500th second at f/11



Above: For better composition, the bow wave should be thrown out to the side and not back in the cockpit of the boat. Below: When photographing sport boats, Sheldon uses a medium camera angle to dramatize their racy features.

processed in D-76 developer 1:1. For running shots — when the subject boat and camera boat are moving at the same speed—I will use a slower shutter speed, 1/30th of a second, to get a blurred water effect.

The positioning of the sun in relation to the subject and camera is what makes any good marine photograph work. I usually shoot when the sun is at a 45° angle so I can use cross lighting and back lighting on the boat. The side nearest the camera is in the shadow area where the light reflected off the water is used as a fill. This creates a three-dimensional effect. For a front, level picture of a boat I use the direct sunlight off to one side so that the boat doesn't appear flatly lit and shows some of its shape. With models, I also use side lighting but add a 3x2-foot silver reflector for closeups.

Sometimes I will mix light sources for a better appearance or use incandescent



light with daylight film for a warm effect. This method should be used with caution because the results could be disastrous if not well thought out.

Pricing

What I charge varies greatly, depending on the assignment. Very seldom will I contract to do marine work for less than half a day. Often, the person who makes the assignment has the idea that a photographer can perform miracles. It takes time to arrange a good marine photograph when on location, and usually clients will agree to the photographers' terms, especially when they are striving for a high-quality commercial ad. But, as in other areas of professional photography, the photographer should not price himself out of the market. The client pays for the cost of the traveling, and since there's no studio overhead, there is no need to charge exorbitant prices.

Knowing Your Subject

As in any other type of photography, you have to know something about the



subject. When I first started doing marine work, I did quite a bit of research on boats, both sail and power, so I could talk intelligently to the client. When I was asked to do a catalog for a boating and fishing equipment manufacturer, I needed a dramatic picture of a fishing scene for the cover, so I decided to use a tarpon because they jump so spectacularly. I knew a fishing guide in the Florida Keys and spent quite a while with him finding out what a tarpon looked like when it jumped.

Finally having this background information, all I needed was a fish. I waited until my guide friend had a party who caught an eighty-five-pound tarpon. They were going to have it mounted, but I was able to borrow it long enough to photograph it. We spent three hours setting up fish and fisherman scenes.

My research paid off, because other fishing guides looked at the picture and thought that it was a real scene instead of a set-up photograph. If a client ever gets bad feedback about a photo, the photographer is in trouble.

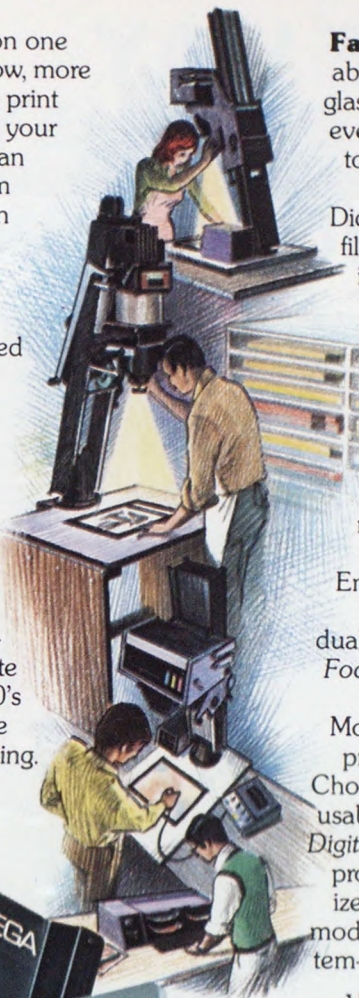
(continued on page 144)

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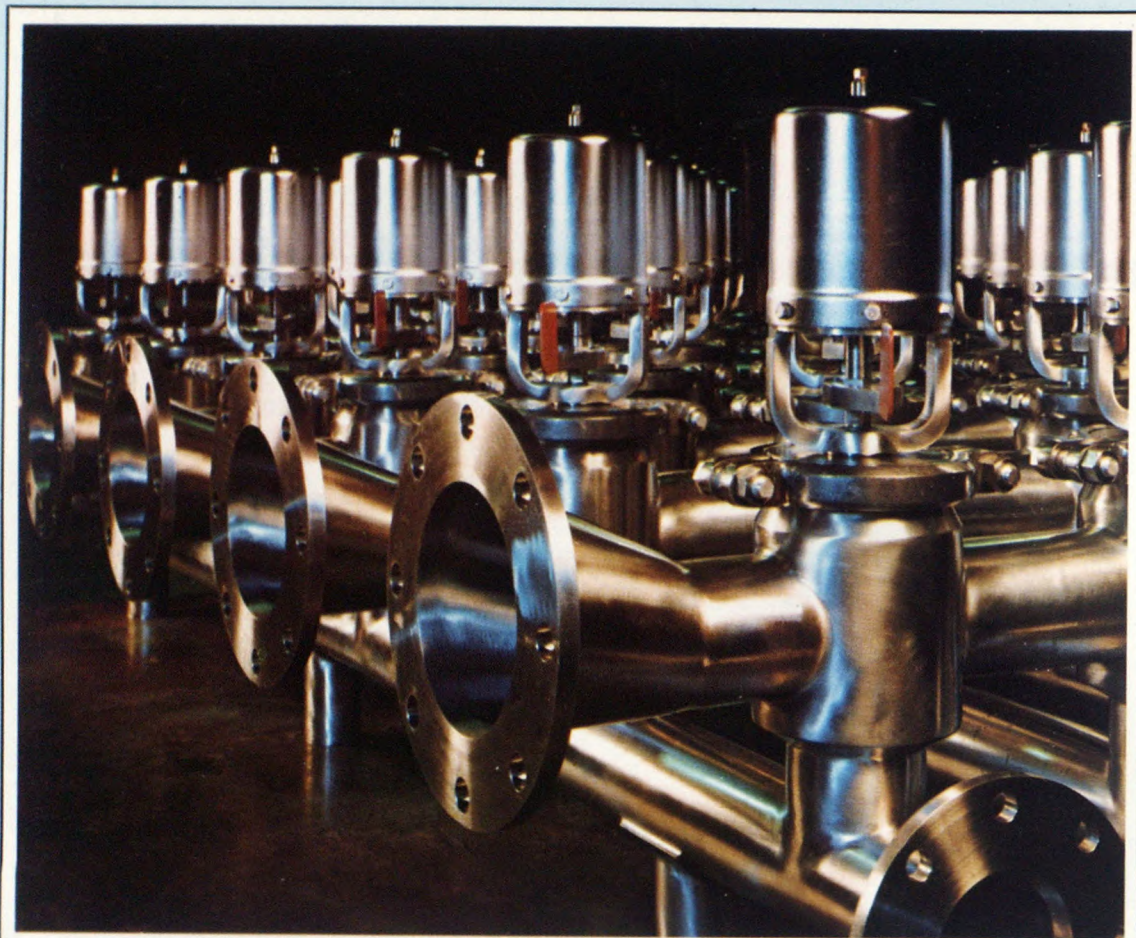
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For Our Introductory Offer!



STEEL

Ed Trebes

This photograph, entitled "Steel" is of a \$17,000 valve that was custom built by Cherry Burrell Corporation for Anheuser-Busch. The assignment was to take several black-and-white photographs for the advertising department but Trebes decided to take the challenge one step further.

After the standard overall photographs were taken as requested, a more dramatic camera angle and lighting were chosen by the photographer to produce an exciting color image. Mixed lighting was used, consisting of two strobes that were bounced out of umbrellas, a direct strobe with a blue gel over it, strobe modeling lights for a warm effect, and mercury vapor lights for added coolness.

The strobes were fired ten times to build up the light enough to compensate for an $f/32$ lens opening, which was needed for depth of field. The shutter was left open and the lens covered between flashes to prevent other light sources from creating an over-exposure.

Equipment used for this photograph was a 4x5 Calumet View Camera with a 135mm Symar lens and VPS film. Lighting consisted of Calumet strobes with two 1600w/s power supplies.

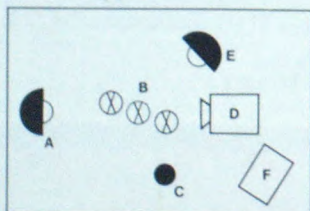
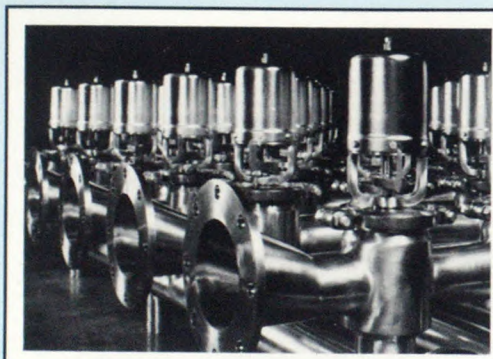


DIAGRAM: 1600w/s strobe in umbrella with one power pack and one 250w model light (A); subject (B); 800 w/s direct strobe with blue gel (C); camera (D); 800 w/s strobe in umbrella and 250w model lamp (E); 1600w/s power pack and two lights (F).



When the negative was printed, the color was balanced for the strobe effects, allowing the mixed light to add color highlights to the colorless stainless steel of the subject. When proofs were delivered to the client, a 16x20 color photograph was added to the package. It immediately gained approval and was promptly sold. In addition, the company plans to use a larger print in a trade show and its advertising agency has used the picture in a corporation brochure.

"This only proves that on routine assignments, dramatic photography can be achieved with just a little extra effort on the part of the photographer," says Trebes, "and most likely the client will use such work."

This photograph, in addition to being accepted for the 1976 PP of A Loan Collection, also took first place in the Industrial category and best in show at the 1976 Midwest Industrial Photography Convention. (A Service of the PP of A Industrial Division.)

LADIES AND GENTLEMEN, ANN-MARGRET!

It's A-M in the P.M. for PP of A



June 25-29, 1978
Caesars Palace, Las Vegas

LAS VEGAS — Superstar Ann-Margret, a regular headliner here and one of America's favorite sex symbols, will entertain conventioning PP of A members at the annual awards banquet on Wednesday, June 28.

She is soaring right now in the midst of a comeback climb from a near-fatal accident while performing at a club in Lake Tahoe in 1972. It seemed then that her career was over, but she was determined to sing and dance and entertain people again. "It's all I can do," she says. "I can't cook. I can't sew, I don't have any children. But I can perform, and if I can make one person happy, it's worth it."

Her act makes a lot of people happy — a fact that's obvious from the million dollar fees she commands for her Las Vegas engagements.

Ann-Margret is in demand for TV specials, too. And movies. "The Last Remake of Beau Geste," in which she appears with Marty Feldman is still showing in some theaters. She has a role in the recently released "Joseph Andrews," and she plays the former cheerleader love-hate object in "Magic," a film based on the spine-chilling book by William Goldman.



The ginger-haired Swede is married to Roger Smith, a producer and director who once made teenage girls go glassy-eyed with his acting in television's "77 Sunset Strip." They live in a canyon home on the seven-acre Beverly Hills estate once owned by Humphrey Bogart and Lauren Bacall.

She has been described as "The epitome of glamour. Her sultry but elegantly sensuous look is embodied in every hair of her George Masters coiffure,

every sequin of the Bob Mackie gown that swathes her voluptuous body. Even removed from the glittering billboards, every letter of her hyphenated name spells excitement."

That's a fair description.

But no mere description can do justice to Ann-Margret, the entertainer. Her smouldering messages need eye-contact, and you can bet she will have plenty of that from the professional photographers at Caesars Palace.

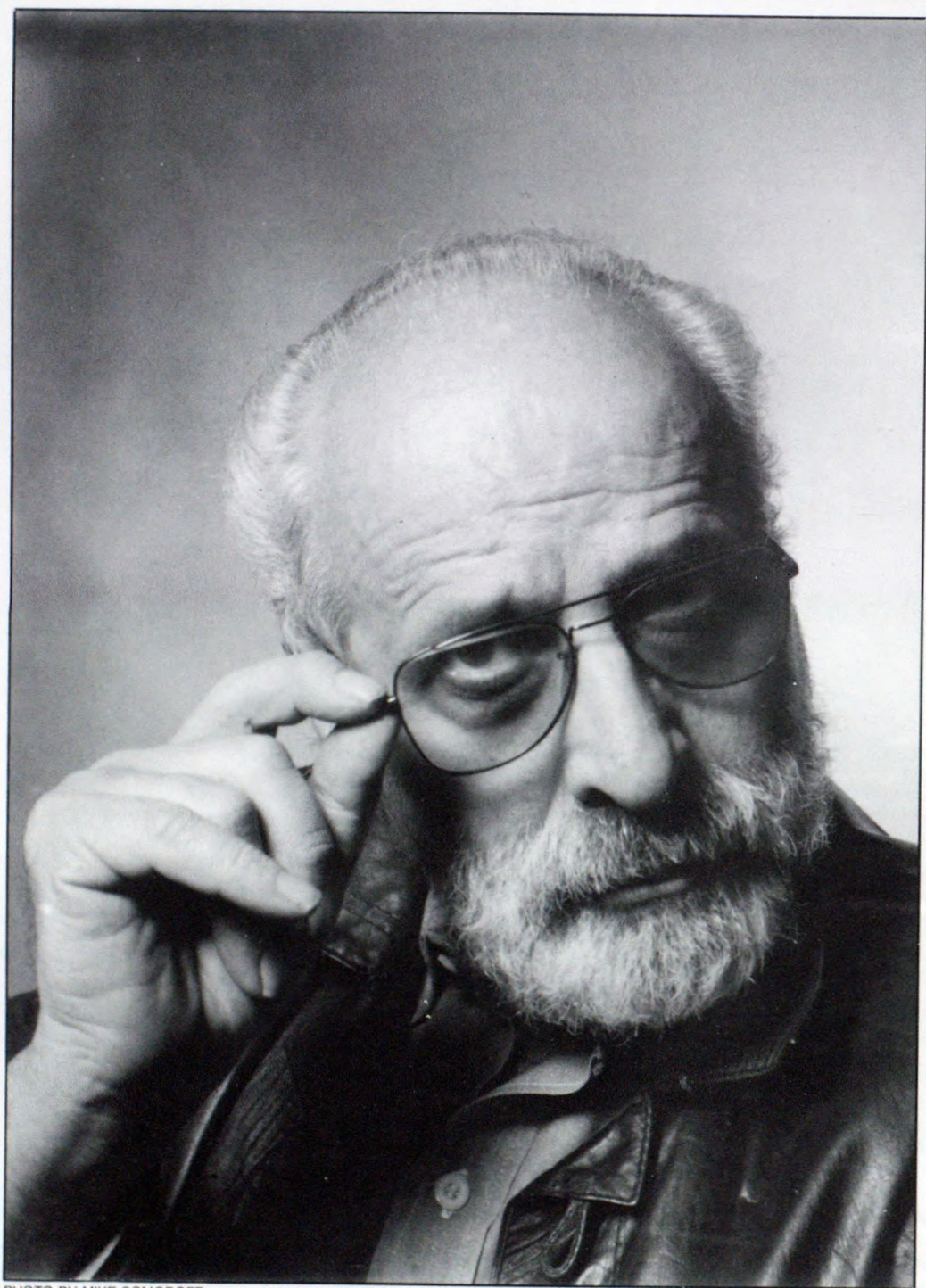


PHOTO BY MIKE SOMOROFF

The Story Behind the Making of the Stamp Photograph

The PP of A Convention in Las Vegas Was Chosen by the U.S. Postal Service as the Appropriate Setting for Introduction of a New Stamp Commemorating Photography in the United States. Here's the Account of How the Image for the Stamp Was Done by the Man Who Made It.

by Ben Somoroff

In April of 1977, I received a telephone call from graphic designer James Bradbury Thompson. He said he was working with the stamp development branch of the U.S. Postal Service's Stamp Division on a stamp commemorating photography.

He explained that there had been stamps commemorating a wide variety of people and pursuits, and stamps had been created from paintings, drawings, and etchings. But there had never been a photographic stamp. Professional photographers and amateurs alike had called the Stamp Division's attention to this situation. Now, after a long series of meetings, it had been decided to go ahead with the creation of a photographic stamp.

"Would you be at all interested, Ben, in the assignment of creating the photographic illustration for this stamp?" he asked.

I mulled the matter over in my mind for a split second and said, "Yes."

At that point Thompson and I embarked on a conversation that lasted many hours and greatly enriched the telephone company. I wanted to know what sort of image he and the others involved had in mind for this stamp. At the close of our conversation, the only concrete directions I had concerned things I must avoid.

We did not want to emphasize a specific camera or lens. Not only did we wish to avoid the obvious problem of "commercialism," but in truth, most of today's finest cameras and lenses are not American made, and the thought of putting a camera manufactured in another

land on an American stamp did not seem to be a very good idea.

Also, because the stamp was being created to distinguish the art of photography and not one specific photographer, we did not wish to grace it with the image of any particular individual.

I was told that anyone appearing on the face of a U.S. Commemorative Stamp must no longer be living. It was unseemly to ask an important living photographer to hurry himself along into a state of premature eligibility.

It remained my task to find an image that would win approval for this stamp.

The first concept that occurred to me was to re-create the image a photographer sees in the ground glass of his camera. I prepared a still life image I felt illustrated the unity of our fifty states and packed it off to Washington for approval by the stamps committee. Some months later I received an official rejection with the explanation, "Only a professional photographer would understand why the image is upside down. We need a stamp everyone will recognize."

My next step was to create a still life comprised of leaves and flowers designed to represent the Eastern United States, Citrus fruits and vegetables for the Southeast and West, and bread and eggs for the wheat belt and dairy states. Once again after due consideration, the concept died in the committee room.

Then one afternoon late last year, I received a phone call from Benjamin Franklin Bailar, then Postmaster General of the United States. He had seen the material I submitted earlier and was very pleased with it. He was confident that I was on the right track and that we were very close to our Photography Commemorative

Stamp. We had a long and warm conversation, and his words were very heartening to me.

Following that talk I spoke again with Thompson and with Donald M. McDowell, manager of the development branch of the Stamp Division. I then went back into my studio and prepared a still life that utilized a turn-of-the-century photo album, a mahogany camera, and a 5,000 watt tungsten photographic lamp.

I learned this past April that my last submission had been selected by the committee and that on June 26th, 1978, millions of Photography Commemorative Stamps will be released.

Although I have never considered myself a super patriot, I must admit that I am filled with a great deal of pride and a strong feeling of accomplishment with the knowledge that a photograph I have created has been selected to grace an official United States stamp. It is a double honor — the first a personal one, the second, and more important, an honor to my profession.

This honor must, of course, be shared, because my work was a collaborative effort. I had the benefit of guidance from both James Bradbury Thompson and from Donald M. McDowell. Their help, wisdom, and patience were integral aspects in the process of creating this stamp, and I thank them for their assistance.

Photography is a stimulating and satisfying medium of self-expression for me. It has provided me with a good and comfortable life and a number of rewarding friendships. I know that this Commemorative Stamp will serve as a lasting salute to photographers everywhere, and I join with my fellow photographers in appreciation of this formal recognition of our art.

Ben Somoroff, Ansel Productions, 305 E. 38th Street, New York, NY 10016, has been a leading editorial and advertising photographer for nearly thirty years. He started as a painter, studying under the Russian master Alexy Brodovitch at the Philadelphia College of Art, but he gave it up in favor of magazine and commercial photography. He now divides his time between still photography and directing TV commercials.

WHO'S WHERE

This package of exhibitor information is calculated to save you valuable time at your convention. The list below contains key information about each company that isn't available anywhere else, such as telephone numbers and names of individuals in charge of the booths. Further aid in getting the most out of the Trade Show is in the free PP of A Trade Show Handbook (especially the article "How to Shop a Trade Show"). Happy shopping!

ADAMS RETOUCHING MACHINE CO. BOOTH 59

846 Broadway
Denver, CO 80203
303-831-7165
In charge of booth: Walter Buerger
Product or service: Adams Retouching Machines and Magnifying Glasses for color negative retouching, also Magic-Croppers, retouching fluid, abrading tools. Veronica Cass will show her complete line of VC II Dye.

AGNEKOLOR SYSTEMS CORPORATION BOOTH 273

460 Totowa Avenue
Paterson, NJ 07522
201-790-4111
In charge of booth: Samuel Needleman
Product or service: Full line of color print processors for studio, professional, and industrial photography graphic arts applications.

ALFA COLOR, INC. BOOTH 262

535 West 135th Street
Gardena, CA 90248
213-532-2532
In charge of booth: Steve Trerotola
Product or service: Professional color laboratory specializing in the color negative process — wallet through 40 X 60 size prints.

AMERICAN PHOTOGRAPHIC APPLIANCE CORPORATION BOOTH 209

Box 391

Greenfield, MA 01301
413-625-2322
In charge of booth: Fred Gray
Product or service: APAC proof printers

ANTONELLI SCHOOL OF PHOTOGRAPHY BOOTH 81

1210 Race Street
P.O. Box 1767
Philadelphia, PA 19105
215-563-8558
In charge of booth: Harry W. Hollingsworth
Product or service: School of photography — two year professional program.

ARKAY CORPORATION BOOTH 246

228 South First Street
Milwaukee, WI 53204
414-276-9196
In charge of booth: Jim Tietz
Product or service: Stainless steel photographic processing equipment, ORBIT large-format view cameras, Horseman technical camera, mono-stands, tripods, print dryers and related darkroom accessories.

ART DIRECTOR'S INDEX BOOTH 256

415 West Superior Street
Chicago, IL 60610
312-337-1901
In charge of booth: John S. Butsch
Product or service: Book of international commercial photography.

**ART INSTITUTE OF ATLANTA
BOOTH 70**
3376 Peachtree Road NE
Atlanta, GA 30326

404-266-1341
In charge of booth: Diana Graves
Product or service: Photographs/multimedia.

ART LEATHER MFG, CO., INC. BOOTH 105

37 Moultrie Street
Brooklyn, NY 11222
212-389-6300
In charge of booth: B. H. Roberts
Product or service: Complete line of professional albums (Perma-Bound), Encore folios, Easlettes, Wallettes, Decolettes, all tools designed to help the professional photographer sell more photographs. Introducing — the Birchwood — the all-wood Perma-Bound.

THE B D COMPANY BOOTH 4

2011 West 12th Street
P.O. Box 3057
Erie, PA 16512
814-453-6967
In charge of booth: C. G. Woelky, President
Product or service: Background Paper and Background Holders. Fifty-four-inch wide Translum and ninety-two-inch wide Dif-fuse are translucent. Foam-Ette is a 100% matte nonreflective material for product shots; other studio accessories.

**BELL & HOWELL • MAMIYA COMPANY
BOOTH 154**
7100 McCormick Road
Chicago, IL 60645

312-673-3300
In charge of booth: Barbara J. Strauss
Product or service: Mamiya medium-format cameras and accessories, Mamiya 35mm SLR cameras and accessories, Beaulieu Cinematographic products, Bell & Howell slide cube projectors, Bell & Howell 8mm silent movie cameras and projectors, Bell & Howell 8mm sound movie cameras and projectors.

BERKEY MARKETING COMPANIES BOOTH 120

25-20 Brooklyn Queens Expwy West
Woodside, NY 11377
212-932-4040
In charge of booth: Joseph L. Schechtman
Product or service: Konica cameras, Sunpak flash units, Slik Tripods, Gossen light meters, Zero Halliburton camera cases, Rodenstock enlarging and taking lenses, Ascor lighting equipment, Omega enlargers and darkroom accessories, Saunders-Omega enlarging easels, Omega View/Toyo View cameras, Rapid Omega large-format cameras and Kowa large-format cameras.

BERKEY TECHNICAL COMPANY BOOTH 98

25-15 50th Street
Woodside, NY 11377
212-721-5555
In charge of booth: N. R. von Dwingelo
Product or service:

FLOOR PLAN OF THE TRADE SHOW IN CAESARS PALACE

Adams Retouching Machine Co.
Agnelokolor Systems Corp.
Alfa Color, Inc.
American Photographic Appliance Corp.

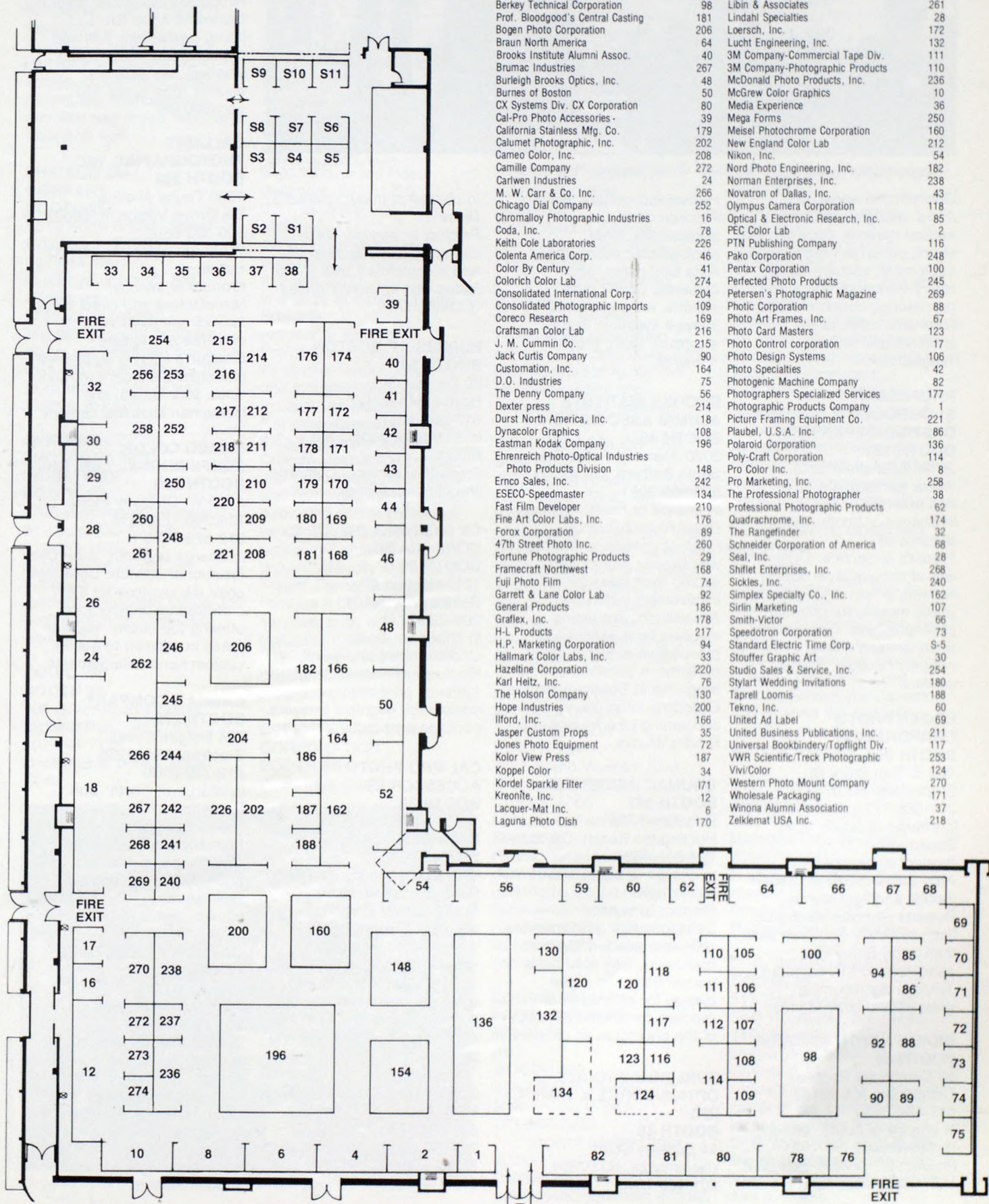
59 Antonelli School of Photography
273 Arkay Corporation
263 Art Director's Index
209 Art Institute of Atlanta

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Art Leather Mfg. Co. Inc.
The B D Company
Bell & Howell/Mamiya Company
Berkey Marketing Companies
Berkey Technical Corporation
Prof. Bloodgood's Central Casting
Bogen Photo Corporation
Braun North America
Brooks Institute Alumni Assoc.
Bumac Industries
Burleigh Brooks Optics, Inc.
Burnes of Boston
CX Systems Div. CX Corporation
Cal-Pro Photo Accessories -
California Stainless Mfg. Co.
Calumet Photographic, Inc.
Cameo Color, Inc.
Camille Company
Carlwen Industries
M. W. Carr & Co. Inc.
Chicago Dial Company
Chromalloy Photographic Industries
Coda, Inc.
Keith Cole Laboratories
Colenta America Corp.
Color By Century
Colorch Color Lab
Consolidated International Corp.
Consolidated Photographic Imports
Coreco Research
Craftsman Color Lab
J. M. Cummin Co.
Jack Curtis Company
Customation, Inc.
D.O. Industries
The Denny Company
Dexter press
Durst North America, Inc.
Dynacolor Graphics
Eastman Kodak Company
Ehrenreich Photo-Optical Industries
Photo Products Division
Ernco Sales, Inc.
ESECO-Speedmaster
Fast Film Developer
Fine Art Color Labs, Inc.
Forox Corporation
47th Street Photo Inc.
Fortune Photographic Products
Framecraft Northwest
Fuji Photo Film
Garrett & Lane Color Lab
General Products
Graflex, Inc.
H-L Products
H.P. Marketing Corporation
Hallmark Color Labs, Inc.
Hazeltime Corporation
Karl Heltz, Inc.
The Holson Company
Hope Industries
Ilford, Inc.
Jasper Custom Props
Jones Photo Equipment
Kolor View Press
Koppel Color
Kordel Sparkle Filter
Kreonite, Inc.
Lacquer-Mat Inc.
Laguna Photo Dish

105 Larson Enterprises, Inc.
4 Leather Craftsmen, Inc.
154 Lektra Laboratories, Inc.
120 The Levin Company
98 Libin & Associates
181 Lindahl Specialties
206 Loersch, Inc.
64 Lucht Engineering, Inc.
40 3M Company-Commercial Tape Div.
267 3M Company-Photographic Products
48 McDonald Photo Products, Inc.
50 McGraw Color Graphics
80 Media Experience
39 Mega Forms
179 Meisel Photochrome Corporation
202 New England Color Lab
208 Nikon, Inc.
272 Nord Photo Engineering, Inc.
24 Norman Enterprises, Inc.
266 Novatron of Dallas, Inc.
252 Olympus Camera Corporation
16 Optical & Electronic Research, Inc.
78 PEC Color Lab
226 PTN Publishing Company
46 Pako Corporation
41 Pentax Corporation
274 Perfected Photo Products
204 Petersen's Photographic Magazine
109 Photoc Corporation
169 Photo Art Frames, Inc.
216 Photo Card Masters
215 Photo Control corporation
90 Photo Design Systems
164 Photo Specialties
75 Photogenic Machine Company
56 Photographers Specialized Services
214 Photographic Products Company
18 Picture Framing Equipment Co.
108 Plaubel, U.S.A. Inc.
196 Polaroid Corporation
148 Poly-Craft Corporation
242 Pro Color Inc.
134 Pro Marketing, Inc.
210 The Professional Photographer
176 Professional Photographic Products
89 Quadachrome, Inc.
260 The Rangefinder
29 Schneider Corporation of America
168 Seal, Inc.
74 Shifflet Enterprises, Inc.
92 Sickles, Inc.
186 Simplex Specialty Co., Inc.
178 Sirlin Marketing
217 Smith-Victor
94 Speedotron Corporation
33 Standard Electric Time Corp.
220 Stouffer Graphic Art
76 Studio Sales & Service, Inc.
130 Stylart Wedding Invitations
200 Taprell Loomis
166 Tekno, Inc.
35 United Ad Label
72 United Business Publications, Inc.
187 Universal Bookbinding/Topflight Div.
34 VWR Scientific/Treck Photographic
171 ViviColor
12 Western Photo Mount Company
6 Wholesale Packaging
170 Winona Alumni Association
Zelkemat USA Inc.

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Forecast of excitement at PP of A Trade show: booths at PMA in April.

Photo by Elizabeth Schnell

Commercial, aerial, and micro enlarger systems; vertical camera; copy camera stand; punch-pin registration equipment; vacuum easels, rotary darkroom doors; film processors; densitometers; color analyzers; easel photometers; timers, integrators.

**PROFESSOR
BLOODGOOD'S CENTRAL
CASTING DEPARTMENT
BOOTH 181**

26 W. Micheltorena St.
Santa Barbara, CA 93101
805-966-3620

In charge of booth: Kathy Bloodgood

Product or service: Complete line of antique style posing lingerie, props, and specialty photo mounts for glamour photographers. Displays of prize-winning entries in the national "Boudoir Portrait" contest.

**BOGEN PHOTO
CORPORATION
BOOTH 206**

100 S. Van Brunt St.
Englewood, NJ 07631
201-568-7771, 212-695-8166

In charge of booth: L. H. Bogen

Product or service: Arca-Swiss cameras, Bogen tripods and light stands, Bowens Monolite electronic flash systems, Illumitran slide duplicator, Shackman passport and I.D. cameras, Technal dry mounting presses and copy stands.

**BRAUN NORTH AMERICA
BOOTH 64**

55 Cambridge Parkway
Cambridge, MA 02142
617-492-2100

In charge of booth: William H. McKenna

Product or service: Exclusive U.S. distributors of: The

Hasselblad camera system, Pateson darkroom accessories, Rowi photographic accessories, Agfa film, paper, and cameras, GEPE slide mounts, reels and slide storage systems, Braun electronic flash, Ricoh cameras.

**BROOKS INSTITUTE
ALUMNI ASSOCIATION
BOOTH 40**

2020 Alameda Padre Serra
Santa Barbara, CA 93103
805-969-2291

In charge of booth: Shelley Riley, Alumni Director

Product or service: Visiting with Brooks Alumni and getting their ideas for involvement within the Association. Answering inquiries from alumni and prospective students about on-campus activities and new programs at Brooks Institute. Collecting information concerning jobs for and with Brooks Alumni.

**BRUMAC INDUSTRIES
BOOTH 267**

P.O. Box 1786
Huntingdon Beach, CA 92647
714-842-4684

In charge of booth: Jay McGarrigle

Product or service: Densitometers (transmission, reflection, black-and-white and color), fully solid state instruments with digital display for all phases of process control and analysis of the photographic process.

**BURLEIGH BROOKS
OPTICS/BURKE & JAMES,
INC.**

BOOTH 48
44 Burlews Court
Hackensack, NJ 07601
201-489-1300

In charge of booth: James S. Brown

Product or service: View cameras, photo accessories and a completely new line of taking and enlarging lenses (COMPUTAR).

**BURNES OF BOSTON
BOOTH 50**

28 Damrell St.
Boston, MA 02127
617-269-1211

In charge of booth: Jim Bloom

Product or service: Complete line of photo frames.

**CX SYSTEMS, DIV. OF CX
CORPORATION
BOOTH 80**

1217 Second Ave.
Seattle, WA 98101
206-223-3711

In charge of booth:

Undetermined at press time
Product or service: Computer systems, print cutting equipment, negative sleeves, package-print cutter.

**CAL-PRO PHOTO
ACCESSORIES
BOOTH 39**

1951 Sanderling Circle
Costa Mesa, CA 92626
714-546-9650

In charge of booth: Phil Bono

Product or service: "The Monte Zucker Portrait Vignetter System," Cal-Pro Universal Kit, montagers, special-effect devices, filters, multi-image (prism) lenses, diffusers, cross-star and rainbow-streak filters for the creative portrait and wedding photographer.

**CALIFORNIA STAINLESS
MFG. INC.
BOOTH 179**

212 Eucalyptus Drive
El Segundo, CA 90245
213-772-2309

In charge of booth: Jim Carr
Product or service: Complete line of photographic processing equipment, stainless sinks, trays, water temperature controls, color or black-and-white film and paper processors, film and paper driers, film and print washers, lab cabinets, counter tops, sinks and accessories.

**CALUMET
PHOTOGRAPHIC, INC.
BOOTH 202**

1590 Touhy Avenue
Elk Grove Village, IL 60007
800-323-6602

In charge of booth: John C. Harast

Product or service: Manufacture and direct sales for 4x5 and 8x10 view cameras and lenses. Electronic lighting equipment and stainless steel darkroom sinks, processors, and Horseman technical camera.

**CAMEO COLOR
PROFESSIONAL LAB, INC.
BOOTH 208**

1700 W. Diversey Pkwy
Chicago, IL 60614
312-525-5460

In charge of booth: John Dee
Product or service: Complete color lab services for the professional photographer, offering top quality machine prints in addition to quality custom hand enlargements.

**CAMILLE COMPANY
BOOTH 272**

824 Bergen Street
Brooklyn, NY 11238
212-789-0100

In charge of booth: Bob Picciano

Product or service: Manufacturer of wedding albums, padded folders, presentation binders, top grain cowhide "Our Family" albums, prevue albums.

**CARLWEN INDUSTRIES
BOOTH 24**

P.O. Box 1748
Rockville, MD 20850
301-469-6671

In charge of booth: Carl M. Locken, Jr.

Product or service: Rapid shift negative carriers that fit most models of enlargers and all film formats, fluid immersion carriers for scratched negatives and vacuum easels.

M.W. CARR & CO., INC.
BOOTH 266
63 Gorham Street
West Somerville, MA 02144
617-623-0300

In charge of booth: Guy L. Schipellite, Vice President, Marketing

Product or service: Photo frames in metal and wood acrylic. Ovals, multiopening, rectangles, shadowboxes, and with daguerreo mats for table and wall.

CHICAGO DIAL COMPANY
BOOTH 252

1315 North Branch Street
Chicago, IL 60622
312-943-4200

In charge of booth: Ric Rodriguez

Product or service: Manufacturers of nonglare glass, silk screened glass mat, and clear glass for the photography and picture framing industry.

CHROMALLOY PHOTOGRAPHIC INDUSTRIES
BOOTH 16

1706 Washington Avenue
St. Louis, MO 63103
314-231-1575

In charge of booth: Jay Schwartz

Product or service: Dealer for professional photographic equipment.

CODA, INC.
BOOTH 78

196 Greenwood Avenue
Midland Park, NJ 07432
201-444-7755

In charge of booth: Alfred Coda

Product or service: Texturing equipment, cold mount system for mounting prints without heat, picture panels, gallerie for displaying a group of pictures as a single unit.

KEITH COLE LABORATORIES
BOOTH 226

West:
604 Price Avenue
Redwood City, CA 94063
415-369-7383

East:
6101 Robinwood Road
Baltimore, MD 21225
301-789-6000

Midwest:
12221 Riverwood Drive
Burnsville, MN 55337
612-890-2200

In charge of booth: Glenn Edwards

Product or service: Professional color processing for studio, school, wedding and industrial photographers. Product line includes C-41 film processing and proofs; Ektachrome processing; Custom Deluxe, Customatic, and Economatic color prints and packages; prom, school, baby, and senior packages; wedding and candid proofs, prints, and specialty items; groups, Memory Mates and Tradin' Cards; photographic canvases; black-and-white services; copy and restoration; murals up to 20X20 feet; sales and photographic aids for all programs.

COLENTA AMERICA CORPORATION
BOOTH 46
20 Powers Drive

Paramus, NJ 07652
201-265-5677.

In charge of booth: Kent Baker

Product or service: Photo processing equipment and photo enlarging equipment, a complete line of products for the custom and photofinishing labs. Special minilab equipment package for camera stores. Studio equipment for processing and enlarging.

COLOR BY CENTURY CORPORATION
BOOTH 41

29 Glenwood Avenue
Minneapolis, MN 55403
612-338-8857

In charge of booth: Paul Goldstein

Product or service: Professional processing service, C41 developing and overnight proofing, candid wedding printing and package portrait printing.

COLORICH COLOR LAB
BOOTH 274

1925 Euclid Avenue
San Diego, CA 92105
714-263-2215

In charge of booth: Lou Wax
Product or service: Color lab offering color prints to size 30 X 40 from negatives, or transparencies through internegs. Negative developing and proofing from 35mm through 5 x 7 size.

CONSOLIDATED INTERNATIONAL CORPORATION
BOOTH 204

4501 South Western Blvd.
Chicago, IL 60609
312-376-5600

In charge of booth: Benjamin Sugarman

Product or service: Revolving darkroom doors, mini darkrooms, prefabricated darkrooms, enlargers, cameras, lineup tables, light stands, CMT transfer material and film.

CONSOLIDATED PHOTOGRAPHIC IMPORTS, INC.
BOOTH 109

358 Millburn Avenue
Millburn, NJ 07041
201-467-3920

In charge of booth: David Sriqui

Product or service: Color processors, darkroom and lab

equipment, camera bags, temperature controllers.

CRAFTSMAN COLOR LABS
BOOTH 216

132 Front Street
Hempstead, NY 11550
516-486-3800

In charge of booth: David Saland

Product or service: Professional processing for wedding, portrait and school photographers.

J M CUMMING COMPANY
BOOTH 215

8720 Woodley Avenue,
Suite 207
Sepulveda, CA 91343
213-894-9101

In charge of booth: James M. Cumming

Product or service: Ener-Jet, is an electronic system capable of neutralizing virtually 100% of static electricity and eliminating up to 98% of airborne dust in a photo lab without potentially dangerous radioactive emission. The ionizing intensity is far greater than nuclear types and remains at this high level.

JACK CURTIS COMPANY
BOOTH 90

Box 1853
Santa Monica, CA 90406
213-392-5203

In charge of booth: Ken Jon Curtis

Product or service: Curtis Combo, Matte Box-Lens Shade; *Behind the Camera*, and *Beyond the Camera* wedding photography instruction books.

CUSTOMATION, INC.
BOOTH 164

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

In charge of booth: Ron Plencner

Product or service: Professional lab services

D. O. INDUSTRIES INC.
BOOTH 75

317 East Chestnut Street
East Rochester, NY 14445
716-385-4920

In charge of booth: David Goldstein

Product or service: Complete range of Fuji professional lenses available through D. O. Industries. High quality line of enlarging lenses both four element and six element also available.



Hope has a new mixer (see Trade Showcase pages).

**THEDENNY
MFG. CO., INC.
BOOTH 56**

P.O. Box 7200
Mobile, AL 36607
205-457-2388

In charge of booth: Denny Variati

Product or service: Complete line of handpainted backgrounds and accessories. Motorized background lifts, plaques, picture frames, and props.

**DEXTER PRESS
BOOTH 214**

Route 303
West Nyack, NY 10994
914-358-6400

In charge of booth: Dan Duonnolo

Product or service: Full color post cards, brochures, catalog sheets, business cards, calendars, church bulletins, Christmas cards.

**DURST NORTH
AMERICA
BOOTH 18**

641 South Rockford Drive
Tempe, AZ 85281
602-968-7225

In charge of booth: Vern Williams

Product or service: Photographic enlargers, impingement dryers, automatic cropping printers, roll easels, color print paper processors, automatic film processors, and enlarging lenses.

**DYNACOLOR GRAPHICS,
INC.**

BOOTH 108
1182 N.W. 159th Drive
Miami, FL 33169
305-625-5388

In charge of booth: Bob Duncanson, Vice President, Sales

Product or service: Quality printers of full color post cards, catalog sheets, brochures, business cards, and business reply cards.

**EASTMAN KODAK
COMPANY
BOOTH 196**

343 State Street
Rochester, NY 14650
716-325-2000

In charge of booth: Harry J. Womeldorf

Product or service: Professional photographic products and services; "Decorating With Photographic Art."

**EPOI - PHOTO PRODUCTS
DIVISION
BOOTH 148**

101 Crossways Parkway
Woodbury, NY 11797
516-364-8030

In charge of booth: Tom Starr

Product or service: A diversified group of professional photographic equipment including Ademco dry mounting presses, Bolex super 8 and 16mm motion picture systems, Broncolor studio lighting equipment, Bronica ETR and EC-TL medium format camera systems, Durst enlargers, Kindermann slide projectors, Metz electronic flash systems, Rollei professional 2 1/4" camera systems, projectors and studio lighting, Sinar view camera systems, Spectra light meters.

**ERNCO SALES, INC.
BOOTH 242**

P.O. Box 328
Peculiar, MO 64078
816-758-6265

In charge of booth: H. L. Pete Newman

Product or service: Brokers for used lab equipment, lab packages, and acquisitions of ongoing business. We have all types of labs, large and small, for sale in most parts of the U.S.

**ESECO-SPEEDMASTER
BOOTH 134**

1266 East Airport Road
Cushing, OK 74023
918-225-1266

In charge of booth: Verdyne A. Smith

Product or service: Densitometers, roll paper easels, darkroom doors, color analyzers including the new SM800 Digital Analyzer.

**FINE-ART COLOR LAB, INC.
BOOTH 176**

221 Park Ave. So.
New York, N.Y. 10003
212-674-7640

In charge of booth: Bob Vinas and Ann Fusco

Product or service: Color photo finishing, machine and custom printing, canvas mounting and plaques.

**FOROX CORPORATION
BOOTH 89**

393 West Avenue
Stamford, CT 06902
203-324-7400



35mm equipment always draws crowds.

In charge of booth: Wallace Fleisher

Product or service: Cameras, slide/filmstrip/animation and duplicating; slide mounting systems.

**FORTUNE PHOTOGRAPHIC
PRODUCTS
BOOTH 29**

100 Elm Drive
Levittown, NY 11756
516-735-0564

In charge of booth: Jack Youcha

Product or service: Twin Image Gimmick for making instant Polaroid passport photos with a 4x5 camera or an old style Polaroid 108 folding film pack camera. The Fortune converted Pictrol for the Variable Soft Touch on the camera adapted to fit most single lens cameras. Also has special ring to attach your Pro. or Sun Shade and assorted filters. Also, the Quick Clamp and Lumedyne lines.

**FRAMECRAFT
NORTHWEST
BOOTH 168**

4450 S.W. Hall Blvd.
Beaverton, OR 97005
503-644-9108

In charge of booth: Laurence Alberton

Product or service: Manufacturers and distributors of cluster and wall frames, including barnwood and aluminum sectional frames.

**FUJI PHOTO FILM
BOOTH 74**

350 Fifth Avenue
New York, NY 10001
212-736-3335

In charge of booth: Carl Yanowitz

Product or service: Various types of film, photographic equipment, and accessories.

**GARRETT & LANE COLOR
LAB
BOOTH 92**

P.O. Box 5608/1017 Virginia Street
Columbus, GA 31906
404-327-8008

In charge of booth: Jim Lane
Product or service: Will be exhibiting portraits that have been processed and printed by Garrett & Lane Color Lab.

**GENERAL PRODUCTS
BOOTH 186**

4525 North Lincoln
Chicago, IL 60625
312-275-1600

In charge of booth: Ronald R. Kalwajty
Product or service: Photo albums and folios.

**GRAFLEX, INC.
BOOTH 178**

210 Brant Road
Lake Park, FL 33403
305-844-8937

In charge of booth: L.A. Salvo

Product or service: Portable electronic strobes, roll film back for 23 and 45 cameras. Graflok back, Grafmatic film holder, portable studio strobes, lightstands, umbrellas, slave/syncs.

**H-L PRODUCTS
BOOTH 217**

939 Kensington East
Dyer, IN 46311
219-865-3939

In charge of booth: Warren C. Huber
Product or service: H-L effects unit, an instrument to create special effects and multiple exposure — lids containing small heart, diamond, oval, star, cross, black and frosted blank lids.



All the big names will be in Las Vegas . . .

Photo by Elizabeth Schnell

**H.P. MARKETING CORP.
BOOTH 94**

216 Little Falls Road
Cedar Grove, NJ 07009
201-857-0171

In charge of booth: H. Peerschke, President
Product or service: Linhof large-format cameras, tripods and copy units; Bewi spot zoom and Super L exposure meters; Meopta enlargers and color heads, Multiblitz Studio 202 and 702 flash equipment, slide duplicators; Liesegang projectors; Omnica cases; HP Combina roll and sheet film developing tanks.

**HAZELTINE
CORPORATION
BOOTH 220**

Pulaski Road
Greenlawn, L.I., NY 11740
516-261-7000

In charge of booth: A. Arbeeney, Vice President
Product or service: Model 135PF Professional Finishers' video analyzer with additive light source.

**KARL HEITZ, INC.
BOOTH 76**

979 Third Ave.
New York, NY 10022
212-421-5220

In charge of booth: Karl Heitz
Product or service: Gitzo system of more than seventy tripods, twenty-five heads and accessories for any person, any camera, any position, any conditions, Pathe Super 8mm and 16mm cameras, 400 foot magazine, Tessina 35mm subminiature and 35mm cameras.

**THE HOLSON COMPANY
BOOTH 130**

111 Danbury Road
Wilton, CT 06897
203-762-8661
In charge of booth: Mel

Holson and Leon Rogers
Product or service: A complete line of wedding albums for the professional photographer.

**HOPE INDUSTRIES, INC.
BOOTH 200**

2421 Wyandotte Road
Willow Grove, PA 19090
215-659-5700

In charge of booth: Donald Hill and John McGinn
Product or service: Photographic processing equipment.

**ILFORD INC.
BOOTH 166**

P.O. Box 288, West 70
Century Road
Paramus, NJ 07652
201-265-6000

In charge of booth: Henry Shull
Product or service: Ilford black-and-white films PAN-F, FP-4 and HP-5; Ilford black-and-white papers. Multigrade, Ilfospeed, Ilfoprint, and Ilfobrom, Ilfospeed dryer, stabilization processor, Ilford "400" dichroic enlarger head for variable contrast printing; Cibachrome paper CCP and transparent material CCT; Gretag equipment.

**JASPER CUSTOM PROPS
BOOTH 35**

P.O. Box 247
St. Charles, MO 63301
314-724-3366

In charge of booth: Shirley Sellenschutter
Product or service: Photographic Props

**JONES PHOTO
EQUIPMENT
BOOTH 72**

6500 Santa Monica Blvd.
Hollywood, CA 90038
213-466-7281

In charge of booth: V.J. Pincetich

Product or service: Jones flash brackets, custom designing, and manufacturing.

**KOLOR VIEW PRESS
BOOTH 187**

11854 W. Olympic Blvd.
Los Angeles, CA 90064
213-272-8615

In charge of booth: Sam L. Pelter
Product or service: Full color catalog sheets printed in ten days. Postcards, brochures, calendars, plastic place mats.

**KOPPEL COLOR
BOOTH 34**

153 Central Avenue
Hawthorne, NJ 07507
201-427-3151

In charge of booth: Wes Glass
Product or service: Manufacturer of postcards, brochures, and related products.

**KORDEL SPARKLE FILTER
BOOTH 71**

830 West Mission
Santa Barbara, CA 93101
805-966-7569

In charge of booth: Mike Kordel
Product or service: Kordel Sparkle Filter, The Nostalgia Filter, The Filter Box, The Fantasy Filter.

**KREONITE, INC.
BOOTH 12**

715 E. 10th St.,
P.O. Box 2099
Wichita, KS 67201
316-263-1111

In charge of booth: Jach Hannah, Sales Manager
Product or service: Photographic laboratory equipment, color print processors, color film processors, black-and-white

print processors, sinks, cabinets, etc.

**LACQUER-MAT INC.
BOOTH 6**

Box 24
Syracuse, NY 13201
315-471-4037

In charge of booth: Joseph A. Arnone
Product or service: Complete line of print finishing and retouching supplies; art supplies and lacquers for retouching, finish coats, and brush texturing. Also being introduced, a new print retouching easel—Retouch-o-Mat.

**LARSON ENTERPRISES,
INC.**

BOOTH 52

18170 Euclid St.,
P.O. Box 8705
Fountain Valley, CA 92708
714-557-5220

In charge of booth: L. Ken Bannister, President
Product or service: Reflectasol bounce lighting systems and Strobasol portable studio strobe lights and accessories. New: the Starfish lighting system.

**LEATHER CRAFTSMEN,
INC.**

BOOTH 241

314 Hendrickson Ave.
Lynbrook, NY 11563
516-887-2777

In charge of booth: Morris D. Schneider
Product or service: Custom-bound books in leather or wood; also assorted frames.

**LEKTRA LABORATORIES
INC.**

BOOTH 44

129-07 18th Ave.
College Point, NY 11356
212-939-7171

In charge of booth: Frank L. Chilton
Product or service: Electronic timers, color analyzers, densi-timers, photometers and miscellaneous darkroom equipment.

**THE LEVIN COMPANY
BOOTH 244**

1165 West Walnut
Compton, CA 90220
213-938-2888

In charge of booth: Claus Gornig
Product or service: A complete line of photo frames for wall and table decor in wood, metal, acrylic,

anodized aluminum, and polyurethane. Featured is a collection of decorator frames specifically designed for restoration pictures and "Old Time Photography."

**LIBIN & ASSOCIATES
BOOTH 261**

3107 Wilshire Blvd.
Los Angeles, CA 90010
213-381-2356
In charge of booth: Robert P. Libin
Product or service: Sanyo electrical equipment.

**LINDAHL SPECIALTIES
INC.**

BOOTH 28
54697 Eisenhower
Elkhart, IN 46514
219-264-3560
In charge of booth: Bob Lindahl
Product or service: Bell-O-Shade, a new versatile, economical, adjustable sun shade; Sure Grip and Swing Thing; a camera grip and flash bracket designed for comfortable grip and proper flash positioning; lighting and mounting equipment.

**LOERSCH CORPORATION
BOOTH 172**

9110 Red Branch Road
Columbia, MD 21045
301-596-4545
In charge of booth: Bernd M. Tischer
Product or service: Automatic slide mounters, slide imprints, slide duplicators, slide collators, slide sorting, and plastic slide mounts.

**LUCIT ENGINEERING INC.
BOOTH 132**

500 West 79th St.
Bloomington, MN 55420
612-884-1444
In charge of booth: Richard Israel
Product or service: Automatic package printers, roll paper easels, roll paper cutters.

**3M COMPANY—
COMMERCIAL
TAPE DIVISION
BOOTH 111**

3M Center, Bldg. 224-BW
St. Paul, MN 55101
612-733-9732
In charge of booth: Lana Vogt
Product or service: No. 567 Positionable Mounting Adhesive, Scotch Brand Photomount, ATG Adhesive Transfer System, No. 235

Black Photographic Tape, No. 850 Silver Tape, Borderless Easel.

**3M COMPANY —
Photographic Products
Division
BOOTH 110**

3M Center 223-2SE
St. Paul, MN 55101
612-733-0503
In charge of booth: Don Ludwig
Product or service: 3M high speed color paper available in both rolls or sheets in luster, matte, silk or glossy surfaces.

**MCDONALD PHOTO
PRODUCTS, INC.**

BOOTH 236
11211 Gemini Lane
Dallas, TX 75229
214-243-6767
In charge of booth: C.D. (Doug) McDonald and R.A. (Jerry) Elwinger
Product or service: McDonald lacquers and special texturing supplies, retouch lacquer and pencils, Lamin-All adhesive, canvas texturing and stretcher supplies, McDonald Plaques and Frames, McDonald presses, and Binks spraying equipment.

**MCGREW COLOR
GRAPHICS
BOOTH 10**

1615 Grand Avenue
Kansas City, MO 64108
816-221-6560
In charge of booth: William M. Claxton
Product or service: Manufacturers of full-color postcards, brochures, catalog sheets, catalogs, Env-O-Letters, and related printed products sold by photographer dealers throughout the nation.

**MEGA FORMS — Division
of Polywood Corporation
BOOTH 250**

7801 Freedom Avenue N.W.
North Canton, OH 44720
216-499-9866
In charge of booth: John C. Jensen
Product or service: Wedding albums and photograph mount plaques.

**MEISEL PHOTOCHROME
BOOTH 160**

P.O. Box 6067
Dallas, TX 75281
214-637-0170
In charge of booth: Ed

Carlson and Dick Davies
Product or service: A full-service lab doing custom prints for commercial, portrait, and candid, as well as machine prints. Type R and Ciba from transparencies; large photo-murals for decorative purposes.

**NEW ENGLAND COLOR
LABORATORY, INC.
BOOTH 212**

86 Sanderson Avenue
Lynn, MA 01902
617-598-4400
In charge of booth: Theodore Ufland and Mark Daniels
Product or service: A Professional, full-service color and black-and-white lab servicing individual studios, department stores, and commercial photographers. Excellent quality custom and economy printing, borderless and bordered portrait packages, as well as a quality copy and restoration department.

NIKON INC.

BOOTH 54
623 Stewart Ave.
Garden City, NY 11530
516-222-0200
In charge of booth: L. Abramowitz
Product or service: Nikon 35mm system of photography and photographic accessories; enlarger lenses; large-format lenses, binoculars, closeup lenses, etc.

**NORD PHOTO
ENGINEERING INC.
BOOTH 182**

529 South 7th Street
Minneapolis, MN 55415
612-338-0781
In charge of booth: Tom Carroll
Product or service: Front projection system, SLR long roll camera, Model III package printing system.

**NORMAN ENTERPRISES,
INC.**

BOOTH 238
2601 Empire Ave.
Burbank, CA 91504
213-843-6811
In charge of booth: Bruce Belcher
Product or service: Complete line of interchangeable electronic flash equipment, including battery portable, location, and studio portrait equipment, industrial and commercial equipment,

optical spot light, front projection, and on-axis light source, plus accessories.

**NOVATRON OF DALLAS,
INC.**

BOOTH 43
P.O. Box 18111
Dallas, TX 75218
214-321-6497
In charge of booth: Jim Gaskin and Byron Lee
Product or service: Complete line of studio electronic flash systems, digital flash meter, and accessories for flash systems.

**OLYMPUS CAMERA
CORPORATION
BOOTH 118**

145 Crossways Park
Woodbury, NY 11797
516-364-3000
In charge of booth: Pasquale Ferazzoli
Product or service: Camera Equipment

**OPTICAL & ELECTRONIC
RESEARCH, INC.**

BOOTH 85
11501 Sunset Hills Road
Reston, VA 22090
703-471-1645
In charge of booth: David L. Jolliffe, Vice President
Product or service: Simul-Shot II Passport Camera; PF-50 "Softline" electronic flash for the Simul-Shot II; automatic slide duplicating system; special events camera; film transports; and Polaroid film back for the Hasselblad camera. Time I instant film developing timer and 8 x 10 backs for the Agfa Repro-Master III.

**PEC LASERCOLOR
LABORATORIES**

BOOTH 2
Fairfield Drive
West Palm Beach, FL 33407
305-848-7211
In charge of booth: James M. Shepherd
Product or service: Exclusive photographic processing services; LaserColor prints, LaserColor Art prints and LaserColor negatives, all from transparencies. Two new, exciting, profit-making LaserColor professional services will be introduced.

**PTN PUBLISHING
COMPANY
BOOTH 116**
250 Fulton Avenue
Hempstead, NY 11550

PRO COLOR

PRO COLOR-PRO COLOR

**SAY IT FAST 3 TIMES AND
PUT AN END TO YOUR LAB PROBLEMS**

**JOIN THE THOUSANDS OF SATISFIED
PROFESSIONAL PHOTOGRAPHERS
WHO SEND THEIR WORK TO PRO COLOR.**

- Elementary School Processing (all unit sizes).
- Senior School Processing (complete services, all unit sizes).
- Volume finishing for store promotion, home sittings and church directory photographers.
- Custom and machine portrait finishing (A La Carte).
- Candid Wedding and Confirmations (custom and machine).
- Quality and Quantity Commercial Processing; Plus Cibachrome Prints.
- Custom Composites, montages and trick shots.
- School class composites (our specialty).
- Proms (many units to select from).
- Little League.
- Proofing and negative developing of all sizes. We number Proofs and Negatives.
- Proofing, contact, record rolls, color or black/white, plus panalure prints.
- Copy and restoration of old photographs (color, black/white, sepia and oils).
- Retouching, matte spray, texture, dry-mounting.
- LOW, LOW PRICES, SPEEDY SERVICE, SUPERB CRAFTSMANSHIP.

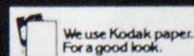
**SEND FOR PRO COLOR'S FREE PRICE LIST AND ORDER SUPPLIES PLUS
POSTAGE FREE LABELS TODAY.**

PRO  **COLOR INC.**

955 YONKERS AVENUE • YONKERS, NEW YORK 10704

914/237-9000

See us at Booth #8, Caesars Palace, Las Vegas '78



516-489-1300, 212-895-5760

In charge of booth: Herb Weikes

Product or service: Studio Photography is a business publication for the professional portrait, wedding and commercial photographer. *Technical Photography* is a trade publication for the industrial, government, military, still, and cine photographer.

**PAKO CORPORATION
BOOTH 248**

6300 Olson Memorial Highway
Minneapolis, MN 55440
612-540-6300

In charge of booth: Bill O'Donnell

Product or service: RT-2014 (roller transport processor), Universal Splicer 1670 model.

**PENTAX CORPORATION
BOOTH 100**

98 Cutter Mill Road
Great Neck, NY 11021
516-487-9800

In charge of booth: Roger Barnaby

Product or service: The complete line of Pentax single lens reflex cameras in 35mm format and 6x7 ideal format. The entire range of Pentax lenses and accessories will be available for demonstration, along with the new Pentax digital spotmeter.

**PERFECTED PHOTO
PRODUCTS
BOOTH 245**

8420 Sylvia Avenue
Northridge, CA 91324
213-885-1315

In charge of booth: M.S. "Turk" Perez

Product or service: Universal Tripod Quick Clamp and Accessory-Shoe, Chem-Sack airless chemical storage system, Cut Film holder for the Mamiya RB67, and Photo accessories.

**PETERSEN'S
PHOTOGRAPHIC
MAGAZINE
BOOTH 269**

8490 Sunset Boulevard
Los Angeles, CA 90069
213-657-5100

In charge of booth: Lennie Estrin

Product or service: Monthly publication, edited for all photographers who are

interested in improving their photographic abilities.

**PHOTIC CORPORATION
BOOTH 88**

3515 Hancock Street
San Diego, CA 92110
714-299-4410

In charge of booth: Bob Perone

Product or service: Professional photographic finishing.

**PHOTO ART FRAMES INC.
BOOTH 67**

P.O. Box 40160
Santa Barbara, CA 93103
805-963-8696

In charge of booth: Sharon Moore and Ann Fletcher

Product or service: Readymade frames, desk frames, French mats, double stik mounting adhesive, teakwood frames, oak frames, mahogany frames.

**PHOTO CARD MASTERS
BOOTH 123**

220 Depot St., P.O. Box 123
Bedford, VA 24523
703-586-1244

In charge of booth: Harry A. Willis

Product or service: The "No Risk" portrait greeting card album plan for the professional photographer, prom folders, Santa cards for the Santa Claus operators.

**PHOTO CONTROL
CORPORATION
BOOTH 17**

5225 Hanson Court
Minneapolis, MN 55429
612-537-3601

In charge of booth: A. Mortenson

Product or service: Long-roll camera equipment.

**PHOTO DESIGN SYSTEMS
BOOTH 106**

1309 J Street
Sacramento, CA 95814
916-442-8131 and
213-575-1042

In charge of booth: Bob Graham

Product or service: Wall decor items, clipable cluster frames, float frames, new style oval frames with rectangular opening, sales aids, mini galleries, and images frames.

**PHOTO SPECIALTIES
COMPANY
BOOTH 42**

6429 Lyndale Avenue South

Minneapolis, MN 55423

612-866-1350

In charge of booth: Raymond G. Garner

Product or service: Photographic backgrounds and posing equipment.

**PHOTOGENIC MACHINE
COMPANY
BOOTH 82**

525 McClurg Road
Youngstown, OH 44512
216-758-6658

In charge of booth: John Shirilla

Product or service: Photographic lighting and camera room accessories.

**PHOTOGRAPHIC
PRODUCTS
BOOTH 1**

13535 Crenshaw Blvd.
Hawthorne, CA 90250
213-675-6515

In charge of booth: James Bright

Product or service: Motorized background rollers, hand painted portrait backgrounds, and studio accessories.

**PICTURE FRAMING
EQUIPMENT COMPANY
BOOTH 221**

5839 North Commerce Plaza
Jackson, MS 39209
601-956-9894

In charge of booth: Herb Carithers

Product or service: Mat cutters, rectangular and oval, cuts bevel and straight. "Fancy mat cutting" in seconds. Herb is a well known expert mat cutter. He has written articles for trade publications and has his own mat cutting book.

**PLAUBEL U.S.A. INC.
BOOTH 86**

342 Madison Avenue
New York, NY 10017
212-532-6699

In charge of booth: Shige Numano

Product or service: 4x5 and 8x10 view cameras; 6x7 Makina camera.

**POLAROID CORPORATION
BOOTH 136**

549 Technology Square
Cambridge, MA 02139
617-864-6000

In charge of booth: Ed Miller

Product or service: Polaroid technical photographic products.

POLY-CRAFT CORPORATION

BOOTH 114

Old Tasso Rd
Cleveland, TN 37311
615-479-9611

In charge of booth: Neil Layton

Product or service: Polyurethane plaques, frames, and studio props; Build-a-Composite and drop-in frames.

**PRO COLOR INC.
BOOTH 8**

955 Yonkers Ave.
Yonkers, NY 10704
914-237-9000

In charge of booth: Dennis Fox

Product or service: Copy and restoration, school and candid finishing, custom montages, and composites.

**PRO MARKETING INC.
BOOTH 258**

186 Constitution Drive
Menlo Park, CA 94025
415-327-4150

In charge of booth: Mike Gorski and Larry Guyer

Product or service: Front projection products: background slides, front projection systems, screens, and accessories, lab products.

**THE PROFESSIONAL
PHOTOGRAPHER
BOOTH 38**

1090 Executive Way,
Des Plaines, IL 60018
312-298-4680

In charge of booth: Donna R. McMahon

Product or service: Monthly magazine, *Prophotos* annual.

**PROFESSIONAL
PHOTOGRAPHIC
PRODUCTS INC.
BOOTH 62**

117 Vine Street
Hammonton, NJ 08037
609-561-6961 or 6964

In charge of booth: John W. Mazzeo

Product or service: Profectomat SL, TLM, Super and Executive mat boxes for special effects. Also, Passport adapters and Passport cameras for instant passport photos. Two or four identical poses on the same sheet of film.

**QUADRACHROME
BOOTH 174**

2521 Seaboard Avenue
San Jose, CA 94022
408-263-5356



The 5½" probe is stainless steel; chemicals won't affect it. The case is compact and shock resistant. The unit operates on 4 ordinary AA batteries (not included); power is used only when the button is depressed, so batteries last longer.



Consistently accurate to within one-fourth of one degree (between 60°–135°F range) — essential to all darkroom processing, but especially valuable for color work. Big red LED display (shown actual size). Temperature reads out to tenth of a degree.



Does this read 99.6°? 100.4°? Only your film knows, for sure. And when you find out, it'll be too late.



\$7.95 Value Paterson Apron free with purchase of the Paterson Digital Thermometer.

Buy a Paterson Digital Thermometer before March 31, 1978, and with proof of purchase Paterson will send you a stain-resistant, liquid-resistant Paterson Apron worth \$7.95 (suggested retail value) at no extra cost. See the Paterson display at your photo dealers for full details.

Offer expires July 31, 1978.

Distributed in the U.S.A. exclusively by Braun North America, a division of The Gillette Company, 55 Cambridge Parkway, Cambridge, MA 02142.

An ordinary thermometer might be the most expensive piece of darkroom equipment you own.

If you read it wrong —

Or if you read it accurately, only it registers wrong —

You end up with a poorly processed roll of film, or a bad print.

And then what is your hundreds of dollars' worth of photographic equipment worth to you?

Accurately measuring photographic solution temperatures has always been the key to perfect processing, and it's even more critical in color work.

Which is why Paterson revolutionizes temperature measuring with the new Paterson Digital Thermometer.

It does cost more, considerably more than ordinary thermometers.

But when you think of the pictures it can save, it could be the least expensive piece of darkroom equipment you own.

THE PATERSON
DARKROOM

Paterson introduces the Digital Thermometer at \$69.95*.



*Suggested Retail Price

In charge of booth: Cliff Eppard
Product or service: Film processors, paper processors, miniprinter, and complete minilabs.

**THE RANGEFINDER
BOOTH 32**

P.O. Box 1703,
1312 Lincoln Blvd.
Santa Monica, CA 90406
213-451-8506
In charge of booth: Hy and Steve Shearin
Product or service:
Publishers of professional photography magazine.

**SCHNEIDER
CORPORATION OF
AMERICA
BOOTH 68**

185 Willis Ave.
Mineola, NY 11501
516-747-5100
In charge of booth: Ron Leven
Product or service:
Schneider f/5.6 range of lenses in the following focal lengths are now multicoated—47mm, 65mm, 75mm, and 90mm.

**SEAL, INCORPORATED
BOOTH 26**

550 Spring Street
Naugatuck, CT 06770
203-729-5201
In charge of booth: John W. Bradbard
Product or service: Exhibitex photo texturizing process, Model 700 vacuum dry mount press, and a complete line of dry mounting equipment and materials for mounting, texturizing, and protecting all types of print materials.

**SHIFLET ENTERPRISES,
INC.**

BOOTH 268
459 Franklin Avenue
Aliquippa, PA 15001
412-375-6674
In charge of booth: Harold J. Vest
Product or service:
Undergrad school packages and black-and-white service items, such as I.D. cards, yearbooks, and record card prints.

**SICKLES, INC.
BOOTH 240**

P.O. Box 3396
Scottsdale, AZ 85287
602-967-1492
In charge of booth: Rik Beimfohr
Product or service:

Manufacture and distribute optical printers, processors, slide collator, slide tray loader, and copystands.

**SIMPLEX SPECIALTY CO.,
INC.**

BOOTH 162
70 First Street
Hackensack, NJ 07601
201-489-6767
In charge of booth: M. G. Kaplan
Product or service:
Photographic processing equipment and accessories.

**SIRLIN MARKETING
BOOTH 107**

1309 J Street
Sacramento, CA 95814
916-444-8464
In charge of booth: Phil Heller
Product or service: A complete marketing kit for the selling and pricing of copy and restoration work by the individual studio. Also a trade service in copy and restorations. Distributors of a color passport promotional kit.

**SMITH-VICTOR
BOOTH 66**

Griffith, IN 46319
219-924-6136
(watts) 800-348-9862
In charge of booth: G. C. Anderson
Product or service: Studio and portable lighting, equipment and photo accessories.

**SPEEDOTRON
CORPORATION
BOOTH 73**

340 West Huron
Chicago, IL 60610
312-787-8405
In charge of booth: Howard Warner
Product or service: High speed electronic flash for portrait and commercial photographers.

**STUDIO SALES AND
SERVICE, INC.
BOOTH 254**

2449 Charlotte
Kansas City, MO 64141
816-421-1838
In charge of booth: Jere Kimmel and Wendy Boley
Product or service:
Professional color laboratory.

**STYLART WEDDING
INVITATIONS
BOOTH 180**

20 North Second East

Rexburg, ID 83440
208-356-3666
In charge of booth: Jim Greig
Product or service: Wedding invitations featuring color photo and half-tone printed photo designs. The album also includes a complete selection of traditional, contemporary, and religious designs and a large variety of napkins, Thank You's, and accessories.

**TAPRELL LOOMIS
BOOTH 188**

2160 Superior Avenue
Cleveland, OH 44114
216-782-6000
In charge of booth: Al Rotting
Product or service: A complete line of photomounts, albums, framing mats, frames and board supplies for the professional, commercial, and industrial photographer, all readily available from over 130 TAP Dealers across the country.

**TEKNO, INC.
BOOTH 60**

221 W. Erie Street
Chicago, IL 60610
312-787-8922
In charge of booth: W. P. Ryan
Product or service: H-K electronic color enlargers, color analysis Balcar electronic flash, Hedler Quartz lights, new Singh Ray filters for fluorescent and UV filtration.

**TOPFLIGHT ALBUMS
BOOTH 117**

800 Avenue B
San Antonio, TX 78291
512-225-6551
In charge of booth: John B. Gruber
Product or service:
Manufacturers of quality professional wedding albums and proof books—pin style, post style, and ring binders.

**UNITED AD LABEL CO.
INC.**

BOOTH 69
P.O. Box 2165,
10035 S. Greenleaf
Whittier, CA 90610
213-944-7945
In charge of booth: Gayle Woods
Product or service: Custom printed labels.

**UNITED BUSINESS
PUBLICATIONS, INC.
BOOTH 211**

750 Third Avenue
New York, NY 10017
212-697-8300
In charge of booth: Aaron L. Lafer
Product or service: *Industrial Photography Magazine, Law Enforcement Communications, Biomedical Communications, The Professional Studio Gold Book.*

**VIVI/COLOR LABS
BOOTH 124**

750 Willoughby Way
Atlanta, GA 30312
404-521-1688
In charge of booth: George Alford
Product or service: Film processing — long or short rolls; custom printing and finishing; plaques; canvas mounting; air brushing; Cibachrome prints and transparencies; Internegatives and copy negatives; machine prints; senior and undergrad packages; prom packages; Memory mates; complete black-and-white service; Christmas cards and business cards; quantity color or black-and-white prints.

**WESTERN PHOTO MOUNT
COMPANY
BOOTH 270**

8430 N.E. Killingsworth St.
Portland, OR 97220
503-255-3444
In charge of booth: George W. Gango
Product or service: Photo mounts and wood frames.

**WHOLESALE PACKAGING
SUPPLIES
BOOTH 171**

1440 S. State College Blvd.
Anaheim, CA 92806
714-776-8500
In charge of booth: Jerry Tenney
Product or service:
Packaging and shipping supplies, price markers, and stapling equipment.

**ZELKEMAT U.S.A. INC.
BOOTH 218**

350 Executive Boulevard
Elmsford, NY 10523
914-592-4006
In charge of booth: George Moore
Product or service: Complete line of self adhesive mounts, wood plaques, plastic, aluminum, etc. Complete assortment of cold mounting materials.

A black and white portrait of a middle-aged man with receding hair, wearing thick-rimmed glasses, a dark suit jacket, a white shirt, and a patterned tie. He is looking directly at the camera with a slight smile. The background is dark and out of focus.

35mm SLIDES & CASSETTE RECORDINGS

A black and white photograph of a woman in a long, white, long-sleeved gown standing next to a man in a dark suit. The man is leaning over a large studio light, adjusting it. The woman is smiling and looking towards the camera. The background is a plain white backdrop. The man is looking down at the light. The woman's gown has a long train. The studio light is large and round, mounted on a stand. There are some cables and equipment visible in the background.

(Allow Three Weeks for Delivery)



Here it is in black & white.



There's electricity in the air. Time races by, yet seems to stand still.

Your assignment: capture all the drama and impact of the event. So you choose black & white film. And to get the most out of black & white, you choose Ilford.

Ilford is the black & white specialist. Since 1880, we've been dedicated to the perfection of the black & white image. That's why we introduced Ilford

HP5, the finest 400 ASA film on the market.

Recently a major photographic magazine tested HP5 alongside the largest-selling 400 ASA film. 20X enlargements were made with dramatic results. HP5 yielded prints that showed finer grain, increased sharpness, and a wider tonal range. The magazine concluded: "Better high speed film than Tri-X? Yes. It's Ilford HP5."

Even the packaging is superior. Each HP5 cassette is packed in a reusable light-tight, dust-proof, water-proof securi-

tainer. You can even reuse HP5 cassettes for bulk loading.

We offer HP5 in single rolls, 5 roll pro-packs and economical 50-packs. As an added bonus, each 50-pack includes a film development chart for all major developers, not just our own.

Test HP5 yourself. Compare it to the 400 ASA film you're now using.

You'll see the difference.

In black & white. **ILFORD**

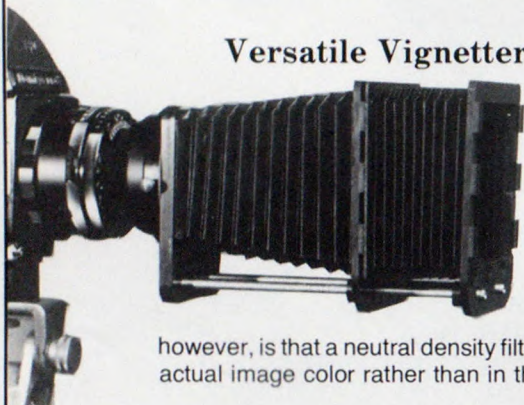
ILFORD HP5
The best
400 ASA film
you can buy.



TRADE SHOWCASE

A taste of equipment excitement to come in the trade show at PP of A's convention in Las Vegas. Items featured here represents only the highlights of new and interesting displays. Some exhibitors will withhold their most newsworthy products and services until the ribbon is cut to open the trade show.

Versatile Vignetter



however, is that a neutral density filter will slip separately into the center standard and will darken or vignette in the actual image color rather than in the muddy tones some vignettters deliver.

Lindahl Specialties will have its usual array of Prestige Miniature plaques for mounting proofs or candid photographs and line of studio lights (which also are marketed through Dee Color Lab, where they are known as Dee Lights). But the firm's big news in Las Vegas will be the Bazooka Professional Vignetting System. It looks like an accordion that has had a front-end collision with a camera, but Lindahl demonstrates how it provides three different zones of control for in-camera vignetting and softening. At the lens, it takes three-inch filters and diffusion devices. The middle standard adjusts over a wide range to obtain corner burning or "Leon" vignetting. The front standard supports the sunshade and can be used for bottom vignetting. Perhaps the most significant feature of the system,

Hopeful Alliance

Simplex Specialty Company will make a match with Hope Industries and feature the new 095 16-inch RC Print Processor made of rugged stainless steel construction and incorporating the exclusive zero-torque, hard roller, leaderless transport system.

Instant 8x10 Encore

Although Polaroid may bring its instant movie process, Polavision, and its 20x24-inch instant print process to Las Vegas, the star of the Polaroid booth is expected to be Polaroid 8x10. The 8x10 film, which was demonstrated at Chicagoland '77, has surprised even Polaroid with how quickly it has caught on. The emphasis this year will be on ways the professional photographer can use the film to build business. Another product Polaroid will be demonstrating at its exhibit is the new line of instant passport cameras.

Filtration Problem Fighters

Ehrenreich Photo-Optical Industries, Inc., is distributing a new line of Sigma Filtermatic Wide-angle lenses designed to solve serious photographers' filtration problems. Each lens has four built-in filters, an LB-180 (80A) conversion filter, an L-1A (Skylight 1A) for UV radiation, a Y-48 (No. 8) light yellow for sky darkening and an 056 (No. 22) orange filter for sky darkening with black-and-white films and enhancement of sunsets and other color effects. The line includes a 16mm f/2.8 fisheye, an 18mm f/2.8 lens with a floating element to provide standard wide-angle perspective, a 24mm f/2.8 and a 28mm f/2.8.



Darkroom Brilliance

Bogen Photo Corporation will be featuring the 67 Dichro 0-170 Enlarger, 22A Special Enlarger, Technal Proof Printer, Voss lenses, Bogen wide angle and enlarging lenses, and darkroom aids.

Lotta Lenses

Schneider Corporation of America will display its line of camera and enlarger lenses, including several introduced this year. Among the camera lenses to watch for are the Gold Dot Dagor, available for the first time in a 14-inch model covering an 8x10 format; the Super-Angulon, a high-performance wide angle lens, available in two models; and the Xenar lens, budget-priced for general commercial work.

Material Witness

A wide variety of background papers and studio accessories for photography will be on display at the B.D. Company booth. Among the backgrounds featured will be Foam-ett — a nonglare material ideal for product photos or profile pictures. It comes in black, red, and white fade-resistant colors. Also new from the B.D. Company is Dif-fuse which is a 92-inch wide non-woven polyester fabric with a frosted glass look.

Dream Books

A new line of wedding albums will be on display at the Camille booth. Some of the styles include the Empress, which features a fan design in an elegantly embossed album that is reminiscent of early European and Asian styles; Springtime — a delicate butterfly album design; Velour, the soft plush traditional wedding album; and the smaller embossed flower design albums which are used to complement the larger embossed wedding albums.

Starfish — a Portable Soff Box

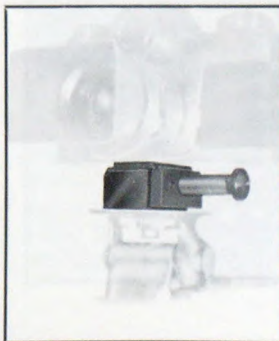
Larson Enterprises, Inc., will make waves by introducing the Starfish, the portable complement to the Soff Box. It's a 72-inch hexagonal shape with a 14-inch dome front and incorporates both main and fill light in one. The strobe fires at $\frac{1}{2}$, $\frac{1}{3}$ and full power of 235 watt/seconds and can be used in place of a tent or a big soff box. Nice thing is that it folds up into a very neat package to be carried on location. If the photographer has lesser lighting requirements, Larson will also show a 52-inch version of the Starfish. In addition to the regular line of umbrellas and lighting equipment, there'll be a new clip-on modeling light in prototype form.



Microcomputers in Action

CX Systems says it has a cutting, sorting, and packaging system to suit every photofinishing operation. Some of the products include the Compu-Pak Packaging Center; CX Compu-Sort which can sort 25,000 prints per hour; CX Optronix Comparator featuring an image enlarger, print viewer, and twin check control operation; CX Autosort II, a three-way sorter; and CX Autopax II which automatically cuts, sorts, packages, and prices more than 350 12-exposure rolls per hour over an eight-hour shift. The big news in products this year for CX Systems is its introduction of a special computer system for the professional lab. The computer can be used for order entry, pricing, credit check and control, order tracing, billing, accounts receivable, product sales analysis, and more.

It's a Gripping Display



Perfected Photo Products is demonstrating an assortment of accessories for photographers, one of the newest of which is a Universal Quick Clamp that adapts any camera to any tripod or copy stand and holds it securely, without fumbling for a mounting screw. It will fit Hasselblad, Mamiya RB67, and any video or movie camera as well. Perfected also will be showing a cut film holder to fit the rotating back of the Mamiya RB67 Pro-S and all previous models. It fits directly on the back without adapters, takes standard $2\frac{1}{4} \times 3\frac{1}{4}$ cut film, and is infrared film safe. Perfected Photo Products is based in Northridge, California.

HOPE

CHEMICAL MIXING SYSTEM

Model 116

CHEMICAL MIXING SYSTEM
MODEL 116



To Take the Madness Out of Mixing...

Hope Industries hopes to make life a little easier for the person who mixes the developers. The new Chemical Mixing System, Model 116, blends the correct amount of each chemical from the cubitainer or drum with the required amount of water and automatically replenishes each tank. The system works with any AR chemistry and is available for all photographic processors. Besides the mixer you'll see the Model 139 Color Reversal RC Paper Processor for Kodak's R 100 process and Type 2203 paper. It's designed up to 24-inches wide and has a transport speed of 18-inches a minute. Model 139 incorporates the zero torque drive and hard roller transport system along with stainless steel construction which are common to all Hope processors.

Triple Threat

The Colenta America Corporation will be exhibiting three new products this year at the PP of A Trade Show. They are the Colenta Studio Printer for color and black-and-white processes, Colenta color and black-and-white roller transport processors for the professional photographic studio with print requirements up to 20 inches wide, and the Colenta Tranself Rollpaper Easels with paper cutter for color and black-and-white bordered or borderless supplied with universal masks. Also on display will be the Fotar 8x10 Vertical Professional Enlarger, the Fotar 8x10 Horizontal Motorized Enlarger, and the Colenta Rotary Processors.



A Fast Pack and Other Trial Balloons

In anticipation of Photokina this September, Tekno, Inc., will unveil several new items: The Balcar Monobloc M600 which is exceptionally powerful, fast recycling, self-contained unit for motor drive cameras. It has a power feature permitting four full f/stops of continuous variation. The model light will vary in direct proportion to the power or may be operated separately, with a recycle time of .08 second full power and faster on reduced power. Just turn a switch and the flash becomes a stroboscopic unit.

Every photographer should have one of these — a Singh-ray UV close cutting filter for electronic flash and daylight photography, and if you missed the fluorescent filter at PMA, it's also on the "must" list as it cuts that dreaded fluorescent green.

From England, Tekno will bring a new color analysis system with a built-in computer to assist in selection of correct color filtration values which links to the H-K color enlarger.



Cold, But No Turkey

Zelkemat U.S.A. will display its line of self-adhesive Z-Photo/Mounts, that allow mounting without heat. The mounts come in a variety of materials and in sizes from 5x7 to 40x50.

Frame Fashions

M.W. Carr and Company will be exhibiting a large assortment of frames at the trade show. Included will be acrylic frames, lattice structural pattern frames in gold and silver, and a variety of single and multiple frame settings in metal, wood, and butcher block designs. A new line of frames also will be on display. Called Image III, the ten-opening wall picture setting is in the same style as Images I and II but is available in burlwood, denim, and walnut finishes.

Versatile Printer

American Photographic Appliance Corporation's new Roll Film Proof Printer will be on display at the APAC booth. The printer is designed for making color or black-and-white proof prints from 35mm through 90mm roll film. Maximum width of paper that can be used is 3½-inches. There are cut-off switches so that the machine will stop at the end of the film, the end of the paper, or when a splice is encountered. Also on display will be the APAC 70mm Roll Film Projection Proof Printer which makes

New Look in Lenses

The Computar DL line of enlarging lenses and the Symmetricon 6.3/210mm lens will be highlighted at the Burleigh Brooks Optics booth. The Computar DL lenses range in size from 25mm to 135mm and feature the plasmat and double gauss design. The Symmetricon 210mm is the first series of new lenses for large-format cameras. The semi-wide-angle design represents a newly conceived and computed variation of a previous lens type that produces an extremely flat field of more than 60°. Also for your viewing will be the complete line of Majestic tripods, heads, and accessories.

Stuff Those Slides

Managers of industrial photographic departments and others who load slide carousels in quantity will want to visit Loersch Corporation's booth and see its new Diastuffer in action. The machine automatically loads slides in 80 or 140 carousel trays at speeds that can be regulated from 30 to 150 slides per minute. A beam splitter illuminates a transport area and provides optical projection for quality control (viewing time for each slide is adjustable). This will be the first PP of A show for the Diastuffer, but the firm will be displaying its regular slide mounting, imprinting, and collating equipment in its "Quickpoint" service system as well.

Slide Strategies

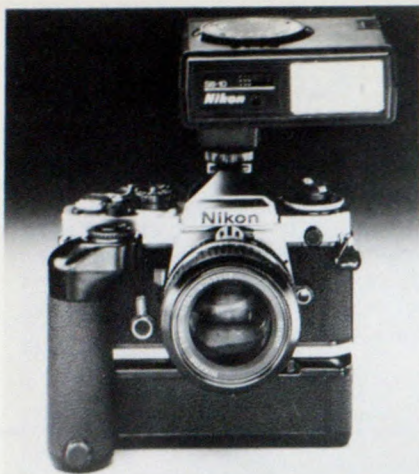
Sickles, Inc. will display several pieces of equipment designed with the professional photographer in mind. Highlights of the exhibit are expected to be the ChromaPro, a precision slide duplicator that allows the photographer to use his own 35mm single-lens reflex and lenses; the Copypro, a heavy-duty adjustable copy stand; the C-40 automatic slide collator, capable of collating 18,000 slides an hour; and the 4300 slide/filmstrip optical printer with automatic focus.



Out to Impress

Seal will have on display its much-discussed Exhibitex photo texturizing materials, along with several dry mounting presses. A highlight of the booth is expected to be Seal's model 700 automatic vacuum dry-mounting press, which is capable of mounting up to 192 8x10s an hour.





Compact Comment

The main attractions at Nikon's display in Las Vegas will be the compact automatic FE camera, the SB-10 speedlight, and the Nikkor lenses for large-format cameras. Nikon officials say they are encouraged by the acceptance of the compact camera among professional photographers. The FE integrates automatic exposure control with aperture-priority automation. Coupled with the speedlight, both automatic exposure and flash synchronization are provided. The optional MD-11 motor drive provides the ability to shoot up to 3.5 frames per second. Not new but probably under-promoted in the firm's range of large-format lenses are the 135mm to 240 lenses. They are relatively fast and provide superb image quality, even at maximum aperture. Nikon also will be chatting with trade show visitors about the benefits of its Nikon Professional Service program, which has some features members might be able to use — such as the opportunity to borrow special application lenses for one-time use.

Conversion Factor

On display at the Professional Photographic Products booth will be the Perfectomat special effects mat box; the Passport, a twin-lens adapter that converts a 4x5 press or view camera into an instant passport photo camera, and a variety of accessories.

Densitometer Strivings

Brumac Industries, with its impressive densitometer engineering background, will feature the TD-4, TD-8, and the S series of densitometers. In building the TD-8, the newest of the densitometers, Brumac says its engineers concentrated on making the best densitometer that was physically and technically possible — irrespective of price. It has an all solid-state design and offers repeatable readings from 0 to 4.0D and beyond. Eight individual filter positions are all located in a single filter wheel. Also on display will be the Brumac Pro-View professional illuminator.

A New Horseman

Arkay Corporation will feature its line of large-format cameras, darkroom, and processing equipment. One of the highlights at this booth will be the new Horseman 450 modular 4x5 camera system which features an all die-cast aluminum body, broad-shouldered monorail, large tripod block, L-shaped support standards, and rack-and-pinion drive. Also featured will be a large assortment of camera accessories. Another product that Arkay will be proudly displaying is the dry-to-dry Ektaprint II 16-inch cut film processor. The processor has been creating a lot of interest since its entrance into the market last year.



They'll Make a Big-Format Impression

Berkey Marketing Companies will have one of the biggest displays at the Las Vegas Trade Show exhibiting a wide range of photographic equipment. Included will be the Toyo 4x5, 5x7, and 8x10 cameras, the Omega View line of large format cameras, the Konica T4 Autoreflex, and Konica's new autofocus 35mm camera. The latest in Omega darkroom analyzers, exposure computers, and timers will be on display along with the complete line of Tamron lenses, Rodenstock enlarging lenses, and view camera lenses, Ascor's new professional electronic flash system, Slik tripods, Kowa Super 66 camera system, Bauer 16mm movie projectors, Cosina Super 8 sound cameras, Gossen light meters, and the Sunpak line of electronic flash units.

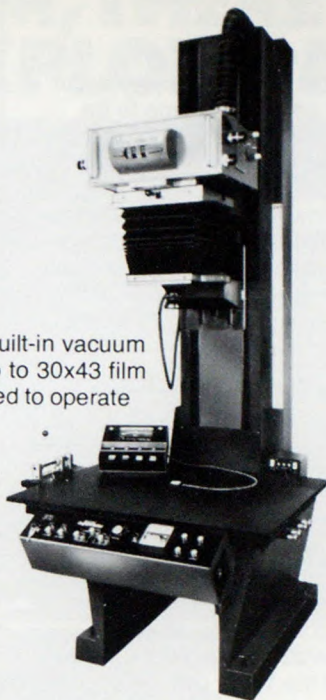
Flash Reading



Microprocessing has arrived in the flash meter field, and one of the first to pick up on it is Novatron of Dallas, Inc. Its Model 3000 digital meter can add up the number of flashes required and post it together with the desired f-stop. Best of all, the big red digits on the face of the instrument can be read by a person with normal eyesight at a distance of thirty feet. The meter also operates in a noncumulative or single mode and will provide extremely accurate readings from f/1.4 to f/64. Novatron's president, James E. Gaskin, says the Model 3000 went into production at the end of April with an output of about 300 units per month. He expects this output to double by October.

It's Super Dupe!

Berkey Technical Company will be introducing a variety of sophisticated darkroom products to this year's trade show. At the top of the list is the Super Dupe Master enlarger which features autofocus throughout the entire range, using only one lens, and a pin registered, built-in vacuum easel with vacuum zoning on the top for up to 30x43 film sizes. This versatile unit may also be equipped to operate as a vertical camera. Other products to be on display include the Dupe Master enlarger, the DM Enlarger System, and the Exposure Computer 100.



McDonald's Bigger Bite

McDonald Photo Products, Inc., has been coming out with ever bigger presses since C.D. "Doug" McDonald, Cr. Photog., developed the idea of mounting photographic prints on canvas back in 1965. At the PP of A trade show it will unveil its new Professional IV model with a 22x26-inch platen capable of bearing down on a 20x24-inch print in a single pressing. Except for its size, the Professional IV is the same in appearance and features as the 18x22-inch model II. It has a slideout work tray to prevent burned knuckles, thermostat control in the platen, and the finely-balanced pressure system that can exert up to 8,600 pounds of pressure, "enough to mount a back-stripped RC print to canvas so that every thread of the canvas is permanently impressed into the print."

Driving a Wedge

Agnekolor Systems Corporation, makers of Laminar Flow professional processors, will be featuring its new revolutionary processor, the Color Wedge, along with its 11x14 and 16x20 economy model processors. The Agnekolor 8x10 Color Wedge features a daylight cover, two push-pull fasteners, processor chamber, operations manual, and registration warranty card. It weighs twenty-six ounces and measures 15 5/8"x11"x4 3/4". Accessories include an automatic rocker or an automatic rocker with temperature control. The 11x14 and 16x23 Laminar Flow professional processors come complete with thermometer, chemistry containers, positioning bars, hoses, plus protective thermal cut-off.



New Lead for an Old Line

Since its takeover three years ago by the Doi Company, a Japanese conglomerate, the German camera manufacturer Plaubel has brought out a series of versatile medium- and large-format cameras. At the PP of A trade show, the company plans to show its Makina 67, a rangefinder camera for 120 roll film, and a pair of interchangeable-format view cameras, the Peco Profia V and the Profia Z.

Contrast Control

Ilford Inc. will have an encore of its PMA introduced Multigrade 400 enlarger light source. The system gives the technician push-button electronic control of filtered light for printing contrast variations on lifospeed Multigrade RC enlarging paper. In accompaniment is the pearl-surface lifospeed Multigrade paper, which is available in both sheet and roll sizes.

Herd of Hasselblads

The Braun North America booth should be of special interest to the professional photographer. On display will be the entire line of Hasselblad cameras and lenses including the standard Hasselblad 500 C/M, the motorized 500EL/M, and the short focal length equipped SWC. The lenses range from the 30mm F-Distagon to the 500mm Tele-Tessar f/8. Other cameras on display include the Ricoh XR-1 and XR-2. Braun North America will also be exhibiting the latest in Paterson darkroom equipment and Agfa film and enlarging papers.

To Beam or Not to Beam?

Nord Photo Engineering has been burning the midnight oil over some significant new developments for its front projection system, but officials would not disclose whether they will be ready in time to be announced at the PP of A Trade Show. *The Professional Photographer* learned that the projects include adapters that would allow a 35mm camera to be used with the front projection setup and a new condenser lens on the equipment that will allow for shorter focal length lenses and would, therefore, open front projection to some previously unsuited commercial jobs. (One of the field tests of this equipment has been for a casket manufacturer.) Other internal changes on the front projection system may include a new beam splitter. Nord also will be exhibiting its 8x10 and model 3 (11x14) package printers.

The Senior Seeker

Photofinishers attending the Photo Marketing Association displays in Chicago in April showed a lot of interest in the new ten-inch color package printer unveiled by Lucht Engineering. President Orren Lucht doesn't expect the same sort of draw from PP of A members in Las Vegas, but he says, "We are selling some photographic studios, especially the ones that have big senior operations. So we expect to do well in Las Vegas." The new unit, called the V-10, can switch from 35mm perforated negatives to 70mm negs, or anything in between; in room light; in seconds. The computer-operated system automatically produces packages on the least possible amount of paper. Any of five standard splits can be selected by pushing one button. A "Versa Pak" option permits faster programming and printing of up to seventy-five different complete packages.



For First Impressions

Tapprell Loomis will be bringing its full line of photo packaging products. Among the new products the company will have on display are the Victoria Folder, a cocoa and beige folder in five sizes; the Country Cameo Cover Set, an album cover that resembles barn siding, complete with wrought iron hinges; the Photo Gallery, a photo package for a group of photos, available in seven sizes; and the Headliner, simulated wood frame for displaying two photographs.

New Look



108-668 film to give three instant color wallet-size photos and one larger (2 7/8 x 3 3/4) picture. The format can be switched to one or two photos as well.

at Special Events

The ugly duckling that used to be Optical & Electronic Research's special events camera has been transformed, not into a swan but to a clean-looking and practical design that the maker says "Is ideally suited to virtually all special events applications such as conventions, fairs, and especially for taking Santa Claus pictures at large department stores or shopping malls." It uses Polaroid type

Under Control

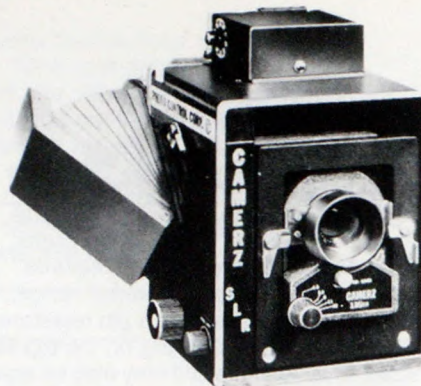


Photo Control Corporation will be showing its Camerz long roll SLR, and its Background 35 front screen projector, along with an assortment of accessories for both.

Mama Mamiya



New RB67 lens (top) and results (left).

In addition to a change in the way it spells its name (a bullet replaces the slash between the last two words of the title (Bell & Howell • Mamiya Company is introducing a batch of new hardware for its Mamiya RB67 and M645 camera systems. Two new accessories — an automatic exposure prism finder and a power film advance — in effect turn the M645 into an automatic camera. The long anticipated soft-focus lens for the RB67 also will be unveiled. It is a 150mm f/4C multicoated lens that comes with three separate diffusion discs to vary the degree of softness obtained on the film image. The company also has an early version of a power drive 120 roll film holder for the RB67 that will be available soon.

BEYOND 35MM, THERE'S A DIFFERENT WORLD TO EXPLORE. MAMIYA M645.



Even the finest 35mm camera systems have one drawback. The image area on 35mm film is simply too small for quality enlargements.

Medium-format cameras solve the problem. But before the M645, medium-format meant $2\frac{1}{4} \times 2\frac{1}{4}$ or larger—cameras that lacked the 35's responsiveness and handling ease.

The dilemma had a revolutionary solution. Mamiya took the best of both formats and built a better all-around camera.

The M645 System handles and performs like the finest 35mm SLR systems and delivers the usable area of a $2\frac{1}{4}$ square negative cropped to the common 4:5 ratio. A 6×4.5 cm image—2.7 times larger than 35mm—isn't important for snapshots. But it's vital for quality enlargements.

The system's two bodies, eleven lenses, four viewfinders, five focusing screens and an array of accessories accommodate virtually every photographic challenge. And every element is built with the precision and craftsmanship that helped Mamiya become the world's largest maker of professional medium-format cameras.

Some M645 features are Mamiya exclusives. The electronic focal plane shutter consumes $1/10$ th the power of a conventional electromagnetic shutter, yet permits accurate exposures from 8 to $1/500$ second— $1/1000$ on the M645 1000S. Both bodies accept interchangeable 120 and 220 roll film inserts that load in about 15 seconds.

Visit a Mamiya dealer or write us for more information. When you've explored the M645 System, you'll know how far the limits of photography have expanded.

Mamiya M645

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Mail your request to Bell & Howell • Mamiya Company,
Dept. PF-120
7100 McCormick Road, Chicago, IL 60645. In Canada:
BHM Canada Ltd., Downsview, Ontario, Canada.

Broadcasts Spread Studio's Message

"Every photographer should be involved in the nitty-gritty of advertising and sales promotion," says Allen Newberry, owner of Ellickson's Studio in LaCrosse, Wisconsin.

First and foremost a photographer, Newberry has come to relish the marketing aspect of his profession. He is even taking night courses at the University of Wisconsin to improve his marketing skills. Thus far, he has implemented imaginative programs involving both print and broadcast media.

"Widespread advertising and promotion became feasible after we expanded from one to four studios," explains Newberry. "We now have satellites in the surrounding communities of Waukon, Iowa and Rochester and Spring Grove, Minnesota."

The expansion was prompted by a response pattern Newberry noticed while covering the tri-state area as a senior-class photographer.

"Our studio was widely known because of our work with senior pictures, yet when we issued free sittings or other promotional certificates, there was a definite pattern of response," Newberry recalls. "Within a twelve- to fifteen-mile radius, the return on these certificates was fantastic. After twenty miles, there was a noticeable drop-off. Then, at thirty to forty miles, the return was negligible. We decided to capitalize on our good reputation in outlying areas by opening satellite studios."

All of the satellites are within easy driving distance of LaCrosse, and managed by capable photographer-business persons.

"We can cover those cities in our promotions by using just two television stations," Newberry says. "LaCrosse has a population of about 50,000, Rochester, 60,000; and there are 3,500 or less in each of the other two towns."

Although smaller, Waukon and Spring Grove are in the midst of agricultural areas that provide about 25,000 potential customers within twenty miles of each studio.

TV Is Studio's Choice

Newberry makes use of all advertising media, but he relies heavily on television.

"There are dozens of newspapers but it would be too expensive to hit them all," he explains. "Radio is more effective for us, so we buy time on twelve radio sta-

tions in Rochester and LaCrosse."

But nothing shows Ellickson's product the way TV can. Newberry has been producing his own television commercials for several years. The spots are a mixture of 16mm film, 35mm slides, and videotape. Most are thirty seconds long because such spots usually get the best program position. Newberry advertises both in the relatively inexpensive "late movie" time period as well as on premium-priced local news shows.

Newberry's commercials don't emphasize any individual studio, so viewers can connect the message to their own local outlet. The spots generally open with Ellickson's logo — a stylized script rendering of the studio name — which Newberry feels helps establish identity.

"Our logo is on all our printed material, invoices, and advertising," he says. "For example, with senior picture orders, we give away a plastic drawstring bag with our logo on it. The kids keep them and use them for book bags. You can't buy advertising like that."

Ellickson's television advertising is coordinated with its print ads and in-studio displays. Generally, all focus on one promotion at a time.

"During spring and summer we feature senior portraits," notes Newberry. "During late summer and early fall, we emphasize family groups. Christmas, Easter, other holidays all have their push-times. And during hiatus, we advertise restorations."

Kit Guides Activities

Newberry uses Kodak's Advertising and Sales Promotion Toolbox to help plan his year-round marketing activities. He also ties into the company's cooperative advertising program to help pay media costs. Because Ellickson's does its own color and black-and-white printing and processing, the studio also qualifies for an advertising refund based on roll paper purchases. Such cooperative advertising dollars help Ellickson's meet annual advertising costs of more than \$36,000 (ten percent of gross income).

"Co-op is a great way to do additional advertising," Newberry points out. "The only real requirement is that we use the trademark line: 'We use Kodak papers . . . for a good look . . . ' Actually the product identification helps us because it means quality to most people."

Many of the ideas for specific promo-

tions come from the Toolbox, which includes radio and television scripts as well as print media layouts.

"Some of the recent promotions, such as 'Generations of Love' for restorations, have been super," Newberry says. "Restorations are particularly difficult for us to promote on our own. For one thing, it's hard to get samples to use in advertising. Often people order restorations only after the subject has died. Naturally, they are sensitive about using the photo of a loved one for commercial purposes. Kodak supplies examples — before and after — of photo restorations featuring 'cleared' subjects that we can use freely. That's a big help."

Kodak's "Family Group Portraits" promotion forms the basis of Ellickson's late summer-early fall campaign. "About 99.9 percent of this advertising is aimed at women," notes Newberry. "They are the ones who get everyone else into the studio. Families with older children about to leave home for college are good targets for family group pictures. We start advertising in August because that's the last time such families are likely to be together until Christmas."

The VIP Club

Another promotion — one that Newberry himself conceived — also has been very successful. He calls it his "VIP Club." "Every senior he photographs receives a card that entitles them to free engagement pictures, free sittings for their first baby, and a host of others which can be used only once — but with no time limit."

His marketing flair also comes in handy when promoting his services to seniors. Newberry generally addresses the entire class, which then votes for the studio it wishes to have for its senior portraits.

"There are usually several studios pitching the seniors," Newberry says. "I always try to go on last. I don't try to snow them. I just sell our quality, and the flexibility of our package plans. For instance, if they don't want the frame, they can delete it and reduce the price of their package."

If Newberry does talk to the seniors first, the people who follow usually find themselves facing an audience wearing "Ellickson's Studio" buttons or some other gimmick. In the past, Newberry's buttons have carried snappy sayings, such as "I'm a '73 Senior — What's Your

Excuse?" or "Boogie with the Best Class of '74," plus the ubiquitous Ellickson's logo. The students snap them up, and remember his studio come balloting time.

Some promotions backfire.

"We printed an ad that offered a free sitting for anyone's dog," Newberry recalls. "The ad ran once, and we were booked solid for four weeks. Trouble was, we received dozens of irate phone calls from cat lovers."

Newberry has been hesitant to run the ad again. "There is just so much dog photography any photographer can take," he laughs. "Besides, we had difficulty keeping the animals away from our potted plants."

Still, Ellickson's doesn't slight the animal set. The "Pet Price List," printed up and in use long before the infamous doggie ad, continues to promote the service — quietly.

Christmas is anything but quiet at Ellickson's, where customers can get an 11x14 color print, two 5x7s and twenty-five Christmas cards at an attractive price. Newberry says that almost every customer taking advantage of the offer knows more than twenty-five people, so there are many additional card orders. He sold more than 5,000 portrait greeting cards last year.

Newberry firmly believes that photographers who become more heavily involved in advertising and sales promotion can increase their gross profits, if they do it right.

"If you're going to use television advertising, developing the spots should be one of your top priorities," he says. "Television time is too expensive to dabble in. You should expect results, and work to obtain them. Be sure you have some means of gauging results no matter what the media."

Newberry won't reveal exactly how much business has increased as the result of any single promotion. But he knows. He keeps careful tabs on the return of each and every program, and one that does not bring a satisfactory return on his investment within a reasonable period of time is dropped without hesitation.

What kind of programs work best? "Don't go for circus routines," advises Newberry. "Use solid, proven advertising techniques that will get results, and if you make mistakes, learn from them."



TOOLS FOR BUILDING PROMOTIONS

"I have discovered something amazing about professional photographers," said a business consultant recently after working on a project for the PP of A Marketing Committee. "They say they are interested in advertising and promotion, and they spend money on things like Kodak's Toolbox, but you will often find the materials gathering dust on a shelf in the studios."

The Kodak Toolbox, which Allen Newberry mentions in the accompanying article, is a self-teaching advertising and promotion kit. It explains fundamentals and shows how to plan, implement, and follow-up on a sales promotion program.

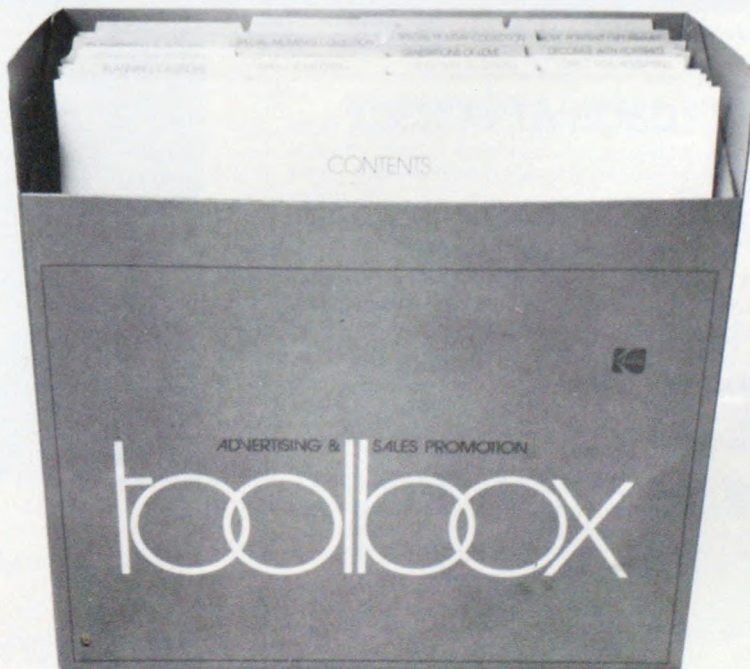
The key element in the Toolbox is the promotion planning calendar. It points out specific portrait and family group promotion opportunities throughout the year, such as holidays and graduations. The calendar also suggests a four-month cycle for any given promotion with a specific planning time set in advance of a promotion's launch date and its eventual "sales month." The program outlines overall guidelines for evaluating promotional efforts and results.

The Toolbox contains six prepared promotional programs designed to appeal to large potential market segments. The campaigns include "The Gift of Time" gift certificate program; "Family Portrait Time," a year-round promotion for attracting adults who normally wouldn't have an individual portrait made; "Generations of Love" portrait restoration promotion; "Decorating with Portraits"; "Your Wedding in Pictures"; and "Decorating with Photographic Art" promotions. Each package comes with its own illustrated brochure and order form.

Five "how-to" folders — how to publicize your business, how to advertise in newspapers, how to advertise on radio, how to display your photography, and direct mail: the whys and wherefores — complete the Toolbox. These folders help the photographer choose the best medium for a particular sales goal and offer ideas for combining two or more media for impact. They also recommend ways to use free help and advice from advertising sales professionals in the photographer's business community. Prepared newspaper ads, written radio scripts, and radio background music (soundbed) tapes are included.

The Toolbox is sold directly by Kodak. For ordering information, write Eastman Kodak Company, Department 760, 343 State Street, Rochester, New York 14650.

If you order one, or any other plan for improving your advertising and promotion, however, remember our business consultant's finding. Promotions cost money. But promotions unused are doubly expensive.



photographic impressions



POINT LOBOS AT SUNSET

Paul Schultz

Schultz, of Fargo, North Dakota, used a 35mm Pentax camera with a 50mm lens and Kodachrome 64 in order to catch this majestic sunset on film. Shutter speed was set at 1/60th of a second. A 4x5 internegative was used so the photographer could make Ektacolor prints of the sunset. To add brilliance and impact to the final print, the sky area was printed down and a laquer-matte diamond gloss spray was added as a finishing touch.

This wasn't a "lucky shot" for Schultz, but rather a carefully executed exposure. He spent half an hour looking for a suit-

able location and then, after mounting his camera on a tripod, made an exposure every sixty seconds during the final ten minutes of the sunset.

This photograph achieved the Top Print award at the 1977 PP of North Dakota convention and was one of four entries that earned Schultz the "Out of State" sweepstakes award at the 1977 Minnesota PP convention. It was also exhibited in the 1977 PP of A International Exhibition of Professional Photography.

we're proud of our quality™ ...and so are our customers



Photography by Jim and Ann Monteith.

Color processing by Keith Cole Laboratories.

See us at Booth #226, Ceasars Palace, Las Vegas '78



keith cole laboratories

A SUBSIDIARY OF 20th CENTURY-FOX FILM CORPORATION
PROCESSING FOR THE PROFESSIONAL PHOTOGRAPHER

Like Jim and Ann Monteith of Annville, Pennsylvania:

"Personal attention to our customers is the cornerstone of our business at Countryhouse Studios. Our customers know that our only concern is to create really personalized portraits of the highest quality from proofing to print finishing.

"We have been pleased to find this same philosophy of personalized service and quality in our dealings with Keith Cole Laboratories. It has been a real help to know that we can rely on the people at Keith Cole to help us



with our special problems and rush situations. We have been more than satisfied with our relationship with Keith Cole."

...you will be too.



Look for Jim and Ann in the Commercial Open at the PPA Las Vegas Convention. Jim will be discussing "Marketing — The Foundation of Your Business" and Ann will speak on "Public Relations Photography."

TO: KEITH COLE LABORATORIES

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MIDWEST: 12221 Riverwood Dr., Burnsville, Minn. 55337

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☐ Wedding Maxi-Proofs... the little proofs that cut your proofing costs by more than 50%.

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☐ New Slimline Wedding Thank-You Cards... personalized with your studio identity to promote your wedding business among bridal guests.

☐ Money-making marketing ideas... including a plan that has been proven to double average wedding sale.

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My name _____

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ATTACH THIS TO YOUR BUSINESS CARD

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Portraiture. On paper, it's easy
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The way you compress a lifetime of
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PHOTO

Photographed at Darien Studio of Photography, Darien Conn.

Quality Seniors in Quantity

by Michael Trerotola

There is money to be made by using a lab's ability to do cluster lens or package printing. And you can help control the quality of the result by following three simple rules



The production of photographic color prints by the cluster lens projection method can be most rewarding to the professional photographer, both in quality and economy. However, a few facts of life regarding cluster printing characteristics must be clearly understood by the photographer in order for him to reap the benefits of these rewards. These facts of life apply to all cluster printing devices whether they be hand-operated or automatic package printers.

First and foremost is the question of image magnification or, stated differently, negative format size relative to print size. In all cluster printing equipment the distance between the film plane and the paper plane is permanently fixed by the engineering design and cannot be changed; therefore, the magnification of all lenses in the device remain permanently fixed. For this reason it is most important for the photographer to do whatever is necessary on the camera so that the printable area of the negative coincides with the requirements of the particular piece of package printing equipment to be utilized.

The second and often overlooked requirement is overall negative density and exposure. One must bear in mind that in any optical/mechanical device, a certain degree of flare/refraction and/or internal reflections will occur. These aberrations, if not held to a minimum, will degrade the brilliance and quality of the finished prints. Often the aberration is evident as a flare or discoloration in the white border areas of multiprint units or in the highlights of the print. This discoloration is a result of the aforementioned optical flare and refractions bouncing around in the optical mechanical cabinet of the printer. The phenomenon is similar to sound in an echo chamber.

If the photographer is aware of these characteristics, he can easily make negatives to be printed on optical package equipment that will minimize the potential of flare/refraction/reflection problems and will provide highly salable color prints of excellent quality.

In order to minimize problems caused by excessive exposure, the photographer should avoid making negatives for package printing that are more than 1/2-stop overexposed. He should also avoid extremely dark backgrounds and/or black vignetting.

As you can readily understand, if both of the above problem characteristics appear on the same negative, it will surely result in a print of degraded quality, and there is not much any lab can do to produce a professional quality print via the cluster printing technique from this negative.

In summary, for best quality from cluster printing equipment, the photographer should:

1. Determine exactly what size negative is required for the particular cluster lens printing equipment to be utilized, then shoot the negative to that size, including whatever cropping may be necessary.
2. Avoid negatives more than 1/2-stop overexposed.
3. Avoid very dark vignetting or black backgrounds (large areas on the negatives with little or no detail).

Adherence to these three simple rules will enable photographers to obtain excellent quality photographs for the lowest possible prices and highest profits.

Michael Trerotola is president of Alfa Color Lab, Inc., 534 W. 135th Street, Gardena, CA 90248. He is a member of the advisory board of Rochester Institute of Technology and is a past president of both Professional Photographers West (PPW) and the Association of Professional Color Labs (APCL).

You get much more than instant passport pictures when you buy a Polaroid Miniportrait camera.

There's a lot of profit to be made and lots of ways to make a profit with Polaroid Miniportrait cameras—more than most photographers realize. We give you a line of professional



This 36-page book full of money-making ideas.

cameras to choose from and just about everything you need to help you sell.

More Sales Backup

We go all out to help you get into business fast and make a success of it.

That means giving you not only promotional and marketing ideas, but real, tangible things you can use to bring in customers. We start you off with a free kit that contains the following promotional aids: Poster.

Door decal. Window banner.

Counter cards like this.

Counter card. Mobile. Ad mats. Yellow Pages mats. Promotional flyers with space for your imprint. Radio scripts. Photo folders to protect your customers' pictures. All these quickly show you're in business and what business you're in.

But what can be even more valuable is the how-to manual we give you—"More Pictures."

It's your marketing guidebook. It covers subjects like advertising and promotion strategy, when to advertise, media selection, how to make

use of small space. It shows you how to profit with year-round promotions such as miniature portraits on greeting cards or in frames.

It's a catalog. It describes as many as 50 promotional items you can order from us, including an electric sign, handsome Miniportrait Friendship Albums and a wide selection of additional marketing aids. (They're reasonably priced.)

More Benefits

When you buy any of our Polaroid Miniportrait cameras you can take advantage of these other important benefits:

First, a 3-year warranty. We have superbly built, rugged cameras, so we back them for a long, long time.

Installation and training. Our Professional Products Dealer will help you set up cameras and lighting and make sure everything works right. Then he'll show you or your employees how to get the most out of the cameras and films.

Technical assistance. Anytime you need advice on instant portraiture or your camera, just call us at our toll-free number and talk with our experts.



Instant persuasion. In any language.

Instant color passport pictures. Made while you wait.



Instant Passport Pictures.

In brilliant color. Ready while you wait.

Posters like these.





MODEL 202.

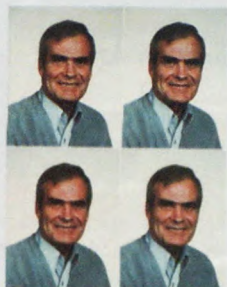
For the most economical instant passport photos.

MODEL 452.

More pictures for more profit opportunities.

MODEL 253.

Gives you larger original images and borderless passport pictures.



You ought to be in pictures.

Miniature portraits for every occasion. Available here in 60 seconds.

Banners and door decals like these.

You don't look suspicious.
Neither should your passport pictures. Get instant color passport pictures here.

size. All give you sharp, high-quality photographs. Our color films produce portraits so beautiful that customers want them for wallets, albums, gifts, greeting cards. With our black-and-white films, you can make instant pictures for visas, licenses and other documents. Our

positive/negative films can be used to make multiple copies or handsome enlargements.

We want you to be known as a center for instant multiple portraits. And, as you see, we'll do everything we can to support you.

They can often help you solve your problem on the spot.

Nationwide service. If you have trouble, we're quick to help no matter where you're located.

Marketing help. We have marketing pros who'll be glad to advise you on any specific selling problem you may have.

You may not use all of these benefits, but isn't it nice to know they're available?

More Opportunities

We invented the instant passport picture business and know the most about it.

It's big business now and growing. Since 1975 when Polacolor 2 film was first approved for U.S. passport photos, the growth has been spectacular. We estimate that over one-third of all passport pictures are Polaroid instant pictures.

Now it's more than passports. Each camera, each film, represents an opportunity.

We have three multiportrait cameras for you to choose from. Each has its own advantages. One gives you four pictures at a time. Another uses small-format, economical film. Another delivers a larger picture which can be cut to passport

Polaroid Corporation
Dept. A392, 575 Technology Square
Cambridge, Massachusetts 02139

I'm interested in Polaroid Miniportrait cameras.

- ☐ Have a representative call to give a demonstration.
- ☐ Send literature and names of your local Professional Products Dealers.
- ☒ For fast action, call toll-free: 800-225-1618. In Massachusetts, call collect: 617-547-5177.

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Polaroid

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At Prices Your Customers Can Afford



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BROCHURES



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YOUR COST — A Few Minutes Per Order!

DYNACOLOR Does It All For You . . .

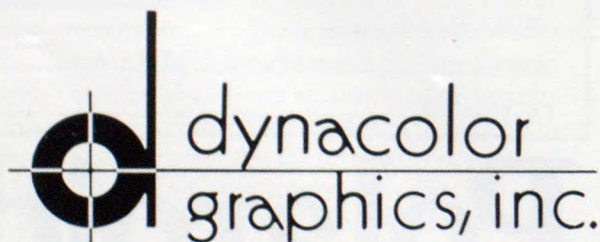
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- COMMUNICATIONS — You're On A One To One Basis With The Top People At Dynacolor

YOUR PROFIT — Immediate And Growing!

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- Continuous Flow Of NEW SELLING IDEAS And SELLING AIDS

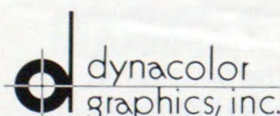
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Street Address _____

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What Ad Printers Need in Photos

by Donald Griefenkamp

What is good photography for advertising reproduction? Well, for black-and-white newspaper reproduction we used to need high contrast photography because newspapers reproduce in a very limited tonal range. Formerly, most photographs had to be retouched to increase contrast for accommodating this limited tonal range. Or the photograph was converted to a line process. Now, with the changeover in recent years to cold type and direct engraving of full pages, photographs with a little less contrast are desired, particularly since the highlight dot tends to break up when these processes are being used.

Full color newspaper photography should be extensively discussed with the art director, who has already discussed it with the print production manager before hiring the photographer. Also, try to keep in mind that the ad will be reproduced basically in three colors—yellow, red, and blue—and they aren't too clean!

Black-and-white magazine reproduction offers a wider tonal range for photography than newspapers. Here again, though, you still need good creative photography for monotone reproduction that is probably going to be reproduced on relatively low grades of paper with ink that has been purchased by cost-conscious buyers.

Color magazine reproduction, which is the heart of our business, is the least troublesome because we are, for the most part, getting excellent photography for reproduction.

Good photography, in my mind, has been well thought out to eliminate some common problems such as inadequate background, improper lighting, and poor use of equipment.

When photography has inadequate background it usually means a dye transfer or some other kind of print has to be made so that the necessary additional background can be added by retouching. But this means an additional expense plus a loss in the quality of reproduction.

When I say, "photography with improper lighting," I do not mean photographically improper. I refer to lighting that will get a comment from the client such as, "Yes it's pretty, but it's not my package." I would like to see 35mm cameras eliminated for still shots. Photographers should supply 4x5 or 8x10 transparencies to simplify retouching. They should also consider shooting the same still shots in black-and-white so the agency need not color correct transparencies for black-and-white use.

Keep in mind that we generally reproduce your photography in at least two printing processes and many times in three processes — letterpress, gravure, and offset. Each process has limitations and variations of paper stock and ink, but they also have inherent differences that are beneficial. It is to your benefit to learn more about them.

Good reproduction, while subjective, means a result as close to the original photography as possible. We strive for an exact duplicate, but because we are transferring the image to paper via ink and metal, this is rarely possible; there are too many variables in each process. Gravure can produce very rich deep colors but has a difficult time with highlights. Offset usually is very clean and sharp. Paper is a big factor, too. I'm sure you have all noticed how gray most of it is and how it kills your highlights. However, if the photographer knows his art director, has an idea of what sizes are all about, is not afraid to make suggestions or offer advice, and has direct communication with the print production people, this complex reproduction chain will become a little less complex.

The art of photo reproduction is the art of communication — between the photographer, art director, and print production manager. As we gain deeper understanding what each individual contributes, we can more efficiently and effectively work together as a team to produce good print advertising. ■

A print production expert outlines why certain pictures look good in newspapers and magazines while others fail, and what you can do about it.



Donald Griefenkamp is vice president and director of print production for J. Walter Thompson Company, 875 N. Michigan Avenue, Chicago, IL 60611. This article is adapted from a talk he prepared for the PP of A's Committee on the Preparation of Copy for Reproduction.



A new meter system with extraordinary sensitivity is a vital part of this new high-performance professional Nikon.

The sun begins to disappear beneath the horizon. As it sinks, the light becomes dimmer, yet more and more fascinating—and photographically enticing. Subtle highlights of color twinkle on the water, changing constantly, demanding precise exposure. The failing light is far too dim for a meter reading with most cameras, or to illuminate the meter needle for that matter. But, with supreme assurance, this photographer adjusts lens and shutter and obtains a perfect exposure.



His camera is the remarkable new Nikon F2AS Photomic with meter sensitivity extending down to minus 2 EV. It can read accurately in light that would require an exposure of eight seconds at f/1.4 with ASA 100 film. The exposure readout in the finder utilizes three light-emitting diodes that are as easy to see in the dark as in bright light. New silicon photo diode sensors combined with Nikon center-weighted metering provide accuracy to 1/5 f-stop, even in the most difficult lighting conditions. Add the new DS-12 EE Aperture Control, and aperture adjustment becomes fully automatic!

Nikon F2A: proven reliability with Auto Indexing

The standard F2A Photomic meter/finder provides unbeatable reliability, combining match-needle metering with the proven Nikon center-weighted system for truly exceptional accuracy. This is true center-weighting, with sensitivity over the entire viewing area, but more than half of it concentrated in the center of the screen. In all but the most difficult lighting, with any lens, no matter whether you're shooting a vertical or horizontal, you'll never need any special compensation.

Both F2A and F2AS Photomic finders are equipped for automatic maximum aperture indexing with the new AI Nikkor lenses. Simply put the lens in place, without regard for the aperture setting, and give it a quarter-turn twist. It will be locked firmly and precisely in place, the meter will be indexed and you'll be ready to meter at full-aperture! Previous Auto-Nikkor lenses can be used with stop-down metering or modified for AI capability at nominal cost. (If interested, write for Lit/Pak N-27.) Non-meter-coupled lenses work just as before. And, you have more than 55 lenses to choose from.

Whatever the finder, matchless accuracy

In addition to the two Photomics, the Nikon System includes a 6X Magnifying Finder, a Waist Level Finder, an Action Finder and, of course, the Standard Prism Finder. Plus 20 finder screens. Each finder has its own, special capabilities, but they share one unique quality: the most accurate viewing in 35mm photography. What you see in a Nikon finder is precisely what you get, to a degree unapproached by any other camera. When you're shooting any subject requiring precise framing, or working on special applications such as slide duping, there's simply no other camera that can do the job so perfectly.

High performance photography is a combination of unique Nikon qualities such as viewing accuracy. And especially the inimitable responsiveness of a Nikon with motor drive. For, in two decades of building motors, we have refined them into the most rugged, dependable and capable in photography.

Ruggedness approaching indestructibility

More than all other cameras combined, Nikon is the professional's choice. And the camera chosen by the most far-flung expeditions in and out of this world is inevitably Nikon. The paramount consideration is the Nikon level of proven reliability, which no other camera has even approached. Whether in outer space, on top of a mountain, or in the thick of the action—you've got to be able to depend on your camera, whatever the conditions. If you're serious about photography, you can't settle for anything less.

Nikon Information: For details on the Nikon F2AS, check the Yellow Pages for the Nikon dealer nearest you, or write for Lit/Pak N-38. Also, ask about the new two-course travelling Nikon School of Photography. And in New York City, come to the new Nikon House at Rockefeller Center.

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



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Disney Does A Front Projection Promotion

by Laurence W. Guyer

Front projection is a photographic tool whose place in the professional pho-



Scott Adams, photographer for Don Blair Studios, sets up a picture inside the dragon's packing crate.

tography studio is still undetermined. But its potential is great, and it lends itself to creative projects, a fact underscored by a recent promotion carried out by Walt Disney Productions for a new film named "Pete's Dragon."

In addition to Helen Reddy, Jim Dale, Mickey Rooney, Red Buttons, Shelley Winters, and young Sean Marshall, the live-action and animated musical fantasy stars a sometimes invisible dragon named Elliott.

Disney executives decided to promote the film by giving away instant pictures of children posing with the invisible dragon at a series of shopping centers. The Fashion Place Mall in Murray, Utah was selected as the site of the first promotion, and the Don Blair Studio of Murray was selected to handle the camera duties for the five-day event.

Special folders were prepared with a picture of Elliott on the cover and the logo from "Pete's Dragon." During the thirty-five hours of scheduled shooting, more than 3,000 Polaroid pictures were given away. On the last few days, they ran out of folders. The impact of the promotion was double what Disney had expected.

The front projection setup was carefully planned, tested, and coordinated at the Disney Studios in Burbank. The entire thing was housed in a ten-foot square wooden packing crate complete with "This Side Up" stencils and signs saying "Disney Dragon Inside" and "Caution, Dragon at Work."

Inside the box was a 10x8-foot front projection screen made of 3M's new 7615 High Contrast Sheeting. The remainder of the interior of the box was

painted gray to make the screen seem like part of it.

The subject and screen remained in clear focus, with no depth of field problem, because of the closeness of the subject to the screen. Lighting difficulties associated with this proximity of subject to screen were easily solved.

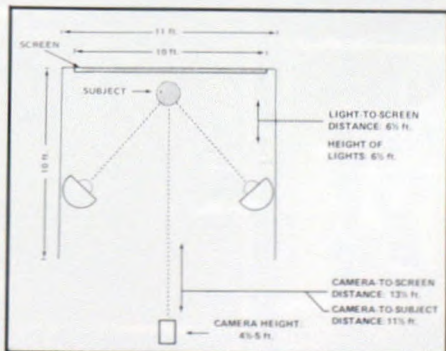
A Larson Mini-Universal Soff Box with louvers to prevent spill light from hitting the screen was placed on each inside wall of the packing crate about six and one-half feet away from the wall and the same distance off the floor. The soff boxes were each powered by 400w/s through a Photogenic umbrella flash head. A Nord Front Projection System with the Nord SLR Studio Camera and 190mm lens was used for the photography. The system projected a 35mm transparency of original artwork of Elliott using 200w/s of light output in the self-contained projector power pack.

Four different slides of Elliott were used to vary the composition for groups or individuals. All slides had been carefully tested for positioning, density, and color balance. Polaroid 668 Color film packs provided $3\frac{1}{2} \times 2\frac{3}{4}$ instant souvenir photos.

All around the shopping center, people were talking about how Elliott appeared to get into the picture by magic—the extremely directional screen material prevented anyone but the photographer from seeing the projected image of the dragon.

Don Blair, M.PhotoG.Cr., called it "a terrific promotion. The lines were over a block long. Everyone wanted to have their picture taken with Elliott."

The Walt Disney people obviously thought it was a good promotion, too,



Equipment and screen placement for "Pete's Dragon" photographs



Typical card from promotion shows dragon with kids.

because they moved the idea on to Kansas City and to their European film distributors in Monte Carlo. Other systems were used at Walt Disney World in Orlando, Florida and at Disneyland in California.

Front projection is gaining more attention throughout professional photography. The Winona School of Professional Photography scheduled its first course in the use of front projection techniques this year, and groups such as The Professional School Photographers of America have conducted panel discussions on it.

Laurence W. Guyer, Pro Marketing Inc., 186 Constitution Drive, Menlo Park, CA 94025.

Other Promotional Ideas

Laurence W. Guyer, who served as technical consultant for Disney's "Pete's Dragon" promotion, believes that front projection can be used in many income-producing ways by photographic studios. Among his suggestions are:

- **Tourist Souvenirs:** Polaroids, poster blow-ups, or prints with favorite scenes, attractions, or activities from high tourist areas. Also mementos from political rallies, fairs, or conventions, following the theme of the event in the background slide selection.
- **Proms and Dances:** Create background scenes and props to match the dance theme.
- **Weddings:** Offer exciting and romantic bridal photos in the studio without the pressure and strain of the wedding day.
- **School Pictures:** Portray students in school, neighborhood, or activity scenes without lowering studio volume per day.
- **Abstract Backgrounds:** Color coordinate the background of the photograph to subjects, rather than hope that they bring in clothes that harmonize with background canvas.



2



3



4

How Grumman meets the challenges of inner-space.

In 1929, Grumman made pontoons so planes could land on water. In 1969, they made the lunar module so man could land on the moon.

Today, Grumman endeavors range from biplane agricultural sprayers to "electronic systems that fly" . . . from an orbiting astronomical observatory to windmills . . . from fire apparatus to pleasure boats.

Showing an identity.

But the corporation—so diversified it describes itself as being "in the business of ideas"—is still headquartered near their airfield in Bethpage, Long Island. And the calls of flight and space are always strong.

So when they decided to decorate the inner-space of their predominately spartan facilities, an emphasis was on flight.

And photographic art was decided on for several solid reasons. Richard Milligan, Director of Presentation Services (which includes a 15-person photo lab), explains it this way:

Why photographic art.

"We're proud of our people, our technology, our accomplishments. We want to show this pride, clarify our corporate identity, and instill pride in workers who may not see the finished result of their endeavors.

"But we also have to keep in mind that we're in a very demanding, highly technical, cost-conscious field—a no-nonsense business that must keep a tight rein on expenditures.

"Decorating with photographic art is a logical, exciting, and very effective way to accomplish our objectives. It lets us say, 'This is who we are and what we do.' Dramatically and economically."

Planes, products, and people.

In the lobby of the executive offices of Grumman Aerospace (1) photographs of Grumman aircraft are used with an illustrated collage representing the founder and early years of the firm. Prints of modern aircraft are also featured in the executive office area (4).

In the corporate headquarters lobby (2) photographic illustrations were selected to represent the diverse areas in which the firm is involved.

In the lobby of the personnel department (3) the emphasis switches from products to people.

Behind the pictures.

All photographs were taken by Grumman's nine full-time photographers. Prints are made on Kodak paper by both a professional color lab and in the Grumman photo lab directed by Walter Hudson. Designer Ted Kole handles the wall arrangements, usually first making detailed layouts or three-dimensional models.

Decorating with photographic art—"a logical, exciting, and very effective way" to communicate more than art. For a few helpful ideas, write for a free copy of our book, "Decorating with Photographic Art"—Eastman Kodak Company, Dept. 412L-112, Rochester, N.Y. 14650.



Grumman Presentation Services Director Richard Milligan (left) and Designer Ted Kole.

Kodak paper.
For a good look.



On Photographing the Invisible

To the naked eye, it was a Swedish 80-öre postage stamp. A rarity, and very valuable.

The camera, however, told quite another story. The stamp was a counterfeit.

Faint traces of tampering that were hidden to the naked eye were revealed by the camera. Someone, somewhere, had ingeniously altered the stamp by chemically removing a surprint. The stamp was worthless.



To the naked eye (left), the stamp was genuine. To the camera (right), it was a counterfeit. Note the faint, dark traces of tampering now revealed in the upper section.

What manner of exotic camera was this that could "see" the invisible?

The lens: one of the 20 in the Hasselblad arsenal, the 105mm Zeiss UV-Sonnar f4.3. Designed for photography within the ultraviolet portion of the electromagnetic spectrum, its costly quartz elements can detect radiations that are unseeable by the human eye.

It has peered at objects in outer space, examined forgeries, laid bare the secrets of counterfeit money. Not a lens for everyone, obviously, but an indication of just how awesomely comprehensive the Hasselblad System is.

The camera: an otherwise perfectly standard Hasselblad 500C/M,

normally fitted with an 80mm Zeiss Planar f2.8 multi-coated lens.

This is the basic model that allows you to tap into the vast Hasselblad System. It is one of the most bewilderingly versatile cameras the world has ever known. Yet so marvelously simple to operate that it often plays the part of the family snapshot camera.

A True System.

The Hasselblad System is a prodigious array of 4 cameras, 20 lenses, 8 viewfinders, 9 film magazines, and over 300 other accessories. Choose the right pieces, and your 500C/M would be equipped for sports, aerial, architectural, and fashion photography.

And portrait, landscape, medical, underwater, and news photography.

And wildlife, laboratory, industrial, and child photography.

And you would always have the right film in the camera at the right time. You can shift from color to black-and-white and back again to color—and resume shooting at precisely the right frame—by popping in the protective dark slide and switching film backs.

The Camera with Nine Backs.

There is a small button on the film back of every Hasselblad 500C/M. Slide it sideways with your thumb and the back will come away in your hand.

The standard back holds 12 exposures. Each frame of film is $2\frac{1}{4}$ inches square, *almost four times the area of a 35mm frame.* (See box, below right, for actual size.)

This is only the beginning. There are eight other backs available: Backs that let you change to a 6 x 4.5cm format...or a 4.5 x 4.5cm superslide format for showing in any 35mm projector. Backs that give you a choice of 1, 12, 16, 24, 70, or 500 exposures. A back that is a sheet-film adapter.

Even two backs for Polaroid film, so you can check composition, lighting, and exposure ahead of time.

You begin to realize why eight out of ten top commercial photographers surveyed name Hasselblad as the medium-format camera used in their work.

Retained Value vs. Obsolescence.

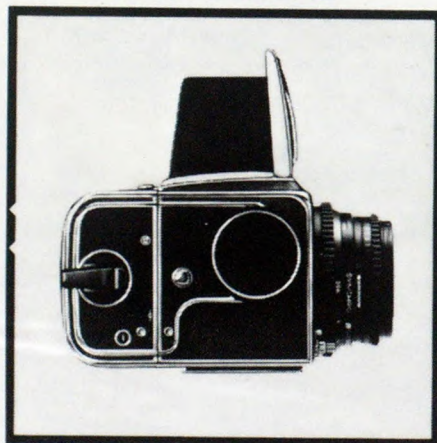
In an age when machines spew out cameras in the tens and hundreds of thousands, when flashy new models thrust last year's marvels into early obsolescence, Hasselblad goes its own way.

Planned obsolescence is taboo at Hasselblad. All but two of the accessories for the 500C/M will fit every Hasselblad made since 1957 (except the Super Wide C)...and will fit every future Hasselblad.

The greater part of a year is spent on building each camera, much of it crafted by hand. And fully one quarter of the work force devotes its time to nothing but quality control.

Little wonder, then, that a pre-owned Hasselblad commands such a high price...if its owner can be persuaded to part with it at all.

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The Hasselblad 500C/M.

A lavish brochure is available free if you write: Braun North America, Dept. PR6H, 55 Cambridge Parkway, Cambridge, Mass. 02142. Braun North America is a division of The Gillette Company and exclusive marketer of Hasselblad cameras in the U.S.

CERTIFICATION

EASY STEPS TO RECOGNITION

by Fred S. English, M.PhotoG.Cr.

The purpose of the Certification program is to identify talented photographers and help them meet and maintain specific, high, universally accepted standards of competence. Certification is *not* another Masters' program that relies only on salon photographs and is not subject to review. Nor will the requirements be exceptionally difficult. I expect that the majority of the Professional Active members of the PP of A will qualify for certification on their first attempt. If any part of the procedure is not successfully completed the first time, the applicant is encouraged to try again.

The first step is filling out the application, which requests educational and employment history and personal and credit references. The photographer must have been a professional member of either his state association or the PP of A for two years before application. There is a three-year employment requirement, which can be reduced by application of education credits. A comprehensive Code of Professional and Personal Conduct must be signed as part of the application. An application fee is also required.

After the application is accepted, candidates for Certification must take a written examination. This exam consists of multiple-choice questions on general photographic topics. The exam should take about one to one and a half hours to complete, and will probably be given twice a year in most states. A study guide will be provided to help you prepare for the exam, and again, I expect the majority of photographers will pass with only a small amount of brush-up reading beforehand.

For the third phase, you will submit fifteen samples representing the kinds of photography you produce. These submissions will be examined by the Certification Board of Review, consisting of two panels of three persons each. If a set of prints is rejected by one panel, it is then sent to the second panel. Your prints are not expected to be salon-type photographs; the jurors will be looking for good, marketable work.

A new ruling recently approved by the PP of A Certification Committee and the Board will allow each active Master of Photography and the responsible person in each Qualified studio to become Cer-

tified without taking the exam or submitting photographs. This ruling was based on the need for a sizable number of CPPs in the program before any effective marketing can be instituted. These Masters and Q-responsible persons will be subject to the following special rules: only those with their degree or Qualified rating before the state began its Certification Program would be eligible. They must apply and pay all fees within six months of the start of their state's program to be eligible. They will also be required to submit photographs at the time of their renewal.

After you pass the submissions requirement, you will become a Certified Professional Photographer. The period of Certification is four years. Before the end of the fourth year, all Certified Professional Photographers will be required to recertify. This will consist of demonstrating a continuing education performance (as prescribed by the state commission) and submitting five examples of your current work. PP of A or state exhibition prints hung in the previous three years may be substituted for photographic submissions.

We hope this series has answered most of your questions about Certification. If you have more questions about the program, please write to the Certification Committee, Professional Photographers of America, Inc., 1090 Executive Way, Des Plaines, IL 60018. Be sure to ask your state officers how the program is progressing in your state. Since Certification becomes more effective as more photographers participate, you should encourage your photographer friends to become Certified, too.

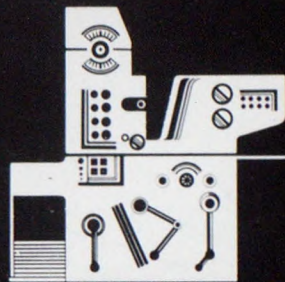


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BETTY'S DAY

Dale A. Riggs

Riggs used a Mamiya RB67 camera with a 127mm lens and Kodacolor X film to photograph "Betty's Day" (originally in color). Shutter speed was 1/60th of a second with an f/8 aperture setting. Light coming through the arch was the only illumination. Exposure was based on the highlights, letting the light tones of the mission walls be used as a slight fill. Kodacolor X was chosen to allow for more contrast. This photograph of Riggs's wife took one-half hour to take at the Santa Barbara Mission.

"Betty's Day" was exhibited at the 1976 PP of A International Exhibition of Professional Photography and is part of the PP of A National Loan Collection.



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more than just give you a clear signal if one or more units fail to flash. It also makes your system more versatile. And lets you add Monolites to your existing flash equipment at will. ☐ **Portability.** Now, if all of this sounds rather heavy, don't worry. It isn't. A couple of Monolites with stands and umbrellas — all tucked away in their carrying case — weigh as little as 30 lbs. So, you can take the system anywhere there's 115 volt AC power available. ☐ Now that you know a little more about buying flash systems, you also know why you should look into the Bowens Monolite. Ask your dealer or write:

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PO Box 448, Englewood, NJ 07631

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Lester Bogen doesn't sell anything he wouldn't buy himself.

BOOK BRIEFS

by William A. Boles, Jr.

PHOTOGRAPHING AMERICA. Edited by George Hornby and the Editors of Eastman Kodak Company. Crown Publishers, Inc., One Park Avenue, New York, NY 10016. 256 pp. \$15.95 Order from publisher or Eastman Kodak Company.

Once again Kodak has come through with a beautifully done photography/picture book with the publication of *Photographing America*. Kodak selected these 600 photographs (500 in color) from more than 40,000 pertinent pictures in its photographic library. The images imaginatively describe the people, land, wilderness, and past of America. The composition, color, quality, and overall layout is outstanding. Included in this publication are such talented photographers as Al Gilbert, M.Photog.Cr., Monte Zucker, M.Photog.Cr., Bud Moyer, M.Photog.Cr., Neil Montanus, Jay Stock, Norm Kerr, Ozzie Sweet, Ansel Adams, Suzanne Szasz, Walter Chandoha, along with a host of other professionals, semiprofessionals, and amateur photographers. For an added bonus, there are specific capsules of photographic data throughout the book that, taken together with the pictures, give a short course in personal photography. This is an excellent way to get to know the land and the people of America through photography.

THE PHOTOGRAPHER'S HANDBOOK. By John Hedgecoe. Alfred A. Knopf, Inc., 201 East 50th Street, New York, NY 10029. 352 pp. \$16.95. Order from publisher.

The Photographer's Handbook calls itself "a complete reference manual of photographic techniques, procedures, equipment, and style." No photography handbook could live up to that statement but I must admit that this book gives it a good try. It covers how various types of cameras work; the basic principles of lenses; details on black-and-white and color films, processing, and printing; and lighting; composition; studio techniques; special photography projects; portraiture; and how to make a living with your



Ansel Adams' version of "A Matter of Balance" in the *America — The Wilderness Preserved* section of *Photographing America* from Eastman Kodak Company.

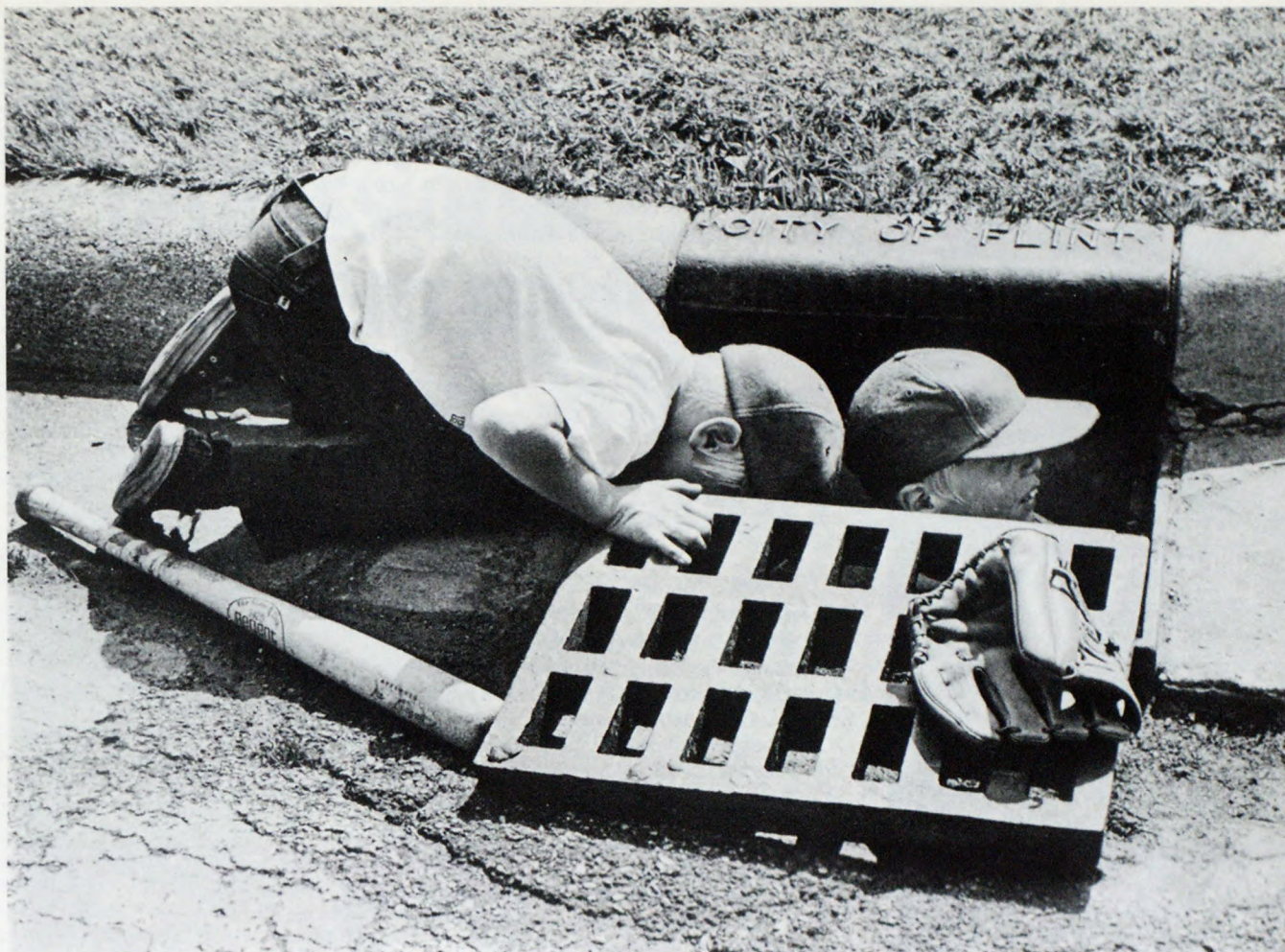
camera. The handbook is filled with black-and-white and color illustrations (1,250) — by far, more than any other that comes to mind. Hedgecoe, a professor of photography at the Royal College of Art in London has given creative life to an otherwise repetitious and dull field of photography handbooks. Of course, covering the whole scope of photography in only 352 pages doesn't leave much room to go into detail on every item but still an overabundance of knowledge and ideas evolve from the pages.

LEICA MANUAL. By Willard D. Morgan and Henry M. Lester. Morgan & Morgan. 512 pp. \$12.95. Order from the Winona School Alumni Association, 331 East 70th Street, Kansas City, MO 64113. Add \$1 for postage and handling.

Originally published in 1935, *Leica Manual*, by Morgan, Lester, and twenty contributing writers, was the first book-length explanation of the Leica camera

system. In September of last year it was re-issued in a facsimile edition by Morgan & Morgan. The new volume is a complete, exact replica of the original printing, including a sixteen-page section of advertisements and an introduction by Manuel Komroff. Even though the information in this manual is forty-three years old, it still serves as an important textbook to any photographer, whether he be a Leica owner or not. The book covers the use of color filters, science and education photography, portraiture, photomurals, aerial photography, stage photography, darkroom techniques, and other areas that are still of great importance to today's photographer. Leatherbound, silver-stamped, and edged facsimiles of the *Leica Manual* are available for \$75 each.

MONEY MAKING IDEAS FOR PORTRAIT STUDIOS. By Charles Abel, ARPS. Studio Press. 400 pp. \$15. Order from the Winona School Alumni Association,



Leo M. Johnson produced this "Game Called" photograph in *Photographing America*.



331 East 70th Street, Kansas City, MO 64113. Add \$1 for postage and handling.

If you lost your first copy of *Money Making Ideas for Portrait Studios* (printed in 1931) do not fear — Studio Press has come to your rescue. And for those who didn't buy it back then, here's your chance to obtain one of the better textbooks on business-getting methods for portraiture. Abel presents nearly 300 ideas in this book — most of them readily adaptable to today's market. If your studio business is not living up to your expectations, then this could be exactly what you need.

ROLLEIFLEX SL66. Ehrenreich Photo-Optical Industries, Inc., Photographic Products Division, 623 Stewart Avenue, Garden City, NY 11530. 116 pp. \$3. Order from EPOI.

EPOI's venture into the publishing field has been very favorable with the introduction of *Rolleiflex SL66*. The editors have gathered twenty-two professionals (photographers, technologists, doctors,

A look at rural America by Neil Montanus is featured in Photographing America.

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and scientists) to explain how they use the Rollei system in their work. The results are impressive both visually and editorially. The book is printed on glossy, heavy-weight stock and is lavishly illustrated with four-color reproductions. Some of the areas covered include the use of medium-format photography in photo-elastic stress analysis, zoological macrophotography, forensic medicine, travel photography, photojournalism, portraiture, restoration, museum photography, biology, geology, fashion and advertising photography, and the use of photography in technological research. The book also has a technical glossary as well as sections covering the SL66 camera and all the components that make up the system.

HANDBOOK FOR SCIENTIFIC PHOTOGRAPHY. By Alfred Blaker. W. H. Freeman and Company, 660 Market Street, San Francisco, CA 94104. 319 pp. \$22.50. Order from publisher.

Handbook for Scientific Photography is a compact source of useful and practical information about photography in the laboratory, or for laboratory-related purposes. A lot of the material in the book is based upon *Photography for Scientific Publication* (W.H. Freeman and Company, 1965) and includes expanded and revised text, figures, and photographs along with new areas being uncovered. The first part of the book deals with basic photography while the rest delves into specific techniques and problems of scientific photography. Some of the areas covered include: closeup flash photography, photomacrography, stereo photography, photomicrography, special considerations in color photography, solutions to problems, copying, slide making, preparing photographs for publication, and mounting prints for wall display. One hundred and thirty-eight illustrations (sixteen in color) are also featured in the handbook.

MINOLTA REFLEX PHOTOGRAPHY. By John C. Wolf. Amphoto. 191 pp. \$10.95. Order from the Winona School Alumni Association, 331 East 70th Street, Kansas City, MO 64113. Add \$1 for postage and handling.

Minolta Reflex Photography is more than just a manual on the Minolta line of 35mm cameras. Wolf, the editor-in-chief of Amphoto, has added his personal touch in explaining to the reader how to use the 35mm in a variety of situations along with the standard emphasis on the mechanical aspects of the equipment. The text focuses on exposure and light, close-up work, action shooting, travel photography, lenses, Minolta accessories, and an in-depth look at all of the

Minolta 35mm reflex cameras. The charts, graphs, diagrams, and photographs (sixteen in color) that accompany the text help to make this book very appealing to the Minolta owner.

THE PHOTOGRAPHER'S ANSWER BOOK. By Jim Stewart, M. Photog., ARPS, Jan B. Miller, Editor. TR Book Publishers, 1312 Lincoln Boulevard, Santa Monica, CA 90406. 132 pp. \$9.95. Order from publisher.

Jim Stewart, columnist for the "Problems and Solutions" section of *The Rangefinder* magazine, has put together a much needed book in photography. Using the question-answer format, as in his column, he provides a spectrum of elusive information — from where to find a 70mm film back that takes fifteen-foot cartridges for a Bronica S2a to whom to see about having a photograph reproduced in color on a china plate. Stewart covers a lot of ground in this book — freelancing, building a business, equipment and accessories, lighting, darkroom techniques, and an odds-and-ends section for the photographic questions that do not pertain to any certain category. As Ruth Jane Stewart (wife of the author) says in the Introduction: "Jim's concern for furthering the profession is a never-ending one. He heartily believes in sharing knowledge so that others may gain from it." This is exactly what he has done in *The Photographer's Answer Book*.

TWENTY WAYS TO MAKE MONEY IN PHOTOGRAPHY. By Stan Holden. Amphoto. 96 pp. \$5.95. Order from the Winona School Alumni Association, 331 East 70th Street, Kansas City, MO 64113. Add \$1 for postage and handling.

If you're looking for an in-depth report on ways to make money in photography, then this book is not for you. But, if you're looking for an outline of money making techniques then this book may be just what you need. Holden states in the preface: "I've attempted to provide an overall view of each speciality — what it involves, and, briefly, how to do it — along with some basic information on the equipment required, the potential market, and typical prices." The publication also includes information on books and magazines that can be of further help. Some of the money making topics include: portraits of children, features and news photos, pet portraits, real estate photography, magazine covers, small product photography, wedding movies, and aerial photography. Some of the information is basic but the professional can still extract some good ideas from this book.

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sales-under-cost statutes which are more strict than the federal approach. In those states, action under the specific statute may be appropriate or desirable.

There are some things that photographers can do in the consumer area. If a low cost photographer is using "bait and switch" techniques to lure a customer in based on the low priced photography and then switch that person to a much higher cost photograph or in some other way falsely misrepresent what is available to the customer he is violating the law. There are well established Federal Trade Commission guidelines for such violations. It should be noted, however, that these same laws apply to all professional photographers.

PP of A's Role

It also should be noted that excessive price competition in any industry ultimately destroys the use of price as a consumer tool. This has occurred in many, many areas of the economy, and there are some signs that it is now occurring in the professional photographic business as well. You will note that in *The Professional Photographer's* article on low cost photography, it was reported that PCA (a major low cost operation) was in the process of establishing a chain of full service photographic studios. This appears to be the case in other companies, too.

Under such circumstances competi-

tion between professional photographers again becomes based on service, quality, expeditious handling, and, of course, price. The Association has instigated inquiry with the Federal Trade Commission to determine its present attitude with respect to sales under cost and low cost photography. We will continue to do everything legally possible to deal with violations of the law.

The sale under cost law and laws relating to false misrepresentation and "bait and switch" sales techniques apply to all photographers wherever they practice their profession.

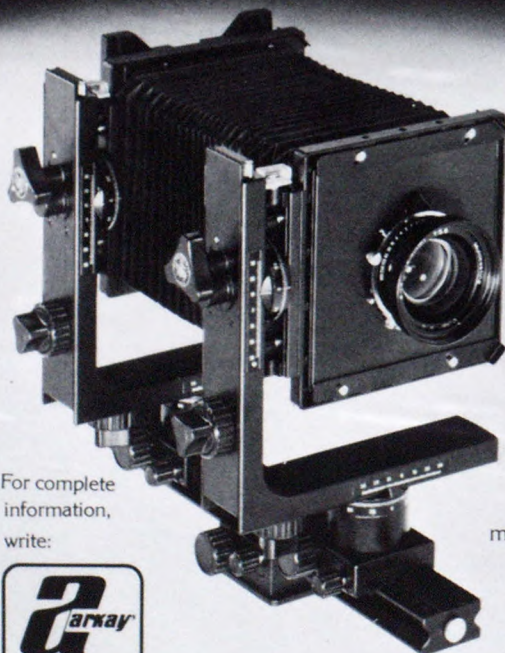
The PP of A's Board of Directors is keenly aware of the need for marketing programs, such as Certification and Qualification programs so that the Professional members can effectively compete in today's economy.

Sidney C. Kleinman, Cr. Photog., is legal counsel for the PP of A. Letters for this column should be addressed to him c/o PPA Publications and Events, Inc., 1090 Executive Way, Des Plaines, IL 60018.

Convention Tax Tip

Don't forget to pick up your free Trade Show Handbook in the exhibit hall in Caesars Palace. Take it home as a reference and to document your convention attendance for your income tax.

Arkay announces . . . The Horseman 450 view camera



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The greatest camera
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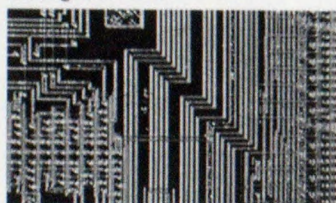


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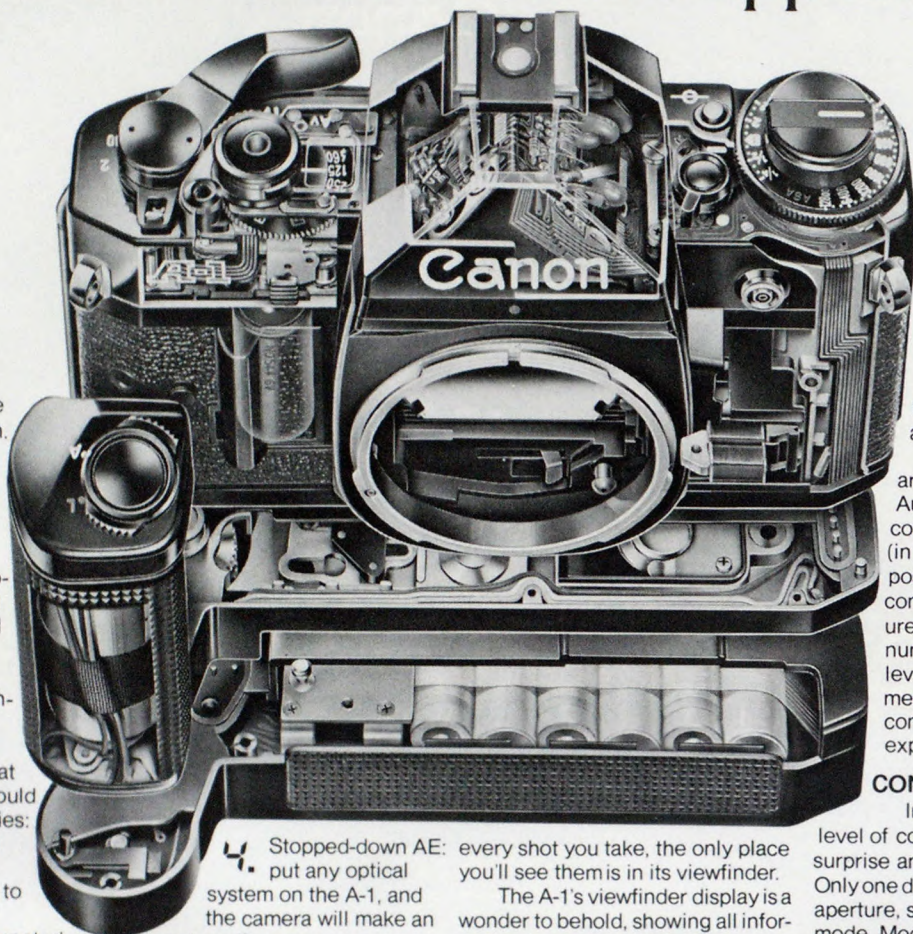
Now, electronics technology finds its state-of-the-art expression in a camera so remarkable that few outside its creators could have foreseen its capabilities: the Canon A-1. A camera that brings unheard of operational performance to the New Generation of photographic simplicity created through the AE-1.



THE END OF THE ARGUMENTS

The A-1 simply puts an end to arguments about automatic photographic systems, by embracing every conceivable mode of exposing an image. In it, for the first time in a camera, there are six self-sufficient exposure modes:

1. Shutter-priority AE: you set the speed to stop or blur action and the A-1 sets the correct aperture.
2. Aperture-priority AE: pick the aperture you need for greater or less depth-of-field, the A-1 picks the exact shutter speed instantly.
3. Programmed AE: let the A-1 pick pre-determined combinations of aperture and speed over its entire sensitivity range, for the simplest possible operation and unique unmanned possibilities.



4. Stopped-down AE: put any optical system on the A-1, and the camera will make an automatic exposure, adjusting the shutter to match the actual amount of light reaching the meter cell.

5. Electronic Flash AE: with two special Canon Speedlites, aperture and shutter speed are set as soon as the flash is charged. If you shoot before the flash is charged, the A-1 switches to the standard AE mode set.

6. Manual: For studio strobe work, special applications—anything that's not covered by 5 AE modes.

With all this electronic performance, it would seem that there could be little else of importance about the A-1 worth mentioning. But the advanced technology that makes six exposure modes possible also endows the A-1 with a host of startlingly unique and practical operational features.

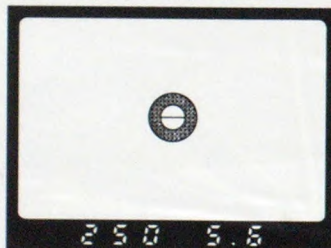
DIGITAL CONTROL

All of the A-1's information is processed in completely digital form. Even light, measured in analog form, is instantly converted into digital data. The result is a system that can handle an astounding amount of information with almost stepless accuracy virtually instantaneously. But although you'll reap the A-1's digital control benefits in

every shot you take, the only place you'll see them is in its viewfinder.

The A-1's viewfinder display is a wonder to behold, showing all information in a 7-digit LED display: shutter speed, aperture, when the flash is charged, when "bulb" or manual are used and a number of exposure and operational warnings. It changes every 1/2-second when the light changes, and varies with the subject brightness. And you can turn it off while keeping all auto functions.

It may be the most perfect viewfinder display ever produced.



EXTENDED OPERATING RANGE

In a camera of the A-1's potential, you'd expect it to be able to handle any photographic application. And you'd be right. Its center-weighted, steplessly-controlled metering system uses a silicon cell that has a sensitivity range of EV-2 to EV 18 with ASA 100 film. Shutter speeds go from 30 sec. to 1/1000 sec. The ASA scale can be set for

films as slow as ASA 6 or as fast as ASA 12800.

And exposure controls are just as versatile. Automatic exposure compensation of ± 2 f-stops (in 1/2 stop-increments) is possible using a simple control ring. Multiple exposures are possible in any number at the flick of a lever. And an exposure memory lock button can help control even the worst exposure situations.

CONTROL FLEXIBILITY

In the A-1, you'll find a level of control flexibility that will surprise and gratify you.

Only one dial is used to control aperture, shutter speed and AE mode. Modes are color



coded. Only the selected mode is shown in the dial window. And the dial is fully lockable.

Just one lever serves as shutter lock and self-timer. Battery check is performed in a one-button simple operation, and the frequency of the LED indicator tells you if the battery is strong or weak. And every control of the camera is simplified and oversized for secure, foolproof operation even in the most harried circumstances.

IT'S NOT ALONE

Because of the unique electronic wizardry inside the A-1, it can accept some equally unique accessories, as well as all Canon lenses, close-up accessories and general accessories for a multitude of uses.

A look at some of the A-1's exclusive accessories will show almost as many remarkable features as you'll find in the camera itself.



MOTOR DRIVE MA

This full-fledged motor drive for the A-1 is simplicity itself, thanks to electronic signalling circuitry built into the A-1 body. With alkaline



Battery Pack MA, it offers three speeds. H(high) is an amazing 5fps with continuous viewing and focusing. L(low) gives 3.5 fps and S is for single frames. With the Battery Pack MA, an "instant high speed" switch on the front of the Pack lets you shift into 5fps from any slower rate, to capture action peaks as they happen.

The rechargeable NiCd Pack MA offers speeds of H=4fps, L=3 fps and S=single frame.

In use, the Motor Drive MA is in a class by itself. There are two shutter releases on the Motor Drive MA itself, one for horizontal and one for vertical use. Or, the A-1 camera body release can be used as an alternate. Battery pack changing is a one-finger operation, for exceptional speed and positive power replenishment.

And the Motor Drive MA has a socket for special accessories too, from a remote control unit to a time-lapse programmer, and everything

in-between. You can even get interval exposures at every two or ten seconds, by locking the shutter release with a cable release, charging the self-timer and turning on the motor.

POWER WINDER A

The A-1 uses the same Power Winder A developed for the AE-1. It's a model of simplicity and compactness, and will give you instant single frame film advance or continuous shooting at up to 2fps at speeds higher than 1/60 sec. Like the Motor Drive MA, it will make interval exposures when the shutter is locked with a cable release and the self-timer is charged.

SPEEDLITE 199A

The Speedlite 199A is an outstanding medium power automatic electronic flash that sets both shutter speed and aperture when used

with the A-1 or AE-1, shutter speed only with the AT-1. And the A-1's viewfinder shows when the 199A is ready to fire, so you never have to take your eye from your subject.



For softer lighting, it offers three-position bounce all the way to 90°. And a wide-angle adapter lens covers fields of view with lenses as wide as 24mm. And for special effects with flash, speeds lower than 1/60 sec. can be set, while maintaining full automatic functions. At close distances, the Speedlite 199A can synchronize with the 5fps rate of the

Motor Drive MA for short bursts, thanks to its energy-saving thyristor circuitry.

SPEEDLITE 155A

The Speedlite 155A gives unique Canon "A" series automatic performance—setting aperture and shutter speed—to the A-1 in a compact package that's ideally portable. Used with the A-1, it will show when it's charged via viewfinder LED, offering unbeatable flash convenience and truly foolproof performance. And it can synchronize with the Motor Drive MA or Power Winder A for rapid fire shooting at close distances.

DATABACK A

The A-1's back is removable with a simple, single operation and can be replaced with the Databack A date/data recording back. Using the Databack A, it's possible to record



exposures instantaneously with the date or encoded data at the moment of shooting. To compensate for different emulsion sensitivity, three light intensities are provided. Used with a standard power cell, you can get more than 40,000 exposures with data during the life of the battery.



IT'S UP TO YOU

The A-1 is a camera that can be as simple or as complex as you want to make it. For the first time in a photographic instrument, you can have your photography as you like it, not as the camera dictates. You can choose a focus-and-shoot approach, or take pains to utilize some of its many elegant and sophisticated operational features.

However you may use it, one thing is certain. It's a camera so extraordinary that it can bring out levels of creativity in your photography you may never have realized were there.

For an in-depth look at the Canon A-1, see your local camera specialty dealer soon. What you'll see will be well worth the visit.

Canon A-1

An Inexpensive Spill Card Brightens Business

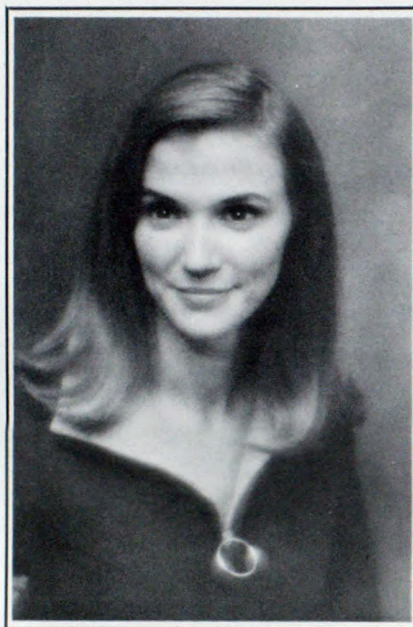
by Tom McDonald, M.Photog.Cr.

In the professional's never-ending battle to win wedding business, we are always seeking ways to keep the competitive edge over amateurs, moonlighters, and itinerants. The answer for McDonald Photography has been the dependability of a well-established hometown studio, plus speed in posing, and variety in lighting, design, and focus.

Bounce lighting with a spill card has been our most successful tool in producing more than one hundred previews in an average three-hour wedding. I make ninety-nine percent of the exposures personally, so I have had to develop a style of lighting and posing that will be quick, as well as pleasing to the customer.

The spill card, a 5x8-inch white index card taped to the strobe lamphead, puts catchlights in the eyes and also serves as a miniature umbrella outdoors or in a church with high ceilings. The card throws enough light back into the subject's face that I can use it for the primary exposure anywhere, regardless of the type of ceiling.

It's effective from three to five feet away, using an aperture of $f/4$ with a strobe that produces one hundred watt-seconds of power. Each photographer should test the spill card with his own equipment at various apertures and power settings on his strobe. When I found this system would work outdoors, I



The spill card put catchlights in this model's eyes. It also serves as a miniature umbrella.

did a "ring-around" at night with my equipment, testing the spill card at $f/2.8$, $f/4$ and $f/5.6$, with a model holding a Kodak color separation guide about five feet away from the strobe. The lab evaluated the negatives and suggested $f/4$ as the best exposure with my strobe.

Why use the spill card? Working outdoors, it permits a photographer to open up the aperture and slow down the shutter to pick up incident light, such as the light coming from inside a church through stained glass; or, the spectral highlights of a setting sun coming through foliage; or, a picturesque old street light behind a groom. At five feet, with the strobe in a head-on position, we would have to use an aperture of $f/16$ and $f/22$, meaning a lot of black sky.

The spill light works consistently at $f/4$, so we need get only an incident reading on the street light or stained glass and slow down the shutter accordingly. Even when as slow a shutter speed as $\frac{1}{4}$ second is required by the street light, we can hand-hold the camera because the short duration of the electronic flash hitting the spill card will keep the subject

sharp. If there is slight movement in the street light, it isn't important because the street light is for mood only.

Inside the church or reception hall, we can work quicker because our exposure on closeups is consistent with the spill card. Moving from the dressing room to the sanctuary to the reception, we don't have to stop and calculate the height and color of the ceiling because the spill card will guarantee sufficient light.

If we want to pick up candlelight, we can slow the shutter to $1/30$ or $1/15$, with the aperture staying at $f/4$. If we want stained glass, we need only to take an incident meter reading. A good starting place is $1/125$ at $f/4$ on a sunny day. Usually, we want the stained glass or candles to be about a stop darker than the subject.

Spill card lighting is usually used for closeups of the bride and groom together or individually, although I use it also for the simulated ring exchange on the altar return. This pose — which includes the bride, groom, best man, maid of honor and minister — works for me with an exposure of $f/2.8$ at $1/15$, hand-held, even with a dark cathedral ceiling. I try to set up the pose so that no empty pews are visible, which, along with the soft light, makes the photograph more believable.

Spill card is superior to available light because daylight films are balanced for electronic flash, keeping flesh tones from turning red-orange under tungsten lighting or green under fluorescent. Most of the time available light is insufficient for altar poses, especially with a hand-held camera, so the spill card gives us the best of both worlds, with the shutter picking up environmental light and the electronic light bouncing off that 5x8 white card for proper flesh exposure.

Working in a dressing room with a ten-foot white ceiling, we usually stop down to $f/5.6$, but the spill card is still effective because it gives beautiful catchlights. This system permits us to make ten to twelve exposures in less than ten minutes, with no guessing as to exposure.

Mirror poses also are better with bounce light, eliminating the hot spot that is so common with head-on flash. Using the J-540/J-26 bounce adapter attach-

(continued on page 110)



For round flash heads, the corners of the spill card should be bent back.

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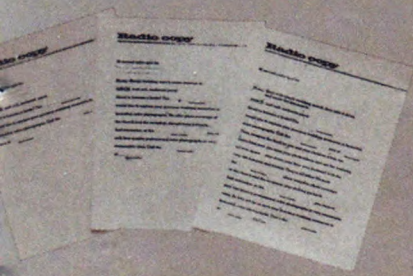
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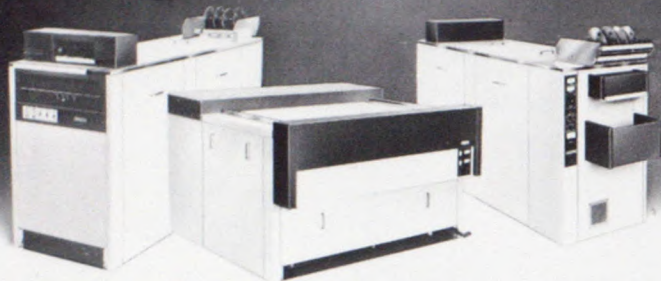
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A closer view of a spill card in place on a round flash head.

(continued from page 108)

ment on the Jones J-120 bracket, you can hold the lamp head to the side for better modeling. We've found the mirror bounces enough light that we can stop down to f/5.6.

Selective focus and narrow depth-of-field are other benefits of bounce flash, which allow us to focus on the bridesmaids' bouquets with the bride out of focus in the background. Or, we can focus on a candelabrum at the reception with bride and groom softly focused in the background.

Even extreme closeups work better with bounce flash because of its shadowless lighting. In using an extension ring and Proxar with our Hasselblad for extreme closeups of the wedding rings, we have found that f/5.6 works well, with the close distance offset by the bellows factor for the extension ring.

In showing our sample albums to brides in our selling sessions, we emphasize that we use bounce light to eliminate shadows on the background, to bring out environmental lighting, and to soften wrinkles or skin blemishes. "You don't look at your friends with a spotlight shining in their faces like a police lineup," we tell them, "and we don't light our wedding closeups that way, either."

With a round flash head such as the Graflite 500, the 5x8 spill card can cause problems in the head-on position unless the corners are bent back like an old Dutch cap. This prevents the light from vignetting on wide views of groups. 

Tom McDonald, M.Photog.Cr., P.O. Box 1385, 457 Southwest Drive, Jonesboro, AR 72401.

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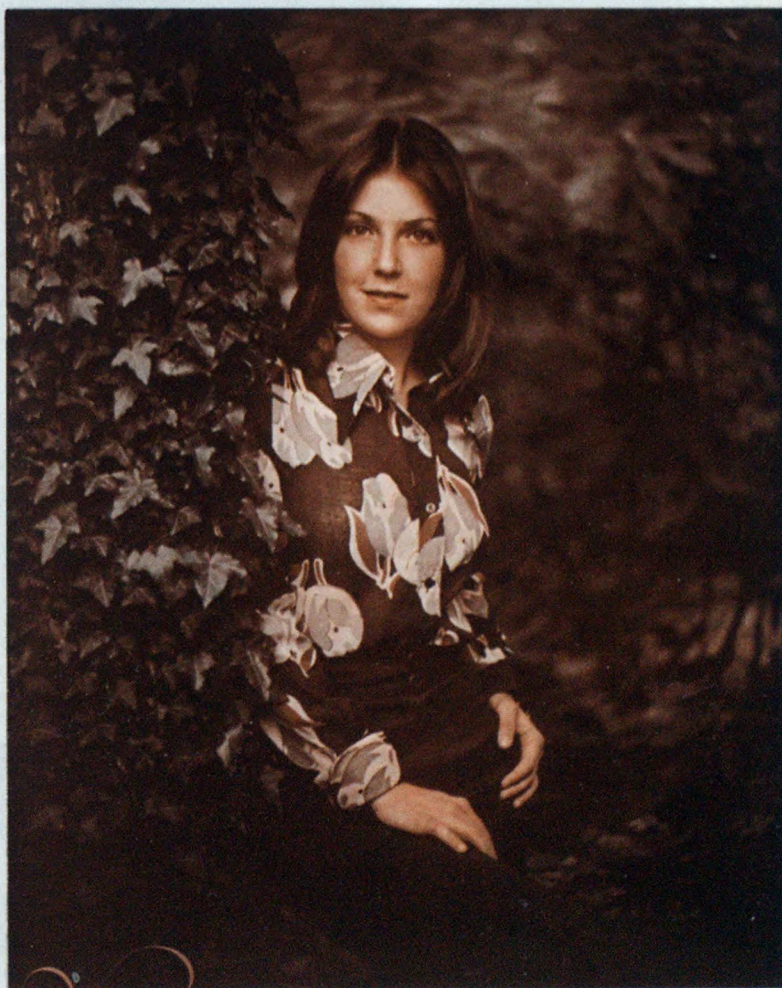
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The new Durst PRO 4x5.



DURST NORTH AMERICA

Photography Studios Enter the Computer Age



Julie Holden, 17, uses a \$624 microcomputer to check stock in studio of Thomas Kemmetmueller. (See page 119)

Although 1978 has not yet reached its midpoint, its place in history seems assured as the year in which microcomputer technology began to transform society.

The trend was heralded on the cover of *Time* magazine, fronting a special section titled "The Age of Miracle Chips." Other publications from *The Wall Street Journal* to *Success Unlimited* noted the astonishing spread of small home and office computers and growth of the industry that is producing them in ever more powerful and less expensive varieties.

At the heart of the microcomputer revolution is the "computer on a chip," a wafer of silicon smaller than your fingernail that has been imprinted with circuitry containing thousands of transistors. This miracle chip, said *Time*, "represents a quantum leap in the technology of mankind, a development that over the last few years has acquired the force and significance associated with the development of hand tools or the discovery of the steam engine. Just as the Industrial Revolution took over an immense range of tasks from men's muscles and enormously expanded productivity, so the microcomputer is rapidly assuming huge burdens of drudgery from the human brain and thereby expanding the mind's capacities in ways that man has only begun to grasp."

Among the chief beneficiaries of the microcomputer's phenomenal memory and ability to perform instantaneous calculations, it appears, are small businesses whose productivity has been held back by the demands of office work. Photographic studios seem particularly suited to the capabilities of the microcomputer, as the articles in this special section make clear.

What Microcomputers Can Do for Your Studio



by Ted Schwarz

Today's photography studio has entered an age of sophisticated electronics. While few professionals have any love for such specialized equipment as lenses that amplify light or cameras which can literally focus themselves, what theater photographer would be caught without a sensitive spot meter? And how many color darkrooms go for very long without a color analyzer to shorten printing times and eliminate wasted test prints? Or how about the industrial photographer who relies on high powered electronic flash units whose light coverage is determined by a sophisticated flash meter?

The new age of electronics has become an integral part of our lives when taking photographs but are you aware that it can mean reduced costs, more efficient promotions, and better record keeping as well? In fact, you can now buy electronic equipment that will handle your mailing, maintain your negative files, handle billing, give you a daily accounting of all expenditures for film, paper, overhead, etc., and do numerous other chores.

The electronic equipment of which I

am speaking is the new line of microcomputers. A microcomputer is a desk-top computer that costs as little as \$500 for the basic unit. It is roughly the size of a television set and can be adapted for any task you may have in mind. When equipped with various add-ons, it can do everything from cross-indexing negative files to the actual typing of promotion letters, monthly statements, etc. for a maximum cost of \$8,500 at this writing. That is equal to or less than the salary and benefits of an employee for one year. Yet the computer is good for many years of service, needs minimum maintenance, doesn't get sick, doesn't need a vacation and always maintains peak efficiency.

Prices Go Down Every Three Months

Most photographers are wary of microcomputers because they don't understand what the machines can do for them. They think it takes years of training to utilize the units or that you have to spend a fortune to own one. But the truth is that prices are being reduced drastically—roughly every three months as new advances in the field obsolete older units (that's right—every ninety days on the average!). You can spend \$1,000 for a

machine that can do what a \$10,000 unit did five years ago and a \$50,000 machine did five years before that. You can also buy used equipment that is less sophisticated than current models but which works perfectly for a studio's needs and is very low priced.

What can a microcomputer do for you? Using the computer's memory system, you can store records of every client, what they have purchased, when their wedding anniversaries, birthdays, and other special events are, and any other details you desire. The storage system utilizes either cassettes such as are found in a stereo tape player or "floppy discs" which look like soft, thin, flexible 45-records. The floppy discs and cassettes can hold thousands of letters and numbers so several files can be recorded on each one. Each letter is commonly called a "Byte" and the capacity of a particular system is expressed in numbers of Bytes. Thus a computer might be said to have a capacity of 64 K Bytes (K equals 1,000) or 64,000 letters and numbers. That is a tremendous amount of writing.

The computer storing the records can be programmed to store your cross-indexed card file of negatives. Instead of

having stacks of file drawers with cards referenced to your stored negatives, everything goes into the computer and storage takes inches of space rather than several feet. The computer can let you know each day whose anniversary is approaching so you can send a letter suggesting an annual portrait. If you buy a computer attachment for an electric typewriter, the computer can type out form letters that look as though they're been done by a secretary and require only that someone push a few buttons. Without the attachment the information will be printed on a television-like terminal.

Let the Computer Program Your Day

The same microcomputer can be programmed to handle total environmental control. It can regulate print and film washes and other steps in the darkroom, control all lighting including studio floods, handle the temperature of your studio, control a burglar and fire alarm system, and even answer your telephone. It can also control a slide show or other visual and/or audio display in your studio window.

The microcomputer can be programmed to keep track of each day's work in its entirety. It can record hours worked, film used, equipment depreciation, sheets of paper used when printing each assignment, chemicals used, quantities on hand, reorder needs and other aspects of overhead. Each day you can have a complete readout of where you stand for the year in terms of total cashflow—and you have it in seconds. You can see where you are spending money needlessly and where you need to tighten con-

trols. It can eliminate the risk of internal theft and alert you to unexpected expenses which may force you to alter your price for a particular job. It can also help you to decide which promotions are the least effective and which are the most effective in terms of generating profits.

The computer can be programmed to handle your entire accounting. It can prepare your taxes and even be programmed with the changing laws to alert you to potential savings. Many of the programs (called software in the field) are commercially available in stores selling microcomputers. Others are specially prepared by programming experts at a cost that seldom exceeds \$30 for the type of work you will need.

Your computer can even handle all billing and let you know the drawing power of advertising campaigns you have had over the years. In effect it becomes a full-time employee for far less money than an additional staff person.

Computer Stores Can Fill You In

The best place to learn what microcomputers can do for your studio is in a local microcomputer store of a type that is appearing throughout the United States. When these first started, the units were assembled to order or sold as a kit. The shops looked like they were meant for electronics "tinkerers" rather than the average professional business person. But now the units are coming fully assembled and J. C. Penney Company, among others, have begun selling sets off the shelf like televisions.

What should you realistically expect to spend at first? Forgetting about such fancy

add-ons as an electric typewriter to send out letters in place of a typist, perhaps \$1,500 or the price of a new Hasselblad. You can spend less by buying older equipment that was traded in on the latest model by someone whose requirements are far more sophisticated than yours (medical researchers, for example).

Add-ons should be weighed against the cost of having a person do the same work. If your receptionist is on salary and has spare time, it might be cheaper to keep her busy with letters rather than adding that feature to your computer. But if she can use that spare time to learn to handle photographic assignments for you, then she will be far too productive in generating revenue to waste her time on the letters. In that case the automatic printer will be a bargain add-on. It eliminates the need for additional staff.

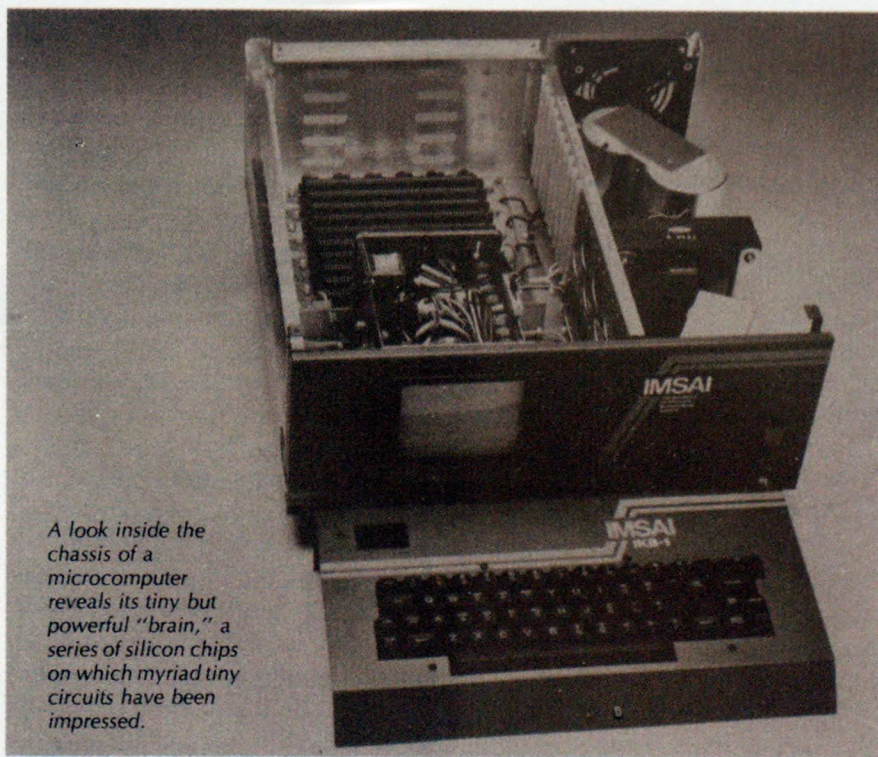
Regardless of the size of your studio or your present economic circumstances, it would be worth your time to investigate the microcomputer field to see how it could be used to help you reduce costs and improve efficiency. Many computer stores offer two-day seminars (tax deductible if the computer is used for business only) which provide you with everything you need to know to use and maintain a computer. The controls are as simple to use as the electronics are sophisticated, so even the least "mechanically inclined" individual can quickly learn to operate one.

The best single guide to microcomputers that I have encountered is the *Byte Shopper*, which is a catalog featuring a number of different lines of equipment as well as general information about the field. At this writing the cost is \$2 for the periodically updated catalog. It is available by writing: *Byte Shopper*, P. O. Box 28106, Tempe, AZ 85282. It is also carried in a number of microcomputer stores around the country.

If you don't feel yourself ready to buy a microcomputer, you can keep up with developments and price reductions in the field by reading one of the numerous computer magazines. Among them is: *Personal Computing*, Benwill Publishing Corporation, 167 Corey Road, Brookline, MA 02146.

A microcomputer is probably the last piece of equipment you might think you need to buy for your studio. But when you consider the fact that it can control all your electrical equipment, regulate your studio's temperature, reduce storage space, index your negatives, handle billing, keep daily cost accountings, do your taxes, and perform numerous other tasks, you can see that it is time for you to seriously investigate this new electronic business tool.

Ted Schwarz, 5051 E. Scarlett Street, Tucson, AZ 85711, is a writer and photographer who has worked for many publications and has written several books on photography.



A look inside the chassis of a microcomputer reveals its tiny but powerful "brain," a series of silicon chips on which myriad tiny circuits have been impressed.

COMPUTERSPEAK

In order to understand what it is computers can do and how they do it, a certain amount of technical vocabulary is necessary. The field abounds with excellent introductory texts but we have collected here, courtesy of "The Byte Shopper," summary definitions of the most common terms.

As the tiny, versatile microprocessors continue to revolutionize our world, some of these terms are bound to become household words.

Analog Computer — Usually refers to the type of electronic circuitry and information based on the fluctuations and variations in electrical equipment. Measures physical or electrical variables rather than numerical.

ASCII — Acronym for American Standard of Information Interchange. Refers to computer industry standardization of computer binary representation of letters, numbers, symbols and certain control characters, so that information can easily be transferred from one computer or peripheral device to another.

Assembler — Large machine-language program that translates human coded instructions into binary information the computer can use. Assembly Language instructions are abbreviated English commands (called mnemonic codes) that can be easily memorized and written by the computer user. Assembly Language programming is fast and concise but somewhat cryptic to read.

Binary — A number system based on powers of 2, and having only two digits: 0 and 1. Operations inside the computer are in binary form (current through a particular circuit is either on or off). Decimal 178 is represented in the computer as binary 10110010.

Bit — One binary digit. One piece of on/off information.

Bus — A power or communication line used in common by many parts of a computer. The S-100 Bus is 100 such parallel common communication lines, each of which is capable of carrying one bit or signal through the entire computer.

Byte — One 8-bit computer word. Byte is also interchangeably used in microcomputers to mean one character (a letter, number or symbol) of information. Thus 8K bytes of memory means a capacity of approximately 8000 letters or numbers of data that can be remembered by the computer.

Call — Any request by a user's program for executive action by the computer Monitor or Operating System.

Clock — The master timing circuit for a microprocessor that synchronizes all its operations. Some microprocessors have tunable clocks so that their operational speed can be increased or decreased by the user for a particular application.

CPU — Acronym for Central Processing Unit; the microprocessor (which is also known as MPU).

CRT — Acronym for Cathode Ray Tube; a computer video display terminal (not suitable for ordinary TV reception).

Digital Computer — Calculates with discrete numerical information, as opposed to Analog Computer.

DMA — Direct Memory Access. A method by which data can be transferred between peripheral devices and internal memory without intervention by the central processor.

Driver — A software driver is a series of instructions the computer follows to reformat data for transfer to and from a particular peripheral device. The electrical and mechanical requirements are different from one kind of device to another and the software drivers are used to standardize the format of data between them and the central processor.

Firmware — Programming built into the computer to make its operation simpler for the user to understand. Firmware is usually supplied by the manufacturer stored in PROM memory units. See Monitor.

Fixed Point — A convention used to represent whole numbers (integers) in the computer.

Floating Point — A convention for representing non-integer numbers in the computer using scientific exponential notation.

Floppy Disc — A flexible magnetic disc like a 45 RPM record used to store information in large quantities, from 80K to 250K depending upon the size of the disc.

Handshaking — Interaction between the central processor and peripheral devices. The devices report their status during data transfers so the processor knows when the operation is completed and more data can be transferred.

Hard Sector — Magnetic floppy discs are divided into wedges called sectors which are physically marked by holes punched through the disc to indicate the various sectors. Soft sectoring is a method of determining position of data on the disc by software calculations rather than physical monitoring of the disc.

Hardware — The physical equipment that makes up a computer system.

Hexadecimal — A number system based on powers of 16, and having sixteen digits usually numbered 0 thru 9 and then A through F. Decimal 178 is

represented as B2 in hexadecimal notation. Note that an 8-bit byte can be expressed in two hexadecimal digits, as opposed to eight binary digits.

Interface — A circuit that controls the flow and format of data between the central processor and peripheral devices.

Interrupt — A signal that interrupts a running program so that some other task can be performed. Sometimes interrupts are given priorities so that the central processor will suspend its current task only if the priority is great enough for immediate execution.

I/O — Input/Output of information in a computer system.

Language — A format for computer programs easily understood by the user and the computer. A computer language has rules of syntax the user must follow in providing the computer with a set of instructions to perform. Ultimately, a translation must take place inside the computer so all instructions are in binary form based on the internal circuitry of the processor. Since the circuitry varies from one microprocessor to another, the binary codes are frequently incompatible. The solution to this problem is the "higher level" language, such as Basic. With minor variations, a Basic program written for one computer is understandable to another. This makes it easier for people to share their programming efforts with others.

Linking Loader — This executive program connects different program segments so they may be run in the computer as one unit. A useful piece of software that makes subtasks easily available to a main task.

Macro-Assembler — An Assembler that allows the user to create and define new computer instructions (called macros).

Memory — A circuit that stores information in specified locations (called addresses) where the computer can retrieve it as needed.

Microprocessor — A computer-on-a-chip. Very powerful in dedicated industrial applications because changes can be made in the process or product simply by rewriting the software rather than redesigning expensive electronic hardware and circuitry. Microprocessors are powerful enough to become the heart of low cost personal computers that rival the power of minicomputers.

Monitor — A small package of software usually stored on PROMs that gives the computer a fundamental interactive intelligence. The Monitor usually contains software routines and I/O drivers needed by the user to operate the system. The Monitor is a kind of executive secretary for the user. It tells the computer how and where to acquire the programs and data, where to store them, and how to run them.

Motherboard — The central communications bus line. The spinal cord of a microcomputer.

NRZ — Non Return to Zero, one of several methods for coding digital information on magnetic tape.

Operating System — A sophisticated monitor often found with floppy disc systems.

Parallel — A type of interface in which all bits of data in a given byte are transferred simultaneously, using a separate data line for each bit.

Parity Bits — Used to ensure integrity of data transmitted along communications lines.

Peripheral — Any external device used in a computer system.

Port — The physical communication line between the central processor and a peripheral. Each port has a numerical address that the processor uses in communicating through it. 8080/Z80 microprocessors can address up to 256 input and 256 output ports.

Program — A set of instructions which tells a computer exactly what to do, and how and when to do it. Computer programming is an art, and one of the most fun things about computers.

PROM — Programmable Read Only Memory. This is computer memory which does not forget what it knows, even when the power is shut off. Some kinds of PROM can be erased and reused: EPROMs, or Erasable PROMs. PROMs are a convenient way for the user to design his own operating system software and other tailor-made monitor routines.

RAM — Random Access Memory, sometimes called Read/write memory. This is the main memory of the computer. Information can be written into and read out of this memory and can be changed at any time by a new write operation. But the contents are lost when the power is shut off.

Real Time Clock — A piece of hardware which interrupts the processor at fixed time intervals to synchronize the operations of the computer with events occurring in the outside world, often involving man/computer interaction.

Refresh — A signal sent to dynamic RAM every few milliseconds to help it remember data.

ROM — Read Only Memory. Non-erasable, permanently programmed memory usually used to store monitors and I/O drivers needed whenever the computer is used. Programs stored in ROM are called Firmware.

Serial — A type of interface in which all the bits of data in a given byte are lined up sequentially (usually with start, stop and parity-error checking bits at the head and tail of the byte) for transfer along one data line.

Software — Programs.

String — A group of data elements (usually ASCII characters) stored in sequential memory locations and treated as one unit for I/O operations, text editing and other program manipulations.

Terminal — A computer/user interface composed of an input device through which the user inputs commands and data to the computer and a display device upon which the computer displays information to the user.

Vectored Interrupt — A procedure by which interrupts force the central processor to transfer program control to a particular pre-stored routine that handles and processes the interrupt.

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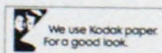
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The Toy That Took Over My Bookkeeping

by Thomas Kemmetmueller

Before Christmas last year, my wife sent me into Radio Shack for a present for my in-laws. While I was in the store, the manager wanted to show me this new "toy" — the microcomputer they had just gotten in. It played black jack, backgammon, lunar lander, and countless other different games. We got into discussing its possibilities for use in business, and by the time I left the store I knew I would have a microcomputer in my studio before the month was out.

I have just a small studio now, and the computer has more than enough memory for my needs. Also, it was just the right price for me. The manager assured me that it could be programmed to do all the things I needed it to do in my business.

Imagine being able to figure a payroll consisting of salaried people, hourly employees and those paid by the number of weddings photographed. Supplied with the necessary information, the computer will figure the deductions, state and federal taxes, FICA, unemployment and group insurance, and any other deduction you would want. It will print out these deductions, print the final totals, and store them on tape for future reference. Tapes containing the programs cost about \$15 to \$20, and they save me an entire day of figuring, looking at tax charts, and entering the calculations into records.

Inventory has always been a pain in the neck for our studio. Just how many albums of each type do we have on hand, which are our best sellers, how do we stand with folders, how many frames and of which type do we have in stock? The list is endless. After programming the computer for inventory, I can now find out in a matter of minutes just what I want to know, and I can keep a running total on everything. If a salesperson calls, I no longer have to hem and haw about what I need or call him back later. I can see immediately what my inventory is while he's still on the phone — there is no wasted time for him or me.

The computer has proved its worth for billing, too. I can go to it and have it print out the name, address, individual payment and the remainder of the bill for



The author at work with his remarkable "toy."

each customer. It is all there at my fingertips. Moreover, customers can find out any information on their payment standing immediately, and changes such as in addresses can be made easily.

A lot of small studio owners (and larger ones, too) would shrug off this machine as a luxury. But anything that can free you from the drudgeries of weekly bookkeeping and accounting is a necessity. I now have the time I need to work on new promotions and ad layouts. I can get out to the front and sell — after all I am my own best salesman. I can also get out to the schools in the area for graduation, prom, and athletic promotions.

Some people will be a bit hesitant about investigating microcomputers because they have had no computer experience and feel they will not be able to get maximum use out of one. However, the microcomputer comes with a very con-

cise manual, and you can purchase master programs for almost all the business needs you may have. Then you could also share them with your fellow photographers.

You might even find that the computer gives you time to enjoy playing a round of lunar lander or one of the other games it offers. They provide excellent means for deciding who buys the cokes. I have yet to land the spaceship on the moon but I've come closer than anyone else in the studio. 

Thomas Kemmetmueller, owner of Kemmetmueller Photography, Inc., 977 East Lake Street, Wayzata, MN 55391, began his career as a photographer and lab technician in the U.S. Air Force. Thereafter, he attended North Hennepin Junior College and Winona School of Professional Photography.

Here's what's going on among the folks who serve the amateur market. The halo effect may bring new methods to professional color labs and studios.



Microcomputers Move into Photofinishing

The professional photographer's competitive struggle with the 88-cent portable studio giants has a parallel in the battle that photofinishers are waging against kiosk operations. This report from that front provides some insights on business uses of the new technology. It is adapted from a speech Mr. Tall made to the Photo Marketing Association.

by Leonard Tall

We have the technology available today to send people to the moon, but I know of no businessmen who are planning investments in moon tours or moon colonies, because there is no economic justification for such projects.

The same economic logic applies to the photographic industry. To the business executive who must make economic decisions, technical information is relevant only when considered in conjunction with the current economic factors and future prospects for the photofinishing industry.

Before attempting to evaluate the future course of computer technology in our industry, we must first estimate the probable future trends of four economic factors that govern the feasibility of technical innovation and capital investment.

1. What is the probable future demand for photographic goods and services and how much of this demand will be satisfied by instant photography and how much will be satisfied by the photofinishing industry?

2. What changes in marketing trends may affect where consumers send their films for processing in the future?

3. What is the probable future trend of retail prices for photofinishing services, and how will this affect consumer shopping habits and the economics of photofinishing plants?

4. How will future increases in labor costs affect the photofinishing industry?

A recent survey by Arthur D. Little, Inc. estimates that eleven and one-half million conventional still cameras were sold in the United States in 1976 and that ten million conventional still cameras will be sold in the country in 1981. I think these projections are reasonable and conservative, although they may have failed to fully measure the effect of new cameras

designed to take full advantage of high-speed color films and to fully consider the effect of built-in electronic flash units on pocket cameras.

Annual sales of ten million new conventional still cameras each year would, in itself, assure us of healthy annual increases in the number of conventional films processed. It is also probable that new cameras and film for available light photography plus convenient, compact, low cost electronic flash units will increase the average number of films exposed each year by each conventional camera user.

In answer to our first question, I believe we will see continued healthy annual growth in the number of rolls processed for conventional still cameras in the next five years. The rate of growth should continue to be greater than the growth rate of our gross national product, but it may be less than the growth rate of instant cameras.

I do not foresee, in the immediate future, any serious competition for silver halide films for amateur still cameras. We may reasonably expect possible competition for the silver halide process in color printing technology at some future date. We may also expect very significant competition for silver halide films for amateur motion picture cameras. Future improvements in quality and reduced costs for electronic video recording may undoubtedly have a major impact on the market for Super 8 film processing.

One financial analyst whose views have been widely disseminated in the photo industry, has predicted that a major share of consumer photofinishing would be taken over by the growth of kiosk retailing of photofinishing services.

Some have predicted that the minilab will soon grow to be a very significant factor in the photofinishing market. One major manufacturer of photofinishing

equipment recently announced to its stockholders that it is now redirecting its research and development efforts from equipment for large photofinishers to equipment designed for small neighborhood photofinishing plants.

How valid are these predictions for the growth of kiosks and minilabs? In the past, many would-be financial analysts have assumed that the annual growth rate of some new marketing trend would continue indefinitely and that such trends would soon dominate an industry. In the early 1960s the rapid growth of mail order finishing led some to predict that mail order would soon dominate the photofinishing market. In the late '60s and early '70s, faster service times and lower prices for photofinishing through kiosks and conventional retailers stopped the growth of mail order. How will the marketplace of the future and changing technology affect the future growth of kiosks and minilabs?

As I see it, consumer buying habits for photofinishing services are primarily affected by four factors: price, convenience, quality, and service time. The relative importance of these factors are not necessarily the order in which I have listed them.

Because of changes in our laws, future trends in labor costs can be predicted with some degree of accuracy. Existing federal law will increase the federal minimum wage 45.7% between December 1977 and January 1981. Since most kiosk operators pay the federal minimum wage to their employees, this will mean that kiosks must either raise their photofinishing prices or experience a very substantial increase in the breakeven point on all marginal kiosk locations.

The trend of photofinishing prices points to lower prices rather than higher prices in the future. If current price trends continue, it will be difficult to find additional kiosk locations that can generate sales high enough to match the higher breakeven costs caused by increased labor costs, and many kiosks that are now profitable may become unprofitable.

Most of the economic justification studies for minilab locations are based upon a \$5.46 retail price for a twelve-exposure Kodacolor roll. With prevailing retail prices of less than \$3 for a twelve-exposure roll in most local markets, and

with one- to two-day service and excellent quality available at these lower prices, I do not predict any spectacular growth of minilabs in the future.

On the basis of price, convenience, quality and service time, how do kiosks and minilabs compare with their competitors?

Large drug stores and discount stores are generally open seven days a week, and from eight to twelve hours per day. No minilabs, and very few kiosks, can afford to match these hours of operation. From a standpoint of hours and locations, the large drug or discount store probably offers lower prices and more convenience than either the minilab or the kiosk.

Photofinishing prices in mass merchandise outlets have been going down in the last two years. The economies of scale have allowed efficient medium and large wholesale photofinishers to offer very low wholesale prices to large retailers. Even though wage rates will continue to increase I do not predict any substantial increase in retail photofinishing prices in most major markets. I believe that low retail photofinishing prices will

tend to inhibit any large growth of either minilabs or kiosks in the near future.

... I want to turn now to microcomputers or microprocessors and look for a minute at the device which will change our lives in the 1980s. Over the last two or three years there has been an absolute explosion of the applications of microprocessors. Many of the current crop of applications have been aimed at the consumer market. Probably the three most obvious items in which we have seen these devices used are calculators, watches, and electronic games. The other consumer industry has been the hobby computer market where today tens of thousands of ordinary people are building computers in their own homes.

All these applications may seem trivial, however, they do serve to exemplify the versatility, reliability, and low cost of these sophisticated devices today. What makes this explosion possible? Basically it all comes from an improved ability to miniaturize and then manufacture reliable devices nicknamed "miracle chips." These devices contain the equivalent of thousands of electronic switches. They

have all the logical and arithmetic ability of a system which twenty-five years ago would have filled a large room and cost in the neighborhood of \$800,000. Now it's all reduced to less than three square centimeters of silicon that sells for less than \$100 in large quantities.

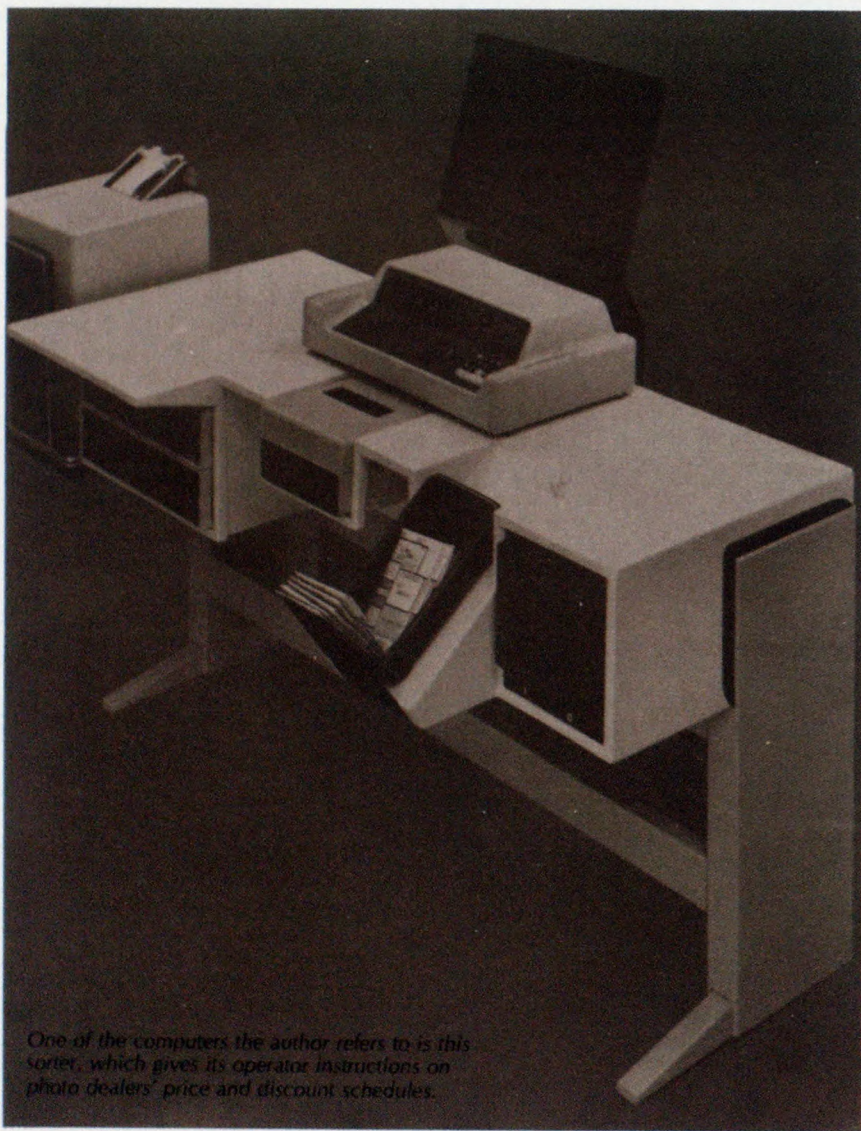
At CX Systems, our engineers realized almost four years ago that this then new and rather primitive device represented a breakthrough in electronic capability that could and would revolutionize equipment design. Since that time, we have been actively developing equipment based around it. Basically what the microcomputer does for us is to allow us to build a machine that has generalized operating characteristics built in, but with the detailed implementation being controlled by software or, if you will, by programming.

This means that we have a greater ability than ever before to build machinery which will be able to change as needs change, and also machinery which can perform more than one task. Thus, we can now build a notcher which, simply by a change in the program, can notch slides for mounting or negative film for printing, using completely different notching rules. If in the future another kind of 35mm film were to appear, it seems likely that another program change would allow the current model to notch that film too.

Two other devices which we have announced recently which could not have existed without the microprocessor are the CRIS Reprint System and the Compusort semi-automatic packaging station.

... Can automation and utilization of computer capabilities allow us to increase profits in a very price-competitive market? I think that the published figures available from annual reports of some of our publicly owned photofinishers provide the answer to these questions. Two of the fastest growing publicly owned photofinishers recently reported pretax earnings of 17.85% and 18.63%, both had photofinishing sales between \$25 and \$30 million, and both operate very capital-intensive plants.

I believe that it is significant that the two most profitable publicly owned photofinishers are also two of the most capital-intensive finishes. Both have met the challenges of competitive prices and rising labor costs by utilizing automation equipment to control costs and to improve service.



One of the computers the author refers to is this sorter, which gives its operator instructions on photo dealers' price and discount schedules.



Leonard Tall has been involved in applications of computer technology to photofinishing since 1969, when he formed CX Systems, 1217 Second Avenue, Seattle, WA 98101.

Computer Applications for In-Plant Photographers

by J.S. Wiener

Commercial film and videotape producers are moving headlong into computer automation. The benefits they expect to receive are obvious. Less manpower, shorter production schedules, fewer mistakes, and a greater volume through a lower selling price for finished productions.

To get these benefits they are purchasing large computer systems from specialists in various post production fields.

Once these commercial outfits get the competitive edge, it will be difficult for in-plant industrial photographers to charge off dozens of hours on a movieola or a flatbed when they can do the same job in minutes with computers. And don't think that these new techniques will be put into the hands of unqualified dummies. With the fantastically shortened schedules, a few top-notch directors and cutters will crank out amazing volumes of work.

What nobody has told them, or you, is that you don't need to go 100% automation to reap the benefits of these new techniques. While the big computer started the ball rolling, two new elements

have been added that make it possible for the in-plant producer to stay in the game:

1. Miniaturized hobby-type computers that possess data processing capabilities far in excess of what their low price tag might imply.

2. Packaged software. Sensing the growing fertility of this new market, computer programmers have started writing for these small machines with an eye to replacing some of the more sophisticated hardware now in use. They are writing these programs in the hope they will become hits and enjoy multiple sales even though they will be sold at a low price.

Enter the Microcomputer

Because of the versatility of microcomputers much of your existing expensive picture and sound handling equipment can be automated at a very low cost.

Some operating procedures will change. For example, the edit time code is the basis for all computerized editing decisions. It is like having unique edge numbers on every foot of picture and sound, and they are clearly readable whether running fast or slow or stopped.

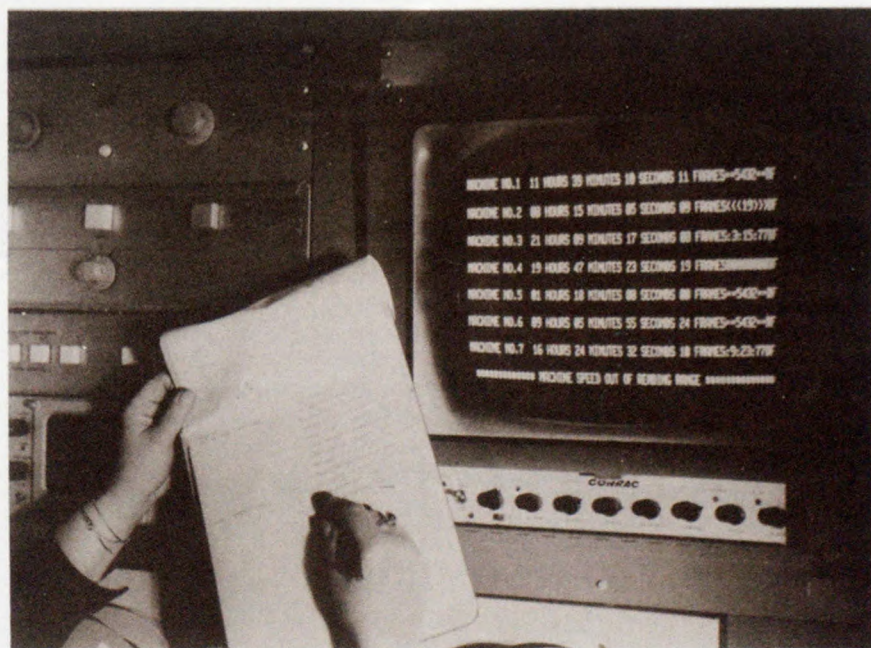
So instead of chopping up the work print, a pad of paper and a pencil become your editing tools. When all the decisions

are made, a quick dub to video tape yields a rough-cut screening. Changes are ultra-simple, and multiple rolls can be conformed precisely, even by cutters of limited talent.

Instead of having tens of thousands of dollars tied up in code readers, generators, edit decision storage, and execution hardware, we have our microcomputer. It has the ability to write the time codes at one instant and the next instant it can be made to read out these codes. A moment later, it can control the mechanical operations of the machinery. This versatility is inherent in a microcomputers design. It is in essence the original magic black box. Once its memory is loaded with the proper program, this otherwise ignorant collection of integrated circuits has the ability to enter a precisely controlled sequence of tiny arithmetic steps. These steps, when properly assembled by the programmer, result in a working system. The implications of this new technology might be best appreciated if we view it in terms of numbers. For example, translating the time code from film or tape requires about $\frac{1}{16}$ th of a second. Within this time some 80,000 data processing steps are executed. And once we have recovered our code, the computer can be released to execute still another program directed at some entirely different phase of automated control.

We cannot begin to speculate as to how far these applications will go. It is safe to say, however, that we have the technology now at a price we can afford. All that is required is for someone to write the applications software to usher in this next technological revolution. At present there aren't too many packaged programs available, but they are coming. Soon the microcomputer will be as common as the typewriter. Then you will find yourself loading a microcomputer program as naturally as you now reach for a roll of film or tape.

J.S. (Jack) Wiener is a native of Chicago, Illinois. He began his professional career in the mid-1950s. From experience gained in popular music recording on through to his presidency of Sheldon Recording Studios, he has pursued a career marked by technical innovation and a disdain for the status quo. He now heads his own audiovisual industry consultant firm, specializing in computer automation.



A pencil replaces scissors in computerized film editing.

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HERE'S AN EXCERPT FROM A SAMPLE ENTRY

Graininess; Granularity. A color photographic image is made up of specks of dye formed around developing silver halide crystals. As the image is enlarged, these specks become apparent — instead of a smooth, textureless appearance, the additive effect of the soft-edged dye particles causes a colored salt-and-pepper appearance. This visual appearance is called graininess. A specific measure of graininess is called granularity.

To measure granularity, a section of film is measured by a scanning microdensitometer through a very small circular aperture. The variations in density plot as a series of sharp-peaked, irregular waves. The degree of difference of the density variations from a reference value is calculated by a statistical method known as taking the root mean square (RMS). The correlation between these RMS values and classification adjectives is as follows:

Diffuse RMS Granularity Value	Graininess Classification
45, 50, 55	Very Coarse
33, 36, 39, 42	Coarse
26, 28, 30	Moderately Coarse
21, 22, 24	Medium
16, 17, 18, 19, 20	Fine
11, 12, 13, 14, 15	Very Fine
6, 7, 8, 9, 10	Extremely Fine
less than 5.5	Micro Fine

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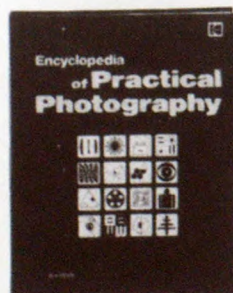
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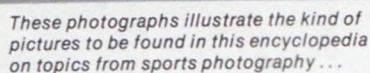
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James F. Steele



APAG/retouchers

Use of the Etching Knife

Most retouching today is done on color negatives, so many retouchers do not keep in practice using the etching knife. Some have never had occasion to use this tool.

The etching knife is useful — it allows us to remove excess density areas, such as glass reflections, scratches and breaks in copy originals, and to make clothing cor-

sharp knife. I have a number of etchers and I occasionally send a batch of them to the manufacturer to be resharpened. The cost is modest.

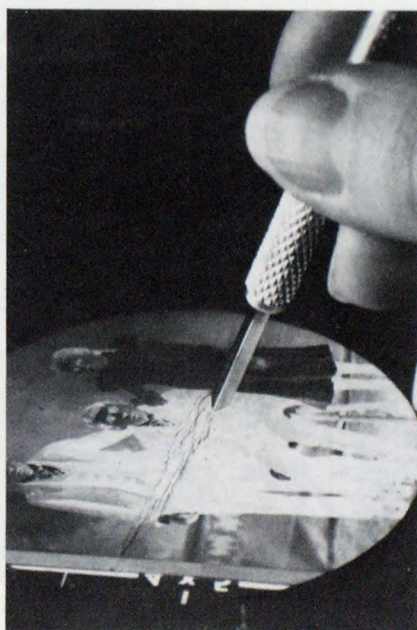
Etching is easiest if done before applying fluid to the negative. This also eliminates having a lot of shavings stuck to the negative surface. When starting on the negative, I usually make some test cuts in the border area to check the sharpness of my blade and the hardness of the negative. Start cutting with the edge of the knife parallel to the negative. Make sure you are not working with the tip of the blade, which causes groovelike cuts that are difficult to correct (see illustrations).

In etching we want to cut or shave away excess density — not scrape or scratch the surface. Make light strokes by pulling the knife toward you. And remember, go slowly to remove the amount of density required. If you get a "chattering" action of the knife, usually caused by an unsharp blade or improper angle of holding it, you will end up with a rough or scratchy appearance. Follow up etching by carefully smoothing the area with abrasive reducer on a cotton-tipped toothpick.

If you remove too much density by having over etched, as I sometimes do, you can repair by filling with lead, dye, or even the abrading needle used on the base side for small corrections.



Right — Etching knife blade edge is parallel to negative surface.



Wrong — Tip of knife is canted, causing grooves instead of making smooth cuts.

rections, etc. These corrections, of course, are impossible on the color negative, but with the increased interest in restorations we probably could all consider reviewing some of the basics of the techniques of etching.

First of all, rules of processing of black-and-white film must be observed. Film that is over-fixed becomes very hard and nearly impossible to etch. Next, make sure you are using an extremely

Proper use of the etching knife involves a great deal of practice that should result in virtually invisible corrections when normally printed in a diffusion enlarger. Most importantly, the final result should be pleasing to the photographer and the customer.

James F. Steele, Steele Studio, 330 S. Sandusky Avenue, Bucyrus, OH 44820.



Photo by Frank Cricchio, M. Photog., Cr. Cricchio Studio Port Arthur, Texas

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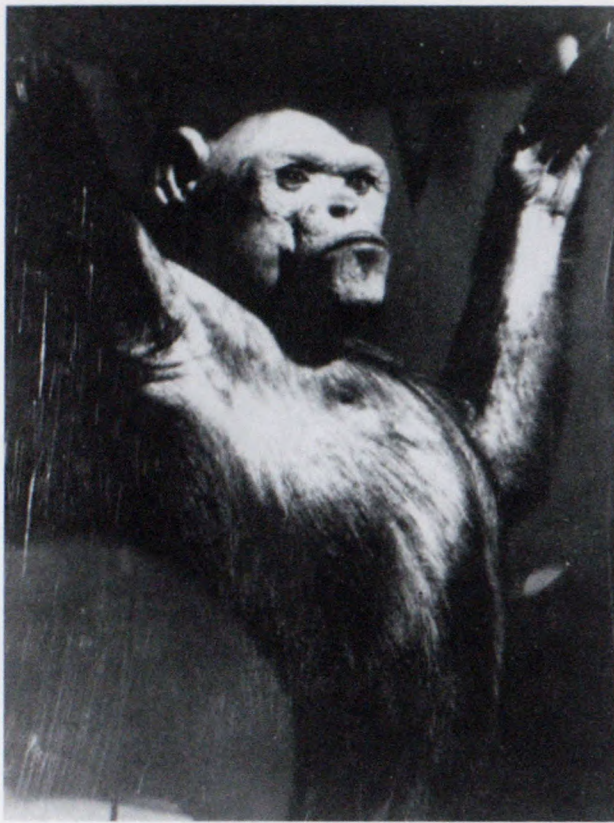


Figure 1

Darkroom Payoff

How a Silk Purse Was Made Out of a Monkey's Ear

by Bill Kilborn

It was difficult to keep a straight face and not bust out with, "You've got to be kidding!" when I looked at the piece of junk before me and listened to the customer's far out request.

I was staring at an 8x10 color print that had been thrust under my nose by Neil Sherry, a New York display artist. Not just an 8x10 color print, mind you, but one of a weird looking, rather ugly monkey that was a copy of a scratched, worn, faded, and stained Polaroid original. The request was for a seven-foot wide-print copied from this. That's right — seven feet!

After politely suggesting that a seven foot copy of this would be a gigantic mess, only amplifying the 8x10 piece of junk, I regained my composure and got my visitor to explain just what this project was all about.

I found out the seven-foot print he

wanted was to be only one of fifteen that were all to be in black-and-white, the background to be solid black, and of a semi-abstract quality. Some of the others would be copied from other photos, out of textbooks, from art, and combined with each other and with type. They were all to look as if they had all been originally done in one style, by one person.

Since I'm not generally known to be smart enough to realize some things just can't be done, and since I am known to be eager to accept a challenge, I went ahead with what turned out to be a pretty large and very interesting project.

I was left that day with the one pitiful



Figure 2

8x10 and another, rather faded, line illustration to be copied and reversed. I was to do some experimenting and show Neil exactly what I was talking about and what could be done. When he came back in a few days, he was delighted at what he saw. So delighted, in fact, that he asked me to go right to work on the rest of the copies and conversions, which turned out to be quite a few. Let's take a look at what I did.

(A brief aside here — I do all my line work with 4x5 Kodalith Ortho Type 3 and Kodak Kodalith developer A&B.)

The original color 8x10 was put on a copy stand and copied on 4x5 Tri-X to make a standard black-and-white copy negative. I didn't copy the print directly on line film because Kodalith Ortho will not reproduce the tonal qualities of a color print properly. It can be done, but I feel it's safer to make a standard black-and-white negative first then start working with the line film. Figure 1 is a straight print from this first Tri-X copy negative.

The next step was to contact print this original negative on Kodalith. This is done in a standard print frame, the same as making a paper contact print. I can't give exact printing times here; they will vary in every darkroom. Suffice it to say that the Kodalith film is about the speed of a fairly slow enlarging paper. The image doesn't appear very fast in the developer, and when it does you have to let it go for a while to get the solid blacks you're after. Remember all this can be done under a red safelight so it's easy to see exactly what's happening. A little practice will make working with Kodalith a pure delight.

You will find it interesting to see that the first generation Kodalith printed or copied from a continuous tone is not perfect line but will have some brownish mid-tone areas. These can easily be eliminated by contact printing to another piece of Kodalith or, possibly, even twice. The second or third generation will be perfect line.

After while it becomes difficult to remember which is a negative and which is a positive, but it really doesn't matter. Just use whichever one you need for the final effect wanted.

In this case, since the end result desired was a black background, I used a second

generation Kodalith (a negative) to make the sample print. Remember, the original (Figure 1) had a dark background. If it had been a light background and dark subject I would have used a positive for the final print.

The other original left by Neil was a faded line drawing (Figure 3) which was copied directly onto Kodalith since the original was black-and-white. A second generation Kodalith (positive) was made to drop the brown areas and a title, which was dropped simply by opaquing it out on the initial copy negative with Kodak Red Opaque. The sample print, made using the second generation Kodalith as a

Now let's turn to some of the other types of line conversions used during the operation. Looking at Figure 7, you'll note the original monkey picture used for the center illustration. The illustration on the left (muscle man) was done in a different manner. The original was a black-and-white continuous tone photograph which, when copied directly onto Kodalith, resulted in too many large areas of black and white, giving a blocky, silhouette look. More detail was desired, so a tone line conversion was used.

The first step in a tone line conversion is to make a standard black-and-white copy negative, on the high contrast side if



Figure 3



Figure 4

reversal of the original, was necessary to get the desired black background.

Let's back up a moment to the original monkey picture again. One other requirement, besides the seven-foot panels, was an image for a T-shirt design. A little more detail was wanted on the monkey's chest (lost in the original line conversion), so I simply added it by using opaque to draw in short lines on the film, simulating a hairy chest. See the results in Figure 5.

possible, but still continuous tone. This is contact printed to make a film positive still continuous tone. The two pieces of film are taped together in exact register base to base. This separates the emulsions by a thickness of two bases, which means you can see a lot of detail through them when looking at an angle.

Next step — put your negative/positive sandwich in a print frame, along with a piece of Kodalith. The contact print on

the Kodalith is made with the frame rotating on an old record player turntable with the light coming in at about a 45° angle. This results in a Kodalith film positive with quite a lot of detail. You still must make a second and possibly a third generation Kodalith to get rid of the brownish mid-tones, as discussed before, but the resulting piece of film should print what you want.

You could make your negative/positive sandwich slightly off register, as when making a bas relief print, and contact print the Kodalith in a standard manner without the turntable. This would result in an interesting effect, but the turntable and offset light method will pick up more detail all around and I used it for that reason.

Now let's look at what to do when the original is a halftone, such as the two chimpanzees on the right of Figure 6 and the chromosome charts at the top. We could easily copy a halftone directly on Kodalith and reproduce it as is, but we would still have the illusion of a continuous tone photograph, which was not desired here. So, how do we get rid of the dots? Simple: throw it out of focus when making the original copy—not so much as to destroy detail, but enough to destroy the dot pattern. A good magnifying glass will be necessary for viewing on the ground glass. One word of warning — defocus it, using the magnifying glass, at the taking aperture, not wide open as you would normally focus a copy. You don't want the dots to sneak back in when you push down the stop.

Don't worry about getting the fuzzies when defocusing. Remember that properly made Kodalith film always has sharp edges since it will only be opaque black or absolutely clear, no mid-tones. So, as before, any brownish mid-tones will disappear on the second or third generation contact-printed Kodalith.

You may be wondering how it's possible to make all these Kodalith generations in a reasonable amount of time when each has to be made from the previous one. Considering the normal washing and drying time. The answer is not to use "normal" washing and drying time. Kodalith is very easy to work with in this respect because it's a very thin film and I'm not after archival life anyway. To begin with, we use rapid fix for all our film and paper anyway, spiked with four ounces of Orbit bath to the gallon. That's right, Orbit mixed right in the fix will reduce the washing time and won't hamper the fixing action in any way. Next, if I'm in a hurry, I just hold the film under running water for about a minute, flopping it over several times, followed by



a good squeegee and blow dry with a hair drier. This results in a completely dry piece of film in a phenomenally short time.

Having made all these various line conversions, I now had to assemble them into the panel shown in Figure 7. The problem was to get five different illustrations, plus four sections of type, onto one piece of four-by-seven-foot photographic paper with a solid black background.

To accomplish this, the panels were first made up in half size and reversed (white background), see Figure 6. This allowed me to make individual prints of each conversion, using the extra pieces of film mentioned earlier, on white backgrounds. These were mounted on white board, along with the various sections of type that had been prepared by a local typesetting service.

I now had a half-size panel, reversed. But why do it this way? Think how dif-

ficult it would be to mount black background pictures on a black board and not have the edges show, not to mention that all the type would have to be reversed with more typesetting expense.

The last step was shooting the half-size panels onto 4x5 Kodalith, opaquing any little mounting imperfections, and contact printing all these to make reversals from which the finished prints will be made. This must be done very carefully and accurately, because the 4x5 film will be blown up about 1800%. I considered using 8x10 film for these last stages for more accuracy, but the printer we chose to make the seven-foot prints could not handle anything larger than a 4x5 negative.

How do you mount a print this big without elaborate equipment? It's easy, really—just soak the print in water, spread an even coat of white glue (like Elmer's) on the mounting surface (we

used Masonite) and squeegee the wet print on. Since it's as limp as a wet dishrag, it smooths out easily and any excess glue may be washed off with water. It's a good idea to wash the surface of the print with water after mounting. Allow it to dry overnight and it will shrink some, stretching it as tight as Aunt Minnie's girdle.

I hope everybody reading this will take a little extra time to do some experimenting in the darkroom and learn some of

these techniques. You may never do a job exactly like this, but every little bit of knowledge you have will help you in whatever direction you may choose to go in the future.

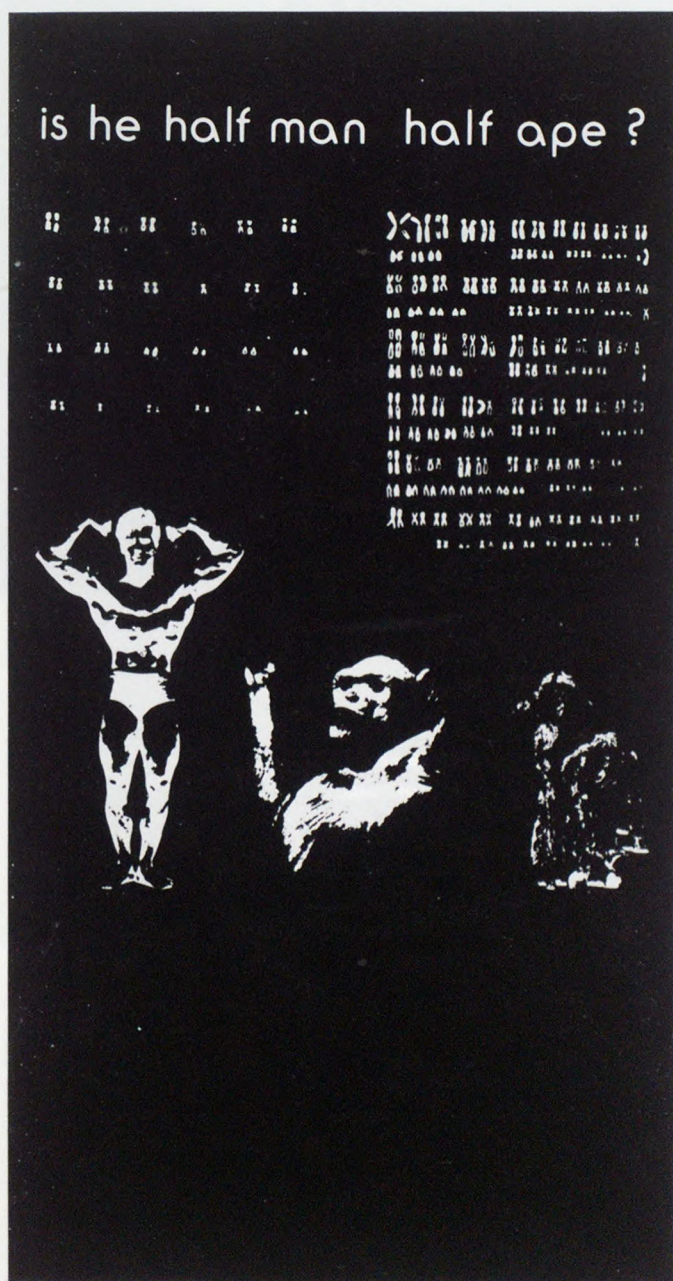
There's a current tendency among photographers to feel they should get out of the darkroom and spend more time behind the camera. I do a lot of both and I believe both are important. Believe me, I wouldn't spend as much time in the dark-

room as I do if I didn't feel it was contributing to my professional growth and that I was making money at it!

Bill Kilborn operates a Qualified commercial and industrial studio at 109 East New Haven Avenue, Melbourne, FL 32901. He extends special thanks to David Landay and Michael Miller of Fulton-Darby, Inc. for their permission to use the photos shown with this article.

Figure 6

Figure 7



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4	1.40	2.80	3.20	4.40	9.00	20.00
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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
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commercial analysis



KING CHAIR

E. Alan McGee

McGee used a Sinar 4x5 camera with a Symmar 210 lens and Vericolor S film to photograph "King Chair." Shutter speed was 1/125th of a second with an aperture setting of f/16. This photograph was exhibited at the 1977 PP of A International Exhibition of Professional Photography and is part of the PP of A Loan Collection. (A Service of the PP of A Commercial Division.)

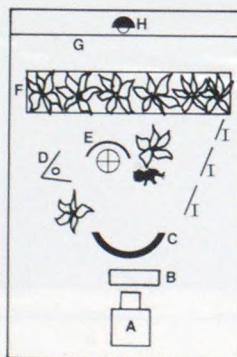


DIAGRAM: camera (A); black gobo (B) to protect camera lens from the direct flash of the backlight; 6' white Balcar umbrella with 3600w/s Balcar strobe (C) located over the camera; 4800w/s bounced Balcar strobes (D) 8' from subject (E); 4'x10' studio-made bamboo jungle (F); green background paper (G) 14'x16'; 2400w/s Balcar strobe (H) clamped to 18' high rafter used for backlight; three 4'x8' white reflectors (I).

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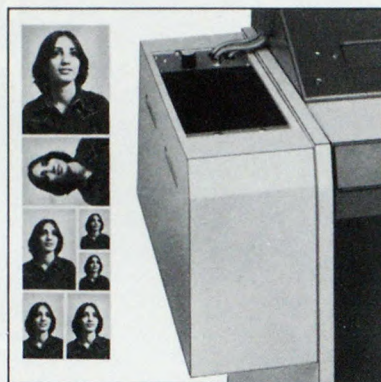
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DURST NORTH AMERICA

'78 SPE Conference Attracts Record Crowd

by Doug Stewart

Whether it was indicative of the growing emphasis on photographic education among the nation's educational institutions, or the desire to escape the residuals of another bitter Northern winter, the attendance at the 1978 Society for Photographic Education national conference swelled to a record 780 participants.

Held at the beautiful Asilomar Conference Grounds on the Monterey Peninsula in California, the size of the registration was limited only by the capacity of the facilities (SPE Chairman Jim Alinder reported that the advance registration was stopped a month before the event). It has become evident that with the organization's rapid growth — it presently has over 1,700 members — larger conference facilities will need to be secured for future national conferences.

The conference ran from Wednesday

evening, March 22, through Saturday noon, March 25. Program Chairperson Steven Cromwell put together a rich and varied menu of some forty-four presentations, discussions, and demonstrations. Keynoting the conference was critic and author A.D. Coleman, whose address "No Future for You? Speculations on the Next Decade of Photographic Education" spurred discussion of several issues which not everyone present seemed quite ready to accept or deal with. Coleman first reminded his photographer-teacher audience that they were the "main channel, funnel, and filter" through which a great majority of future photographers must pass, and as such, they will be an enormous influence on the future of the medium. He projected ahead a mere ten years, speculating that even in one short decade, great technical changes would occur which will necessitate that teachers rethink and reshape both the role and the stance of photographic education.

As examples, Coleman pointed out that within ten years the silver print and negative as we know it will most likely have virtually disappeared, requiring a re-vamping of methodology, aesthetics, and the critical approach to the medium. He went on to speculate that with major breakthroughs in 3-D imagery replacing much of 2-D imagery, major schisms will be produced among both teachers and students as to the very nature of the medium. Additionally, Coleman stated, the fact that the new technologies of sophisticated image re-structuring produce photographs that *do* "lie", means that the image will have lost its quality of documentary reality, again necessitating a wholly new critical approach.

Fewer Students Chose Art Photography Careers

Coleman went on to remind his audience of a phenomenon many of them have already observed: whereas there are more students taking photography, there are at the same time fewer students making a commitment to careers in art photography. He urged teachers to alert students to current realities and to quit substituting the history of the late 60s and early 70s, the era in which many current teachers began their personal involvement with the medium. Coleman feels students need to be prodded into alternatives such as museum work, publishing, and interdisciplinary studies if they are to

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education

find rewarding careers in art photography.

Coleman was also concerned that whereas "freedom of speech" has become an accepted and respected aspect of this culture, "freedom of vision" has yet to be clearly established. He called upon SPE to establish a Task Force on Freedom of Vision, concerned with all legal aspects of censorship of the visual image. Asking the audience "Have we been building toward the future, or away from it?", Coleman concluded his address with his contention that any apparent separation of politics and art-photography is only a delusion.

Tributes to Former Educators

The opening session also featured memorials to four recently deceased SPE notables: former chairman Bernie Freemesser, author/critic Margery Mann, teacher/historian Arthur Siegel, and founding member Clarence White, Jr. Brief memorial remembrances were offered by Art Wright (Freemesser), Anne Noggle (Mann), Beaumont Newhall (Siegel), and Peter Bunnell (White). Each of these four, in their own diverse ways, had played important roles in the development of photographic education in general, and the growth of SPE as a maturing professional organization in particular. They will all be sadly missed.

Honored guest at the conference was historian Beaumont Newhall, whose portrait as a young man appeared on the conference identification badge. Introduced by his long-time friend and colleague, Ansel Adams, Newhall delivered a most scholarly address on "Alfred Stieglitz: The European Years," a preview of a presentation Newhall will deliver in Vienna later this year. The 1978 Featured Photographer was Les Krims, who presented a lecture on his work, with examples from his several books.

At the annual business meeting, newly elected Board of Directors members James Enyeart (Center for Creative Photography, University of Arizona), Joyce Neimanas (School of the Art Institute of Chicago), William Parker (University of Connecticut), and Richard Stevens (University of Notre Dame) were introduced to the membership. Members voted down the selection of New Orleans as the 1979 conference site, on the basis of Louisiana's failure to as yet endorse the Equal Rights Amendment. No new site was named. Harold Jones was selected as the 1979 Program Chairperson.

Asilomar 81 Conference Site

Asilomar once again proved to be an excellent site for the conference, with common eating facilities providing both maximum fellowship and economy. With the projected expansion of Asilomar's capacity, it was decided by

the Board to hold the 1981 conference at this location. In the meantime, an expanded West Coast Regional Conference, including the West Coast, Northwest, and Southwest SPE regions, will be held at Asilomar from November 18-21, 1979.

The 1978 SPE Conference appeared to be an unqualified success in terms of location, organization, and breadth of programming. Reflected in the programming, however, was the age-old photographer-teacher dilemma: Do I teach photography because I love photography, or because I love teaching — or both? Only six of the forty-four programs could be considered as relating to the process of teaching photography, whereas the other thirty-eight were related to either the content of courses, or to the presentation of photographs themselves. Not unexpectedly, most graduate photography programs have about the same slanting emphasis on *what* to teach, rather than *how*. It therefore remains to be seen if future conference programming can be instrumental in helping to prepare teachers of photography with the more sophisticated teaching methodologies that will be necessitated by the dramatic changes that 1978 keynoter Coleman sees lying in wait just around the corner. 

Doug Stewart is a former associate professor of Art at Northern Illinois University in DeKalb, where he is currently a doctoral candidate in Counselor Education, specializing in program development and photo therapy. He is a member of the Accreditation Commission of the Photographic Art and Science Foundation and is on the board of directors of the Society for Photographic Education. Mr. Stewart's address is 860 DeKalb Avenue, Sycamore, IL 60178.

education news

Photography Teachers Workshop

A series of educational workshops in photography, designed especially for high school photographic teachers and junior college counselors, is held each year in various sections of the country under the sponsorship of the Photographic Art and Science Foundation, Inc. The workshops are designed to expose the teachers to some of the rudiments of professional photography so they can demonstrate the appeal of professional photography to their students and influence a career choice to expand the photographic industry.

The 1978 teachers workshops will be held at these locations: Rochester Institute of Technology, Rochester, New York, June 26-July 28; Seattle, Washington, June 26-July 21; Brooks Institute, Santa Barbara, California, June 19-July 14; St. Cloud State University, St. Cloud,

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All of the workshops award graduate credits. A limited number of scholarships, provided by the Foundation, are available to early registrants.

For additional information about the Rochester and Seattle workshops contact Don Bruening, RIT School of Photo Arts & Sciences, One Lomb Memorial Drive, Rochester, NY 14623; for Brooks Institute contact Herbert T. A. Boggie, Brooks School of Photo Art & Science, 2190 Alston Road, Santa Barbara, CA 93108; and for the workshop at St. Cloud State University contact Photographic Workshop Director, St. Cloud State University, Department of Technology, St. Cloud, MN 56301.

Photographic Science Program at RIT

Rochester Institute of Technology's Photographic Science Course is an intensive, five-day modular program designed to assist engineers, scientists, and technicians in applying photographic technology to the acquisition of data. Included will be information on the photographic process and the photographic image necessary to the proper employment of photographic technology. The program is scheduled for July 24-28 and November 13-17. For more information contact the College of Graphic Arts and Photography, Rochester Institute of Technology, Graphic Arts Center, One Lomb Drive, Rochester, NY 14623.

Montana Workshop—VISION '78

The Montana Workshop—VISION '78 will consist of a five-week workshop. It will be a three-and-a-half week field trip to the Four Corners of the Southwest to visually explore the Anazasi Pueblos. A final one-and-a-half-weeks will be spent on the campus of Montana State University processing, printing, and discussing work from the field trip. The photographic technology part of the workshop will be based on Zone System concepts tailored to the individual student's needs and applications. For further information contact Gareth Goodger-Hill, Department of Film/TV/Photography, Montana State University, Bozeman, MT 59717.

Management Seminar

A management seminar, "How to Double Your Money and Double Your Fun in Photography," will be sponsored by Lisle Ramsey. The seminar includes an overview of what's happening to today's market; how to plan your future, improve facility, better utilize personnel, price for profit; and how to create a merchandising-marketing program for your studio and market. Dates and locations are: July 2-3, Las Vegas, Nevada; July 9-10, Atlanta, Georgia; July 16-17, Columbus,

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education

Ohio; July 23-24, Dallas, Texas; July 30-31, Chicago, Illinois; August 6-7, Bemidji, Minnesota.

For additional information contact Evelyn Lageman, Lisle Ramsey Photography, 7808 Maplewood Industrial Court, St. Louis, MO 63143.

Graphic Arts Experience

Rochester Institute of Technology's educational seminar for high school juniors, "Graphic Arts Experience," will be conducted this year on the Institute campus from June 25-29. This ninth GAE program allows students to explore potential career opportunities in printing and photography while living in college dorms, attending college lectures, demonstrations, labs, and special field trips.

For further information contact William D. Siegfried, Training Director, Graphics Arts Research Center, Rochester Institute of Technology, One Lomb Drive, Rochester, NY 14623.

Summer Institute on the Media Arts

The University Film Center in Cambridge, Massachusetts will sponsor the Eighth Annual Summer Institute on the Media Arts from June 25- July 15 in the Boston area on the campus of Tufts University in Medford. The Summer Institute is an intensive three-week program of courses in film, video, photography, and related media arts that provides an opportunity to study with leading artists and critics.

Production Workshops include: Film-making; Filmmaking/Video-making; Animation; Optical Printing; Video; Multimedia; Black-and-White Photography; Forms of Color Photography; and Photo Silk-Screen.

Seminar Workshops include: Anthropological Film; Film Analysis; Screenwriting; Directing; Contemporary Photography; The Art of Holography; Film and Video: Art, Politics, and Perception; Third World Cinema; and Film Library Management.

Held at Hampshire College in previous years, the Summer Institute is being moved to the Boston area to take advantage of the resources of the city and to make the program available to a wider public.

For a complete course description brochure, contact the Summer Institute, University Film Study Center, Box 275, Cambridge, MA 02138.

Teachers Meeting at PP of A Convention

Teachers of photography at the college and secondary level are invited to a meeting to be held in conjunction with the Professional Photographers of America Convention at Las Vegas. This meeting will be in Parlor 136 of Caesars Palace on Tuesday, June 27, from 1:00 to 2:00 p.m.

"It is expected that by this time the organizational procedures will be com-

plete for establishing the Society of Teachers of Photography as an affiliate of the PP of A," says Dr. George C. Whipple. "This will give teachers a voice in the PP of A that they have not had heretofore."

This Society will, in effect, continue the work of the former Educators' Committee, and will be primarily concerned with the improvement of photographic education on the post-secondary level. For further information contact Dr. George C. Whipple, Box 143, Huntingdon, PA 16652.

Discovery Sales System

Lisle Ramsey Photography has put together Discovery Sales System which outlines procedures for each customer contact and sales techniques in selling portrait photography. An analysis of what people buy, why they buy it, and how to sell them while generating greatest customer satisfaction will also be presented at the seminar. The dates are July 18-19 in Chicago, Illinois and August 30-31 in Billings, Montana.

For additional information contact Evelyn Lageman, Lisle Ramsey Photography, 7808 Maplewood Industrial Court, St. Louis, MO 63143.

Preservation and Display of Photographic Collections

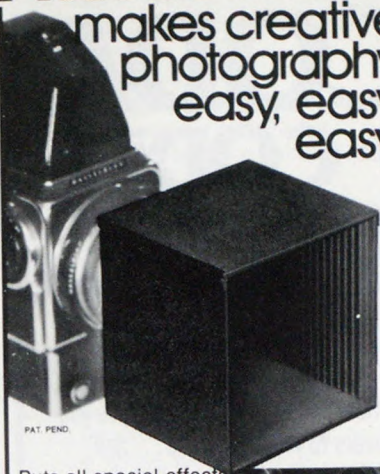
The "Preservation and Display of Black-and-White and Color Photographic Collections Workshop" is intended for both working photographers and curators of collections. It will cover all aspects of the preparation, display, handling, and storage of black-and-white and color photographs intended for preservation. Among the areas to be discussed are: archival processing of black-and-white films and prints, characteristics of RC prints compared to conventional paper prints, storage containers, sleeves, mounting and framing of photographs, relative dark storage and light fading stabilities of different types of color films and color materials, illumination of display and work areas, and copy techniques for black-and-white and color. There will be discussion of specific problems by those attending the workshop and participants are encouraged to bring examples of work they have questions about.

The workshop will include a number of practical demonstrations of copying techniques, mounting and framing, etc., and will feature guided tours of the storage and display facilities of Visual Studies Workshop and The International Museum of Photography at George Eastman House. While the workshop will not attempt to cover chemical restoration and wet cleaning of deteriorated materials, there will be a discussion of the current state of knowledge in this area and the potential hazards of any type of wet treatment of previously processed photo-

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Winona School of Professional Photography, Winona Lake, IN 46590

JUNE 3

The Photo League: Its History and Legacy, International Center of Photography, Educational Dept., 1130 Fifth Ave., New York, NY 10028

JUNE 4-10

Art, History, and Photography, Apeiron Workshops, Box 551, Millerton, NY 12546

JUNE 5-9

Quality Control for Photographic Processing Seminar, Graphic Arts Research Center, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, NY 14623

JUNE 11-16

Biomedical Photography Workshop, Kodak Marketing Education Center, University of Rochester's School of Medicine, and at the Rochester Institute of Technology, John Vetter, RBP, Medical Media Production Services, The Western Pennsylvania Hospital, 4800 Friendship Ave., Pittsburgh, PA 15224

JUNE 12-15

Color Seminar for Pressmen, Graphic Arts Research Center, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, NY 14623

JUNE 12-16

Hologram Workshop, Lake Forest College, Lake Forest, IL 60045

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West Coast School of Professional Photography, Brooks Institute, Santa Barbara, Cal., Jim Lusk, 660 Village Green, Porterville, CA 93257

JUNE 18-24

Ralph Gibson's Workshop, Lightworks Photography Workshops, Peter N. Gold, Director, 25 University Ave. S. E., Minneapolis, MN 55414

JUNE 19-23

Hologram Workshop, Lake Forest College, Lake Forest, IL 60045

JUNE 22-23

Sate's Forecasting Principles for Executives and Management, New York, N.Y., American Management Assoc. 135 West 50th St., New York, NY 10020

JUNE 23-25

Philip Trager, Photo Graphics Workshop, 212 Elm St., New Canaan, CT 06840

JUNE 26-30

Hologram Workshop, Lake Forest College, Lake Forest, IL 60045

JUNE 26-JULY 1

George Tice: The Fine Photographic Print, Lightworks Photography Workshop, 25 University Ave. S.E., Minneapolis, MN 55414

JUNE 29-JULY 1

Don Feltner Wedding Seminar, Las Vegas, Nevada, Don Feltner, 4330 Harlan St., Wheat Ridge, CO 80033

JULY 3-14

Advanced Color Photography Workshop with John Pfahl, Visual Studies Workshop, 31 Prince St., Rochester, NY 14607

JULY 3-28

Advanced Photography, Peter de Lory with guest instructors Robert Heinecken and Jerry Burchard, Sun Valley Center for the Arts and Humanities, Box 656, Sun Valley, ID 83353

JULY 9-15

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JULY 10-15

Photographic Combinations with Alan Winer, Visual Studies Workshop, 31 Prince St., Rochester, NY 14607

JULY 10-15

Private Realities and Inner Landscapes with Cherie Hiser, Visual Studies Workshop, 31 Prince St., Rochester, NY 14607

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JULY 10-AUGUST 25

Photography Summer Residence Program,
Sun Valley Center for the Arts and
Humanities, Box 656, Sun Valley, ID 83353

JULY 16-22

Eva Rubinstein: Roots In Common Ground,
Lightworks Workshops in Photography, 25
University Ave. S.E., Minneapolis, MN
55414

JULY 17-22

Wilderness Backpacking Photography
Workshop with Bill Woolston, Sun Valley
Center for the Arts and Humanities, Box
656, Sun Valley, ID 83353

JULY 23-29

Frank Gohlke: Paying Attention, Lightworks
Workshops in Photography, 25 University
Ave. S.E., Minneapolis, MN 55414

JULY 24-AUGUST 4

Toward Advanced Photography with Joe
Emergy, Visual Studies Workshop, 31 Prince
St., Rochester, NY 14607

JULY 24-29

Photography: Problems of Ideology and
Critical Theory with Allan Sekula, Visual
Studies Workshop, 31 Prince St., Rochester,
NY 14607

JULY 29, 30

George Tice, Photo Graphics Workshop,
212 Elm St., New Canaan, CT 06840

JULY 30-AUGUST 5

Garry Winogrand: How Things Look
Photographed, Lightworks Workshops in
Photography, 25 University Ave. S.E.,
Minneapolis, MN 55414

JULY 31-AUGUST 5

Video in 4-D with Arthur Tsuchiya, Visual
Studies Workshop, 31 Prince St., Rochester,
NY 14607

JULY 31-AUGUST 5

"Do It Together" with Paul Diamond and
Les Krims, Visual Studies Workshop, 31
Prince St., Rochester, NY 14607

JULY 31-AUGUST 5

Jerry Uelsmann and Diane Farris Workshop,
Sun Valley Center for the Arts and
Humanities, Box 656, Sun Valley, ID 83353

AUGUST 6-11

West Coast School of Professional
Photography, Honolulu, Hawaii, West Coast
School, Jim Lusk, Director, 660 Village
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AUGUST 6-12

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(Continued from page 48)

Problems

Marine photography can be one of the most frustrating areas of photography. In salt water there is the ever-present spray that is extremely corrosive to camera equipment. Then there are rough seas that make exciting pictures if you can stand up long enough to take them. Engines that don't run right, boats that are missing parts, or the sailboat they can't raise the sails on all give the photographer headaches. But it is a challenge, and mastering it provides a feeling of accomplishment, especially when your work is well received by the client.

What's the marine photography business all about? Well, it comes down to "selling the product," whether it be a speedboat, forty-foot yacht, or simple fishing gear. It is up to the photographer to make the product appealing enough to interest the prospective buyer. As with all commercial photography, success lies in the selling ability of the photographer.

Michael Sheldon has been a marine photographer for twenty-years, traveling with his equipment from the states along the Great Lakes to the Eastern seaboard and down south to the Caribbean. Five years ago he sold his studio which employed twelve people and now works full time as an on-location marine photographer. His business address is 4081 Southwest 25th Ave., Ft. Lauderdale, FL 33312.

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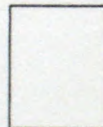
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The PP of A Photographer

XENOPHON A. BEAKE

Photographic Craftsman

STUDIO: Wilbraham, Massachusetts

EDUCATION: U.S. Army School of Photography, graduated in 1955; also attended New England Institute of Professional Photography at the University of New Hampshire and Winona.

PROFILE: Extremely active in PP of A affairs, Beake has lectured at three PP of A national conventions and at many state and regional associations throughout the United States and Canada. He is the owner of a Qualified studio and is highly respected as a commercial photographer both by his clients and by other photographers, who often turn to him for help in solving photographic problems. Has written and illustrated articles in *The Professional Photographer* and other publications. He and his wife have one son. Beake has been in the photographic profession for twenty-six years and says he is still learning.

SPECIALTY: Commercial Photography

AGE: 44

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membership report

APRIL 296/TOTAL FOR YEAR 935. The following applications for PP of A membership were received during the month. This list is published for all members in accordance with PP of A bylaws rules on membership. If no objection is received within 10 days of this publication, the membership of these individuals will automatically be accepted. Coding under member type is A-P, ACTIVE PORTRAIT/A-C, ACTIVE COMMERCIAL/ A-I, ACTIVE INDUSTRIAL/ INT, INTERNATIONAL/ SM, STUDENT MEMBER/ SUST, SUSTAINING/ SS, SERVICE SPECIALIST/ AS, ASPIRING PROFESSIONAL/ COL, COLLEAGUE/ AA, ADDITIONAL ACTIVE. * INDICATES SPONSOR.

ALABAMA 2 (3)

Carter, Bob C., Dothan, (AA) *Arthur R. Solomon*
McDonald, William H., Montgomery, (A-I) *John Engelhardt*
Scott Jr.

ARIZONA 14 (24)

Booso, Diane, Scottsdale, (AA) *James Murphy*
Campbell, George C., Phoenix, (AA)
Chittenden, Gordon, Scottsdale, (AA) *James Murphy*
Dean, David F., Lakeside, (A-P)
Di Bartolomeo, Mickey R., Phoenix, (AA)
Grant, Wesley R., Sun City, (A-C)
Llewellyn, David E., Tempe, (SM)
Orr, Elizabeth, Scottsdale, (AA) *James Murphy*
Singleton, Albert, Scottsdale, (AA) *James Murphy*
Smith, Fran, Phoenix, (A-P)
Thrope, Cliff, Scottsdale, (AA)
Walker, Balfour, Tucson, (A-C) *Robert Townsend*
Walker, Frances, Tucson, (AA) *Robert Townsend*
Whiteside, Frank, Scottsdale, (AA) *James Murphy*

ARKANSAS 3 (9)

Cummins, Mike, Arkadelphia, (SM)
Elliot, Ramey, Fort Smith, (A-C)
Gene Copas

Nall, Don, Jonesboro, (A-P) *Bill G. Lemmons*

CALIFORNIA 26 (114)

Anderson, John W., Eureka, (A-P)
Burke, Barbara, Flintridge, (AS)
Fehr, Ronald, Santa Barbara, (SM) *Emmert E. Lawson*
Finkleman, Joseph, Sacramento, (AA) *Richard A. Nelson*
Freeman, Dean F., Arbutle, (A-C) *Robert E. Carlson*
Grimm, Gerald W. Jr., Carpinteria, (SM) *Emmert E. Lawson*
Groark, Michael M., San Leandro, (AA) *Fred S. English*
Haynes, James L., San Jose, (AS)
Huff, Mark E., Apo San Francisco, (SM)
Hughes, Ms. P. J., Northridge, (AA)
Johnson, Charles J., Hemet, (A-P) *Antonio D. Ricca*
Kennedy, Joseph C., Oxnard, (A-P)
Krueger, Greg R., Santa Barbara, (SM) *Emmert E. Lawson*
Liptz, Sidney G., Anaheim, (AA)
McGuire, Judy, Riverside, (A-P)
Parker, Toni A., Pasadena, (A-I)
Pool, Phillip E., Canyon Country, (A-P)
Reiss, Alfred, La Milada, (COL)
Rightmire, Bart, Huntington Beach, (A-I) *Robert W. Feuerstein*

Roth, William H., North Hollywood, (S-M)

Rudy, Philip F., Fresno, (AA) *Paul Rutigliano*

Spellman, David, Northridge, (AA)

Swartz, Bill, Santa Rosa, (A-P)

Switzer, Michael J., Santa Barbara, (SM) *Emmert E. Lawson*

Vasquez, Brian, Dana Point, (A-P)

Wright, Dareld D., El Segundo, (A-I)

COLORADO 4 (25)

Andrew, Andy, Durango, (A-P) *H. Curt Crouch*

Fanning, Daniel, Fort Collins, (AA)

Harvey, Robert G., Fort Collins, (A-I)

Seedorf, Debra, Evans, (SS) *D. G. Arnold*

CONNECTICUT 1 (4)

Burgos, Felix, Bridgeport, (SM)

FLORIDA 11 (32)

Cardenas, Eddie, Cocoa, (SM)

Durand, Bill, Zephyrhills, (AS)

Dynacolor Graphics Inc., Miami, (SUST)

Feigin, Ronald E., Sarasota, (AS)

Harbron, Kenneth, Homosassa Springs, (A-P)

Novak, Amie Kay, Daytona Beach, (SM) *Richard W. Turner*

Novak, Frank R., Daytona Beach, (SM) *Richard W. Turner*

Pearson, William A., Miami, (A-I)

Smith, Patty A., Tampa, (SM)

Wilson, Linda G., Ocala, (SM)

Ziffer, Stephen J., Altamonte Springs, (A-C)

GEORGIA 3 (13)

Middleton, Key, Clarkston, (SS) *Ray Malinowski*

Stiner, Lester E., Rossville, (A-P) *James E. Lawson*

Zebrak, Arthur H., Atlanta, (AS)

HAWAII 2 (4)

Kurebayashi, Kazue, Honolulu (A-P)

Kuwahara, Kenneth K., Honolulu (A-C) *Roger N. Fujii*

IDAHO 1 (3)

Beazer, Adrian P., Nampa, (AA) *Ellis L. Chapin*

ILLINOIS 24 (60)

Arcuri, Dominick, Chicago, (A-P)

Benesch, William, La Grange, (A-P)

Boyd, Robert M., Decatur, (A-P) *Robert E. Handley*

Bradley, Janette, Chillicothe, (A-P)

Cash, John, Springfield, (A-P)

Chamberlain, Mark, Downers Grove, (A-I)

Clark, Charles M., Chicago, (COL)

Depke, Herb, Danville, (A-I) *Orvil L. Stokes*

Dobrzynski, Max J., Chicago, (SM) *Bruce P. Klowas*

Erdmann, Michael W., Rockford, (A-P)

Greene, William, St. Charles, (A-C)

Guyer, George A., Arlington Hgts. (A-C)

Hodur, Ted, Worth, (A-P)

Humke, Roger E., Quincy, (A-C) *Bill Wade*

Johnson, Donald, Olney, (AA) *James N. Spieth*

Kuhr, Josephine, Rockford, (AA)

Lee, Robert E., Effingham, (AS)

Macklen, David W., Zion, (AA)

Marquardt, Thomas G., Chicago, (A-I)

Paul-Petersen, Randy, Rockford, (SM)

Salvatore, Robert J., Arlington Heights, (A-I)

Standard, Jerry, Canton, (A-P)

Street, Alice R., Wheaton, (SS)

Wlodkowski, Stanley M., Worth, (AA)

INDIANA 8 (26)

Callahan, Forrest E., Indianapolis, (AA) *William M. Tobias*

Coppock, Ron, Ft. Wayne, (AA)

Happel, Barry L., LaPorte, (A-P)

Klaes, Bill, Seymour, (SM)

Lorey, Judy A., Jasper, (AA)

Rogers, Linda C., Evansville, (AA) *Jimmie D. Rogers*

Stafford, Bill J., Shelbyville, (A-P) *Patrick A. Cortese*

Walker, Michael S., Granger, (SM) *Richard L. Cretcher*

IOWA 7 (27)

Bacon, Georgiana E., Ames, (A-P)

Beimer, Randy, Fort Madison, (SM) *Jacob A. Thorson*

Condra, Alan B., LaPorte City, (SM) *Paul D. Stefanko*

Hawkins, Robert W., Newton, (A-P)

Lattin, Julie T., Waterloo, (AA) *Marc Richard Lattin*

Price, Linda, Waterloo, (SM) *Richard J. Kraemer Sr.*

Stutzman, Walter, Washington, (A-P) *Robert L. French*

KANSAS 3 (15)

Alexander, George R., Wamego, (A-P)

Alt, John, Hutchinson, (AS) *Larry L. Black*

Bush, Marianne D., Pittsburg, (AA) *William S. Miller*

KENTUCKY 2 (9)

Goodin, Helen R., Lexington, (AA) *Robert N. Walden*

Goodin, John D., Lexington, (A-C) *Robert N. Walden*

LOUISIANA 2 (17)

Chestney, Jeff, Alexandria, (AA)

Goldsberry, Deanne M., Shreveport, (AS) *Bill S. Weak*

MAINE 1 (1)

Chaloux, Marcel, Lewiston, (SM)

MARYLAND 2 (9)

Bollan, Kathleen, Westminster, (SM)

Hill, Glen, Silver Spring, (SS) *Wayne K. Hill Jr.*

MASSACHUSETTS 4 (10)

Bitar, Daniel, Foxboro, (A-P)

Lanman, Jonathan T., Natick, (A-C)

Parsons, Charlotte, Scituate, (AS)

Watson, Linda M., Jamaica Plain, (SM) *Mitchell Dannenberg*

MICHIGAN 13 (35)

Conway, Robert, Coldwater, (A-P)

Daly, Glenn A., Highland Park, (A-C) *Mason Pawlak*

De Vries, Chris, Zeeland, (AA) *John F. De Vries*

Finn, Pat, Birmingham, (AS) *Stuart G. Meibuh*

Fritz, Robert F., Detroit, (AA) *M. W. Gies*

Griffin, Albert, Detroit, (A-P)

Martinchek, Jerry, Petoskey, (A-P)

Marvin, Agnes, Eaton Rapids, (SS) *Shirley J. Hurrell*

McCall, Keith B., E. Lansing, (AS)

Roberts, Randall, Detroit, (AA)

Robinson, Dianne, Mayville, (SS) *Shirley J. Hurrell*

Winship, Kenneth H., Clarkston, (A-P) *J. D. Hicks*

Witham, David, Niles, (A-C)

MINNESOTA 5 (12)

Dufresne, Joan D., St. Paul, (SS)

Gombold, Michael J., St. Paul, (SM) *David L. Grupa*

Heliker, Pamela J., Anoka, (SM)

Pany, David H., Montgomery, (SM) *Duane G. Thiele*

Silker, Sue A., Edina, (AA) *Glen F. Silker*

MISSISSIPPI 2 (3)

Stroud, James Andrew, Southaven, (AS)

Vance, Marion C., Jackson, (A-P)

MISSOURI 4 (15)

Hinegardner, Fred, St. Charles, (A-P) *Charles F. Masor*

McLaughlin, Douglas W., Kansas City, (A-I) *John H. Kasinger*

McVicar, Greg, St. Charles, (AA) *Charles F. Mason*

Wilson, Loretta, Kansas City, (SS)

MONTANA 1 (5)

Metcalfe, John M., Great Falls, (A-P)

NEBRASKA 1 (6)

Bourn, Burrell, Overton, (A-C)

NEVADA 2 (8)

Franklin, Rod, Las Vegas, (A-P) *Lee Bernhard*

Katsigenis, John R., Las Vegas, (AS) *Frank Mitrani*

NEW HAMPSHIRE 2 (4)

Whitty, Arthur, Hollis, (A-P) *Francis J. Sullivan*

Wright, Paul M., Keene, (A-P)

NEW JERSEY 7 (13)

Byrnes, Robert, Toms River, (AA)

Irish, George P., Secaucus, (A-P)

Jaczko, David, Scotch Plains, (AA) *Edward Gates*

Jalbert, Paul D., Pennsauken, (A-P)

Siatkowski, Daniel S., Medford, (A-P)

Steele, Richard, Toms River, (A-P)

Verniero, Thomas, Bloomfield, (A-P) *James Bastinck*

NEW MEXICO 1 (2)

Collins, Robert A., Albuquerque, (A-P) *Robert W. Hal*

NEW YORK 10 (29)

Blanc, Etzer, Brooklyn, (SM)

Cariello, Richard, Brooklyn, (AS) *Dino Semprini*

Casey, T. James, Buffalo, (SM)

McCann, William, Mahopac, (A-C)

Penney, Jonathan, Eastport, (A-P)

Piper, J. Galt, Rochester, (SM) *Mitchell Dannenberg*

Reynolds, Paul B., Elma, (AS)

Schwartz, Stuart, Bayside, (SS)

Shay, Terry Lee, Apo New York, (SM)

Socci, Anthony R., Auburn, (A-P)

NORTH CAROLINA 6 (22)

Calhoun, Alan B., Winston-Salem, (A-I)

Marvelli, Marshall, Winston-Salem, (AA)

Meadows, Dan, Winston-Salem, (AA)

Sternberg, Bob, Greensboro, (A-P) *Sam Gray*

Sullivan, John, Winston-Salem, (AA)

White, James E., Norlina, (INT)

NORTH DAKOTA 1 (3)

Valentine, John H., Bismarck, (AA) *Roland V. Dinger*

OHIO 15 (54)

Benedetti, Paul, Bellefontaine, (AA)

Elbe, Craig, Cincinnati, (A-P)

Haggerty, Richard, Cincinnati, (AA) *James R. McHale*

Harold, Becky D., Ravenna, (SM)

McHale, Peggy, Cincinnati, (AA) *James R. McHale*

Phillips, Roger A., Cortland, (AA) *James E. Woolter*

Prendergast, Michael J., Cleveland, (A-I)

Schordock, Terry, Lakewood, (A-P)

Sherwood, Ronald E., Columbus, (AS)

Slavik, Edward J., New Philadelphia, (AA) *Ivan Art Mitchell*

Smith, Joseph R., Canton, (A-I)

Szabo, Robert J., Bedford, (AS)

Thomas, William, Lima, (SM)

Turney, Christy L., Chaffield, (AS) *Michael Terry Harris*

Young, James, Cincinnati, (AA) *Peggy McHale*

OKLAHOMA 5 (14)

Ainsworth, Roy, Wewoka, (A-P) *Roy Kendrick*

Crisser, Novella, Okmulgee, (AA)

Leger, David, Tulsa, (AA) *Bob Huff*

Martin, Mel, Tulsa, (AS) *Jim Harkness*

Shoemaker, John L., Tulsa, (A-C) *Roger M. Myers*

OREGON 1 (5)

Dot Dotson's Inc., Eugene, (SUST)

PENNSYLVANIA 4 (21)

Eshback, Donna, Boyertown, (AS) *Rebecca McClure*

Kuhn, Nicholas B., Sunnyside, (A-P)

Miller, William E., Pittsburg, (A-I)

Zolna, Geoffrey W., Wyomissing, (A-C) *Paul J. Sebastian*

RHODE ISLAND 3 (4)

Allison, Michael, Portsmouth, (A-P) *Cheryl Carr*

Bileci, Kathleen, Providence, (SM) *Donald T. Folgo*

Ricci, Ron, Johnston, (AA) *James W. Robbins*

SOUTH CAROLINA 3 (7)

Haire, Wayne, North Augusta, (A-P) *Robert Symms*

Taksier, Ben, Greenwood, (A-I)

Vogel, Richard, Columbia, (SM)

SOUTH DAKOTA 2 (6)

Bathurst, James, Sturgis, (A-P)

Melby, Stuart, Brookings, (A-P) *Ralph O. Richter*

TENNESSEE 3 (9)

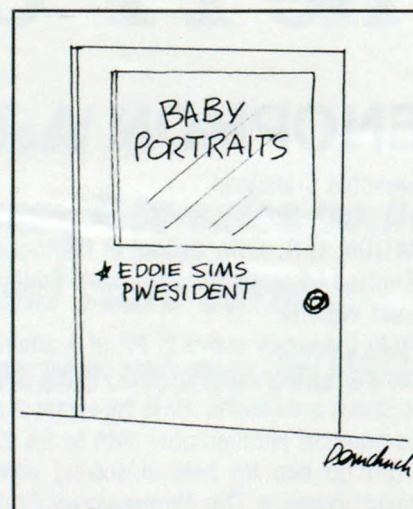
Ash, Bernie, Lebanon, (AA)

Davis, Bennett O., Lebanon, (A-P)

Fenderson, Ernest, Cleveland, (A-C)

TEXAS 38 (82)

Angelo, Ron C., Dallas, (AA) *James R. Deaver*



Bankston, John H., Harlingen, (AS)
 Barnes, Gary, Allen, (AS)
 Baumgartner, Carl, Nursery, (A-C) *Walt Hawkins*
 Bovis, Julius, Dallas, (AA)
 Bright, Curtis, Gladewater, (A-P) *Eddie L. Hinds*
 Bryan, Jorene, San Antonio, (AA)
 Edward, Robert M. Jr., The Woodlands, (A-P)
 Galvan, Raul G., Fort Worth, (A-P)
 Gamble, Ron, San Antonio, (AA)
 Geer, Robert L., The Woodlands, (AA) *Robert M. Edward Jr.*
 Gillis, Lloyd, Wichita Falls, (A-P)
 Guinn, Gregory G., Houston, (A-P)
 Hartwell, Dorothy, Brownsville, (SM)
 Hawn, Gray, Austin, (A-P) *Ava Crofford*
 Hiitscher, Erwin A., Tyler, (A-C)
 Howard, Dolly, Austin, (A-P) *Willis Watkins*
 Howard, Gary, Austin, (AA) *Willis Watkins*
 Jackson, Norma, Port Lavaca, (SS)
 Jarell, Pat L., Dallas, (AA)
 Jolesch, Cathy, Garland, (AA) *Elliot Jolesch*
 Lindsey, Patrick E., Weatherford, (A-C)
 Lockerman, Ken, Dallas, (AA)
 MacLellan, Neil, San Antonio (A-I)
 Magness, Dick, Ft. Worth, (AA) *Jay D. Goodman*
 Martin, Toni T., Spring, (A-C) *James A. Simmons*
 Medina, Joe P., San Antonio, (SM)
 Melton, Denis, Amarillo, (A-P)
 Moreland, Paula, Grand Saline, (A-P)
 Nugent, Sara, Houston, (AS)
 Patrick, Terry, San Angelo, (A-P)
 Rice, John, Beeville, (A-P)
 Singleton, Don, Dallas, (A-C)
 Spence, William O., Dallas, (AA)
 Tegeler, Maureen, Pasadena, (AS)
 Tucker, James Luke, Dallas, (SM) *John H. Farnham*
 Wong, Alvin, Houston, (AA) *Arthur A. Manning*
 Wright, Michael H., Dallas, (A-P)

UTAH 3 (7)
 McEwan, Douglas, Salt Lake City, (A-P) *Don Busath*
 Newman, Dave, Salt Lake City, (A-P) *Don Gary Blair*
 Niebel, William M., Panguitch, (A-P)
 VIRGINIA 6 (14)
 Bethem, Richard J., Dale City, (A-P)
 Gitchell, John D., Harrisonburg, (A-P)
 Howland, David, Norfolk, (A-C)
 Jelinek, David, Leesburg, (A-P)
 Miles, Thomas, Millboro, (A-P) *Joseph Zeltzman*
 Petrocelli, Eugene D., Norfolk, (AS)
 WASHINGTON 3 (11)
 Lang, Arthur, Castle Rock, (AS)
 Nelson, Kathy, Tacoma, (SM) *Chic Jackson*
 Paulson, Larry, Spokane, (A-I)
 WEST VIRGINIA 1 (3)
 Rader, Geoffrey Scott, Fairmont, (AA)
 WISCONSIN 5 (21)
 Barr, William, LaCrosse, (AA)
 Galley, Fred, Portage, (A-P)
 Mainland, Ruth, Racine, (AS)
 Thompson, John O., Oshkosh, (A-P)
 Trumble, Casey, Wisconsin Dells, (A-C)
 WYOMING 1 (4)
 Rigdon, Mariann, Gillette, (A-P)
 PUERTO RICO 1 (11)
 Ramos-Sanchez, Luis J., Trujillo Alto, (INT) *Felipe Flores*
 CANADA
 ALBERTA 2 (5)
 Bryon, M. Jeanne, Edmonton, (AA)
 Koo, Kenneth, Calgary, (AS)
 BRITISH COLUMBIA 1 (9)
 Ottoson, Janet, Parksville, (INT)
 NEWFOUNDLAND 1 (1)
 Williamson, Stuart, Labrador City, (INT)
 ONTARIO 3 (16)
 Benoit, Gilles, Ottawa, (INT)

Wadal, Miles Spencer, Toronto, (SM)
 Pacheco, Walter, Toronto, (INT)
 QUEBEC 2 (5)
 Lalancette, Serge, Loretteville, (INT) *Mario Turgeon*
 Proulx, Andy, Montreal, (SM)
 SASKATCHEWAN 2 (4)
 Bard, Andre, Moose Jaw, (INT) *Delmar C. Rempel*
 Izumi, Hiroaki, Saskatoon, (INT) *Delmar C. Rempel*
 EL SALVADOR 1 (1)
 Giron, Roberto, San Salvador, (INT)
 MALAYSIA 1 (2)
 Liang, Ng Kuang, Kuantan Pahang, (SM)
 IRELAND 1 (1)
 Ramsay-Miller, William D., Co. Limerick, (INT)
 MEXICO 9 (10)
 De Bernal, Gloria N.C., Juarez Chihuahua, (INT) *Moises A. Beas*
 Camunez, Pascual, Anahuac Chih., (INT) *Moises A. Beas*
 Castaneda, Concepcion F., Tijuana B.C., (INT) *Lucille Stewart*
 Diaz, Carlos, Monterrey N.L., (INT) *Moises A. Beas*
 Gutierrez, Heliodoro, Chihuahua Chih, (INT) *Moises A. Beas*
 Miller, Maria Elena, Mexico 12 DF, (INT) *George D. Miller*
 Roman, Nehinardo E., Guamuchil Sinaloa, (INT) *Moises A. Beas*
 Vazquez, Armando A., Chihuahua Chih., (INT) *Moises A. Beas*
 Villa, Jesus Manuel A., Delicias Chih., (INT) *Moises A. Beas*
 NEW SOUTH WALES 1 (1)
 Baravykas, Leon Vyt, St. Marys, (INT)
 ISRAEL 1 (1)
 Karni, Yardenia, Haifa, (INT) *Richard Ippen*
 SWEDEN 1 (1)
 Mohlin, Sten S., Boras, (INT) *Kurt Nordberg*
 TASMANIA 1 (2)
 Leeming, John B., Launceston (INT)



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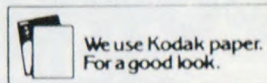
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 Unit C: 1 11x14, 1 8x10, 2 5x7, 4 3x5, 9 up wallets* . . . 4180.00
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*NOTE: For borderless and butted wallet prints, please add \$50.00.

For more information
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J. Carleton Heller M. Photog. Cr.

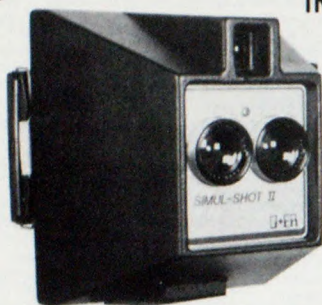
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Available with Chromega chassis or new wall mount as pictured

NEW

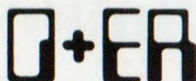
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new products

Use Reader Service Cards (page 145) to get additional information on any new product or service listed in this issue.

cameras

SLR AND AUTOWINDER

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



The Konica Autoreflex T-4 full-featured automatic SLR camera features shutter preferred automatic exposure; manual override system; autowinder with a 1.6 frames-per-second capability and "L" shape design; shutter speeds from 1 to 1/1000 sec. plus a "B" setting for time exposures; all-metal copal shutter; electronic flash sync to 1/125th sec.; combination off/multiple exposure switch; depth-of-field preview button; and CdS metering system with a range from ASA 25 to ASA 1600. As with all Konica Autoreflex cameras, a complete range of 30 Konica Hexanon, Hexanon UC, and Hexar lenses from 15mm to 1,000mm are available. The Konica Autoreflex T-4 is available in a black finish with leatherette cushioning surrounding the body. The Konica T-4 camera body has a list price of \$310 with a choice of three standard Konica Hexanon lenses.

PROCESS CAMERA

LogE/Robertson, Inc., 1250 W.
Touhy Ave., Elk Grove Vil-
lage, IL 60006

LogE/Robertson's 500EB "Electronic Eyeball" process camera adjusts itself for fluctuating lighting conditions, lens-to-copy distances, and other variables to produce accurate exposures automatically, according to the manufacturer. An electronic digital readout is used to select the exposure desired. The diaphragm of the 19-inch apochromatic lens is automatically adjusted as the lens-to-copy distance is changed for up to 3X enlargements and 5X reductions. In addition to the "Electronic Eyeball" system, the 500EB offers a 21"x25" film back, and a 31"x41" copyboard. The

over-sized vacuum back accommodates 20"x24" pages with additional room for pin register. The camera comes in both low-bed and overhead configurations. Other features include cable drive, focusing tapes, dual darkroom/gallery controls, and a variety of options for special applications.

camera accessories

OPTICAL VIEWFINDER

Dacor Corp., 161 Northfield
Rd., Northfield, IL 60093

An underwater optical viewfinder featuring an indexed control knob for making parallax adjustments has been introduced by Dacor Corp. The unit features optically ground glass with control marked in increments ranging from 2 feet to infinity. The viewfinder is simple to use and mounts on a standard shoe secured with a thumb screw. It fits Nikonos cameras and any underwater housing with shoe mounted over lens, including both still and moving housings. The unit comes with interchangeable framer masks including 28mm, 35mm, and one blank mask: \$53.45.

TIMER

Nord Photo Engineering, Inc.,
529 South 7th St., Minneapolis,
MN 55415

A Polaroid Print Development Timer is available from Nord as an accessory to the Nord/Lane Camera Back. The unit, which measures 1 1/4" diameter and 3/8" thick is easily attached directly to the Polaroid Back with provided permanent adhesive tape. The timer has a range from 5 sec. to 2 min. marked in 5 sec. increments: \$5.95.

MASK KIT

CV Products Inc., 5026 27th
Ave., Rockford, IL 61109

The CV Products Do-It-Yourself Mark Kit is the newest addition to the Cherry Vale Mult-e-fect system of special effects photography. This kit enables the photographer to create his or her own customized special effect masks. Included in the kit are 40 blank masks in various colors. Also included are, an X-Acto needle holding tool with 5 scribing needles, mask cutting guide, geometric template and instruction booklet. The detailed, easy-to-follow instructions show how to create keyhole, binocular, moonlight, sunset, and heart effects to name a few: \$14.95.

PASSPORTRAIT ACCESSORIES

Burleigh Brooks Optics, Inc.,
44 Burlews Court, Hacken-
sack, NJ 07606

To complete the existing range of Cambo Passport camera accessories, such as extra pack film

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holders, neutral density filters, color correction filters, lens shades, supplementary lenses, and dust covers. Cambo developed three new print cutters to go with the Passport cameras models 20, 24, 44, and 45.

CAMERA-POD

Mark Baczynsky, 82 Pine Grove Ave., Kingston, NY 12401

The Embee Carry-Pod is a device which allows the photographer to carry two 35mm cameras conveniently, permits quick switching of cameras, and offers firm support on shoulder or chest, according to the manufacturer. The unit weighs 5 oz.: \$19.95.

MOTOR DRIVE UNIT

Nikon, Inc., 623 Stewart Ave., Garden City, NY 11530



The Nikon MD-3 motor drive unit brings motor drive capability to Nikon camera users. The unit fires up to 3 1/2 fps in combination with the MB-1 cordless battery pack. In combination with the new MB-2 cordless battery pack (all plastic, lightweight construction, using eight 1.5v AA penlight batteries), the MD-3 motor drive will fire up to 2.5 fps.

lenses

MACRO LENS

Bell & Howell/Mamiya Company, 7100 McCormick Rd., Chicago, IL 60645

A Mamiya/Sekor 140mm f/4.5C multi-coated macro lens-shutter for use with the Mamiya RB65 Pro-S (and earlier RB67) cameras features a built-in, manually set, floating element system; consists of seven elements in four groups; covers a picture angle of 35°; an aperture range from f/4.5 to f/32; between-the-lens Seiko shutter with speeds of 1 second to 1/400th plus T (time); and full M-X sync at all shutter speeds. The lens accepts 77mm screw-in filters, weighs about 2 lbs., is 3 9/32" long, and 3 11/16" in diameter: \$575.

DIRECTOR'S VIEWFINDER

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

The Model Mark IV 10:1 Zoom Director's Viewfinder features a

zoom range of 10:1—in the 16mm format the effective range is from 12mm to 130mm; in the 35mm it is from 25mm to 250mm. Other features include direct reading scale in lens focal length, optical quality coated glass, lightweight construction (it weighs 13 oz.), focusing eyepiece, smooth zoom movement patterned after camera zoom lenses, and simple operation.

MACRO ZOOM LENSES

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



The Tamron Division of Berkey Marketing Companies has introduced four macro zoom lenses. They are 35-80mm f/8-f/3.5 macro/zoom with 1/2 life size macro focus capabilities; 70-150mm f/3.5 Adaptall zoom with macro capabilities to 1:2.5 magnification ratios; 85-210mm macro zoom lens with quick focus controls and macro focusing capability to 1/3 life size; 80-250mm f/3.8-f/4.5 macro zoom (shown) with macro focusing to 1:2.5 magnification ratios.

ULTRA WIDE-ANGLE LENS

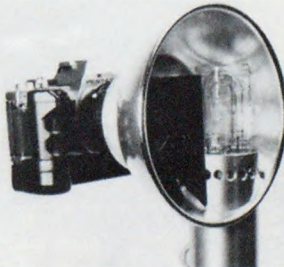
AIC Photo, Inc., c/o Zachary & Front, Inc., 825 Third Ave., New York, NY

The Soligor 23mm f/3.5 ultra wide-angle lens features an 85° angle of view, will focus to 1 foot from the film plane, and is multicoated. Aperture ranges from f/3.5 to f/22. Optical construction is 8 elements, 6 groups. It is available in a full range of SLR mounts: \$178.

lighting equipment

PENCIL LIGHT SYSTEM

Tekno Inc., 221 W. Erie St., Chicago, IL 60610



The Pencil Lighthouse is equipped with a 150w halogen model lamp and a quartz flashtube (2600 J. rated). In its conventional shape, without reflectors, the pencil light is used with smaller subjects, behind the subject for special lighting effects, or up high to achieve a sunlight effect due to its 360° light-

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ing angle. Together with the R 115
Reflector (shown) the pencil light
reaches a combination as a mul-
tipurpose background lighthead.
In connection with the Ringlight
Reflector, Balcar offers a new ring-
light system. Using adapter rings,
the ringlight reflector system is
mounted directly onto the camera
lens. The ringlight can be turned
around the camera axis to obtain
different effects and shadows.

SPEEDLIGHTS

**Nikon Inc., 623 Stewart Ave.,
Garden City, NY 11530**

Two electronic flash units, the
SB-7E and SB-8E, designed for
those who require a compact
speedlight capable of shooting
under a wide variety of conditions
are available from Nikon. The
new units replace the SB-2 and
SB-3 flashes. Their electronic cir-
cuitry automatically adjusts the
duration of each flash according
to the speedlight's distance to the
subject. A color coded scale is
mounted on the top of these units
and automatically determines
aperture settings once the film
ASA value is set. This exposure
calculator is also applicable to
manual operation. The guide
number is 82 for ASA 100 film.
The SW-2 wide flash adapter ex-
tends the coverage up to 75°,
enabling use with 28mm wide-
angle lenses. The SB-7E and SB-8E
are powered by four 1.5V AA-type
batteries and will flash up to 1000
times when set on automatic and
160 when set on manual. The two
units are identical in perfor-
mance, but the SB-7E has a spe-
cial bayonet for cordless connec-
tion to Nikon F and F2 cameras.
This automatically activates the
ready-light built into each F2
camera's viewfinder: \$124.95.

cases

4x5 CAMERA CASES

**Burleigh Brooks Optics Inc., 44
Burlwies Court, Hackensack,
NJ 07606**



A suitcase for Cambo 4x5 View
Cameras measures 26"x15½"-
x6½" and weighs 10 lbs. In addi-
tion to the Cambo 4x5, it holds
any standard 4x5 camera with
removable bellows. The case it-
self is of wooden construction

with durable handle and latches
plus reinforced corners. The in-
terior is plastic form-fitting foam.

CAMERA CASES

**Alpha Plastics Co., 7952 Main
St. N.E., Minneapolis, MN
55432**



A line of standard and custom
cases for cameras are available
from Alpha Plastics, Inc. Case in-
teriors can be adapted to the indi-
vidual camera and accessory vari-
ations. These cases are furnished
with die-cut perforated foam that
is cubed and can be separated for
use in arranging the case interior.
Alpha cases are constructed of
leather grain ABS plastic with an
aluminum valance frame for
shape retention.

CASES, BOXES, TUBES

**The Archive, Box 128, French-
town, NJ 08825**



The Archive has developed a carry-
ing case, shipping box, print
box, and print tube for the photo-
grapher. First, the Redwood Carry-
ing Case's frame is handcrafted
of clear redwood, with contrast-
ing brass hardware. The handle
section and one side panel are
easily detached for ready access
to prints. Storage capacity is 2¾".
The exterior of every case is var-
nished and hand-rubbed. Every
Redwood Carrying Case is custom
made to your specifications. The
Archive Shipping Box is con-
structed from Luan plywood-
mahogany. The standard sizes are
available — 11"x14" and
16"x20" — with the interior
depth of ½" or 2". The lid of
the shipping box slides smoothly
into grooves on three sides to form
a protrusion-free container which
fastens firmly shut with a single
screw. The Archive Print Box is
wrapped with a black covering
material specially made for the
Archive on the basis of extensive
tests and research, according to
the manufacturer. There are seven
standard sizes, all of them 2' deep
inside and featuring a nickel-
plated label holder. The Archive
Print Tube is made from a heavy-

Use Readers Service Cards (page 145) to get additional
information on any new product or service listed in this issue.

duty fiber tube — 4" in diameter (interior) and 42" long. The tube is sprayed with silicone for weather protection and fitted with polished oak caps at both ends. On one end a leather hinge permits the cap to swing wide open for easy access to prints. The handle in the center is also leather, fastened with brass screws.

PHOTO BACK PACK

Burleigh Brooks Optics, Inc., and Burke and James, 44 Burlews Court, Hackensack, NJ 07601

Brooks "Blue Sky" Photo Back Pack is protected with a stiff polyurethane outer edge and thick inner padding for protection to individual lenses and equipment. It will accommodate a Toyo 4x5 Field Camera, Cambo 4x5 View Camera, any popular 6x6, 6x7, or 35mm SLR and lenses, with tripod and lenses in outer pouches. The color is, naturally, "sky blue" in a Cardura fabric. The pack weighs 4.2 lbs.

STANDARD CASES

Anvil Photographic Cases, PO Box 61, Agoura, CA 91301



Anvil cases are available in either blue or black scratch-resistant ABS exterior with aluminum edging and steel corners and feet. The rest of the case constructed of heavy plywood and are held together by high-power punched steel rivets. All Anvil cases are hand-measured, cut and finished. They can accommodate small format cameras in a vertical position with motor drive, prism, and lens in place. The larger Anvil cases will hold medium format cameras without the necessity of removing the prism, lens, or magazine: \$99.50 to \$139.

literature

A graphic arts catalog is available from Portage of Akron, Ohio. The 2-color, 100-plus page catalog contains information equipment and supplies for copy preparation, composition, darkroom, stereotyping, printing, and offset plates as well as layout tables, files, photo film/paper processors and implant, office, and copier equipment and supplies.

Portage, PO Box 5500, Akron, OH 44313

A full-color catalog of office and warehouse equipment and supplies is now available from Fidelity Products Company. Included

with Fidelity's line of corrugated fiberboard files are shipping boxes and mailers; more than 20 sizes of parts bins; and literature organizers. The film also offers a selection of office furniture and accessories, reception area, office, and lunchroom seating; office forms and stationery; shipping supplies, etc.: free.

Fidelity Products Company, 705 Pennsylvania Ave. South, Minneapolis, MN 55426

Lamco, a marketer of laminating film and dry mounting tissue offers simplified laminating instructions to users. "Laminating with Lamgard" describes the step-by-step process to produce a wrinkle free laminated item, time after time: free.

Lamco, 6116 Skyline Dr., PO Box 22768, Houston, TX 77027

Literature on the Necksaver System is available for free from Necksaver, Inc. According to the manufacturer, the system is the only complete selection of tough, easily-interchangeable harness and straps for handling cameras fast, comfortably, and safely in all photo situations.

Necksaver, Inc., Box 1712, Oakland, CA 94604

A 14-page guide to the full line of products and systems offered by 3M Company's Industrial

Graphics Division is now available. The illustrated "Total Graphics Systems and Product Guide" describes 3M brand automated camera plate system, the 3M brand offset plate line, reprographic equipment and composition and design material for implant printers, engineers, quick printers, and designers.

3M Company, Industrial Graphics, 3M Center, Bldg. 216-2N, Dept. YDD98, PO Box 33050, St. Paul, MN 55101

A large fold-out brochure, describing in detail and listing Spiratone's filters, closeup lenses, adapters, customizers, and creative front lens attachments is available from Spiratone: 25c.

Spiratone, Inc., 135-06 North-ern Blvd., Flushing, NY 11354

A color flyer describing 3M brand Architectural Tapestries is available from 3M Company's Decorative Products Division. Architectural Tapestries are computer-printed murals which can be reproduced in large format from an artwork or photos. Four or six feet wide and up to fifteen feet in length, they can be hung vertically or horizontally: free.

3M Company, Dept. DP7-14, Box 33686, St. Paul, MN 55133

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ing prices are available from Atlanta Frame and Supply Company.

Atlanta Frame and Supply Company, 214 14th St., NW, Atlanta, GA 30318

The Pierce Company have issued a 16-page catalog (#3) on retouching supplies and school drape for the studio trade: free.

The Pierce Company, 9801 Nicollet Ave., Minneapolis, MN 55420

A catalog is available from Polywood Corporation which specializes in custom interior and exterior sign identification programs.

Polywood, Displays Division, 7801 Freedom Ave., North Canton, OH 44720

Mast Developing Company's catalog contains equipment for random access projection systems. It includes descriptions of Mast's three controls, pushbutton, rotary, and slimface, along with the company's projectors, rear-screen theaters, and interfaces for use with multiple projectors and multiple controls: free.

Mast Developing Company, RAP Division, 2212 E. 12th Street, Davenport, IA 52803

The NC Flasher, National Camera's shopping center catalog

for small and precision tools is now available for distribution throughout the U.S. and Canada. Unique photo test equipment, hand tools and specialty materials are available from the colorful 80-page catalog.

NC Flasher Catalog, 2000 W. Union Ave., Englewood, CO 80110

Edmund Scientific has revised and expanded its Unique Lighting Handbook. New chapters are devoted to multi-image programming, lasers and holography, and how to make audiovisual slides. Containing everything from black light to the mystery of the blinking barrage of light produced by strobes, it is the ideal manual for those interested in unusual lighting: \$8.95 plus \$1 for handling.

Edmund Scientific, 7782 Edscorp Building, Barrington, NJ 08007

Edmund Scientific catalog contains many items in the new products section designed specifically for photographers. Among them are: Edmund Super Projector Lens; 7x20 Binocular/Camera; 15mm RKE eyepieces; and a ring light: free.

Edmund Scientific Co., 7782 Edscorp Building, Barrington, NJ 08007

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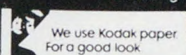
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photo-action line

Flashing Thoughts

I was wondering if there is any way I can hook up an electronic flash to my Argus Match Matic C-3 camera? I have a side flash now that has two prongs on it. Could I buy an adapter with two prongs plus an electronic flash and flash bar?

Gary Quedenfeld
Antioch, Illinois

Your C-3 camera can be adapted for electronic flash if it is one of the later models set for zero milliseconds. However, the job will have to be done in a repair shop. Why don't you take your camera to a repair shop or camera store to check this out? If you can't get it done in Antioch you can send it to Chicago, Mid-State Camera Service, Inc., 431 South Dearborn, Chicago, Illinois 60605. The cost would be approximately \$24.

Rear Screen Needed

I'm interested in rear-projecting 35mm slides of display prints at night or day. The size of the screen is approximately 3x5-feet. Is there a company or pho-

tographer I can contact who would tell me the best type of screen and automatic projector?

Roy Beadling
Zanesville, Ohio

Polacoat manufactures a fine screen material, and the company is located right in your Buckeye state, in Youngstown. The firm recently was taken over by 3-M. We do not know if there is a dealer in your city, but you could check easily. You can purchase Polacoat material and frames in any size. If you have problems finding a distributor, Wilcox-Lange, Inc., 3529 N. Pulaski, Chicago, Illinois 60641 can help you. As to the projector, a Kodak Carousel will work very nicely.

Skin Problem

About a year ago I read an article about a blood ailment that could be caused by color processing. The article explained just what chemicals caused it. I do my own color processing and am having problems with my hands itching and cracking open. I asked my doctor to treat it and he said he would have to know what caused it. Is there a way the Association could find this article and send a copy or information about it to me.

Carl R. Acker
Campbellsport, Wisconsin

We know of no such article. Our non-medical opinion is that you have a problem very common to any lab technician. We are told that skin specialists have determined that dermatitis arising from constant chemical use is an allergy. You did not mention whether or not your doctor is a dermatologist. There are shots and ointments to alleviate this condition.

No Stradivarius

I have a Kenco HoMovie projector, Model E No. 1095 manufactured by the Kodel Electric and Manufacturing Company, Cincinnati, Ohio. This projector could use oiling and reconditioning. Can you suggest a reputable repair shop? Also, can you assess this projector? I would also like to know the value of a Kenco HoMovie Camera, serial No. 10 with a Wollensak f/3.5 lens, CineVelo-stigmat No. 3794.

Sharon Lumpkin
Greenville, Ohio

The Kenco camera and projector you refer to were mass produced in the twenties and thirties and aren't exactly choice collectors' items. Parts are not available today, but you can certainly get basic maintenance at a repair shop. We can recommend Camera and Projector, 6246 West Grand Avenue, Chicago, Illinois 60639 telephone 312-237-1713.

PHOTO-ACTION IDEA

A Practical Storage Cabinet

by Frederic Marschall, Cr. Photog.

"Honey, where the dickens is the diffuser?" The tone of my voice is somewhat harsh, but my lovely wife answers calmly: "Well, you used it last, so you should know where you put it!"

This was the scene in our studio, whenever I took a sitting, or whenever I put my equipment together to go on an assignment. I knew then that I had to do something about it, before it broke up our happy home as well as a great business partnership.

So we sat down and played with some ideas for a storage arrangement. It did not take Bernice long to come up with a solution, which I, as a former dental student, should have thought of first. A dental tool cabinet was the only logical answer.

I made a few telephone calls and finally located a used wooden cabinet. It was in good shape structurally, but the appearance left a lot to be desired. In about a week, give or take a day, Bernice had it looking like a piece of rich walnut furniture to match the other cabinets in our studio. It was a great deal of work, but as you can see from the illustrations, it was well worth it.

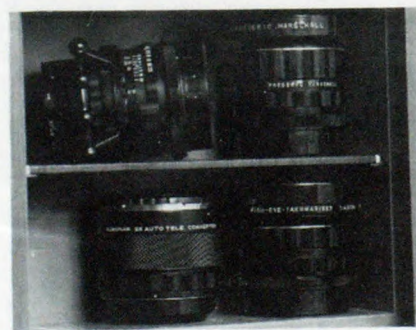
There is room in a dental tool cabinet



A cabinet designed to hold a dentist's small precision tools makes an ideal place for a photographer to keep his small precision tools, as Marschall, a Buffalo, New York photographer, shows in these pictures.

for everything: lenses filters, cable releases, sync chords, camera bodies, and magazines.

Best of all, we can find everything in



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Music. Photographer Edward DeCroce did it with this portrait of the author with his "writing board" in his study. He used a Hasselblad camera with 150-mm lens, exposing at 1/15 second at f/8 with a 200-watt-second umbrella electronic flash and bounce fill plus available daylight. His materials: Kodak Vericolor II professional film, type S, because of its extremely fine grain and ability to capture detail and truer flesh

tones—and Kodak Ektacolor 74 RC paper, because of its ability to produce the kind of high-quality prints great photographs deserve. Photographic artisans, like Ed DeCroce, make such challenges pay off through marketing rich environmental portraits of professional people. You can, too.

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