

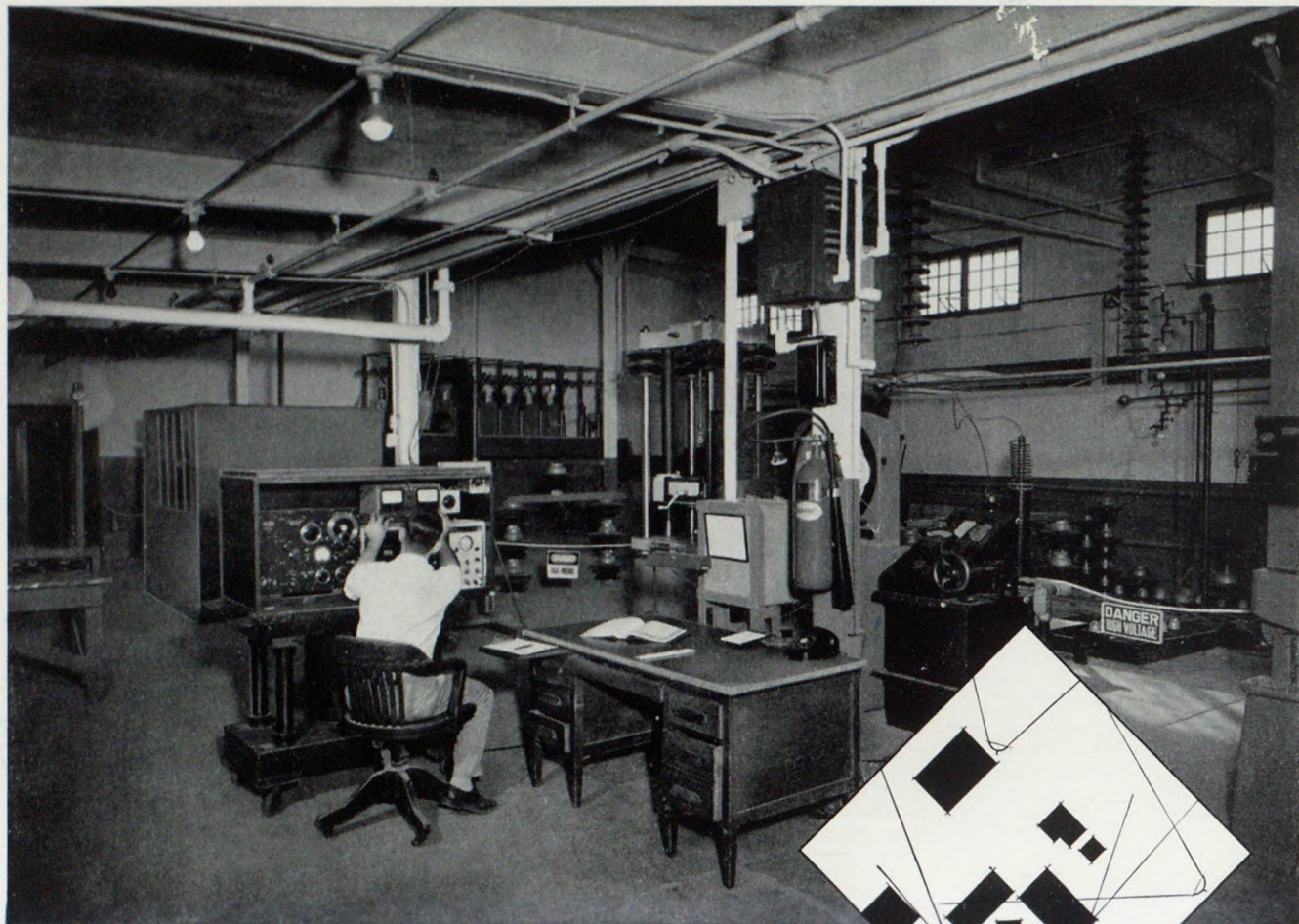


# *the* National Photographer

OCTOBER 1956

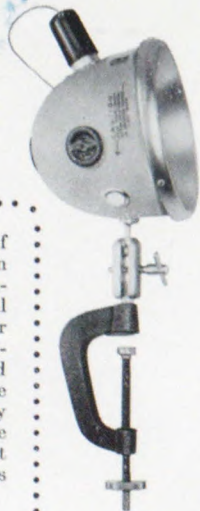
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THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA  
152 W. Wisconsin Avenue Milwaukee 3, Wisconsin  
Form 3547 Requested



The drawing illustrates the positions of 3 Teleflash units used for the above photo. Each unit used a No. 5 lamp, and they were triggered with a No. 50 lamp at the camera. Exposure was 1/25 at f/45.

# Teleflash<sup>®</sup> SAVES TIME AND MONEY!



Teleflash outfit consists of the unit built into its own reflector, four 30-volt Minimax batteries that will give daily service for about a year, CE86C light-sensitive phototube, and a Universal Quick-Change Clamp. Price: \$66.00. Pay only 10% down on the Graflex Easy Payment Plan! Payments as low as \$5.87 monthly.

Teleflash can be described as a B-C powered *slave* flash unit that can be triggered with a light-sensitive phototube. The photographer can use one or more Teleflash units for multiple flash shots without having to connect them to the camera. Teleflash has these advantages: (1) Automatically synchronizes any size bayonet base lamp with the flash lamp on the camera. (2) The camera can be moved easily because there are no connecting cords. (3) Teleflash units can be set up or moved easily because there are no connecting cords to tangle or test. (4) Insertion of flash lamp readies the unit for operation; there are no off/on switches to forget. (5) Has an extension outlet and will operate a conventional sidelight. (6) Can be connected to the camera and used as a conventional B-C flash unit.

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# the National Photographer

OFFICIAL PUBLICATION OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

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October 1956 • Vol. 7, No. 10

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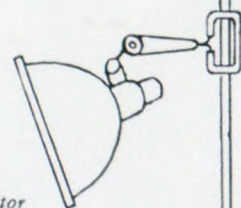
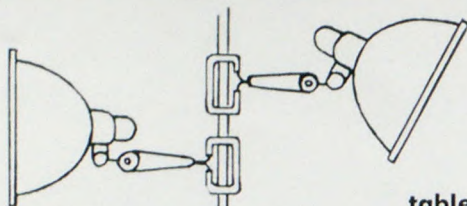
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## this month's cover . . .

was taken by German photographer Werner Schmolcke on Gevacolor Reversal Rollfilm. The unusual treatment of a dull and strictly geometrical background and the bright colors of the figure is typical of today's European fashion photography.

Public Relations Counsel, Glassner & Associates, Chicago, Ill.  
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BPA

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Outstanding portraits deserve fine frames. When you have proudly completed your customer's portrait, the most important thing to make the customer fully appreciate its true beauty is to help in the selection of a frame capable of showing off the fine points of this portrait. A tastefully selected frame will make the portrait become one of your customer's most cherished possessions.



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FINE FRAMES SINCE 1905

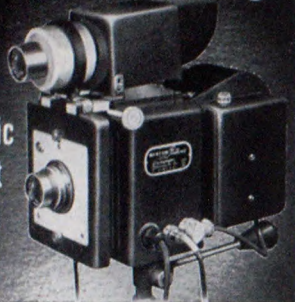
*There are several selected distributorships now open throughout the country. If you are not now an authorized Paye & Baker distributor and would like to add extra dollars to your sales each month, we will be happy to hear from you. Write to Paye & Baker, Dept. B, North Attleboro, Mass.*

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In the studio and at home, Portronic's larger size negative and long focal length lens give unequalled results.

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### TIME STUDY

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### HOSPITALS

Install a Portronic in the local hospital for baby's first picture

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Use of an extra 35mm magazine makes Portronic a low cost ID camera.

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Catalogue and inventory stock pictures are a growing industrial need.

### COLOR PHOTOGRAPHY

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# ASSOCIATION NEWS



## AFFILIATED ASSOCIATIONS

Photographers Association of Oregon  
Prof. Photographers Guild of Houston  
Arizona Professional Photographers Assn.  
North Dakota Photographers Association  
Kansas Professional Photographers Assn.  
Prof. Photog. Assn. of Southern Calif.  
Prof. Photographers Assn. of Northern Ill.  
Architectural Photographers Association  
Commercial Photog. of Philadelphia  
Tri-Counties Prof. Photog. Assn. (Calif.)  
Minnesota Prof. Photographers Assn.  
Connecticut Prof. Photographers Assn.  
Prof. Photog. Assn., Greater St. Louis, Inc.  
South Dakota Prof. Photographers Assn.  
Photographers Assn. of New Mexico  
Prof. Photog. Assn. of Louisiana  
Illinois Photographers Association  
Prof. Photog. Assn. of Oklahoma  
Prof. Photog. Assn. of Washington, Inc.  
Texas Photographers Association  
Ohio Prof. Photographers Association  
Southwestern Photographers Assn.  
Northern California Photographers Assn.  
Mississippi-Ala. Associated Photographers  
Prof. Photographers' Society of New York  
Virginia Professional Photographers Assn.  
Professional Photographers Assn. of Nebraska  
Cleveland Society of Prof. Photographers  
Southeastern Photographers Association  
Chicago Photographic Guild  
Photographers Assn. of Michigan  
Prof. Photog. Assn. of British Columbia  
The Prof. Photog. Assn. of West Virginia  
Southeastern Mass. Prof. Photog. Guild  
Rocky Mountain Prof. Photog. Assn.  
The Florida Photographers' Association  
Professional Photographers of Iowa, Inc.  
Prof. Photogs. Association of Calif., Inc.  
Prof. Photogs. Association of Pennsylvania  
Prof. Photogs. Assn. of Greater Cincinnati, Inc.  
East Texas Photographers Assn.  
Dallas Professional Photographers Assn.  
Central Washington Chapter of Prof. Photogs.  
Prof. Photogs. Assn. of New Jersey  
Kentucky Professional Photographers Assn.  
Prof. Photog. Guild of Greater New Orleans  
Photographers Assn. of New England  
Tennessee Professional Photographers Assn.  
Wisconsin Industrial Photographs. Assn.  
Missouri Photographers' Association

## 1957 OFFICERS AND BOARD

Officers elected by the PA of A Board for the 1957 term are: President, R. R. Hutchison; Vice President, Louis F. Garcia; Secretary-Treasurer, Madison Geddes.

Members of the Board of Directors for the year will be: Laurence W. Blaker, Immediate Past President; Robert L. Ball and Winton B. Medlar, Portrait Board Members; Wesley Bowman and Harper Leiper, Commercial Board Members; James E. Hampson and Richard C. Kinstler, Industrial Board Members; Lawton E. Osborn and J. Edmund Watson, Directors-at-Large; Fred Quellmalz, Jr., Executive Manager and Norma M. Goman, Asst. Exec. Manager.

## 1957 PRINT RULES

With the 1957 PA of A convention scheduled for next March, it is urged that you plan to submit entries for the Print and Transparency Exhibits early. Complete rules begin on Page 377.

## PROMOTION AID

A 20-second film promoting the use of professional photographers is available from the PA of A Executive Office to members. Suitable for use in either movie houses or on television, the film can be had in either 35mm or 16mm sizes at \$11.00 or \$7.00 respectively including a ten word tailpiece giving individual studio name or message.

Affiliated associations may borrow a print of the film for showing at their meetings. Inquiries should be directed to the Executive Office at least a month before the film will be needed.

## WINONA TRUSTEES

Mills Steele and Giovanni Suter have been appointed to serve on the Winona Board of Trustees for three years each and E. D. Rentschler to a two year term. Wesley Bowman was appointed as PA of A Liaison Representative to the Board.

## SPECIAL IPEX MEETING

In order to discuss plans for the 1957 PA of A convention and International Photographic Exposition, Executive Manager Fred Quellmalz, Jr., has called a special meeting of all PA of A members in Delaware, Maryland, Virginia and the District of Columbia, for 8:00 p.m. on November 7, in the Franklin Room of the Sheraton Park Hotel, Washington, D. C.

All members in this area and any others who may be interested are urged to attend. Response so far indicates a strong interest of members in the region.

## EXHIBIT PHOTOGRAPHERS MEET



Oscar

Left to right: Miller, Vollmer, Smolka, Howry.

Plans for the new Photographic Section of the Exhibitors Advisory Council were discussed at the annual EAC Clinic and Show for Shows held recently in Chicago. Taking part in the discussions were: Art Miller, Miller-Ertler Studios, Cleveland, O.; Paul F. Vollmer, EAC President, Jerry Smolka, Oscar and Associates, Inc., Chicago, and H. H. Howry, Jr., EAC Vice President. Miller-Ertler and Oscar and Associates along with Fay Foto Service, Inc., Boston, Mass., and Fred Hess & Son, Atlantic City, N. J., are aiding in drafting proposed by-laws for the new section. The Exhibitors Advisory Council is a fact-finding organization for exhibitors in trade, industrial and professional exhibitions.

## NEW MEMBERS, AUGUST, 1956


Avant, George Davis, Tallahassee, Florida  
Bailey, Bruce L., East Gary, Ind.  
Baque, Mrs. B. E., Puente, Calif.  
Bard, William J., Monticello, N. Y.  
Bartlett, G., Salt Lake City, Utah, *Utah P.A.*  
Biggs, Neil A., Charlotte, N. C.  
Boel, J. M., Provo, Utah  
Boyd, Marvin, Clovis, N. M., *B. Melton*  
Brooks, John R., Jr., New York, N. Y.  
Brown, Robt. Edw., Clifton, N. J., *Lane Studios*  
Burnett, Harry L., Jr., Washington, D. C.  
Capson, Walter F., Youngstown, Ohio  
Carter, Eugene W., Gridley, Calif., *A. Stuller*  
Clipper, Arthur C., Palisades Park, N. J.  
Coats, Jack, Lubbock, Tex., *I. G. Holmes*  
Cross, H. B., Los Angeles, Calif., *J. E. Watson*  
Dumond, James F., Jacksonville, Fla., *V. Deane*  
Eramo, John Vincent, N. Reading, Mass.  
Garcia, Mrs. Louis, Kansas City, Mo.  
Garwell, Joseph Francis, Lorain, Ohio



Veritar portrait by Tourcotte, noted photographer of women

## *Where the Wollensak Veritar Excels...*

The iridescent brilliance of the Veritar soft focus lens will capture the elegance, mystery and beauty that is the "something extra" in your photography of women. A magical tool of the craftsman: subtle, pearl-like softness, or near anastigmat sharpness—controllable at a touch of the diaphragm. The Veritar will add new horizons to your portraiture of children, men and women.

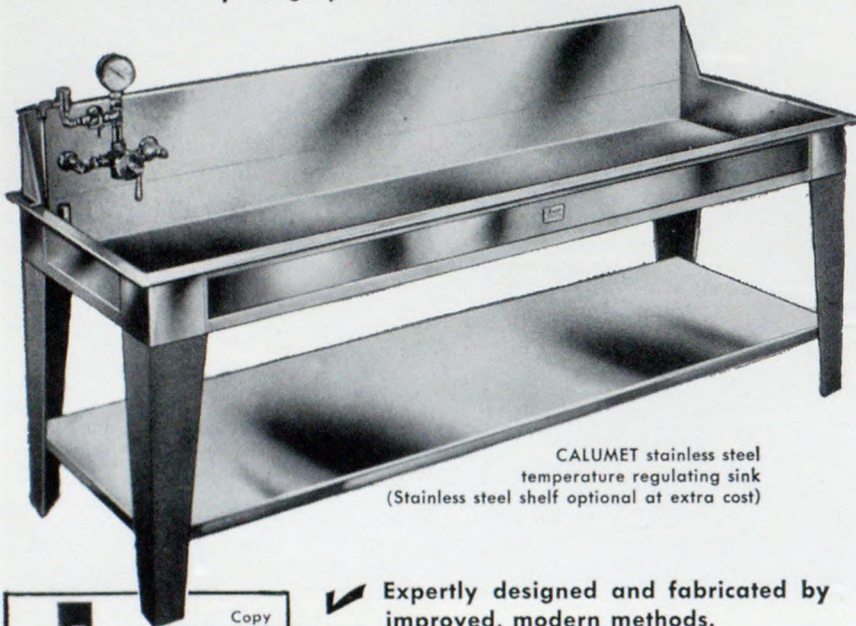
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Gorback, Jack, Detroit, Mich.  
 Henningsen, William, Orlando, Fla.  
 Huck, William A., Fond du Lac, Wis., J. J. Laux  
 Huff, Genevieve, Independence, Kas., B. Huff  
 Hutchison, Mrs. R. R., Pullman, Wash.  
 Kiekhaefer, Miss Helen, Gainesville, Fla.  
 Kreuter, C. O., Cincinnati, Ohio, L. P. Brand  
 Lavisky, Saul, Columbia, S. C., Alt-Lee Photogs.  
 Levin, Harold, Providence, R. I.  
 Livitsanos, G., Paterson, N. J., Mario, Park Ave.  
 Lynn, Raymond P., Broken Arrow, Okla.  
 Masterson, W. Robert, Duncan, B. C., Can.  
 Miller, Harry Theodore, Garwood, N. J.  
 Morrill, Dan C., Manteo, N. C.  
 Murphy, J. C., Vancouver, B. C., H. Addington  
 Nenni, John Joseph, Santa Barbara, Calif.  
 Pusch, Leo J., E. Chicago, Ill., I. Merry  
 Rogers, Charles, Melbourne, Fla.  
 Roswurm, Eldon G., Huron, Ohio  
 Sample, R., Grand Is., Neb., A. D. Wichers  
 Smellow, Edwin Neil, Yellow Springs, Ohio  
 Soroko, Ziggie, Fairview, Alberta, Can.  
 Spiess, David E., Brooklyn, N. Y.  
 Taylor, Ken, Elyria, Ohio, B. Welch  
 Trencher, George, Miami, Fla., P. A. Feldman  
 Woolley, Donald K., Quarryville, Pa.

**RIT STAFF**

Four new faculty members have been appointed to the staff of the Department of Photography at Rochester Institute of Technology, according to C. B. Neblette, department head. They are: Charles Arnold, a member of the staff of George Eastman House; Alosco M. Burgess who for the past 20 years has been associated with the Eastman Kodak Co. in photographic research and plant development problems; Beaumont Newhall, curator of the George Eastman House; and Minor White of the Eastman House staff.

**GRAPHIC ARTS COURSE**

The Miller-Trojan Company of Troy, Ohio is now completing plans for the establishment of a graphic arts school at the plant in the near future. The first course to be given will primarily stress line and halftone photography in black-and-white. Enrollment for this course will be made in the order received, but the two-week curriculum will be repeated until all who enroll will receive this training. Write the company for further information.

**GRAFLEX CONTEST**

The grand prize in the 10th annual Graflex Photo Contest will be a two-week, expense-paid vacation for two in Cuba. The winner will also receive a trip to Washington, D. C. in March to visit the International Photographic Exposition.

Entries will be accepted in six classes: news pictures, industrial, professional, non-professional, teen-age and stereo. The contest opens November 1, and closes January 1, 1957.

**WHAT'S DOING**

By Val Albrecht

Mrs. Herb McLaughlin served as a judge in Phoenix for the selection of a "Miss Arizona" to compete in the "Miss Universe" Pageant... An illustrated article by Ray Manley, "Arizona Is My Studio," appeared in the August issue of "Arizona Highways"... A "Portrait of a Bullet Head On" taken by Lawrence Faeth of Olin Mathieson in New Haven comprised a two-page spread in an August issue of "Life" Magazine... Various aspects of President Eisenhower's hands from portraits by Peter J. Berkeley



PHOTO BY CLAYTON E. HODGSON

*This is a straight print of a 4 x 5 Royal Pan negative shot at 1/200 second between f/11 and f/16, and developed normally in DK-50. Since the available lighting was no factor at this speed and aperture, the only effective light was supplied by one Strobonar 71-A, on camera.*

Here is convincing proof of the Strobonar 71-A's amazingly even light distribution—and its powerful light output. The 71-A is designed for professionals—men who demand the most of their equipment. The 71-A is compact. The exclusive Heiland miniature reflector with Ready Light is only 4 inches in diameter, half again as small as most others.

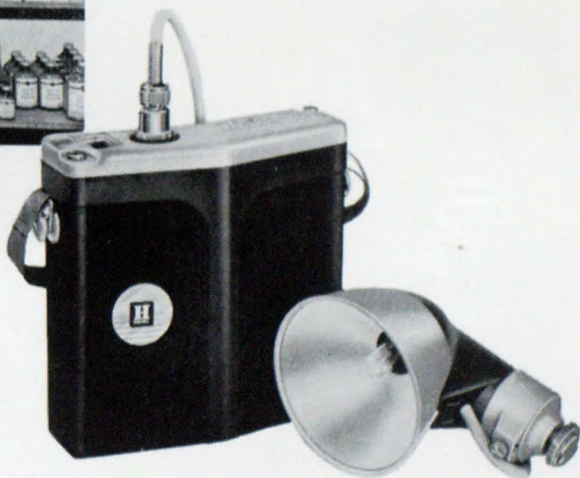
The high-strength plastic power pack is curved to fit the body. It's powered by one 510 volt battery that gives up to 500 flashes, and it recycles in

5-7 seconds. The guide number is 70 for Ektachrome and Anscochrome—powerful enough for your most demanding assignments. You can flash up to 3 extension lamps from one power pack, and with the optional Heiland AC Pak, use the 71-A with ordinary household current.

The 71-A offers more of what you want than any other electronic flash unit.

See it now at your Photo Dealers.

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WITH  
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HEILAND  
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Complete with battery and lamphead designed for either shoe mounting or use on mounting tube or battery case...only **\$99.50**

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Compact, light, attractively styled and precision built in the Linhof tradition. Each one has a center-post for ease in raising and lowering camera—acts as an extra support in low-level shooting. Made of corrosion-resistant hydronalium. Legs fitted with rubber feet for indoors and spikes for outdoors. Will support heaviest movie and press cameras. Close down to 18" to fit press cases and extend to 55" for use.

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**KLING PHOTO CORP.**

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7303 Melrose Ave., Los Angeles 46, Cal.

were featured in a supplement to The Sunday Denver Post.

A new Master of Photography, Ted Markham, has joined T. V. Art Productions of St. Louis . . . Leonard Hodgson, Crystal Lake, Ill., lost much of his equipment in a recent fire . . . Thomas and Margaret Zink have celebrated their 10th anniversary in the Beverley Studio in Staunton, Virginia . . . Jack Adamoff, senior member of the firm bearing his name in Passaic, N. J., is retiring after 52 years in the profession. His son, David Adamoff, will replace him as owner . . . Ilford Ltd. recently presented an exhibition of pictorial photography by Mrs. Daisy Wu in Hong Kong . . . John W. Doscher is offering two short courses in color slide photography this fall at the Country School of Photography in South Woodstock, Vermont.



Kyle

Donald P. Kyle, owner of the Kyle-Sullivan Photographic Studio of Decatur, Ala., has joined the public relations staff of the Chemstrand Corporation . . . Don Mohler was host to the Cleveland Society of Prof. Photogs. when the group's September meeting was held at

General Electric's Nela Lighting Institute.

Robert L. Shoemaker has joined the Society for Visual Education, Inc., a subsidiary of General Precision Equipment Corp., as a special representative . . . The Carl Zeiss Foundation, maker of the Contax, Ikonta, and other cameras and optical devices, has bought the Voightlander Company, manufacturers of the Vito, Vitessa, etc.

Burleigh Brooks of NYC is marketing a gift item for the photographer who has everything—a gold-plated camera, the Regula 35mm . . . In Minneapolis, the Cinemart Studios, Inc., color photo processing laboratories, have moved to larger quarters . . . Jack Carroll heads the recently established NYC office of Hanimex (U.S.A.) Inc. . . . Maj. Gen. Kenneth P. McNaughton, USAF (Ret.), has been named director of west coast operations for Fairchild Camera and Instrument Corporation . . . The post of Eastman Kodak's general comptroller will be filled by Thomas J. McCarrick who succeeds retiring Cornelius J. Van Neil.

Recent Graflex, Inc. promotions are those of James Liccion to manager of the western division in Hollywood; William Taylor to home office post of export sales manager; and Britt McCammon as manager of Graflex of Canada, Ltd.

Full details of the 3rd annual Cigar Smoking Men of Distinction Photo Contest which closes October 31st may be obtained from Lynn Farnol, 1270 6th Ave., NYC.

John Maxwell, president of the Rocky Mountain Professional Photographers' Assn., and Don Diers, incoming president, were hosts to a group of speakers and guests for a pre-convention outdoor steak supper at Mr. Maxwell's home in Englewood, Colorado. The association's Executive Manager, P. H. Broadie, assisted as official greeter. Although he is now operating a motel in Denver and is no longer actively engaged in photography, Everett Stoffel was one of the hardest working volunteers present at the RMPPA convention in Denver.

## IT'S YOUR BUSINESS

By Harold L. Johnson, M. Photog.

For years it has been my belief that black-and-white prints, requiring less time to produce, should cost less than any of the toned varieties. However, after reading the new sales promotional book, "More Money Selling Portraits," published by the PA of A, I find that in the initial chapter on pricing by Mr. Paul Linwood Gittings, the author points out that black-and-white has a wide preference by many people and should be priced above the toned finishes even though it requires less time to produce. It is a fact that merchandisers do sell by appeal rather than explaining why something which requires more time to produce should cost more. In this way they realize a "profit advantage." If department stores do it, why shouldn't we?

We've always felt that anything a professional photographer can do to bolster the profit picture is worth looking into; therefore in our own case, we did some revising both in our thinking and the sequence in which toned finishes and black-and-white are sold—and the results are wonderful!

### Successful Experiment

As my thinking has embraced the thought that black-and-white should be on the bottom of the price list due to the ease of making it and selenium tones and gold tones should be proportionately higher, I thought I would experiment and push our middle-priced selenium tones down to the former black-and-white level and elevate the black-and-white to the former selenium price—and add a dollar a print for good measure! The result—we make more money more easily. God bless Mr. Gittings!

The following are print prices (8 x 10) only—the cost of making the sitting and doing the retouching have not been added.

#### OLD LIST

	First Print	Each Thereafter
Gold Tone	10.00	8.00
Selenium Tone	7.00	5.00
Black & White	6.00	4.00

#### NEW LIST

	First Print	Each Thereafter
Gold Tone	10.00	8.00
Black & White	8.00	6.00
Selenium Tone	6.00	4.00

We've noticed how loyal people are to black-and-white—and we have spent a great deal of unnecessary time talking them into switching to one of the other finishes to help gain added dollars for our business. Now it's so much easier—the black-and-white is in the middle of our three lower priced finishes and I find if they won't buy color prints, sudes or gold tones, the black-and-white brings in several dollars more per order than the selenium used to. And being easier to make, it produces even a larger proportionate profit. Remember, we are a relatively small studio depending on aggressive selling to make up for a larger volume to accomplish the necessary profit needed for a successful operation.

We still sell many gold tones, which I personally feel blend more tastefully into many color schemes than black-and-white, and as a result they are still more costly. In all selling—you can sell what you make up your mind to, especially in the luxury items which people buy so seldom.

(Turn to page 385)

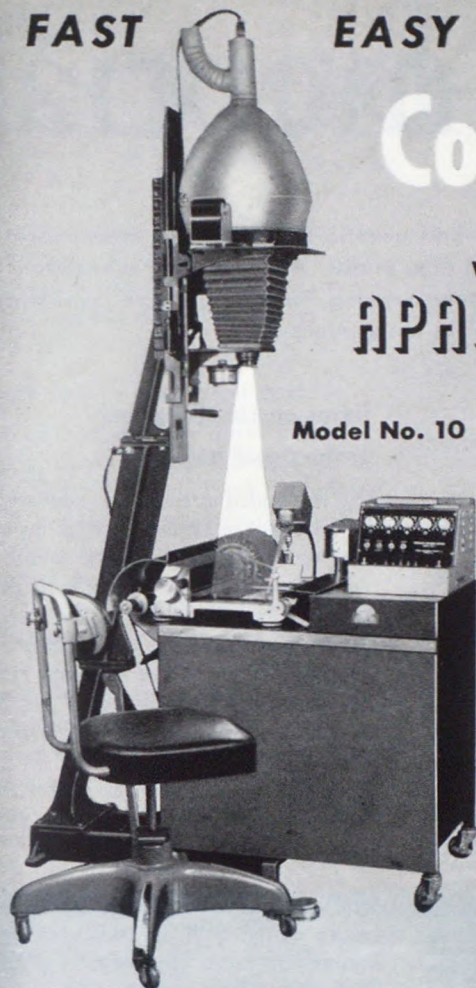
**FAST****EASY****FOOLPROOF****EFFICIENT**

**Convert** your favorite enlarger  
into an automatic rapid  
projection printer

with an

## APAC AUTOMATIC ROLL PAPER EASEL

Model No. 10



Mounted on Production Table with APAC  
UHS Timer and Spot Reading Photo Tube

Here is the most efficient and simple method for the production of quality portraits and commercial enlargements USING YOUR OWN ENLARGER!

APAC UHS Photo Eye with focusing beam permits anyone with an elementary knowledge of photography to turn out over a thousand perfect enlargements per hour.

APAC Timer automatically gives correct exposure, transports paper to the preset length (from 1 $\frac{3}{4}$ " to 8"), cuts it and drops it in lower section of production table or winds the prints up on the spool for continuous processing.

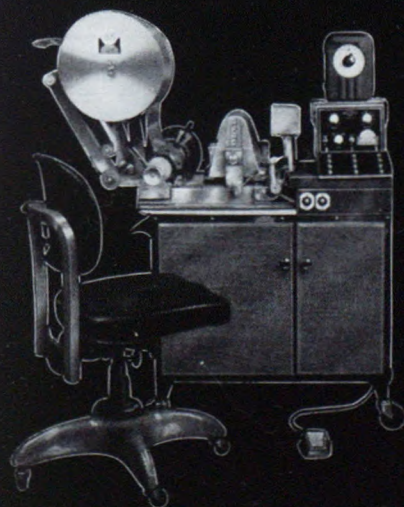
Will take any size photographic roll paper from 1" up to 10" width and make any size print from 1" x 1 $\frac{3}{4}$ " up to 8" x 10".

# APAC

AMERICAN  
PHOTOGRAPHIC  
APPLIANCE CORP.  
Greenfield, Massachusetts

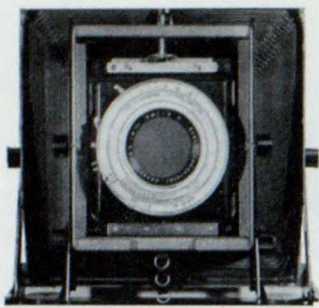
## New APAC AUTOMATIC 8 X 10 ROLL PAPER CONTACT PRINTER

*Here's The Printer You've Been Waiting For!*



This fully automatic, fast, easy-to-operate unit is designed for high-speed production on regular roll contact papers up to 10" wide. Compact in size (only 29" x 36") and fool-proof in operation, it is a real money-maker, turning out over 2,000 8" x 10" prints per hour. *Look at these features:*

1. Unique ball and socket suspended platen is self aligning and assures automatic positive contact between paper and negative.
2. 9 60W new type diffused white light lamps individually controlled by rheostats or switches (optional). Simplifies dodging and shading.
3. Lamps are mounted on independent board which can be moved up and down or tilted in any direction.
4. 11" x 14" light-diffusing special opal glass mounted in independent metal frame; easy to position in relation to lamps or negative.
5. APAC electronic timer, with accurate settings of .2-sec. up to 10 sec., and 1-sec. intervals from 10-50 sec.
6. Quick, easy negative placement, no taping required; borders formed automatically.
7. Fan cooled for safe all-day operation.
8. Recessed doors assure completely light-proof compartment for cut prints.
9. Microflex counter, can be set for automatic production; operator need not tend machine during printing.
10. Will automatically cut each print or strip of prints.



# Commercial

## Ideas

Ideas on the many-hued applications and usefulness of a great new color film which can bring you new business and new profits. Also, news of a sensitive and highly controllable film for continuous-tone copying. And thoughts on some graphic arts materials for line copying and special assignments.

### Today's excitement...

is that the long awaited announcement of professional negative-positive color is here at last. Kodak Ektacolor Film, Type S, in sheets will shortly join its small camera counterpart, Kodacolor Roll Film.

### Just look what they give you!

These camera films of high speed have considerable exposure latitude and are used in making high-quality color reproductions either as paper prints or as film transparencies. Both films are usable with a variety of light sources.

DATA:	Clear Flash		Electronic Flash
	Daylight	Flash	Flash
Ektacolor, Type S	Index 25, 85C Filter	No Filter	85 Filter
Kodacolor	Index 32, No Filter	No Filter	No Filter

Then from *one* color negative you can make:

- Kodak Dye Transfer prints
- Display transparencies on Kodak Ektacolor Print Film
- and prints of breath-taking fidelity on Kodak Color Print Material, Type C.

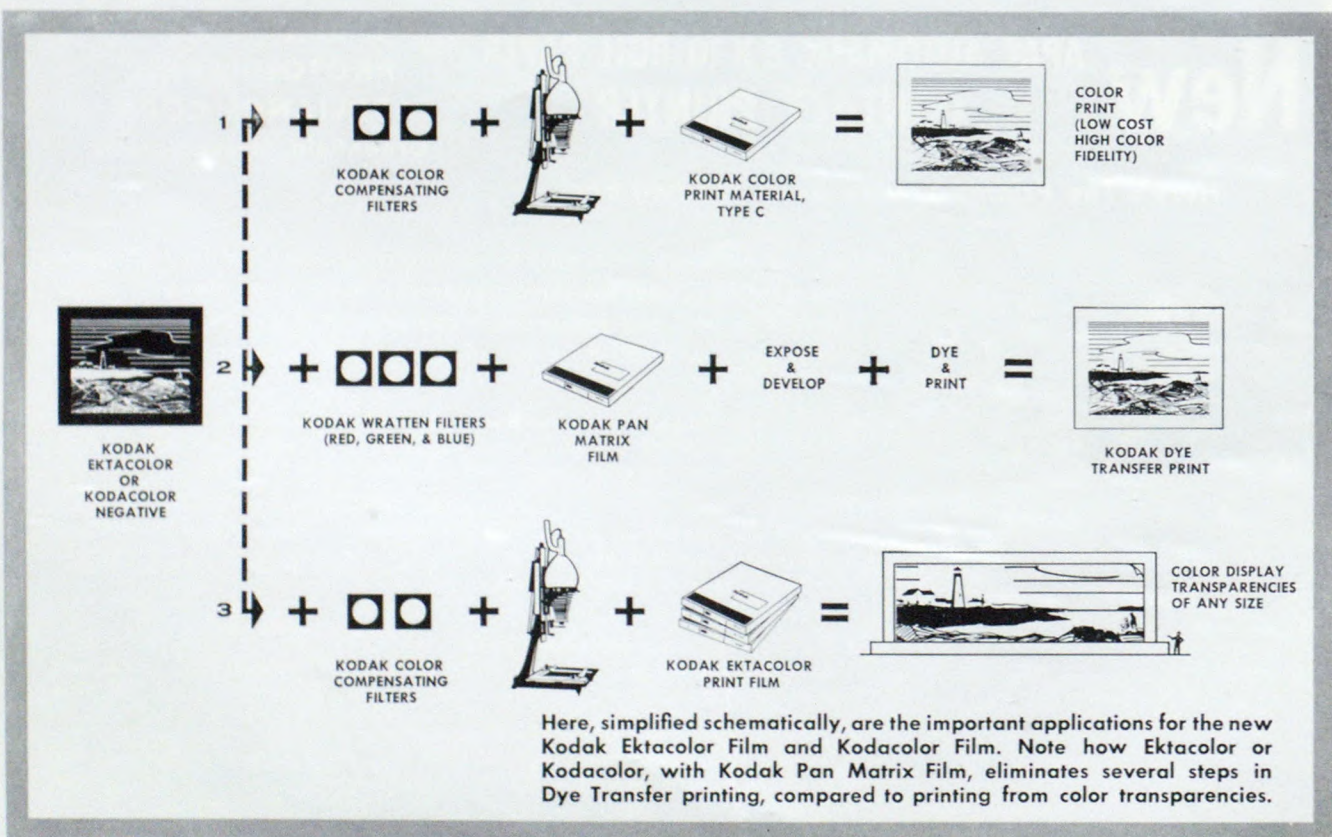
You'll soon find that Ektacolor multiplies your value to your clients. You can use color for many things they perhaps never thought of, in addition to the obvious uses like brochures, presentations, and sales kits. For instance, use Ektacolor and make prints for engineering or laboratory studies; decorate board or reception rooms with full-color prints or executive portraits. Or create exciting illuminated display transparencies for trade shows, point-of-sale displays, special presentations, etc.

### Notes on simplicity and professional quality

We've alluded already to a new simplicity that makes Ektacolor Film an effective working tool. You'll be equally delighted with its great fidelity in rendering subtle hues. Good color materials for prints have been available before this, of course, but always at much greater cost in time and techniques of handling.

Kodak Dye Transfer, for example, has long set the top standard for color excellence. It demanded great craftsmanship and know-how—and it yielded stunning results. It still does.

But now, with Ektacolor Film as the starting point, you can use Dye Transfer more easily. Still another exciting development helps you here. It is Kodak Pan Matrix Film which eliminates four



# Round-up

masks and three separation negatives from the Dye Transfer Process. From an Ektacolor Negative you make just three matrices on Pan Matrix Film, dye them and print!

## A new low in color print cost

You can print from your Ektacolor negative directly onto the new Kodak Color Print Material, Type C. Perhaps you're already familiar with this exciting material—if not, you'll want to be. Properly handled, Type C produces prints that closely match the traditional fidelity of Dye Transfer. Yet the cost is considerably lower—low enough, in fact, to make frequent production of full-color prints economically practical.

Type C means your advertising customers can use color prints in layouts, at less cost than an artist's rendering. It means you can make low-cost color prints for sales kits, for decoration, for illustrations in technical papers, engineering or design reports, etc.

We could go on like this indefinitely—but we'll leave you to carry on in your own imagination. Points to remember are simply:

- Color has come of age. It is a universal medium now, just as black-and-white photography is.
- The technical difficulties of handling color have been reduced to the point where every competent professional can be sure of his results.
- Color costs less than ever before.

The key that unlocks this variegated new world is Kodak Ektacolor Film.



Keys to color

## High on the totem pole

Photography and photomechanical reproduction have many things in common. Both, for example, are part of the huge graphic arts industry, which ranks third on America's industrial totem pole. And both need films which produce the best possible continuous-tone and/or line copies.

Perhaps you already know about the remarkable new Kodak Gravure Copy Film, for continuous-tone copy work. It's exceptional stuff—in fact, so exceptional that one grateful and gracious photographer phoned us long-distance from New York to say how much Gravure Copy Film helped him with a difficult job!

Obviously this is a rather rare occurrence, and therefore doubly heart-warming. Our friend paid his money on the assumption that the product would help him, and it did—but far more than he had anticipated. You'll find many uses for Gravure Copy Film, too, and here's why.



## For highlights, lowlights or lines Tones and details in your whites

This sensitometrically unique film was originally made to solve photogravure problems. It gives you the same superb reproduction gravure printers need.

You control highlight and over-all contrast by regulating exposure. Yet you need no highlight masks, even with the most delicate highlight tones. And development does not materially affect middle-tone contrast. You can actually snap up a flat picture, in many cases—and hold detail and tonalities.

For really high-contrast copying there are films intended primarily for line and halftone negatives, such as Kodalith Super Ortho Film (line) and Kodalith Ortho Film, Type 2 (line or halftone). There are stripping films, and panchromatic films (like Kodalith Pan Film) designed for color-separation work. There's an extraordinary film with a built-in halftone screen—and a strange one called Kodak Autopositive Film which produces negatives from nega-

tives, or positives from positives. If you, or a client, should encounter silk screen work, there's a truly sensational way of making screen process stencils photo-mechanically, called the Kodak Ektagraph Process.

We mention this to suggest new ways of handling unusual assignments—or to implement ideas you may have that are incompatible with "normal" commercial photo materials.

Any Kodak graphic arts dealer can give you specific dope on these specialized materials. Kodak Gravure Copy Film is available also from your Kodak professional dealer, along with certain of the high-contrast Kodalith films, and pan films for color separations.

If you're interested, but perhaps puzzled by our hurricane summary of films and processes, write for a free copy of "Kodak Materials for the Graphic Arts."



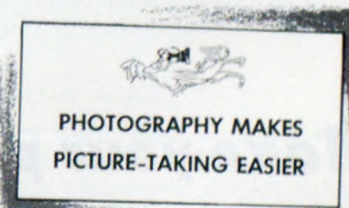
## A Yuletide wish (in October?)

Every Christmas we get handsome cards from photographer friends, but it is dismaying how few are done photographically.

We don't suggest commercializing Christmas, but we feel impelled to drop the hint that photographic cards are advertising pieces—in a very nice way.

## A sign of the times

The little motto coyly printed below has titillated numerous humorous souls. If you too are titillated, you can get one for your office, boldly graven on a 3¼ x 5¾ card, by writing.



And if you'd like to use it as a mailing piece, we'll gladly supply any quantity within reason, free, of course.

**Kodak**  
TRADE MARK

# *Hold Everything!!*

## **Here's the really BIG show . . .**

# **the 1957 INTERNATIONAL PHOTOGRAPHIC EXPOSITION**

It's truly the "World's Fair of Photography" with photographers from all parts of the world — and the most elaborate and inclusive Trade Show ever seen in this country!

## **WASHINGTON, D. C.—March 24-29 PA of A CONVENTION PROGRAM**

Six photographic organizations (including the PA of A) are uniting to hold their annual conventions during the Exposition.

**Sponsoring organizations are:**

The Photographers' Association of America  
National Press Photographers Association Inc.  
National Association of Photographic Manufacturers  
Master Photo Dealers & Finishers Association  
American Society of Magazine Photographers  
The Photographic Society of America

***Make your plans now  
to attend this  
once-in-a-lifetime  
photographic event!***

**See Also**

Special Exhibits of Photographic Interest  
by Smithsonian Institute . . . Library of  
Congress . . . Army . . . Navy . . . Coast  
Guard . . . Marines . . . and Departments of  
Agriculture and Commerce.

# The Future

## OF INDUSTRIAL PHOTOGRAPHY

By Benjamin Melnitsky

EXCEPT FOR PERHAPS a space helmet over his head, a Buck Rogers-type ray gun back in his studio, and strange picture-recording equipment, the professional a thousand years from now will bring to the job the same attributes and qualifications of today's and yesterday's professional cameraman.

One of today's contemporary professionals is often called upon to photograph leading industrial and advertising executives. He has his girl make an advance appointment and, of course, he storms past receptionists, secretaries, aides, and all the rest and is in the executive's office at the appointed time. He comes fully equipped with three strobe lights and impressive-looking power packs, three of the more expensive 35mm cameras, and an assortment of lenses. The last-mentioned he arrays on a table where he can get at them quickly and where they will be seen by his subject. Lights go up, power is turned on, and the shooting session begins.

After having taken as many as eight rolls of film, he packs up and leaves. On a recent assignment, the company president—a man whose temper is as short as the time he can spare for even the most important duties—accompanied the photographer to the elevator, carrying a light stand in one hand and pulling a power pack in its wheeled carriage behind him.

The client received double-size proofs of all 35mm pictures taken. Selected prints, 11 x 14 in size, were accompanied by a bill for "professional services rendered."

### Professionalism

Granted, there's showmanship here. But, there's plenty of professionalism as well. Although there are those who may argue to the contrary, it can be stated that one of the major elements of professionalism is the outward manifestation of this selfsame professionalism.

The future of industrial photography in general and the industrial photographer in particular rests to a large degree on this outward manifestation of professionalism which, it should be added, is based on inner understanding and knowledge of the field. Otherwise, it simply does not ring true.

There are men who call themselves professional photographers who suspect that color temperature has something to do with how film changes color as it burns. Or, whose "bible" on the subject of film development is the



Benjamin Melnitsky

slip of paper the people in Rochester so obligingly pack in with each roll of film. Or, who think that reciprocity failure has something to do with the fact that one good deed deserves another, but, fortunately, it doesn't always happen that way.

The ability to act the professional is based on knowledge of the field derived from book learning, from an apprenticeship, from informal schooling, from attendance at lectures, from "talking it up," from bull sessions with others in the field.

Focusing, selecting the right camera settings, developing, printing, and most other techniques in photography are now being accomplished surprisingly well by amateurs. In the future more and more camera operations will be treated to the electronic genius of automation and the amateur is bound to get even better.

### Automated Photography

Even today there are numerous areas of industrial photography where the entire process is done automatically. Cameras that monitor collection booths on certain toll roads, cameras that read the faces of dials and gages in test labs, that photograph the curvature of the earth from rockets, that record the effect of gun fire from one jet plane on another—these and countless other instances of automated photography can be cited.

With today's high-speed, wide-latitude films and today's precision cameras available from any photo shop or corner drug store, the amateur photographer in industry can make excellent record photographs of an endless number of situations. A new installation can, and is being photographed by the man who made the sale. The engineer on a field trip makes his "field notes" with the 3D camera supplied him by the firm. The personnel man interviewing applicants photographs them so that, during final selection, he will have before him the images of the various individuals under consideration.

Record photography of this sort does not require the costly services of a professional photographer. Nor does such photography represent professionalism in any sense of the word.

### Control Over Medium

Professionalism emerges where there is control—the hallmark of all professionals in all fields. This means control over the medium. It's the professional who knows how to manipulate his color film either during taking or processing so that points of interest are strengthened, dramatic effects not otherwise possible are obtained.

This means also control over subject which, for example, foreshortens nearby objects to accomplish a desired end, which makes sitting trains rush through the photographic paper with lights blazing, which coaxes huge oil refineries to pose prettily. We are speaking of control over subject which in the industrial portrait does more than transmit the shadows created by light on human flesh but

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Mr. Melnitsky, former editor of *Industrial Photography* magazine, is affiliated with Industrial Communications, a New York firm offering an editorial and photographic service for industrial concerns on a nationwide basis.

This article is based on a speech delivered at the University of Wisconsin 1956 Engineering Photography Institute.

also indicates the character, attitude, abilities, and accomplishments the subject brings to his job.

Professionalism calls for control over the photographic situation and, finally, self control.

The last two might be illustrated negatively by an experience of Industrial Communications in servicing one of its clients. The job involved a series of pictures for advertising use. When the photographer arrived at the plant, he was confronted by a slovenly, unswept, dirty work place with an even dirtier work bench on which the product was being used.

He took it upon himself to request that the work bench be cleared and then cleaned and finally shifted. He insisted that several workers put on fresh clothes and shave. He arranged the situation so that the products were arrayed in neat piles behind the bench.

#### Pride of Accomplishment

He produced a number of truly good industrial photographs. But, his were not the results of professional industrial photography. He neither controlled the photographic situation nor himself. The former would have required that — by proper use of lighting, by manipulation of camera angle, by correct lens settings, etc. — he take pictures of the plant as it was. He obviously did not control himself since production was somewhat disrupted during photography.

Professionalism also means pride of personal accomplishment and pride in the accomplishments of the industrial photographic field as a whole. This is a form of pride which enables the industrial photographer to justify in his own mind the "investing" not "spending" of money for equipment, supplies, and personnel. He realizes that his chosen profession bears with it a pay-off factor for company management; that it has the ability to more than earn its keep on the industrial scene.

#### Managerial Ability

In the future as now, managerial ability brought to industry by the industrial photographer means, first, that he keep his own house in order. This implies system, standard procedures, record keeping, budgeting, quality control, and all the other aspects of sound industrial management. It means also what some might call "cutting your own throat" and others term "enlightened self interest."

Instead of seeking to hold tightly to any and all jobs directed to his department, the industrial photographer should encourage as much photography in his firm as is practical and practicable. He should in fact seek out areas of plant operations where more and more film can be used without the accompanying use of professional photographic skills and time.

Professionalism in industrial photography will play its role as the brain behind the camera. It will select equipment best suited to each situation. It will call upon its own ingenuity and that of suppliers and other professional photographers in applying as much automation as possible. It will devote some of its time in training receiving clerks in how to aim the box camera with flash attached so that the damaged portion of the container occupies the bulk of the picture and identifying data on the container is legible. It will so arrange the oscilloscope camera that picture-taking becomes a routine element in the test procedure.

His motivation in robbing his department of work is the enlightened one of gaining time to do those jobs which

require professionalism and to undertake the numerous jobs in the area of communications not now being filled or being filled indifferently or poorly.

Communications is a new, exciting and largely unexplored field just begging for someone in the industrial company to take over. It's almost a simple matter of asking. That is, for the man on the inside, for the industrial photographer who can see where communications is being neglected, being performed inefficiently or even badly.

Here we are speaking of a field concerned with storytelling on a vast and unprecedented scale. Story telling which explains the accomplishments, aims, and aspirations of management to employes, customers, stockholders, dealers, retailers, wholesalers, suppliers, townspeople where the company plants are located, the public at large, and all others whose opinions are valued by the firm; story telling which explains to workers what they are doing, how they should be doing it, and precisely what is the point of their doing — all part of communications.

Communications covers instructions of all sorts. How does the ultimate consumer use the product? How does the repairman fix it when things go wrong? How should the product be created and ultimately crated, how assembled, how tested, how machined? Someone must do the telling, someone has to handle the communicating.

#### Future of Communications

Industry has gone far beyond the point where a booklet here, a blueprint there, and a loud voice on the part of top management can accomplish the communications function.

Present day industrial complexity and tomorrow's — a complexity which will make that of the present seem like child's play — demand that communications be removed from the area of hit-or-miss and be placed on a rational, integrated level. It will eventually demand that a single department in industry be given the responsibility and authority to integrate the growing number of communications media — not only photography but audio-visual, graphic arts, printing, photocopying, etc.

#### Photographer Logical Choice

For example, someone will have to decide how the memo from the chairman of the board is to be communicated. Will a typewritten letter and carbon copies do the trick? Or, should the memorandum be photocopied or printed and if printed, how: by offset, letterpress, xerography, or any one of the countless other means? Should the memo be read over intraplant radio, before a movie camera, before a closed-circuit TV camera, before a tape recorder? If television, should the show be live or filmed or recorded on TV tape? There are numerous decisions to be made and Mr. Chairman of the Board who is in a memento-sending mood cannot be asked to sit around twiddling his thumbs until someone makes the decision.

Mr. Public Relations man is in a good spot to make a few of these decisions. So too is Mr. Drafting Room Head, Mr. Print Shop Boss, Mr. Office Manager. But none of them bring to the communications job the skills and training required. It can be argued that the industrial photographer has the edge. And, his stake in the future of industrial photography depends in large measure on the extent to which he takes advantage of this edge and to the extent to which his professionalism and managerial abilities are employed in making this edge sharper and surer.

# THIS BUSINESS OF *Murals*

By Steve E. Hood, M.Photog.



Steve E. Hood

**M**AKING PHOTO MURALS is both an interesting and profitable part of our business. We have been doing so for more than 20 years and even now each new one gives us a new thrill. Some of the first ones we ever made are still in use giving joy to all who pass by.

Located as we are in middle Tennessee, there is an abundance of natural beauty all around us. Over a long period of time we have accumulated a very fine stock

file of negatives suitable for mural making. We keep, for prospective customers, an album of 11 x 14 prints containing many of these subjects in oil color. Included in the album are a number of installation illustrations such as accompany this article.

We also keep on hand several samples in oil color in sizes up to 40 x 50 that can easily be carried in our car. Therefore, when a mural prospect presents itself we have something tangible to show and many sales are closed in a matter of minutes.

At other times much research is necessary in order to come up with just the right subject material. If the customer is in our locality, we can take him around to view a number of existing installations. Most of our leads originate from the customer having seen our work in some hotel, restaurant, bank, or office. Quite often, however, we go out and sell by solicitation.

We have never gone in for mass production but try to make each job a sort of masterpiece all its own. Our base

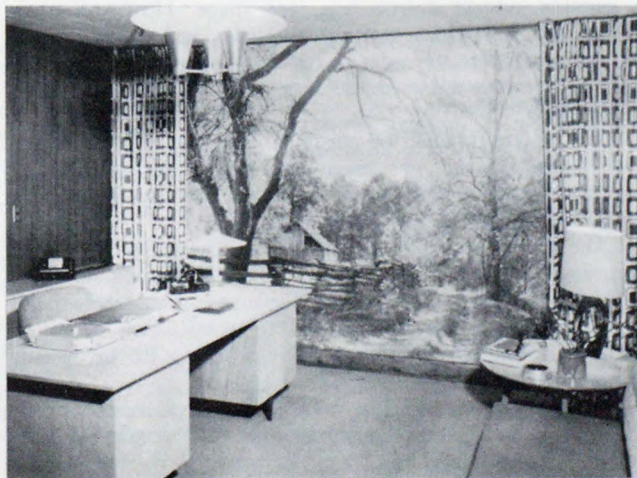
prices are (per square foot): color, \$6.00; sepia, \$4.50; black-and-white, \$3.00. These prices usually include mounting. There are extra charges for copies, retouching, travel time, mileage, and installation.

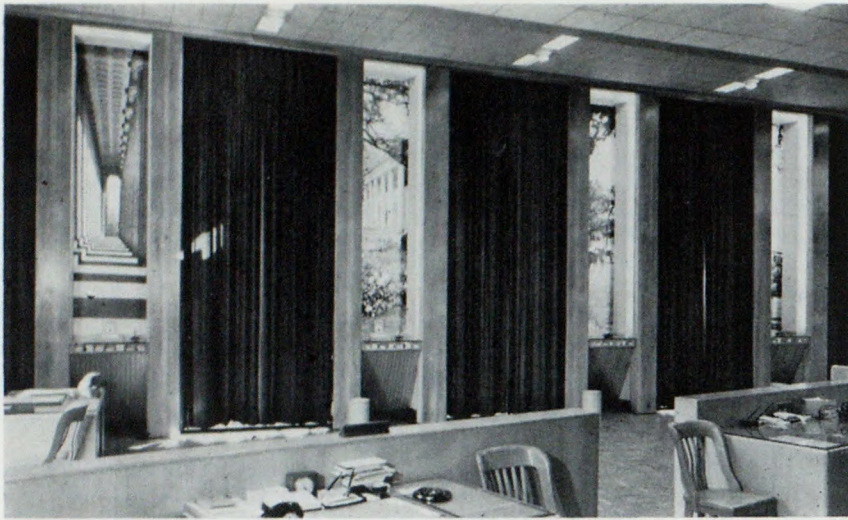
While we cater to a local market, many of our murals have been shipped to far flung places. A number have been placed on passenger trains and much of our out-of-state business has come from murals being seen on these trains. One such contract was for 13 murals to decorate the walls of a new coffee shop in a North Carolina hotel. Several years later we received an order for murals for their lobby.

Murals need not necessarily be of huge proportions. Often they can be very small but to be classed as murals they must become a part of the room or building in which they are hung and not just pictures on the wall. The effectiveness of a small mural was shown when we used a scene of Andrew Jackson's home, Hermitage, and placed it behind a window frame in the dining room of a local hotel.

One of our local showplaces is the Parthenon. It is an authentic replica of the ancient structure that stood atop the Acropolis of Athens. It is little wonder then that these world famous buildings become the subject of many of our murals. As an illustration, a view of the Parthenon from across a small lake with swans in the foreground is the subject of a mural made for a local restaurant several years ago. Measuring nine by fourteen feet, it was placed in the center of the room with a mirror of exactly the same size on the opposite wall so that at any place in the room one could see the mural or a reflection of it. Several years later the owner of the restaurant died and the heirs sold the entire contents of the room including the mural which

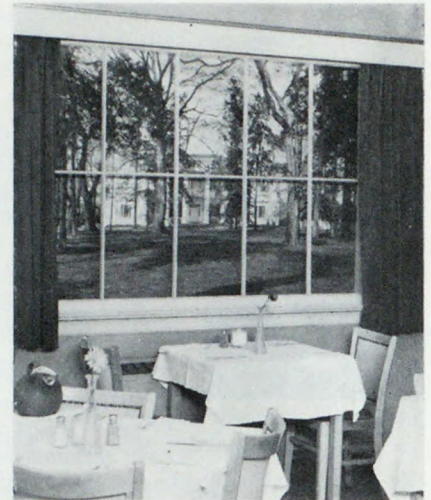
Left. Office of architect who says he can completely relax, looking at mural. Right. "The Parthenon," another restful scene—ideal for restaurant.





Imaginative cropping of work gave unusually narrow (34" x 12') panels striking effects in bank.

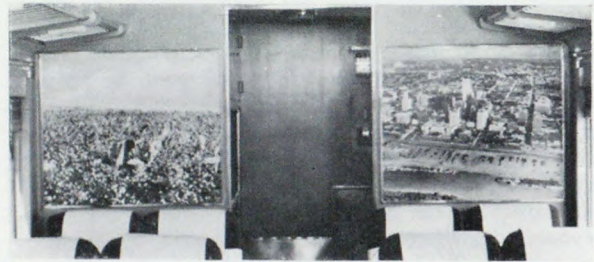
Part Two of the 1956 Convention Report appears here in copies of *The National Photographer* sent to PA of A members only.



Hotel dining room with view through window.



Top seller, "Uncle Joe's Cabin," placed behind teller cages.



"Picking Cotton" and "Memphis Skyline" on streamliner coach.

was stripped from the wall and moved to a hotel in another city — proof positive that murals keep on living.

Nashville architect, Joseph W. Hart, ordered a mural for his office that covers one whole wall. The scene is a country road, a rail fence and a barn — appropriately named "Sleepy Hollow." Mr. Hart chose this scene because of its restful atmosphere. He states that he can completely relax just sitting and looking at it.

A number of years ago we made a series of twelve murals for one of our fine department stores to use as backgrounds for their show windows. They were landscape scenes of a local nature beautifully hand colored in oil. The public response was so great that the store had us make others. Sixty murals were used in all for five seasons, twice for spring, twice for fall and once for Christmas. The Christmas series was very unique in that the pictures were made from pen and ink drawings. The original drawings were obtained from a large greeting card manufacturer and were scenes from Charles Dickens' "Christmas Carol." After the store had finished with the murals they were given as awards in an essay contest to schools, churches and other organizations.

When the Third National Bank planned three new branch offices, murals were to be used. They were to be twelve feet high by only thirty-four inches wide. Our first reaction was that only a telephone pole would fit or be a suitable subject for such a size space. However, after considerable searching through our files and many consultations with the officials of the bank, we came up with very satisfactory views or sections thereof and the job is quite effective.

For another bank, we made a series of eight murals. On this assignment we used scenes from all sections of the state together with scenes of a local nature. We always try to have variety in any series.

We have furnished murals for a number of our local insurance and finance company offices. Murals in these offices tend to create a friendly atmosphere and make pleasant surroundings in which to work. Employees of such offices tell us that they enjoy working in the restful atmosphere of these murals.

If you are not making murals you have missed much of the joy that comes from being in this wonderful profession of photography.



# The 65<sup>th</sup> Annual Convention

JULY 22-27, 1956

The following continues the publication of the Convention Report,  
which will be concluded in subsequent issues.

## GENERAL

### LEADERSHIP TRAINING CONFERENCE

*At the opening session of the first all-day Leadership Training Conference, Chairman J. Edmund Watson made the following remarks:*

This is the first Leadership Training Conference on a national level. It will be patterned closely after the plan conceived and developed by Ralph Barton, Past President of the Professional Photographers' Association of California, and will follow the general lines which he has used for the past two years.

After Fred Quellmalz heard our second annual Leadership Training program at Los Angeles, last summer, he stated that he thought it would be an excellent idea to present this type of conference at this Convention. So—here we are!

The members of our Panel are executives from widely scattered associations who have been asked to speak of experiences within their own groups, and it is just possible that there may be some unavoidable duplication.

The participants in this first Leadership Training Conference receive for their efforts only the knowledge that they may have been of assistance to some of you—no expenses were allowed. Because of their graciousness in agreeing to participate under these conditions, I have suggested that they may read their papers, if they so desire.

A limited discussion period will follow each presentation and it is our sincere hope and desire that you will participate freely.

### THE CHALLENGE OF LEADERSHIP

By J. Edmund Watson, M. Photog.

(J. Edmund Watson, M. Photog., 2929 W. Florence Ave., Los Angeles, Calif.)

For this occasion, I can think of no more poignant subject than the phenomenon of *Leadership*. What characteristics presage the development of a Leader? What qualities should one develop who has aspirations for leadership? What special responsibilities are to be carried by those who have achieved positions of leadership? In short, what *challenge* should the subject of leadership hold to you?

This subject takes on added significance when it is realized that there is a high correlation between those qualities which make a leader successful and those which make a man successful personally. Therefore, I look upon this subject as particularly germane to this conference; and I trust it will have both a personal and an organizational application.

Let us begin at the beginning. The emergence of leaders from a group is one of the most universal of nature's phenomena. Even in the lower animals, no group is long together before a definite leadership pattern is established. And in human society, it is unthinkable that *any* group, suddenly thrown together from the most diversified backgrounds, should operate together very long without someone soon being established as the dominant leader. It is *leadership* which changes a milling mob into a group capable of action; it is acquiescence to leadership which makes possible order in a society; and the accomplishments of any group are largely a measure

of the calibre and efficiency of its *leadership*. It therefore appeals to me as being of *paramount importance* to make a serious study of the role of leadership.

What I am about to say has within it the possibility of changing your very lives—of providing you with the fire which will lift you above the level of mediocrity to the heights of self-confident assurance—of bringing to you as individuals, and to this group as a whole, the aura of true greatness. It is simply this:

The ability to lead is a quality which is attainable by anyone who is willing to pay the price for its acquisition. Let me repeat this: The ability to lead is a quality which is attainable by *anyone* who is willing to pay the price for its acquisition. If you are one who has said to himself, "Leadership is not for me," then let us go to the core of the matter and rephrase your statement: "I would enjoy being a leader, but I am not willing to pay the price for its attainment—there are other things which I would rather do." Emphatically: Individuals make their own decision as to their willingness to pay the price.

What is this price of leadership? In the short time which is available to us this morning, we cannot give an exhaustive answer, but we may suggest avenues for your thinking which will stimulate you to examine this subject more minutely. It is important to your

personal future that you do so. These, it appears to me, are the chief elements of this price:

First. You must learn to practice the art of critical self-examination. The willingness to face your weaknesses frankly, and to attempt to strengthen them—to take stock of your strong points, and to exploit them intelligently—and to review the record of progress which you have thus far achieved with your life. This forms the foundation upon which you must build.

We may think of a personality as being composed of these prime ingredients: thought, will, and emotion. The proportion in which these are mixed has a lot to do with your individuality, and with your chances for success.

A second element in the price of leadership is your *utilization of your Period of Destiny*. To every man and woman there comes a time each day, and it will vary with individuals and with their particular schedule of activities, during which they often unknowingly cast the die for their own future. This is, comparatively, your free time.

Do you use it watching television? Playing cards? Going to a movie? Gossiping with the neighbors? Or—do you use it to broaden your outlook by companionship with the world's great literature? Or, as a photographer, do you use this period occasionally to explore wholly different techniques than the ones you have been using, so that you may develop versatility and a real *mastery* of your subject? Or, do you use it to continue with your education by going to night classes—or join a square dance group—or to get yourself in better physical trim by working out in your local gym? These are decisions which you make voluntarily every day. And where you will be on the ladder of success—five, ten or twenty years from now—will be largely determined by these decisions on how you utilize your Period of Destiny.

Besides this sustained period of destiny, there is a kindred matter of importance in the utilization of your spare minutes. For years there has been a sustained promotion of the Harvard Classics on the idea of using just fifteen minutes a day—and it is true that the consistent use of even so small a time will eventually make you a well read and cultured person. Do not belittle the utilization of time! The minutes go ticking by, and they add up to hours, and the hours to days, and before you know it the years have passed you by! Make no mistake about it—it is of the *utmost* importance that you utilize your periods of destiny, both short and long!

### Learn to Serve

A third item in the price of organizational leadership is a *genuine interest in people*. I have never known a narrowly selfish person who has risen to prominence within any organization. Human contacts, interestingly enough, are much like a mirror. There is reflected back to you much of what you send out. If you are glad to see folks, they will tend to be glad to see you; if you are interested in them and their problems, they will be interested in you; if you like them, they will most probably like you. The greatest bore in the world is one who can talk about nothing else but himself; whereas the most happy evenings of conversation have been (won't you admit it?) those where someone has led you on by deft questions to a discussion of your own hobby or your views on some subject.

Nearly 20 centuries ago, the greatest Man who ever lived put it this way: "He who would be greatest among you, let him become your servant." Interpreted in terms of organizational work this means that until your turn comes for top leadership, it is imperative that you be the best possible follower. If you are given the assignment to head up your hospitality committee, make it the height of your ambition to see that every person who arrives is greeted as though he were the most important guest of the evening. See that they are introduced, put at ease and made comfortable. I am convinced that if this job were handled to the ultimate of its potential, it would do more than any other single thing to build the attendance of your groups. Just ask yourself, how many times have you gone to other organizations and at the outset received such a cold and indifferent reception that you silently resolved never to go back?

Or, if you are given the job of being program chairman, try to make it the most interesting year your group has had. Lay out a schedule for the entire year to insure diversification; contact your program features far in advance; give them superlative advance publicity; check with them again shortly before the scheduled time; and see that they are adequately thanked after their presentation, and again with a follow-up letter. If you do this job well, you are on your way to the top spot in your group. Advancement through Service. Or, as the Rotary motto has it: "Service *above* self."

A fourth component in the price for leadership is *dependability*. If you accept a responsibility, in heaven's name *do the job!* Even if it means sacrificing something from your business, or catching it

from your wife for having to attend so many meetings, or giving up something else you would really rather be doing, *get your organizational job done!* From years of organizational activity, I can report that this is the rarest of all the virtues, and the one most certain of reward when it is present. No matter how brilliant a person, or how talented in some fields, if they cannot be *depended* upon to carry out an assignment under their own power without having to be continually needled and checked up on, they will find it hard to attain advancement.

When you accept an organizational job, *do it*, without fuss or bother, in a manner to relieve your leader *completely* of any worry about it! You'll be rewarded with deep personal satisfaction, and almost certainly with increased responsibility at your next election! Unless it is your choice to perform a job on this level, it would be far better both for you and your organization for you to turn it down completely.

### Promptness and Judgment

Related to dependability, but so important that we give it a separate heading, is the quality of *promptness*. Your success as a leader is closely tied in with the habits you have formed in this field. It was interesting to read in *This Week* magazine that some professor had made a survey involving thousands of people on "the correlation between lateness and achievement." If you have been one who has looked upon lateness as a minor and easily excusable personal foible, it would be well for you to ponder the results of this survey. College students consistently tardy were found to be in the lower third of the class as regards grade level. Salesmen, even periodically late for appointments, were found to be in the lower 10% of the earnings for sales groups. Habitual tardiness is a dangerous social disease. It interrupts the smooth flow of meetings, it indicates a lack of consideration for others, it is not in good taste, and it goes hand in hand with slovenliness. So *promptness* should be a part of your program, if you aspire to leadership.

A fifth component in the price of leadership is the development of *judgment* of people. A personnel agency, in a recent survey of why people failed to hold jobs they had accepted, showed that only 15% of the failures were due to an inadequate mastery of their craft or technical field, whereas over 70% of the failures were due to some variation of their inability to get along with people. When you are in a position of leadership so that you have to delegate responsibility, this quality of judging character and of getting along with folks becomes of paramount importance. What you *are* reveals itself in what you *do*. Whether your handshake is firm, or whether it feels like a wet fish; whether your walk is confident and in good cadence, or whether it is weak and irregular; whether you look a person squarely in the eye when you talk; whether your voice is cultivated, smooth, and forceful; whether you are dressed in keeping with your activity; and whether your grooming is neat—all form the telltale marks by which we quickly *judge* people.

Whole libraries have been written on this general subject so we will make no attempt here, even briefly, to summarize this field. We only suggest it as one worthy of a *lot* of your study.

A sixth requirement for leadership is the development of your ability as a *public speaker*. With the growth of the Toastmaster Clubs, the Dale Carnegie courses, and a wonderful library of good books on this subject, it is well within the power of anyone who wants to do so to attain and improve this qualification.

### Develop Self-Confidence

Two other items on our list of requirements are *sincerity* and *integrity*. Lest this become merely platitudinous, I shall not elaborate on these virtues but simply leave them with the statements that there are *no* short cuts to them. You cannot put them on like a glove. You must grow them from within.

Another important set of twin qualities is the development of  *tact and good timing*. Constantly trying to put yourself in the other fellow's shoes will help you develop these qualities. How to say the right thing at the right time ingratiates you with all. Saying the right thing at the wrong time is ineffective, saying the wrong thing at the wrong time can even make you enemies. You have all had the experience of attending a discussion group where some member sits quietly through most of it, then at the critical time, he summarizes what has been said and emphatically states his own views. The chances are good that conclusive action will promptly follow. Such a person is on the road to leadership.

While leaders may vary greatly in their personal qualifications, there is one quality which all of them seem to have in common—a wealth of *self-confidence*. The confident manner in which a good presiding officer handles his gavel, the studied manner in which the

Army trains its officers to exude self-assurance, and the easy competence of a stage personality—all provide examples of the importance of this characteristic. If you are a timid soul, you should read Emerson's immortal essay on "Self-Confidence." As you develop competence, self-assurance will follow. Those of you who have been in Association work very long will notice how newly elected officers of your groups soon grow to match their responsibilities. Their self-confidence grows. That's why its good to rotate offices!

Finally, and with the full realization that this has been a somewhat incomplete coverage of a most fascinating subject, I should like to mention *ambition* as an important component in the price for leadership. This is the catalyst which gives spark to all the other qualities, and without which they are meaningless. It is the drive which leads people to put in that *extra* effort, over and above that of which they are normally capable, which is the mark of the champion. It is that which makes the payment of the price worth while.

Never has there been a time when the development of leaders was more important than it is right now. Whether it be in our trade associations, in our communities, or in our Nation. Everywhere there is a constant cry for better leadership.

It is because of this that we have been so much interested in the establishment of this program for Leadership Training. It is my fond hope that it will be perpetuated and that it, like many of the other things we have started in California, will spread to the National scene.

I beg of you never to be satisfied with the role of mediocrity. I implore you to determine that we shall have the greatest professional photographic association anywhere in the world; that in your personal business you will aspire to the level of true greatness; and that this combination shall bring you a level of personal happiness which will be sweet to enjoy.

This *can* be done, both individually and collectively, by *anyone* who is willing to pay the price for its accomplishment. It *can* be *you!*

## HOW TO HOLD EFFECTIVE MEETINGS

By Jeanne Lindquist, M. Photog.

(Jeanne A. Lindquist, M. Photog., Lindquist Salon of Photography, 300 W. Prairie St., Decatur, Ill.)

(Choose a theme—plan a year ahead. Appoint committees and work ahead of time. Go to your members to find the problems they wish discussed. Allow plenty of time for activities, allow for intermissions, and don't fill your program too full. Use members as leaders. Have everything in writing.)

The board and officers of your association should determine the best time of the year to hold the convention. This can be done after taking a poll of the members. A survey should then be taken of the area best suited to hold the convention. Check hotels as to rates, accommodations and advantages, floor plans as to meeting rooms and banquet rooms available for meetings. When this is determined a contract may be signed with the hotel. A committee should meet with key people of the hotel to make all arrangements well in advance of the convention time and a memorandum given to the hotel as to requirements. This will establish good public relations with hotel and perfect liaison during convention time. There should be a complete understanding as to costs of social functions, exhibit halls and meeting rooms at the hotel.

Financing the convention is all-important. A budget should be set up to cover costs as to talent, hotel expenses, entertainment, office supplies and miscellaneous items, and publicity. Annual dues of members should be adequate to cover primary cost. Inasmuch as photographic conventions are more or less a post-graduate course, there should be no apology as to dues covering cost of putting on conference. All matters pertaining to expenditures should be handled by the finance committee.

A trade show in connection with the convention gives members a chance to see new products and become acquainted with new developments. A committee should be appointed to take care of the solicitation for exhibit space. The committee should be supplied with complete information as to cost for space, the time and where it is located. Exhibit space rental helps defray cost of convention and is beneficial both to exhibitors and members. The committee should be well informed of hotel space available, meet with the

exhibitors upon their arrival, assign said space, and take care of all problems arising as to needs of both exhibitors and association. The committee should be responsible for collecting the rental for said space and work in connection with the finance committee.

All publicity should be planned well in advance of convention and news and bulletins released periodically to keep members' interest. The program should be one of interest to its members, being well rounded as to self-improvement, intermissions and entertainment. Members will want to visit with friends old and new, and have a bit of fun. Time should be allowed for this fellowship.

The publicity committee should plan how many pieces of publicity it will take to do the job. At an early date publicize the time and place of convention. Publicity should be released well in advance to national magazines for posting. Exhibitors, salesmen of various stock houses and companies should receive all publicity. This material should be sent direct to the salesmen if possible.

In due course, a print committee can send publicity as to the number of prints to be entered, subject matter, where to send, the time and how to send. It should furnish publicity as to trophies, ribbons or other awards, and see that the publicity is released in various releases of the program.

## Plan Program and Publicity

The programs should play up talent with full information as to background, subject matter, human interest, and a photograph for identification. The final program piece should be in hands of members about a month ahead of convention time with a full spread of all activities. This can be followed by several last minute flashes.

Publicity should be obtained at convention time in local newspapers, using headliners' photographs and public interest stories. This publicity can be used just before the convention opens and during its sessions. Clippings should be made of all publicity for talent involved, and the material should either be delivered or mailed to the program participants and copies kept for the association files. Radio and television appearances should be planned ahead and consent of members involved must be obtained.

The program committee should be made up of officers and members who have had good experience to survey talent. This committee should keep in touch with all new developments convention-wise. Actual experience and contact with those who know is essential. Talent should be signed up well in advance so a well-rounded program can be planned. A good program should include a number of round-table discussions with members participating. This keeps up their interest and makes them a part of the convention.

Have an objective and keep things moving. Good showmanship is part of a convention but it should be balanced with down-to-earth problems. Allow ample time for breaks to see exhibits, meet friends and have a bit of fun. Members should feel free to inject ideas in discussions. This acts as a stimulator and frees them from boredom.

Early in the game a convention should have a get-together for good fellowship. Thus everyone is given a chance to meet program people, exhibitors and friends. A cocktail party or buffet lunch the first evening will get a convention well on its way. Good relationship is then set up for the entire convention.

## Hospitality Committee

A hospitality committee should be appointed to welcome speakers as they arrive, and to see that they are assigned to their reservations at the hotel. Arrangements should also be made to have them meet people and participate in the activities. Time must be given however for relaxation and preparation of their program. If a speaker should arrive at the hotel alone, leave a note for him asking that he telephone a member of committee as soon as he arrives. Arrange to meet with him promptly for lunch, dinner or party if one is being given. Be sure he is escorted to the platform for his program. After his demonstration thank him and tell him how much you and audience have enjoyed his performance. A letter of thanks must also go out after the convention both to him and his company if he represents one. See that his stay is a pleasant one.

A convention is only as successful as the efficiency of its pro program committee. This is a work committee and its duties are manifold, before, during, and after the convention. There should be from three to five members who will be available at all times of the convention to see that programs run smoothly. Each member of the committee should be furnished with full lists of instructions and requirements from the various program talent members and there should be ample time to execute the job.

## LEADERSHIP TRAINING

All properties pertaining to the program should be ready before the convention opens and checked well ahead of the program number to see that everything is in readiness. Someone should help the speaker unpack and help him pack when he is through. Lights should be checked to see that they are in working order. Be sure there are a pitcher of water and glasses within reach, and see that the PA system is in order, and that electrician is around for emergencies. A member of the prop committee and an assistant should be assigned to each number to see that all properties are available at given times.

The program committee, or a special committee, may be appointed to take care of all matters with the hotel, such as physical properties, luncheons, banquets or buffets, halls and meeting rooms. Menus should be planned well in advance, and the cost of food and entertainment determined. A registration desk should be set up well in advance of registration so it will be ready and well-staffed when the convention opens. Rules and regulations should be outlined so the registration desk is in full cognizance of various matters that may occur in handling registrations.

See that all meetings start on time. Have a schedule and stick to it. See to it that the times are well publicized and possibly announced over loud speakers several minutes before starting individual programs. To stimulate promptness, something of interest can be used before the meeting. If door prizes are given, it will help make attenders prompt. See that there is proper ventilation in all meeting rooms and plan your discussion and round-table talks at low periods to stimulate interest. The headliner should be on the program first to encourage early attendance. Make tests to see that speakers are heard from the rear of the hall and that your address system is functioning.

Break the pace to keep members awake. Give them entertainment along with the program. Let members hear the sounds of their own voices and make contributions to the discussions. Give them buzz sessions, direct leading questions and encourage them to solve their own problems—a group will think more wisely than an individual. Keep speeches to a minimum and evaluate the program during and after the meeting.

At the end of the convention have a reaction sheet, which need not be signed, with questions:

- "What suggestion can you make to improve our convention?"
- "Should we have more discussion groups? More clinics?"
- "What type of entertainment?"
- "What dates do you prefer?"

After adjournment all bills must be paid promptly. Reports pertaining to the convention should be executed in short order. Thank you letters must be sent to all talent, exhibitors and people who have helped make the convention a success. A financial report should be executed as soon as bills are paid and books turned over to the new officers. The secretary's books should be accessible for information at all times.

A steering committee should take time to train new team members. If there is no new material available, experienced members should be used until such time when there is—training cannot be done in a day or two. Experienced people should be available to make suggestions and answer questions. People who are willing workers should be chosen for these committee jobs. Put members to work on various committees and thus train them to be future board members. It takes experience and practice to hold effective meetings, and a *good meeting depends on willing workers*. And remember to:

1. Plan a year ahead.
2. Have everything in writing.
3. Plan a well-rounded program.
4. Include members in discussions.
5. Allow for intermissions and fellowship.

### BUILDING PROFESSIONAL PRESTIGE BY COMMUNITY PARTICIPATION

By Eugene Gilbert, Cr. Photog.

(Eugene Gilbert, Cr. Photog., Gladys Gilbert Studio, 708 S. W. Morrison, Portland, Ore.)

The strength of an Association lies in the strength of its membership, but building professional prestige must start with the individual

members. If we stress community participation in our Association structure, we will all benefit—the photographer, his community, and the profession as a whole.

"To live in a house by the side of the road and be a friend to man" has long been the wish of men who desire to enjoy the fullness of living. They enjoy being part of the scheme of things which makes this world a better place in which to live not only for themselves but for others. The value of participation in civic affairs to an individual and his business is not measured in dollars and cents but in the personal satisfaction, the self-confidence a man gains from associating with other men of good will and high ideals. There are men whose first question about any subject is "what can I get for myself?" and they thereby shut out their rightful share of the good that is due them as their just heritage. People the world over not only dislike but distrust the person whose philosophy is of a grasping nature.

#### Participation Gives Assurance

The world knows that the man who lives for self alone, lives for the meanest mortal known. I am certain that participation in civic affairs will do for others what it has done for me in that it gives me a feeling of fitness to engage in business, to hang out my shingle inviting prospective customers to come to me for my product. There is no substitute for that feeling of assurance that you are right with the world, and that you are doing your share in the community in which you live.

The world always remembers and patronizes those people who are open and above board, out in front doing their share to better their community and country. Especially for portrait photographers, a feeling of confidence and equality when dealing with your customers is a prerequisite to taking good portraits, because that confidence and assurance which the photographer has in himself is always transferred to the people he is trying to photograph.

All photographers need this confidence in selling. Indeed, most successful photographers, whether they be quiet spoken or truly extrovertive, must be beaming with confidence and friendliness toward their subjects. If the photographer has a feeling that he is *not* doing his share and must be ashamed of himself, how can he expect to lift his subjects out of their timidity in what to many people is a time of tension before the photographer's camera? Therefore, the value of professional prestige by community participation becomes of real importance to our profession.

#### Prestige Through Association

Professional prestige comes into being by acceptance of your technique and personality as it is presented to your public. You may make the best photograph in the world but if the public knows nothing of you, they are not able to properly evaluate the intelligence, integrity and training behind your product. This is the reason for the unethical operator. He has no confidence in himself, and he must scurry around in the shadows with deceit and false claims in order to try to make a living.

The man who takes part in the affairs of his community and is well dressed, or at least makes a neat appearance, and who associates with other professional men, assumes the nature of a professional man by reason of association. The world has known for years that birds of a feather flock together. When you go to a dentist or doctor, if the practitioner is established in his community and is known and accepted by others with whom you are acquainted, you readily accept him as being a man of learning whom you can trust for services to be rendered.

Thus it is with a photographic business. People have confidence in you if you appear to be successful and are doing the same things in your community that other successful professional and business men do in a constructive way. Our firm has for many years enjoyed a great deal of business from the civic clubs to which we belong, though not once have we ever solicited the members of those groups for their business. In a similar manner it has been our practice to patronize those firms to which we belong: the Kiwanis Club, The Better Business Bureau, Retail Trade Bureau, Soroptimist Club, fraternal organizations, etc.

To succeed in life we must be worthy of friendship. How better can we show our friendship than by a willingness to help and assist our daily associates in their business and scheme of living? We know that first of all we must be worthy of friendship and while some of our friends or acquaintances may not currently require our product, one never knows when they will have a chance to recommend us to someone in their acquaintance.

We may go along for a considerable time patronizing someone in our service clubs with no visible evidence of reciprocation until

all at once, when that person needs our product, he comes to us. I have in mind a laundry concern which we have patronized for some 20 years; we had to have laundry to the extent of \$20.00 a month and the owner was active in the Y.M.C.A., Kiwanis Club, Presbyterian Church, etc. and his life was one worthy of emulation, so why not do business with him? After about 10 years of such patronage on our part, there were suddenly two large weddings in the family amounting to several hundred dollars each, an enormous 50-year wedding anniversary from which we received \$700.00 in business, and expensive mezzotone portraits and family pictures which were quite profitable for us and further cemented our friendship with this fine family and their large staff of employees. They had confidence in us because of our family background and activities in the community.

Many of the fine jobs which we enjoy come through our activities in civic affairs. Bear in mind that we can only spend a certain amount of time away from our business at these community projects. Generally the other men understand that, and when you tell them that you cannot solicit for the Community Chest this year but will do it next year, or, having worked on the staff for a couple of years but must withdraw, they understand your need for adherence to the interest of your business.

I know of the Photo Art Commercial Studio in Portland which does a considerable amount of business a month; they do fine work and charge fair prices; they pay good salaries, and their owner, Claude Palmer, is continually serving the community in which he lives and the associations formed to further his profession. The men with whom he associates are the big leaders in industry and the professions, and they accept his counsel and advice on matters which pertain to the community and when they need photography they call him because they have confidence in his character and ability.

#### Service Club Values

I need only to mention the fact that major industry and the leading professional men in all lines evaluate participation in community affairs highly as they all encourage membership in the Kiwanis, Rotary Club, Lions Club, Community Chest, Chamber of Commerce, Ad Club, etc. We may rightly assume that if these large operators and successful business men believe in the value of service club participation to their business, it is bound to be good for our profession.

If, through our Association, we can bring this message to photographers in small towns, it will pave the way for more successful business operations because of the increased respect for them in their own communities. Also, their prestige by reason of belonging to and being a part of the community will assist them in passing legislation against unethical photographers who all too often disappoint people who hope to get good photography. From my own experience and that of other successful photographers, I highly recommend that members of our profession belong to one or two service clubs and be a part of the community in which they live.

You may become acquainted with the mayor, the councilmen, the governor of your state, and even the President of the United States. You learn to think and act on an equal footing with them and have the acquaintance to gain their consideration on matters pertaining to your own business, photographic legislation and other subjects for the good of your community. My candid photograph of "Ike" and "Mamie" Eisenhower, said by members of their personal staff to be the best ever, was due to my civic participation and *the assurance* I had of my equality with them and their friendship for the people of the United States — even me.

I think of two fine men I have met at Chicago and whom I instinctively liked — John Millard of Watertown, New York, and W. H. Edwards, Sycamore, Illinois. Mr. Millard, for one assignment, works on the drive for cerebral palsy. Mr. Edwards is, I believe, secretary and past president of his local Kiwanis Club. Participation in civic activities develops that quality in people which lends prestige and admiration.

#### Common Business Problems

Meeting with other business men permits the photographer to hear about and observe business problems, and learn how to meet them because many things in the photographic business are common to all business, such as advertising, window displays, credit arrangements, purchasing power, how to resist solicitations for donations, etc. The Retail Trade Bureau and the Retail Credit Assn. help all business firms in their merchandising, personnel problems, etc. The knowledge of restrictions on intrastate and interstate business, the warnings against fraudulent checks and swindles, all come to a man's consciousness by his participation in civic activities.

There is no better way of knowing what is going on in the

community than by going to a luncheon and engaging other business men in conversation and by all means listening to the speaker who may be giving some information which will be of direct benefit to you. Stop and think how many craftsmen are successful in business if they are of the introverted type and never meet people, or pass the time of day with people with whom they have been acquainted for some time.

It just isn't in the cards to run a business successfully and hide your talents under a bushel basket. In my lectures on bridal photography in Edmonton, Spokane, Ogden, Great Falls, and more recently in San Jose, I have stressed the fact that the best photograph in the world is of no value to the maker unless he can sell it. Self satisfaction over an artistic photograph is allright but you must exchange your product for the farmer's product if you are going to eat. You must exchange your product with the railroad man if you wish to ride on the train. How better can you sell your product than by appearing before the right kind of people on good occasions and letting them become aware of the good and intelligence that are in you?

Our greatest untapped field in the portrait business is men's photography, and while men are reticent about having their photographs taken, they are willing very often to go home to their wife and children and tell them about the fine photographer in the Rotary Club or Kiwanis Club, as the case may be. They call him a fine photographer because of his membership in the Kiwanis or Rotary, and therefore he must be a professional man and worthy of patronage. Indeed, I just photographed a nice wedding, the daughter of a Kiwanis member who had been engaged in professional movie photography for a number of years but more recently has been affiliated with the leading Yacht Club in our city, and for her wedding he recommended us to his daughter. She came to the studio, made her appointment for her wedding photography, and when we asked if she wanted to see the price or samples, she said it didn't matter, her father had recommended us and she wanted us to take the pictures. I am sure this happens to other photographers throughout the land who have vision enough and a sincere desire to "live in a house by the side of the road and be a friend to man."

#### CONDUCTING A PRINT EXHIBIT

By Gene Botsford

(Gene Botsford, M.Photo., Gene of Phoenix, 2507 N. Central, Phoenix, Ariz.)

A good print exhibit will stimulate as much interest in your convention as your formal program, and more than any other part. The print exhibit is the means by which each individual becomes an actual participant in the convention, giving him a true feeling of having taken part actively. It is the yardstick by which he may evaluate his work and compare his craftsmanship with that of his neighbor. If his prints are successful, the sense of accomplishment will insure his return the following year for a repeat performance. If unsuccessful, he will be only more determined to do better work and he may crack it next time. In short, those submitting are back year after year, improving, striving to be among the successful ones, but win or lose they are there, insuring attendance at the convention proper.

In addition to the personal satisfaction of having prints hung, the winners have a bonus in the accompanying publicity, sometimes receiving awards to take home to display in show windows, thus impressing local patrons with their achievement within their own trade association. Often local newspapers run stories that mean public relations of the highest order, unobtainable in any other way. These are all good reasons for putting on a high calibre print exhibit. But the chief reason, overshadowing all the others, is the constant improvement in craftsmanship that is bound to follow — the certain progress that grows out of a desire to do better work. This is the desire that must be carefully nurtured by offering help and incentive, not destroyed by a carelessly handled print exhibit.

There are certain rules that will insure a fair and equitable exhibit, rules that are fast becoming universal at both state and regional conventions. These rules, even though they may be familiar to most of you, I would like to set forth here, along with a few hints that may help to make your own exhibit go a little more smoothly.

*Who May Enter.* Participation may be limited to the membership or opened to everyone in your locality, depending on the

size of your organization. While unrestricted participation makes for a larger exhibit and seems the more democratic way, oftentimes limiting to the membership will create a desire among non-members to join in order that they, too, may submit prints. Open or restricted, the goal should be an exhibit of adequate size and quality.

**Entry Fee.** Since prints are sent prepaid and are returned express collect, usually no entry fee is charged.

**Classification.** Here again a choice may be made by the exhibit chairman or his committee. The simplest categories are: portrait, commercial and color. But many sub-divisions may be included, such as head and shoulders, three-quarter and full-length portraits under additional sub-divisions of men, women and babies. Commercial can be broken up into architectural, industrial, fashion, illustration, etc. The number of prints allowed in each classification will depend on the number expected and the facilities for displaying the exhibit.

**Size.** The usual seems to be prints no smaller than 11 x 14, mats no larger than 16 x 20 vertical. Good advice for your exhibitors might be to make full 16 x 20 prints, as they seem to be more impressive. It is a good idea to stipulate that prints should not be framed or covered with glass. It should be permissible to cover a fragile-emulsioned print with a protective material that can be removed for judging.

**Closing Date.** A week before the judging is about right for a deadline. Prints are usually sent in a fibreboard container and shipped to the Chairman of the exhibit. Naturally, your rules should provide that the maker put his name and address on the back of the print to insure proper return of his prints.

**Judging.** Selection of the prints to hang is usually done a day or two before the opening of the convention, by three to five judges. Quite often, to insure impartiality, the judging is done by the visiting speakers. Should one of the speakers be a representative of a manufacturer, it would be well to exclude him, as some companies prohibit this practice. Judging may or may not be open to the public, but should it be an open session, those attending should be instructed not to speak to the judges, even during a "coffee or cigarette break." The fairest and easiest method of judging is by electronic machine which tabulates the votes to an aggregate. Several state associations have built these and have them available to loan. If the judges are willing, an interesting sidelight to your convention can be presented in the form of a print analysis, using the rejected prints. This practice helps the maker of a rejected print to know why his entry failed to qualify.

### Exchange Exhibits

Displaying the accepted prints calls for a little ingenuity. An "A" type stand with cross-bars for holding prints is easily built; or ordinary garden trellises with 1 x 2 leg extensions are effective and inexpensive. And of course, *lighting should be adequate.*

It might be well to make arrangements with the makers of the accepted prints to let the Association retain them to trade with other associations for special occasions. This provides an excellent opportunity to compare your own work with that of a neighboring state or community, besides stimulating interest at in-between-convention meetings.

Awards for the accepted prints are many and varied. Ribbons, cups, plaques and stickers are the common ones. The main thing is to give the maker something to take home with him. Triangular pockets to slip over the corner of a print lend a nice touch, and are sometimes provided at no charge by mount manufacturers.

In most cases, a photographer has his sights set on a particular convention which to him is the "big one." It may be the National, a regional or state, but in any case, he is trying especially hard to make a showing at that exhibit.

We all have found ourselves a few weeks or a few days before the deadline, frantically trying to decide what to send—eliminating, replacing, eliminating again until we are at a complete loss. This is the way I select prints to enter in an exhibit, perhaps it will help you. I find it is good practice to send prints to amateur exhibits throughout the year. Most photography magazines have a calendar of events that gives information about the various shows. Send two or three to one exhibit, two or three others to another, two or three more to still another. It is no secret that the amateurs are really misnamed as they can be very tough competition, and if you are fortunate enough to have a print accepted, the chances are that it is pretty good. Gradually, over the months you will find that one, two or three prints are hitting pretty consistently, and it is a safe bet that these will do equally well for you at your professional association exhibit.

We all have known photographers who make "bread and butter" pictures all year long, and just before the convention call in a

model and try for a special something to send to competition. I personally have no admiration for this type exhibitor . . . the man I really admire is the one who tries so consistently to raise the quality of his work that when the time comes, he can go through his sittings or assignments and select negatives from which he can make salon quality prints, worthy of hanging in any exhibit. What a tremendous feeling of satisfaction this man must have! I have no better thought or advice with which to close my talk.

## THE IMPORTANCE OF PROGRAMS

By Floyd M. Roberts

(Mr. Floyd M. Roberts, 4167 W. Washington Blvd., Los Angeles 18, California)

Certainly the one compelling factor that holds an association together is the program that is, or should be, presented at each meeting. Bear in mind that the membership of any association is very dependent upon the type of program and the interest which is created by these presentations.

The responsibility of the Program Chairman for planning effective programs is actually a greater responsibility than that of any other officer or representative of your Association—certainly this is so insofar as increasing and maintaining your membership is concerned.

Programs for the entire year's meetings should be carefully planned and outlined at one time at the very beginning of your Association year. There should be maintained a definite balance in the number of programs which appeal to Portrait and Commercial members. For associations located in industrial areas, it has become increasingly important to provide programs which will be of interest to photographers in the Industrial group. It is well to keep your programs so diversified that no photographer may feel that he has wasted his time in attending your meeting.

In our Southern California Association, we have always endeavored to plan our programs so that at one meeting portraiture is featured as the principal part of the program, with a shorter secondary commercial presentation; then, at the next meeting the procedure is reversed with commercial photography featured and portraiture secondary. Such a plan provides at least one presentation of interest to every member at each meeting.

Be sure to include programs which feature selling, cost accounting, taxes and related business procedures. And you will be doing a great favor for your members if you find it possible to present a speaker of the Dale Carnegie type who is capable of creating a new enthusiasm in the individual member.

I believe that it is of the utmost importance that a regular meeting date, time and place be maintained throughout the year. In our Southern California Association, we hold meetings every month (on the fourth Tuesday) with the exception of August and December. We do not meet in August because of conflict with the National or State Conventions; December is omitted because, as we all know, that is really the busy time for all of us. Our January meeting is our one exclusively social meeting. A banquet is arranged, and awards are presented to the winners in our monthly print competition (portrait and commercial); also an award to the member who is judged to have been the most valuable to the Association during the preceding year; and the installation of the new officers takes place. This type of meeting is held by practically every one of the associations in California, large or small.

### Program Material

This leaves us with a matter of nine monthly meetings for which programs must be provided. Let us see what we can do to plan these programs. Assume that by now, an outline has been made for these nine meetings—with space provided for all of the presentations which we wish to feature. At this point we really test the capabilities of our Program Chairman. Where do we get the qualified material?

In my own experience, the greatest source of program material has been the personnel provided by the major manufacturers. In each regional office there are technical representatives who have varied and wondrous talents. They can supply you with programs on darkroom techniques, color, various types of print programs (wet and dry), demonstrations with models, copy programs, and, of course, lighting. They will also keep you abreast of all the new equipment and

materials. We have always found these representatives most eager to assist, and more than generous in supplying us with the finest type of programs.

Demonstration programs by members, and non-members, seem to stimulate attendance at the meetings and to bring more new members into the Association.

We are extremely fortunate in the Southern California Association in having been privileged to have Max Munn Autrey, Wallace Seawell, John Platz, Glenn Embree, Fred William Carter, Fred Archer, and many other good platform performers, as members of our Association. We have had Kourken, a member, do low-key lighting demonstrations; Ed Toplitt, another member, do a program on Men. I have presented a complete wedding program with bride, groom, minister, and all attendants, enacting the transaction from the first phone call to the delivery of the *actual* photographs. We reenacted a wedding which had taken place just two weeks earlier.

We have found the stockhouses most valuable. They give willingly of their time, service and equipment. They also have been instrumental in getting many program features from among their customers in motion pictures and industry.

A very popular form of program is the Panel Discussion, utilizing three or more participants, either from our own group or combined with people outside the photographic profession.

While this is not generally considered a part of the program, our Sustaining Members have been permitted and encouraged to exhibit their wares at each meeting. Each one is granted at least one opportunity during the year. There is no conversation from the platform, but the exhibit is in place and may be viewed before the meeting, during the intermission, or at the close of the meeting. Manufacturers' representatives are in attendance to answer questions.

In our local Association, we believe that the regular monthly Print Competition is a most important part of our program. However, I shall not discuss it at this time as this phase is to be covered by Gene Botsford of Phoenix.

Now—we have an outline of the desired programs; we have a source of material before us; the third, and final step, is to contact the desired performers and secure commitments from each of them. When you have thus completed your outline, you should have at hand a most effective means for increasing and maintaining your membership.

## FINANCING YOUR ASSOCIATION

By Floyd M. Roberts

The establishment and maintenance of a firm financial foundation under all association activities is without any doubt the key-stone to successful operation and growth. I am certain that all association-minded photographers realize that such a foundation *must* be maintained and, furthermore, that each member should be willing to bear his or her share of the necessary expenses.

Before financial plans can be made, I believe that the group must give thoughtful consideration to some *seemingly* simple questions:

1. What does the Association need money for?
2. Are we going to have a program of social or instructive meetings?
3. Are we going to explore the possibility of combating unethical practices by legal methods?
4. Do we intend to go into any type of group or institutional advertising?

To answer these questions, which after all aren't so simple, demands that you *cease to dream* and that you put the plans for your association in concrete form. It is only on the basis of such facts that you can correctly determine the amount of revenue which will be necessary to carry on the successful administration of your association.

There are several possible methods of doing this: first, the usual dues which, if possible, should carry the financial load; and second, and probably a rightfully unpopular method, assessment.

A survey of the affiliated members of our California State Association presents some interesting facts:

Only two associations reported the levying of assessments, and in each instance the purpose was to obtain funds for advertising. It is my belief that each affiliated association has taken part in the billboard, or some other advertising plan, and contributions have been made by members who were personally interested in participating. Inasmuch as the participation of members was optional, amounts

collected from them for this purpose, it seems to me, should *not* be classified under the heading of "assessments." My understanding of an "assessment" would be an equal amount levied on each and every member in the association and not something which is decided by the individual member. I believe that assessments should be levied on Studio Owners only, and only by *unanimous* consent.

Again, let me say, that one member Association states that it has used the assessment method very successfully. Assessments as high as \$60.00 per member have been made and collected. The money was used for institutional advertising in the local newspapers, for billboards and for legal advice.

## Evaluate Needs Each Year

An adequate dues structure must include provision for administrative costs such as rent, stationery, postage, secretarial services (if you do not have volunteers), membership cards, decals, expenses for special programs, awards in print competitions, gifts for retiring officers, etc.; dues for affiliation with the state and national associations; your monthly bulletin; and social activities, if any. Obviously, past experience of our affiliates will permit them to evaluate these various items and thus enable them to arrive at the amount of dues necessary for their particular association.

All except one association reported that their dues have been set by their Constitution or By-laws, and that one states, "the amount of dues is determined by the amount of money spent in the previous year, divided by the membership, plus a small balance." The amount of the "small balance" was not indicated. Every Association should re-evaluate their needs each year, or whenever it appears that their treasury is being depleted, so that any necessary changes in the Constitution may be made to permit the increase in the amount of dues. Such evaluation, of course, must be based on a careful and accurate recording of the expenditures of the association. This matter of re-evaluating in the light of past experience is, of course, just another way of stating that you should establish a budget for your association, follow it as closely as possible, and note wherein you must vary the plan so that in the following year you may once more set up a budget which will more nearly meet the needs of your organization. To maintain an adequate dues structure requires continuous vigilance.

A study of my survey indicates that we have three classifications of memberships in most of our affiliates: Active, Associate and Sustaining. The lowest Active dues reported amount to \$5.00 and the highest, \$32.00; however, I do not believe that the \$5.00 includes the state or national affiliation dues, which I know are included in the \$32.00 figure. Also included in the \$32.00 figure is Group Insurance and an established Employment Service.

Associate dues vary from \$2.00 to \$9.00.

Five associations reported a classification of sustaining memberships, although one stated that they have no sustaining members. The dues range from \$10.00 to \$50.00. The matter of the amount of dues for sustaining members is, of course, one for the individual association to determine, but I personally believe that the amount should be such as to encourage a *greater number* of potential sustaining members to join with us. I firmly believe it to be desirable to have in our membership as many of our suppliers as possible. Their invaluable support and advice will then be made available to us.

## Dues Survey

A sampling survey of State Associations throughout the country presents an interesting comparison. Nine State Associations contacted, reported dues as follows:

Active members—From \$3.00 to \$18.00 (3 indicated that this amount included registration at their State Convention).

Associate members—From \$3.00 to \$9.00.

Sustaining members—From \$3.00 to \$25.00 (five associations reported on this classification).

The dues of our California State Association are \$3.00 across the Board—Active, Associate and Sustaining. This amount is paid through the affiliated association to the State treasurer.

Dues are collected on a yearly basis by all California associations, according to their fiscal year, which varies considerably. It appears that the associations with smaller memberships collect their dues at meetings and by an entirely personal contact, and for a small group this seems most logical to me. Five associations indicated that they send out statements just prior to the beginning of their new fiscal year.

Obviously, the big question here is, "What do you do about the stragglers?" Apparently, there is just one way—repeated contacts

by mail, in person, by phone. It seems to me that collecting dues from these "late payers" depends to a great extent upon the amount of *interest you create and maintain* in your association meetings. If your program chairman provides interesting, valuable programs, and your association requires paid-up membership cards as admission, then the careless, thoughtless folks who really *want* to belong, but just put off sending in their dues, will be brought back into the fold. I believe this problem of delinquent members is one of the most difficult to handle and should be pursued with tact and understanding—but it should be pursued!

There seems to be a difference of opinion as to the amount of dues to be collected from the new member when he joins an association. Inasmuch as no California organization has indicated that they charge an initiation fee, I believe that the plan which is used by the Southern California Association is worthy of your consideration; in fact, it has been adopted by the National Association. The prospective member submits his application for membership, accompanied by one full year's dues, for his classification. The approval of the applicant for membership makes one year's dues immediately available to the Association. *There is no prorating at the time of joining.* You know that you have him for at least a year. At the beginning of the *next* fiscal year, this new member is billed for the balance of that year's dues, which brings his dues-paying date to the regular fiscal year of the association, and thereafter he will be billed as of January 1, the same as all members in the association.

Before the expiration of the first year's dues, it should be the purpose of the association members to develop a definite feeling of *friendship*; to have provided *instructive* and *inspirational* programs; and to have created in the new member an understanding and acceptance of our slogan, "Know Your Fellow Photographer," so that he will remain a member from that time on.

In nearly all cases, we find that the dues are not adequate for the services that are *expected* by the membership. We have found in comparing photographic associations with associations in other fields, that many of these others pay as much a *month* for dues, as we pay for a *whole year*.

On the subject of sources of revenue, other than dues, three associations reported the successful use of "White Elephant Sales," and one association reported contributions at "Pot Luck Dinners" and auction of fancy box lunches at a "Box Lunch Social," which proved highly entertaining as well as remunerative.

This brings us back finally to the matter of assessments; and if approval of the entire membership is expected, care should be exercised to avoid the commercial photographer being assessed for advertising for the benefit of the portrait photographer alone, and vice-versa. Let us plan for our financial needs and *then*, get the money.

## PUBLICIZING YOUR ASSOCIATION

By Paul H. March

(Mr. Paul H. March, The Paul March Studios, 651 Clinton St., Defiance, Ohio)

Trying to publicize a State Association, its convention, its regional or district meetings, and its other attendant activities without a good publicity program is like winking at a pretty girl in the dark. You know what you are doing but no one else does. And until and unless you can focus the spotlight of general interest on your intentions, be they good or bad, you can flap your eyelids 'til the lashes fall out without doing enough good to pay for your ruined mascara. It's like trying to fish with a dry hook.

For the time you are willing to stay with me this afternoon, I would like to talk with you about publicizing your State association and your State convention with—Gimmicks, Guts, Get-Up and Go. I would like to outline for you a GI Basic Training Course in the fundamentals of good publicity—a four-pronged program, based on the GI fundamental publicity principles of "Gimmicks for Interest," "Guts for Initiative," "Get-up for Individuality," and "Go for Incentive."

Today we are living in a great age of "gimmick" merchandising. The prosperity-happy American public has had its desires for the ordinary things of life so completely satiated that the buying urge has to be spurred, spared and spiked into action with promotions artificially conceived and artificially exploited. You don't patronize this store any more because they sell the best merchandise, but because they give the most colorful stamps. You don't buy this

particular brand of automobile because it has superior engineering but because it has push button shifting. You don't buy this particular brand of cigarettes because it has the best tobacco but because it has 20,000 filter traps. You don't buy this breakfast food because it is the most nutritious, but because it will give Susie the cutest cutouts; Junior, a genuine jet-propelled Whizooka, or Mama a whole set of chinaware. (Mr. March opened his coat to show dishes fastened inside the lining.)

Gimmicks and Gadgets have become the gadflies of modern merchandising, stinging the common herd—the buying public—into action. And if people are staying away from your State association and your meetings, it just might be because you haven't kept pace with the times; it just might be because you are giving them the same old programs, the same old posing demonstrations, the same old lighting demonstrations, the same old speakers, and the same old *publicity* without any attempt on your part to make it sound like something new or something different or something so utterly desirable they just can't stay away.

It might be that you need a *Gimmick*.

## Gimmicks for Interest

Four years ago, U. S. G. Salyers founded the Ohio Professional Photographers' Association by calling together 26 of us in a hotel in Columbus. Since that time, the Ohio Association has grown from non-existence to over 650 paid-up memberships. More than 750 people attended our state convention in February. A good deal of that growth—not all of it, of course, but a goodly portion of the attendance—can be credited to the fact that each year we have had a *Gimmick* to create *Interest*.

The first year, the newness of the Association and its convention was, in itself, the gimmick.

The second year, we instituted an idea unique with the Ohio Association—the Benno Forchheimer Winona scholarship. And we publicized it because we had something new to talk about.

The third year came the "Miss Ohio Photographer" contest. Now I'll be the first to admit that a beauty contest is not new, unless you make it new. We put in some gimmicks, created enough interest so that newspapers and other publicity mediums would pick it up and publicize it for us. Our judges were Movie Star Greer Garson and Mervyn Leroy, motion picture producer. This automatically gave us additional publicity. After the Queen had been selected, we imported to Columbus to serve as her escort, the late Robert Francis, Columbia motion picture star of "The Long Grey Line" and "Caine Mutiny Court Martial." He appeared everywhere with her. This gave us something else to talk about, a gimmick to create interest. We found out that the coronation robe originally made for Mrs. Winston Churchill to wear at the coronation of Queen Elizabeth was en route to an Ohio museum. We asked the museum to loan it to us long enough for our Queen to wear at the ball. This got publicity everywhere, even in the London Times. A gimmick creates interest. That is what you are out to do.

We went to Gov. Frank J. Lausche, suggested he proclaim a Professional Photographers' Week in Ohio. Politicians love to get their pictures in the paper. He set aside a Photographers' Week in Ohio to coincide with our convention dates. We took an OPFA officer from every major city in Ohio and photographed each one with the Governor. A Columbus man for the Columbus papers; a Cincinnati for Cincinnati papers; a Cleveland for Cleveland papers. Watch those local angles. Editors are interested in local people and your publicity has ten times more appeal if it has a hometown slant.

## Real Wedding

This year we hit the jackpot. Our people wanted a demonstration of informal wedding pictures. We secured Francis Scheidigger from St. Louis to present such a program. Now the usual thing is to bring in a name photographer, a hired model, a borrowed gown and about three lights placed hither, thither and yon. The only publicity value in a situation like that is the name of the photographer.

So, instead of a mock wedding we had ourselves a *real* wedding. The couple was married in the main ballroom of the Deshler-Hilton Hotel, complete with all the trimmings, supposedly at the expense of the Ohio Professional Photographers' Association. Where did we get the couple? From a newspaper contest. Three metropolitan newspapers turned us down. So we went into a Columbus suburb and found the Rural-Urban News. We gave them the "Storybook Wedding of the Cinderella Couple." They played it Page One. For a stimulant, we went to Kay's Jewelers in Columbus and talked them into giving us a \$200 diamond ring set to be awarded the winning couple, plus a \$25.00 gift certificate for each entrant.

Once the ball was rolling it was easy to keep it going. Before we finished, Columbus merchants had donated \$3,000 worth of gifts ranging all the way from a roomful of furniture to a pair of shorts for the groom. It just caught fire and away it went. Once we had something we could publicize, we went to town. TWA agreed to fly our couple to a honeymoon hotel. The Deshler is a member of the Hilton chain, so we went to the hotel and said, "TWA is just dying to cash in on our promotion. They want to fly the kids to a honeymoon hotel. How about the new Caribe Hilton at San Juan, Puerto Rico?" "No. Impossible." (I might say that I am beginning to go into the second ingredient, the one known as "guts.") "How about the new Beverly Hilton in Beverly Hills, California?" It's like selling portraits—you start high and come down. The Hilton chain gave us five days at The Hotel New Yorker in New York City.

We had the honeymoon. We needed a reception. The Deshler-Hilton came through with four serving tables, uniformed people to serve and enough to drink for 800 people.

We felt we ought to cash in on a little additional publicity. We said to the Hotel, "We think we can get these kids on television locally, but what will we do with them the first night?" The Hotel converted the governor's suite of five rooms into a bridal suite for the night.

When we sent the Cinderella Couple to New York, we had to do something with them. We arranged to audition them for "Stop the Music," "Beat the Clock," "A Dollar a Second" and others. Everywhere they went they were handed free tickets. We wrote Earl Wilson, the Broadway columnist, telling him the couple were coming to New York. He wrote back, "Dear Paul: I will help you all I can in connection with the Cinderella couple. I'll take the couple to some night spots and try to help them enjoy New York City." He took them to Sardi's for dinner with film star Terry Moore and her husband Jim McGrath. He wrote an article about the wedding and included it in his syndicated newspaper column. Papers all over the country carried the story and picture.

### Get-Up for Individuality

*That was a Gimmick.*

Like Frankenstein's monster, our publicity almost became our downfall. As our wedding plans expanded, press, radio and television moved in. News outlets wanted to send press photographers. Video wanted klieg lights and TV cameras. Radio wanted on-the-spot broadcasts. But we had promised ourselves we wouldn't turn our religious ceremony into a three-ring circus. It took courage—guts—but we forbid anyone but our demonstrator, Mr. Scheidigger, and our Association staff photographer to take photographs while the wedding was in progress. How well we preserved the sacred aspects of the wedding is attested by this comment in a Page One story in the Ohio State Journal, "before . . . through and after . . . the association carefully retained the full solemnity and dignity of the marriage."

So much for the Gimmicks and the Guts.

Try "Get-Up for Individuality." Maybe you can't stage a wedding or a Miss Ohio contest but you can *get-up* your program in such a way that it has *individuality*. We had a spectacular this year, a demonstration on color—a color clinic spectacular—under the heading of "Stop Being Color Blind." Get some individuality in your program. We wanted merchandising so we had a day-long Sales Seminar on "Sales Know How." Presented with showmanship it got publicity.

You must have something to interest your people and something that will pique their desire to come to your convention. We brought in a man to talk to us about prints for newspaper reproduction. Instead of saying, "How to make a newspaper print," we stated, "You Can't Print *That*." Immediately, people wanted to see what couldn't be printed. Les Tompsett talked on "Group Photography." In the program, it was "In Bunches Like Bananas." The something different. The touch of individuality.

### Go for Incentive

But time is getting away from us. We've talked about Gimmicks for Interest, Guts for Initiative, and Get-Up for Individuality. Just a few minutes about "GO for Incentive." All the *Gimmicks* in the world won't do you any good, all the *guts* won't do you much good either, and all the *get-up* is worthless unless you have the *Go* to go with it.

*Go* to your newspapers with articles of interest and see that they are put up so your newspapers can handle them. I would like to refer you to the August issue of the Medick-Barrows Bulletin.

On the second page is an article on publicity channels and newspaper format which is vitally important: "Make your press releases interesting, informative, brief and timely. There is nothing older than yesterday's headlines."

*Go* to the radio. Plant people in the areas where interviews are being held. Get your people on the air. TV stations, particularly in the middle-sized city, are always looking for fillers for their late programs. It can be done, but it takes *go*. You have to go to them with something of interest and it *must be good*.

*Go* to the stock salesmen who call in your particular territory. They can become walking, talking "sandwich-men" billboards for your convention. As soon as we knew what the major portion of our program was going to be we sent out a letter like this to every salesman we could locate in the state of Ohio, and said, "Slip this in your briefcase and when the Ohio photographers ask you about the Ohio Convention you will know the answers."

*Go* to your stockhouses and ask them to include your mailing pieces in their billings. List some of the talent who are going to be on your show. No postage, no mailing lists. Stockhouses are

*Go* to the mails. About seven weeks before the convention, glad to do it because they know they are performing a service to the photographer.

we mailed a postcard on the Miss Ohio contest; six weeks before a mailing piece which says "You are a Dope—if you don't come to the Ohio Professional Photographers' Association Convention." Then a package containing everything necessary so far as our Print competition was concerned and a membership blank. Five weeks in advance, an announcement on our color spectacular. A week later a broadside on our sales seminar. Three weeks before the convention, a special invitation from the "Top Turtle." Two weeks before the convention, another envelope containing the convention program, news release, a card for hotel reservations, a window card, another membership blank and a humorous check list of things to do before you go to the convention. Ten days before, another broadside: "Open the door, Richard, This is the *most*," listed things to see. One week before the convention a picture of our Cinderella Couple and the Storybook Wedding listing all of the gifts. Finally—an engraved invitation and a "personal" note from our Cinderella Couple inviting everybody to the wedding.

*Go* to the magazines. Here are some of the articles about OPPIA published in the Cleveland magazine, the Timken Roller Bearing Co. Magazine, The Graflex News, The Cactus Sage, etc.

Someone says, "So what? What good does that do?" I say to you in all sincerity that your association, be it local, state or national, is performing its greatest service to you when it plants the words, "professional photographer" in the minds of the buying public. Because in that instance, your association is selling you, your studio and your product to your public.

There are all kinds of methods by which you can publicize your convention, if you have the gimmicks, the guts, the get-up and the *go*—mostly the *GO*!

Spur your people into action with the incentives that come when imagination, ingenuity and inspiration are incorporated in your promotion program.

Cast aside the inertia created by indolence, indecision and indifference.

There is no room in your G-I program for the 4-F's of Fear, Folly, Frustration and Futility.

There is room only for the 1-A of Action.

I dare you to dream *big* things for your Association.

I dare you to *do* big things for your Association.

And I promise you that in the dreaming and in the daring and in the doing, you will find the drive that will pay dividends to your Association in increased activities and memberships.

We know, because in Ohio we have seen what can be accomplished in four short years with GIMMICKS, with GUTS, with GET-UP, and with GO. I hope each one of you will go back to your Association and MAKE IT GO!

## HALLMARKS OF A SUCCESSFUL ASSOCIATION

By Joe S. Brown

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I want to talk to you about photographic organizations. From the National down through the regional, state, local and even the

smallest camera club, each and every one of these contributes to the welfare of photography.

If you happen to live in an area where no photographic organization exists, and should you contemplate starting an organization, then obtain legal advice in setting up the constitution or by-laws. They should be explicit, simple and compatible with all state, city and federal laws. Although it is sometimes necessary to make amendments, the by-laws themselves should provide sufficient rules to discourage promiscuous amending. In an effort to establish integrity, be sure that the by-laws are not worded in such a manner as to stifle ethical promotion.

Here are the articles in the St. Louis by-laws which have served us so nobly for 25 years:

- ARTICLE NO. I Membership
- ARTICLE NO. II Meetings
- ARTICLE NO. III Officers
- ARTICLE NO. IV Dues
- ARTICLE NO. V Code of Ethics
- ARTICLE NO. VI Order of Business
- ARTICLE NO. VII Print Competition Rules

Officers of our Association consist of the following: President, 1st Vice President, 2nd Vice President, Treasurer, Recording Secretary, Corresponding Secretary and Sergeant-at-Arms. The President should have a wide acquaintance among important people because of the public relations aspect, as should the Vice President, who is being groomed for the presidency. Punctual and responsible people are needed for the remaining offices.

The eight elected officers supervise the committees appointed by the president. We have thirteen committees and they are divided among the officers. This provides a workable monitor system. In the event of urgency, the president calls the officers and the officers in turn call the committeemen, who in turn call the membership. Thus an important message can be conveyed to the membership on the shortest notice.

The past presidents, the elected officers and the committee chairmen constitute the executive board.

### Committees and Duties

The committees and their duties are outlined as follows:

#### Admissions

1. To investigate and deliver approval or disapproval to board, of prospective new members as their applications are delivered from membership committee.

#### Awards and Recognition

1. Responsible for plaques and trophies to be presented.
2. Investigate and report on the possibility of additional awards and recognition.
3. Present and follow through with publicity concerning the recognition of our members.

#### Camera Council (Liaison)

1. Report on activities of camera and photographic clubs.
2. Encourage and assist membership to be self representative as professional photographers.
3. Report of professional activities to camera clubs.

#### Entertainment and Fellowship

1. Assist president in plans and preparation for Installation dinner.
2. Provide and arrange for annual Dinner Dance.
3. Assist the welcome committee.

#### Editorial Staff and Publicity

1. Publish the official organ of the Association, *Professional Contacts*.
2. To be always aware of possibilities and channels for publicity for the Association and its individual members.

#### Hospitalization, Hospitality and Cheer

1. To maintain records and membership for Blue Cross and Blue Shield.
2. To be ever watchful for those of our membership and profession who are sick, and send or deliver proper courtesies and remembrances.
3. To aid in the spirit of fellowship at meetings.

#### Membership

1. To search out photographers and tradesmen in our profession for membership in the Association.

#### Program

1. To assist the president in providing informative and educational programs for the benefit of all members at each of the regular meetings.

#### Public Relations

1. To maintain the Code of Ethics among the members at large.
2. To receive and report grievances from members and non-members, and report the problems to the Board.

#### Props and Display

1. To set up the equipment used by the speakers.
2. To assist the speakers in their demonstrations.
3. To obtain publicity for the companies, agencies, etc. that provide the models and equipment.
4. To provide props and display for any occasion the Association requires.

#### Print Exhibit

1. To display the prints.
2. Keep records and provide the secretary with a copy of records for each month's competitive scoring.
3. To announce the winners at each meeting.
4. To conduct the competition in a manner to avoid unfairness.
5. To enforce the print rules.

#### Badge and Welcome

1. To purvey a feeling of welcome to our guests and members.
2. To enforce the policies governing attendance.
3. To serve as custodian of the badges.

#### Speakers

1. To act as public relation liaison in speaking before public gatherings.
2. To endeavor to enable the profession to the public.
3. To keep abreast of all photographic developments, and be prepared to give intelligent conversation on all photographic matters.

### Adequate Dues Structure

When the dues of an organization are excessively high, many good members will be forced to drop their membership. The monetary returns may be the same, but a greater loss is inflicted on the association through the lost effort of the members who feel unable to pay excessive dues. Conversely, when the dues are too low, the financial strength of an organization is so diluted as to be a handicap to its well being.

As the economic picture changes from year to year—so, too, must the dues of an association change. What the association offers to the member will greatly determine the amount the dues will be. For instance, if extensive advertising programs are purchased with association funds, then certainly the dues must be many times higher than they would be if the organization maintains more of an academic nature. The St. Louis group could be classed in the latter category. We have done minor advertising and public relations using association funds, and at present are considering more extensive advertising which will have to be paid for by assessment percentage-wise on the gross business of each member.

We had bumper strips made of the type that glow after dark, and worded to say "SAVE DISAPPOINTMENT! MAKE AN APPOINTMENT WITH A PROFESSIONAL PHOTOGRAPHER TODAY!" One hundred dollars was appropriated by the association for the purchase of these strips, and they were sold to the members at a rate of six for two dollars, which is a profitable procedure for the association and a continuity in advertising.

Our dues were recently raised fifty percent, from \$12.00 to \$18.00 for an active member, from \$6.00 to \$9.00 for associate, and from \$8.00 to \$12.00 for affiliate. Since we have nine meetings a year, this makes each meeting cost the member about the same as a theatre admission, and we feel that any photographer, even slightly interested in the welfare of his profession, would gladly pay this amount. As I have said, the dues must be based upon what your association offers the members, and our dues would be utterly inadequate for any more than token advertising.

### Well Conducted Meetings

Meetings should always start promptly at a specified time, and end at an hour that enables the membership to retire at a reasonable hour if they so choose. The most common cause for the delayed starts of meetings is the failure of the officers to arrive on time, and it is the duty of the president to reprimand the officers in such instances.

When I became president of the St. Louis group there remained the thought that the president was at least capable of biased rulings, and to dispel this thought I appointed a parliamentarian to moderate the questions and interpret the rulings in parliamentary procedure. This will be found to be of great help in conducting an orderly meeting.

Local and state groups were provided with the means of procuring good speakers and demonstrators when it was made possible for PA of A Affiliated groups to award Achievement Merits at the local level. Careful selection of the program chairman is important in arranging committees. The program chairman should be a good

photographer himself, and have a broad acquaintance with eminent photographers and with their work. It has been the practice in the St. Louis group to coordinate the monthly print exhibit with the programs. The print exhibit each month will have a separate competition based on the previous month's program. For instance, if our speaker demonstrated photography of women, then the following month's special competition would be pictures of women.

Each month at the print competition, the winning prints are selected and duly recorded. This year the prints will all be submitted and screened by three appointed judges, and will be displayed in the lobby of a large theatre.

We have three strictly social functions a year: the Dinner Dance, Installation of Officers, and a Picnic. These are self-supporting through the sale of tickets, and are handled by the entertainment committee, who arrange for the hotels, dining room, etc.

In our group we have a "coffee clutch" with rolls and coffee after each meeting. At our installation dinner meeting, a plaque is given to the outgoing president, and trophies for each category winner in our local print competition are awarded. In addition to the PA of A Merit, we award our speakers a Certificate from our local association. We also send press releases to the home town newspapers, in which we publicize the ability of the speaker.

In the promotion of hospitality and good fellowship among our members, we have a flower fund of seventy-five cents, collected annually besides the dues. Any member or his family who is ill is sent flowers from this fund, or, in case of death.

Before a photographer is admitted to membership into our association, it is necessary that he sign a Code of Conduct and also a Code of Church Conduct, the latter designed to regulate the behavior of photographers in churches. A copy of the Code of Church Con-

duct may be found in the vestibule of every church in St. Louis, and the relationship between photographer and church in St. Louis is splendid (PA of A *Focusing on Ethics*, April 1956, page 16.)

In combating the itinerant, I know of one town where the photographers assign members of their own group to stand before the itinerant's place of operation and pass out hand-bills that advocate trading with the local photographer. These hand-bills are so worded as to not only advocate trading with the home photographer, but also to cast aspersion upon the itinerants. Our association has not done this, but where it has been done it has proved successful. *Check with your local city attorney and find out if such action is legal in your town.* In most towns it is legal so long as you remain outside the store.

Our group uses Blue Cross and Blue Shield which is available to all members: active, associate and affiliate. But don't forget to remind the members of the insurance program available through the PA of A. We have continued with Blue Cross because the majority of our membership was enrolled in this plan prior to the PA of A insurance plan. Collection of the dues for the group is handled by a committee appointed annually.

We have a news bulletin which is a four-page fold, 13½ x 10½ on white slick paper, in which we announce the coming program, the print winners, a reproduction of the print of the month, and news of general interest to the members. This bulletin carries advertising from photographic suppliers who pay forty dollars a year for an ad approximately 1¾ x 2¾. This bulletin is published each month, and has a circulation of several hundred.

There you have the basic structure and workings of the Professional Photographers' Association of Greater St. Louis. Take it from us—it's all well worth the effort.

## INDUSTRIAL

### THE 35MM CAMERA AS AN INDUSTRIAL TOOL

By Ross Sanddal

*Introduced by James E. Hampson, M.Photos.*

(Mr. Ross Sanddal, Hughes Tool Co. Metal Lab, P. O. Box 2539, Houston, Texas.)

Recently, a questionnaire concerning the use of 35mm equipment in industry was sent to some 500 industrial photographers and, even though the results are not yet complete, it is apparent that this is a rather controversial subject. Replies were received which stated that it would be found that only 8 x 10 equipment was used in industrial work and other replies which stated that no industrial laboratory could do an efficient job without 35mm.

Obviously, both extremes in attitudes towards the use of 35mm bring out one point—the type of photographic service which a department is rendering will, to a great extent, determine whether or not there is an actual need or possible use for 35mm in that department. A photo department doing primarily illustrative work will have far fewer possible applications for 35mm than a department which is servicing a research or engineering laboratory.

One question which is frequently asked is, "Why should I use 35mm?" Probably the two most important reasons for using 35mm are cost and convenience. Most industrial photographic laboratories are constantly aware of costs and the use of a 35mm camera, in many instances, will allow a job to be done more efficiently with a savings both in labor and materials but with no sacrifice in quality.

Until recently, one of the most commonly heard objections to the use of 35mm was that it was too grainy or there was too much loss of detail upon enlarging. However, with the appearance of the new "thin" films such as Kodak's Panatomic X and the Adox films, with their very fine grain and high resolving powers these objections are rapidly disappearing.

To those of you who may be contemplating the use of 35mm for the first time, I would like to inject a word of caution. In spite of the new films and improved equipment available, it is still essential that extra care be given to the handling of 35mm film if maximum quality is to be obtained. In fact, the use of 35mm requires careful and methodical workmanship at each step of the photographic process.

An 8 x 10 print which was only a two diameter enlargement from a 4 x 5 negative, becomes an eight diameter enlargement from the 35mm negative. This increased enlargement is accompanied by a corresponding increase in the effects of error in focus, exposure or

processing. Also dust or scratches on the negative and camera movement become important factors when working with a small negative. Although almost any enlarger will give satisfactory prints from the 35mm negative, an increase in quality is usually apparent when using an enlarger designed specifically for the small negative.

Before showing some slides illustrating how we are using 35mm equipment, I would like to explain our photographic operation. We are a part of the Metals Section of the Research and Engineering Laboratories and, as such, many of our photographs are either micrographs or macrographs. The bulk of our work is done on 5 x 7 but we are constantly finding new uses for 35mm equipment. Since much of our work is in the range of 1:1 and slight magnifications, the 35mm camera is frequently used for very small objects or in places where it is impractical to use the 5 x 7 vertical enlarging camera. In some cases the volume of photographs on a particular setup will determine whether we use 5 x 7 or 35mm.

(Here, Mr. Sanddal showed slides to illustrate his talk, some of which are reproduced in this report.)



fig. 1

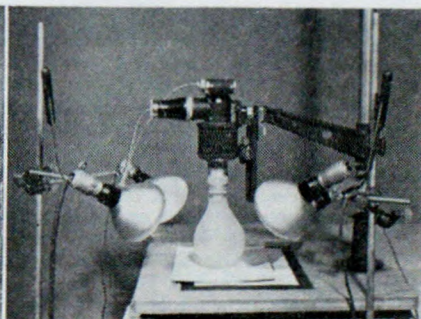


fig. 2

(Slide—fig. 1) For low power photomacrographs we use the 35mm camera in this manner using either the focalslide as shown here or a reflex housing. In this case, the 90mm lens is used in order to enable us to work far enough away from the subject to prevent overheating the lens. If extension tubes were added in order to increase the magnification, we would change the light source to a RSP2 bulb. The exposure generally runs about ½ second at f/32 on Panatomic X or Adox KB-14 film developed for 15 min. in D-76.

For 1:1 photos on a flat surface, the Belun 1:1 copy attachment for the Leica reduces this type of photography to its simplest form.

(Slide—fig. 2) We have occasion to make 1:1 photographs showing various types and degrees of wear on the surface of roller bearings after various tests. Because the surface is sometimes highly polished, these rollers presented quite a photographic problem; after trying various types of tents, we finally ended up with this setup. The tent is a No. 4 photoflood with about half of the neck cut off; the roller is placed in the bottom of the light bulb and the 90mm lens is then lowered into the open neck of the bulb. Illumination is supplied by four RFL2 bulbs placed at right angles to each other and 6 inches from the "tent." The exposure on Panatomic X developed 15 min. in D-76 is 1/15 sec. at f/22.

Line copy work comes in spurts for us—we may have a single copy one day and a whole catalog to reproduce the next. We used to set up a 4 x 5 Speed Graphic and use Kodalith film, which was tray developed, for all line copy work. Now if more than just a few negatives are involved we use this setup using 35mm microfilm. Based upon the cost of materials and also the cost of labor for loading the film, making the exposures and processing the film, there is a considerable difference in cost. For two hundred negatives, the cost for 4 x 5 is \$60.00 while for the same number of negatives the cost for 35mm is only \$16.00.

We frequently have occasion to make record photographs of a number of cone shaped rock bit cutters. When done with the 5 x 7 camera, it is necessary to open the shutter before each exposure and check the position of the cone and the focus. This procedure becomes rather time consuming if a large number of cutters are involved.

(Slide—fig. 3) By using this setup with 35mm camera and a ring light, the time necessary to make these cutter photographs has been greatly reduced. By using the Leica mounted on the focal slide, it is no longer necessary to open the shutter between exposures—now we merely slide the focal slide to the focus position, check the position and focus and then slide the camera into the taking position and make the exposure. The ring light which is shown here is only temporary—we are now having one made from stainless steel. The illumination in this ring light is supplied by eight No. E11 enlarging bulbs; the exposure is 1/15 second at f/16 on Panatomic X film. While 100 exposures on 4 x 5 cost \$60.00, the same number of exposures cost only \$9.50 on 35mm which amounts to quite a savings during the year.

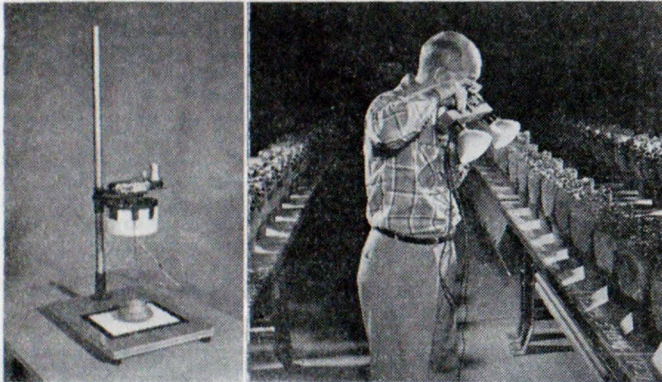


fig. 3

fig. 4

Many of our rock bits are returned to the laboratory for examination after their normal use on a drilling rig. These bits are lined up on tables and examined by the engineers, then they are photographed and one 5 x 7 contact print made of each photograph. These photographs are being made at a cost of approximately \$2.50 each which makes this operation rather expensive.

(Slide—fig. 4) We are now in the process of converting this operation to 35mm as shown here. By using a Robot camera on a light bar, we will obtain 55 negatives on a roll of film. A positive film strip is printed in a 5-foot long printing frame. The negatives are then filed in film strip cans for future possible use and the positive film strip is sent to the engineers concerned.

The film strip is then projected and the group may all see the bit at one time. The total cost per picture using this method is a little less than 20 cents per photograph which includes the cost of material and labor required to make the original negatives and the positive film strip.

(Slide—fig. 5) By making a very simple adapter, we have adapted the Leica focal slide to fit the Bausch and Lomb Metallograph as shown here.

(Slide—fig. 6) A close-up of this adapter.

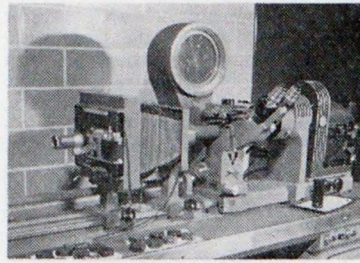


fig. 5



fig. 6

One problem encountered when using 35mm for photomicrographs is that of keeping an accurate record of the various micrographs which were taken. By using a copy stand with an additional focal slide, it becomes a simple matter to transfer the camera rapidly from the copy stand to metallograph thus allowing consecutive frames to show the micrograph and then the data concerning the specimen.

The 35mm is ideal for inexpensive report photographs when color must be used. This slide (not illustrated) shows photographs of two sets of mud samples. The upper photograph is a contact print from a 5 x 7 black-and-white negative while the lower print is a Kodacolor print made from an inter-negative from a Kodachrome transparency. The cost for the Kodacolor print is as low as the black-and-white print but there is a considerable time delay in obtaining the color prints by this method. Unfortunately the two photographs are not of the same subject but, never the less, it is apparent that the color print tells more of the story than does the black-and-white.

One of our engineers makes frequent field trips observing the performance of rock bits; he used to make notes and then write lengthy reports concerning his observations. Now, by using an Argus C-3 camera, he graphically records what he observes, thus reducing the number of notes he must make and at the same time producing a completely unbiased record.

(Slide—fig. 7) Since the position of most of his subjects makes it impractical to attempt to use the range finder or view finder of the camera, he has made a gadget consisting of a base plate and an aluminum rod which takes the place of both range finder and view finder. By placing this rod along the gage of the bit the camera is automatically in focus and properly framed when the camera is focused at 3 1/2 feet. By using this method along with a standard exposure of 1/50 sec. at f/16 on Adox KB-14 film with a SM flash bulb, the results are consistently good.

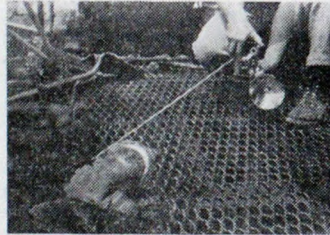


fig. 7



fig. 8

(Slide—fig. 8) The photographs appear in the finished report in this manner, giving a far better and more accurate presentation than words alone could do.

(Slide—fig. 9) Like most large companies, the Hughes Tool Company sends representatives to various colleges to interview graduating students. Later, when reviewing the interview sheets, it is difficult to remember the particular person under consideration. Now by using a Pony 35mm camera loaded with Tri-X film and set at 1/25 of a second at f/3.5 a photograph is made, by available light, of each person interviewed. The subject's name is entered opposite the frame number on a card in the camera case. This system is also used when interviewing applicants in the laboratory. Since we have no idea of the lighting conditions used, all of this film is developed in D-19 for 5 minutes.

(Slide—fig. 10) A 4 x 5 enlargement is then made and is stapled to the interview check list form as shown here. Although these prints are not of good quality, sometimes the grain is quite excessive, they do serve the purpose for which they are intended—to refresh the memory of the interviewer.

Frequently, when shooting unposed action, it is desirable to have both color and black-and-white photographs at the same time. By mounting a 35mm camera on the top of a Speed Graphic, it is a simple matter to shoot both cameras simultaneously. With this type of setup,

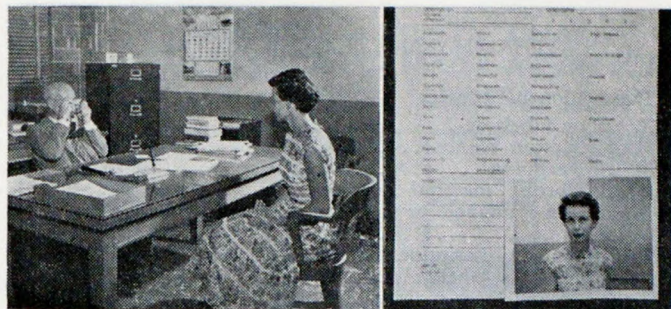


fig. 9



fig. 10

it is necessary to trip the Speed Graphic shutter with a solenoid and fire the strobe or flash bulb with the built-in synchronization. The built-in flash contacts on the 35mm camera are then plugged into the remote control connection on the flash gun. By adjusting the solenoid on the speed graphic both cameras may be brought into simultaneous synchronization. By tripping the shutter on the 35mm camera, both cameras will be fired. By pressing the solenoid button on the flash gun, only the speed graphic will be fired.

(Slide—fig. 11) This is a typical action photograph made with this type of setup.

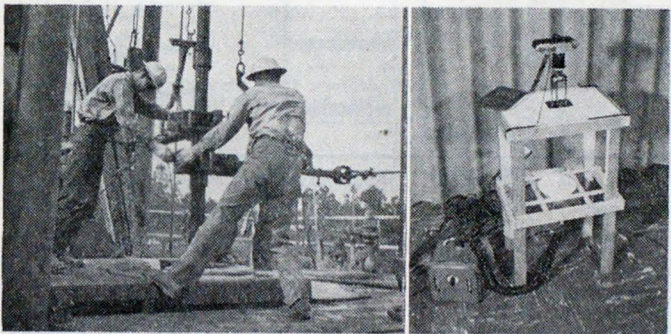


fig. 11



fig. 12

(Slide—fig. 12) Often we are in need of duplicate transparencies of color slides, or black-and-white negatives from color transparencies. For this purpose, we have built the setup which is shown here. Much of the information for this type of duplicating was obtained from Mr. George Ward of Heiland. Essentially, the setup consists of a stand which holds a Heiland Strobosar III at 12 inches from a sheet of opal glass. The unit is operated on A.C. for more consistent results. Using the Leica and Belun 1:1 attachment we have been able to produce very satisfactory color duplicates. With our setup we use a Magenta 34 and a Yellow 25 Printon filter to achieve proper balance; a guide number of 11 is used with daylight Kodachrome. By using additional filters it is possible to correct, to some degree, transparencies which are off color. This same setup is used for making black-and-white negatives from 35mm transparencies. Although the colors are not exact, when viewed together, they are very satisfactory.

Although the illustrations have shown the type of equipment which we are using, almost any 35mm camera can be adapted to do the same jobs for you.

## MEMOMOTION STUDY

By Fred Gropper

Introduced by Earl Stanton

(Mr. Fred Gropper, Engineering Service Division, Engineering Department, E. I. duPont deNemours & Co., Wilmington, Del.)

Memomotion study is a form of film analysis. Throughout recorded history man has constantly strived to reduce the efforts required to produce his daily subsistence. Early man diligently invented tool after tool even though handicapped by the rudimentary equip-

ment available to him, in his attempt to improve his crude work methods.

### Work Simplification

The advent of the industrial revolution and the formal organization of industry brought intensification of the drive to produce more goods per unit of manual effort. This was the beginning of the management science we know today in broad terms as Work Simplification.

Early efforts in work simplification consisted mostly of labor saving innovations in the form of devices and equipment but eventually industrialists began to recognize the value of studying the fundamental components of manual effort or making "motion studies." Much of the initial motion study work was visual. A specially trained observer would study a way of doing a job and then by means of well developed analytical methods would determine the "best way" for the particular job under observation.

Of course, visual observation represented a "one-shot" effort. If the analyst failed to get sufficient data during his observation, the study had to be repeated. Also, with visual observation, a great deal of detail was missed because of the impossibility of watching several things at one time and the always present need for recording that which is observed.

### Film Motion Analysis

There followed as a natural consequence of the need, the technique of taking motion pictures of an operation. Here at last was a means of permanently recording an operation which could be studied many times over by an analyst or a group of analysts at their leisure.

Film motion analysis at first was a very expensive and time consuming activity. Study activity was limited to relatively narrow space confines. Very special lighting effects had to be provided in order to satisfy the film speed requirements and of course shooting at 16 frames per second consumed vast amounts of film for long cycle, long period studies. Because of the economics involved, film or micro-motion analysis was used only for highly repetitive operations where cycles were short and where small economics in motion would result in formidable cost reductions.

Several years ago, an adaptation of the old method of film analysis called Memomotion study was developed by Professor Marvin Mundel of Marquette University and made possible by the introduction of high speed film which obviated the need for special lighting conditions and made it possible to follow an operation from one area to another utilizing only the natural lighting conditions. Du Pont 931A high speed rapid reversal film, for example, is particularly well adapted to Memomotion analysis. We have rarely found it necessary to institute special lighting with the use of this film.

Memomotion study using the aforementioned high speed film differs from previous motion picture techniques in that the pictures are taken at unusually slow frame speeds. As you know, normal silent moving pictures are taken at 16 frames per second. Memomotion films are taken usually at 60 frames per minute (one per second) or sometimes at 100 frames per minute.

### Memomotion Advantages

Memomotion affords primarily a means of performing analysis of man activity on a job, although it is also frequently used to study material flow or relationship between man and equipment. Micromotion analysis, or high speed motion photography, has as its aim improvement of short cycle, high speed operations with detailed refinement of motions. Memomotion analysis of slow speed motion pictures seeks far greater improvements. For example, in micromotion analysis, elimination of small finger movements may be significant. Memomotion, because of its lapse type photography, cannot seek out minute motions but rather is aimed at elimination or combination of large movements, such as the movement of a box or a bag from one place to another. Pictures taken at one frame per second are close enough together to record all gross movements, but are far enough apart to distort the time-motion relationship when viewed at normal projector speeds.

Memomotion is used as a means for analysis of certain types of operations. It finds particular merit in long cycle jobs, irregular cycles whose nature cannot be easily predicted in advance, long period studies and the interrelated activities of a group of people or people and machines. The latter will yield to hardly any other form of economic motion analysis.

I want to be sure that we all understand at this point that the total Memomotion technique consists of 3 steps: 1) taking the pictures, 2) analyzing the pictures, and 3) presentation of the results of the analysis in some easily digested form such as tabular, charted or graphic. I have implied some advantages of Memomotion over

other study methods. Now, reviewing the three steps of Memomotion technique, let us see why Memomotion really holds a clear cut edge.

First, in taking the picture:

1. The method provides the opportunity for much greater detail than visual observations recorded with pencil and paper. This is particularly true when interrelated activities are being observed. An example of interrelated activity is three or four people assembling a large piece of equipment or two or three people loading a box car, with one operator handling a fork lift truck.
2. Because of the time lapse feature, film cost is much lower. About 1/16th of the film is used at one frame per second, with very little loss of detail for the type of operations where Memomotion shines.
3. With the use of high speed film such as Du Pont 931A, no special lighting is required, and the camera can follow the operation from place to place. This feature is probably the most important one which has led to the widespread use of Memomotion study as a management tool.

Now let's take a look at Step II, the analysis of the film.

1. Obviously since the film can be rerun many times, the step-by-step analysis can be done leisurely and by more than one analyst. Furthermore, the motion pattern can be checked and rechecked if the situation requires it.
2. Analysis is faster and cheaper since the runs are only about 6% as long as normal motion pictures. Also keep in mind that with visual analysis (where no film is used) the study may have to be repeated many times to establish authenticity.
3. Once a film has been made, it becomes a positive, permanently recorded set of data which can be used for confirmation, for training people in the correct job methods, etc.
4. Finally, because of the time regularity feature—one frame per second for example—the film presents an authoritative record for establishing time standards and wage incentives without the rise of the oft detested stop-watch.

Let me elaborate slightly on the time study, standards angle. You can easily understand that time study is simple where a repetitive, predictable cycle is involved. The time study man merely reviews the operation several times, establishes the cycle pattern by job elements and then proceeds to time cycle after cycle as the elements repeat themselves. However, many jobs do not repeat themselves exactly, cycle by cycle. Long cycle repair jobs, for example, are almost certainly not repeated in the same manner each time, and even many so-called repetitive jobs contain a great deal of unpredictable detail which makes straight time study more difficult and less authentic.

**Memomotion vs. Stop Watch**

Memomotion here is made to order. A number of cycles are filmed in the manner previously described; and presto, the job is permanently recorded for leisurely analysis with assurance that all work elements will be considered in the final analysis of the film. Let me ask a question here. If you were a worker being studied for performance, would you feel more secure with stop-watch study or Memomotion analysis which you could review if any question as to procedure arose?

The third step, which is presentation of the data derived from analysis, contains all the advantages claimed for the analysis step. In addition, Memomotion provides information which makes possible some types of analysis unobtainable through other media.

The type of graphic presentation which is chosen to present the data is dependent on the nature of the problem being analysed. If the main purpose of the study is to determine what an individual does during a given period (day, shift, job, etc.), then the most useful presentation is a work activity chart on which is shown a tabulation of the important work elements of the job and the percentage of time spent on each activity. Obviously this type of presentation points out cases where minor importance activities are consuming inordinate amounts of the total time available. Also, reasons such as poor work methods or poor work layouts can be demonstrated and changes justified on the basis of the work activity chart.

**Methods Improvements Charts**

It should be noted that almost 34% of the pharmacist's time was consumed in working on labels and wrapping prescriptions. This pointed out two methods improvements. The labeling procedure could be improved by means of a special label attachment on the typewriter, and the wrapping operation could be improved by the use of prescription bags. Adding up the total prescription activity shows that the pharmacist spent only 28% of his time on this most important activity. This suggests the possibility of altering the work pattern and eliminating certain less useful occupations.

**"THE PHARMACEUTICAL SURVEY"**

Description of Activity	Rank Importance	Per Cent of Time Used
Work on labels or prescription blanks . . . . .	1	23.3
Work wrapping . . . . .	2	10.5
Work putting material into prescription containers or with containers . . . . .	3	10.1
Inspection of prescription blanks . . . . .	4	7.4
Work applying labels . . . . .	5	7.2
Travel to and from register . . . . .	6	5.4
Work counting items . . . . .	7	5.2
Travel to shelves or cupboards for material . . . . .	8	5.0
Work with balance and accessories . . . . .	9	4.3
Work getting down items . . . . .	10	4.1
Work compounding . . . . .	11	3.9
Work on drugs . . . . .	12	3.3
Talking to customers . . . . .	13	2.8
Work at cash register . . . . .	14	2.3
Inspection of shelves . . . . .	15	2.0
Inspection of drug containers or contents . . . . .	16	1.3
Travel to shelves or cupboard to put away . . . . .	17	1.1
Work putting up items . . . . .	18	.6
Work with liquid measures . . . . .	19	.2
<b>TOTAL . . . . .</b>		<b>100.0</b>

Marvin E. Mundel, *Motion and Time Study, Principles and Practice*, 2nd Ed., p. 290, Copyright, 1955, by Prentice-Hall, Inc. Reprinted by permission of the publisher.

**Pharmaceutical Survey Chart**

A second important graphic method of presentation is the multiple activity chart. This chart depicts the interrelationship and work interplay among a group of workers or a group of workers and a piece of equipment. This is sometimes known as a man and machine chart. This type of presentation is useful in showing up interferences causing delays in either man activity or machine activity. (See multiple activity chart on facing page.)

This chart shows the work of a three-man team assembling prefabricated gable ends for homes. The blank spaces show interference and delays which suggest possible rearrangements to coordinate better the activities of the three men. Also, a number of methods improvements are immediately available, as I will show you when we look at the actual Memomotion film from which this chart was produced.

**Work Pattern Analysis**

If the problem appears to be one of poor work layout, the best method of presentation is the work pattern analysis on which the actual motion path of the worker or workers is plotted on a plan of the existing layout. This can be used as a basis for changing both layout and methods to simplify the work pattern.

I want to warn you that your first glance at lapse photography projected at normal speed will tickle your funnybone, since all the characters will appear to move at 16 times their actual speed. Some of the operations shown in the film are shown at normal speed first and then at Memomotion speed. We will project first at roughly 960 frames per minute, and I will stop the projector and demonstrate some frame by frame projection where some point is to be made.

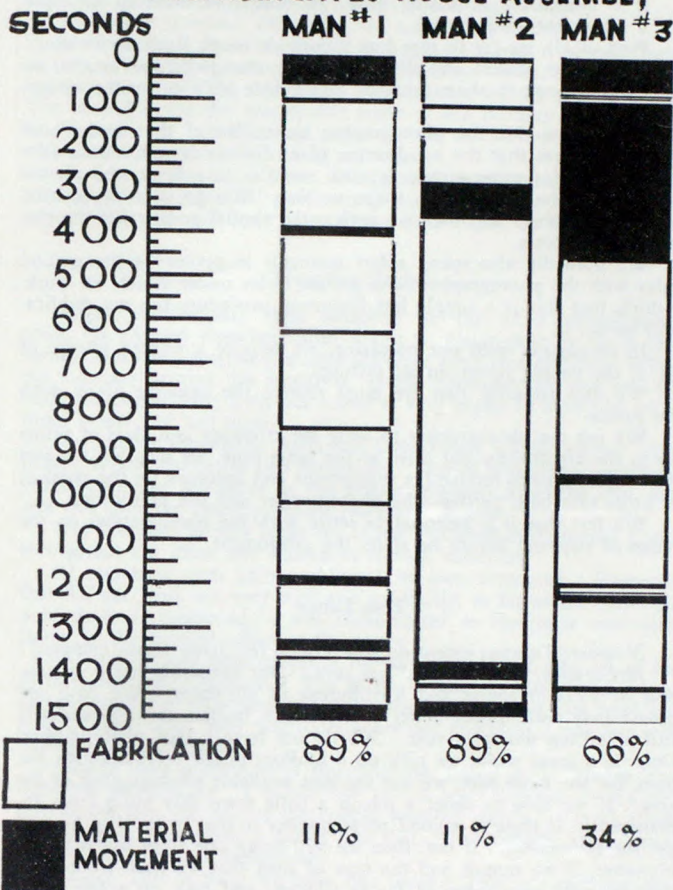
I would like you to keep the following things in mind as we watch the film.

1. Watch for spots where the activities of one man delay the work of another.
2. Watch for poor layout indicated by a good deal of walking and moving about the work place.
3. Watch for obviously poor methods, particularly where tools are misplaced or where ineffective equipment or other devices are used.
4. Notice the amount of detail shown on the film. Also the number of different activities frequently caught which can be analyzed later and at leisure.

(Here, Mr. Gropper showed film demonstrating Memomotion study.)

We have seen how Memomotion analysis can aid in reducing lost time and improving methods. By reviewing the ideas in your

**MULTIPLE ACTIVITY CHART  
PREFABRICATED HOUSE ASSEMBLY**



Multiple Activity Chart

minds, I am certain you can easily envision other uses for the techniques. I shall mention a few of them briefly.

1. Suppose a permanent record is desired of fume emission from a plant. A camera aimed at the point of emission can be set to take pictures say every 10 to 15 seconds. The usefulness of such a film is obvious.

2. A similar study can be made of traffic conditions at key intersections and movement of personnel in crowded public places such as cafeterias, stores, etc.

3. Memomotion can be used for training purposes. A record of a good operator can be analyzed for use in training others not equally proficient.

I would like to mention briefly the type of equipment used in making an analyzing Memomotion study. Any 16 mm camera with F 1.5 lens or better will do the job of taking the pictures. A wide-angle lens is preferable for obvious reasons. Ideally, the camera should be capable of receiving a synchronous motor drive with a gear shift for changing speeds to the desired levels.

For indoor work, the film should be high speed. Du Pont 931A has the required speed and is also rapid-reversing, making possible the use of one film instead of two. The projector for analysis should be low-power, with a hand crank and a frame counter. A special reviewing projector has been devised with controls permitting automatic indexing frame by frame backward or forward. This permits the right hand to be free for writing the analysis.

**Trend to Automation**

You may recall I mentioned that Memomotion is particularly adapted to analyzing overall motions as contrasted to small hand motions. I would like to point out that recent years have witnessed a trend toward automation in the mechanical industries and control instrumentation in the chemical industries. More and more emphasis

has been placed on automatic control, with less and less physical work on the part of the equipment operator. Under these conditions, detailed hand movements are becoming less important and overall body movements more and more significant. With this trend in industry, Memomotion study assumes more and more value as a tool for study and analysis of many different industrial and commercial types of endeavor.

In closing, the surface has just been scratched in the use of film type analysis. Each day, new reports are received describing new and unique uses for film study. No wonder industrial engineers are looking forward with great expectation to the ever-expanding use of this exciting management tool.

**NEW LOOK IN INDUSTRIAL PUBLICATIONS**

PANEL

*Morris Gordon, Moderator*

(Mr. Morris Gordon, WE Magazine, Western Electric Co., 195 Broadway, New York, N. Y.)

(Mr. James H. McCormick, Editor, *duPont Magazine*, E. I. duPont de Nemours, Advertising Bldg., Wilmington, Del.; Mr. Angus McDougall, photographer, *Harvester World* and *Today*, International Harvester Co., 180 N. Michigan Ave., Chicago 1, Ill.; Mr. James Root, photographer, *The Lilly Review*, Eli Lilly Co., Indianapolis, Ind.; Mr. Ellis Pruden, Editor, *The Texaco Star*, 135 East 42nd St., New York 17, N. Y.; Mr. Rus Arnold, photographer, 4827 S. Kenwood Ave., Chicago 15, Ill; Mr. Richard Wolter, Illustration Editor, *Business Week*, 330 W. 42nd St., New York, N. Y.)

*Moderator Gordon:* The magazines produced by the men on this panel are the equal or better, in many instances, of the publications that you buy on the news stand. These magazines are produced by professionals, who have the best interests not only of their company at heart but of their readers as well.

A company publication should aim its content on what is interesting and not what the editor thinks of the mentality of his audience. One of the reasons for the success of such magazines as *Life*, *Look*, *Readers Digest* and also some of the better industrial publications is simply that these books contain the best in writing, art and photography that money can buy. They are filled with articles of general interest, which appeal to all types of readers. Therefore, pointing your book up or down at your readership is a very dangerous business indeed.

In editorial photography, the ultimate requirement of a photograph is that it tell a story.

In commercial or straight industrial photography, the requirement is that the picture look exactly like what the product is or to flatter the heck out of it. The difference, then, is one of interpretation.

The commercial photographer, and to a great extent the advertising photographer, is restricted in his artistic output by the type of sketches that he is required to work with. On the sketch he is restricted from using his imagination to a great extent. He must even follow dimensions and so he starts on his assignment with his best pair of glasses and his best ruler.

Now then, the smart art director working as a team with the crack photographer works to the opposite degree from the system just outlined. He discusses his problem with the photographer and then, within the framework of a basic idea the ad is then built around the ensuing picture.

Now then, if this is true of advertising photographers and art directors, then this example should prove itself even more so in the case of editors and journalistic photographers.

In the case of the advertising photographers and the art directors, we have only single solutions to resolve. However, in the case of the editorial and journalistic photographers we have complete picture stories to worry about. We have to create a mood and a story sequence and we also have to retain a semblance of reality. We must not only picture the subject but his environment as well.

If the photographer is briefed on the requirements within the framework of the story and he is permitted to use whatever talents that he has, then the chances are that the editor will wind up with a good set of pictures.

It is most important to remember that the actual shooting of the picture is an anti-climactic sort of thing. The actual picture has already

been made in the mind of the creative photographer. He has seen it and felt it and the camera is only the medium through which the image takes its final form.

I find that most editors are not sure of how to deal with photographers. The same thing is true with writers, who generally assume control over the time while on assignments. Actually, both the writer and the photographer are equally responsible for a story—the photographer's responsibility being the acquisition of the pictures and the writer's the acquisition of the facts, data and so forth.

It is a form of insecurity on the part of the editor when he assumes that the photographer needs to be led. It is a reflection of his own state of mind. I will not argue the point that there are many photographers who belong in this category but then it is part of the editor's job to surround himself with able people and the wise editor will do well to place responsibility for his illustrations in capable hands.

With these few words of stage setting, I would like to turn the meeting over to the panel, who will tell you how they work together to produce the type of picture story which is creative but not imitative but which also gives the "new look" in industrial photography.

### Public Relations Slant

*Mr. James McCormick:* Company publications, as a class, have more than their share of newness. These publications, as you are well aware, are those edited and published by a company for its employees, stockholders, dealers or customers.

The "New Look" applies to company publications in many ways. Since the war, there has been a tremendous increase in such publications and in their circulation. An increasingly large share of the task of improving relations between employees and their management has been assigned the internal or employee publication.

Also, with the return of the buyer's market, the external company publication is having to carry full selling and promotional loads in connection with other sales in the advertising medium. However, it is in the area of improved company publications that we are concerned here.

Let us start with a few basic assumptions about company publication editors when it comes to handing out assignments.

Let us make the assumption that the editor is always right. Whether he is ninety-nine or one hundred per cent correct or even only one per cent correct, let's all, however, assume that he knows what he wants in a picture, although many times some of these people are a bit hazy. Finally, let's assume that every editor should, in helping a photographer to take a better picture, give him the time, equipment and also a few hours to brush up on the basic factors.

Now then, let's say that an editor has an assignment and that he must call on the free lance photographer and that in a certain town he knows of two photographers, A and B. Both of these men belong in the same price category, they have the same photographic equipment and they are both a little plump and getting bald and, also, both of them pick up the check when they are out having a drink with the editor.

### Choosing the Photographer

The problem of the editor, as it pertains to almost all of us, is to choose the proper man for the job. In this connection, we can talk a bit about the *DuPont* magazine and show what happens if he doesn't.

There is page after page of our publication filled with pictures in which the staff editor did more or less set the lights and do everything but take the picture. In such cases the editor felt that the photographer was so unsure of himself that the editor felt that it was necessary to leave the photographer only the mechanical part of the job.

Now then, when such things happen, at least for the most part, the pages and the illustrations are horrible. They look dead, frozen and uninteresting and for that reason not only we in connection with our magazines but the majority of the company publications use free lance photographers and we then try to let the photographer have his head.

Of course, before the editor gives out any assignments, he does need to know a few facts about the photographer. First of all, he has to know about his past experience and have very good recommendations that the photographer will not antagonize his client, customers or associates. I think that is a most important factor.

Secondly, we must know that the photographer is sincerely interested in this particular assignment—that he is interested in achieving the results desired by the editor. It may be an assignment that will just leave him cold and so, if that is the case, then it is much better for that photographer to ask the editor to skip him in connection with that one.

Of course, in connection with this, the photographer must permit the editor and art director the prerogative of setting the basic blueprint for the assignment.

Finally, and most important of all, the editor must have enough confidence in the photographer to give him the basic blueprint and then leave all of the details to the judgment of the photographer.

It is immensely surprising how few details we have to spell out for a competent professional.

First of all, we try to give him a copy or rough draft of the story. Further, if we possess any illustrations for that particular article, we will also attempt to show those to him before he goes on the assignment.

We always give the photographer some idea of the number and type of pictures that the art director plans for his layout. Once in a great while, for some certain layouts, such as in a book, the picture will have to be of a certain shape or size. We go over any special problems involved and then we review the special points that the picture should stress.

We normally also spend a few moments in reviewing the ground rules with the photographer—the ground rules under which we work. I think that this is a simple but important procedure for any publication to do.

In connection with our magazine, we require a written release of all of the people shown in all pictures.

We also stipulate that we must receive the negative along with the prints.

We ask the photographer to leave the cropping and class of prints up to the art director but then, at the same time, we mention the fact that we are glad to receive his suggestions and opinions for the purpose of protecting both parties—the photographer and the publication.

We feel that it is essential to settle with the photographer on the range of payment before he starts the assignment.

### Free Lance

*Member:* To what extent do you rely on free lance versus company?

*McCormick:* One hundred per cent. Our magazine has a circulation of 250,000 copies and distribution to all states. We have approximately forty pages, letter press, and a budget of approximately half a million dollars a year. We do not have a staff photographer. Once in a great while we pick up a DuPont public relations man but then, for the most part, we use the best available photographer in the area. If we have to shoot a job in a little town fifty miles from Indianapolis—if there is a good photographer in that town, then he will get the assignment. If not, then we will bring one from Indianapolis. However, if we cannot find the type of man that we need from there then we will even come as far as Chicago and pick up a free lance professional.

*Member:* How much color do you use?

*McCormick:* We try to essentially keep our color not more than one-third or one-fourth. There are two reasons for this. The first is the matter of budgetary requirements and the second reason is that many of our products look their best in black-and-white.

*Member:* How do you determine the requirements of a good free-lance photographer? Do you do that through elimination?

*McCormick:* There are three ways that we do that. First, we have seen samples of his work, he has worked for us before or he has the recommendation of a fellow editor, or I have seen his work in some other mass circulation publication or company publication.

*Member:* Have you found many of the photographic directories very unreliable?

*McCormick:* Yes and no. If I am going to a town where I know nobody then I will at least use that as the basic background and then go on from there. I will generally go to someone I know and ask if there is any photographer in that particular area qualified to do the assignment that I have in mind. Of course, we are always happy to be able to use a local man.

*Member:* How long do you keep negatives?

*McCormick:* Forever. We need but one print but it is a matter of copyright.

*Member:* Do you get the photographer to readily agree to this?

*McCormick:* There is no problem at all.

*Moderator Gordon:* We assign free-lance photographers because we have to contend with company equipment and company people whose privacy we have to respect and so we feel that the material pictured on these negatives is the property of the company. We have a legend stamped to the effect that it is understood that these negatives are to remain the property of the company. This is not public property such as if you were doing a magazine story for a general interest magazine.

*Wolter:* We do the same thing on *Business Week*. In the business profession you will find that the business profession itself follows this as a universal practice for the protection of their own people in connection with equipment and machinery.

*Ed Purrington:* When you have an arrangement with a freelance photographer, you make this perfectly clear ahead of time and then if he is going to do the job for you and you are going to get the negatives, then he will probably charge you a higher rate.

*Moderator Gordon:* Of course, we are willing to pay for it.

*McCormick:* I have often paid as high as one-third or one-fourth of the job cost for the surrender of the negative. The negative is kept for two reasons. The first is in consideration of the privacy angle. The second is for the reason that some of the pictures are of clients or customers of our firm and therefore we do not use them in our magazine unless the subject first approves.

*Moderator Gordon:* There is a greater opportunity for creative photography in industrial publications than there is in the commercial press. We will now hear from Angus McDougall on the subject.

### Negative Rights

*Angus McDougall:* The situation as far as a photographer using his pictures elsewhere after doing an assignment for us is concerned, that our situation is a little different from that of Jim's. While the company retains the negatives, if the photographer can sell the story somewhere else, then our editor is very happy to have him make those prints and sell them.

I work for the Public Relations Department which, among other things, is responsible for two magazines. One of them is the employee publication and the other is the public relations magazine that gets sent out over the country, called *Harvester World*.

Our company is very large for it has twenty manufacturing plants throughout the states and sixteen in foreign countries.

At one time each plant published its own magazine. However, that did not work out very well and so, finally, as far as the employee publication is concerned, it was consolidated so that it is now published in the general office at Chicago.

We use outside photographers for one man cannot take all of the pictures for both magazines. The *World* is published ten times a year and the employee magazine six times a year. In the past, our employee publication, *Today*, used practically every and any picture that was submitted by the employees.

*(Slide)* Here is the type of story that you found in it. Notice how static the pictures are. I would like to call your attention to the picture at the left, the one of the couple washing dishes. I don't think that anybody ever washed dishes like that. The caption says, "Spotless kitchen serves as background."

*(Slide)* This is what we look like today. This is something that we picked up from the *Ladies Home Journal*. The story is of a Harvester employee and, through our use of the 35mm camera approach, he most certainly has a lot more warmth in those pictures than they ever had in the one that we just looked at.

*(Slide)* We use the small cameras—the 35mm—almost exclusively. We use existing light whenever possible. We are trying to get informal as-it-happened kind of pictures. Here we used an 85mm telephoto lens. This regional sales manager was giving a pitch to his employees. I am sure that you could not get that kind of thing with a larger camera and with flash.

Here you also see a man actually asleep on the plane. Of course, there have been many pictures taken of people pretending they are asleep but then when you look at the way that his jaw sags and the position of his hands I think that you know that he is really asleep.

### Safety, Stockholders Report

*(Slide)* This picture was really a problem. As you well know, the president of a large corporation is a person that is generally very hard to approach, at least from my point of view, and he did not want to go along with the idea of following him through the day. However, with a small camera we were able to do it and we tried to give the employees a look at his day. We got him having his shoes shined and in all of these other situations.

Not all pictures can be these as-it-happened kind of thing; many of them have to be contrived and set up.

*(Slide)* Safety is a pretty deadly subject. I don't know whether or not we had success here but what we tried to do was to put the safety director in a situation of complete safety. He is surrounded by all of the things that he works with from safety shoes to posters to safety goggles.

Then you also run into the situation where one of the public relations men in one of the plants will tell you that they have a safety queen and she is called Miss Fire Hazard and that she is going around and giving talks and they think that we should cover this.

Well, that subject too is a pretty deadly one and so we tried to get a little different approach with a little sex into the magazine.

*(Slide)* We took the most common causes of fires in Harvester plants and then we put her in these strictly contrived situations. However, we think that we at least got some of the people to read what it was all about.

*(Slide)* The interpretation of the annual report to the stockholders is another annual headache. This is the way that it looked back in 1948—a couple of drawings and a lot of facts.

*(Slide)* This is what we tried to do this year. We put on the heading "What sort of a year was it?" and then we stacked ball bearings up showing what each division had done. We tried to show that we spent more and that we had more left and we tried to show most of it photographically.

*(Slide)* The president of the company was given an honorary award from France and so we wondered what we were going to do with that. Were we going to get the usual picture of the pinning on of the medal? We used a small camera and photographed it as it happened.

*(Slide)* We wanted to do a story on the Industrial Relations Manager. Rather than putting too much emphasis on the industrial manager himself, we photographed the people who were talking to him.

Because we have two different audiences and magazines we will sometimes use the same story twice. Of course, when we use it a second time it will also give us a chance to change the layout and try a little different approach.

*Moderator Gordon:* Most of those pictures were made with a 35mm camera and if it were not for that very wonderful little instrument then I am sure that this type of photography would not be possible.

### Industry Recognition

*James Root:* Our magazine, the *Lilly Review*, is an internal publication aimed toward improving relations and communications between the employees.

It is hard to talk about a "new look" for the entire group of industrial publications because there are thousands of them pouring from the field. Of course, you have seen some examples and, I am sure, you are going to see more. Of course, it is hard to pinpoint a specific pattern in relation to all of these various publications, for each industry has its own communications problems and some are so peculiar that they can become as involved as big business itself.

There is, however, one trend which every industry seems to be swinging toward and which is probably the reason for all of us being here today—and that is that they are all beginning to feel that photography is important and that it is a prerequisite to the success of any publication.

Of course, I feel that the degree to which this is carried out is up to us as photographers. We are going to have to learn how to think in terms of pictorial reporting.

There are many photographers who complain about being restricted by editors. I have heard editors express the view that they will use as many good pictures as the photographers will give them and so I think that is where many photographers are falling down on their job.

It is hard for the photographers to change their thinking—from one picture that illustrates a story to ten pictures that tell it completely. However, when this comes about then a new look is born.

I think that if a magazine can tell a story in pictures and words and tell it better than in words alone then our jobs will be raised to a higher level, and, of course, the compensation factor will follow.

A close working relationship between photographers, editors and writers is necessary. We believe that creative thinking on our magazine thrives when everyone is working together as a team. Of course, a good idea that one person may have can be greatly improved upon if there is a team of people put to work on it.

On our publication, we have a story conference once a month and at this session we have in attendance our editor, five writers and two photographers. We all hash over picture ideas and, of course, all ideas are most certainly welcomed.

We think of these various ideas from every possible angle—from the company angle, employee angle and how this is going to strike the reader.

Of course, we all know that things always appear differently from behind a conference table than they do when we get out on the job and so many times the story will take another approach from the original idea when the writer and the photographer actually get to working on the thing.

I feel that this sort of thing goes a long way toward making a better publication.

Listen to ideas that writers have. In our case, we go along with the writers on the job. Of course, there are many photographers who feel that the writer should stay out of the thing, that it is his business to do something else. However, some of our best picture ideas have come from our writers and so, many, many times, we go along and

try some of them. Remember, if any of them turn out to be successful you will get credit for them anyway.

About five years ago our present editor, who was then working as a staff writer in public relations, came up with the idea to his editor that he wanted to do all picture story type of approaches on all of his assignments. Well, the thing worked out pretty well and so, before long, a new department was formed to handle all the internal communications and this same writer was made the head of it.

Now, then, he had a problem, for he had no photographer in the plant. He had to work completely with outside people and it seemed that he was not getting the cooperation or type of picture that he wanted.

He was interested in the more candid type of shot. He wanted existing light and all that he seemed to be able to get locally in many cases was a picture taken with a single flash—and, I am sure, you know the kind of results that he had. However, these people either had not been trained in photojournalism or did not have the idea of what he was looking for.

**Existing Light**

Another problem that we had was that an advertising agency was doing our layouts and they still are. However, they had to be trained to change their idea from a fancy art layout to a straight-forward approach and make pictures for what they were worth and not how they fit the space.

Existing light work is something that I am really sold on and, with the new developers and films, almost anything is now possible in connection with this matter of picture taking. I think that every company is now heading in this direction. We have been shooting some color on 35mm with existing light and without even boosting the film speed.

Maybe I am just lazy and so that is why I like this technique. However, I hate to be burdened with a lot of heavy equipment and end up worrying more about setting up my equipment and posing pictures than I do about facial expressions and what people are actually thinking.

Every photographer is after good pictures and so the less the time that he spends in connection with setting up his equipment, the more time he can spend in actually concentrating on his pictures.

I feel that the law of averages works well to your advantage when you are shooting with a small camera and are shooting a lot of pictures. I have seen photographers look at a picture from every possible angle and then finally decide that this is it and shoot it. Well, that may be fine for a single picture but not when they are shooting a picture story and they need high and low angles in order to balance out.

When you are putting out a magazine for employees you are competing for their time. You are competing with a lot of other good magazines that they purchase and so to put out something that is laborious to wade through is simply a waste of time and money.

We feel that as a picture story approach these impressions can be made quickly in a fast moving world. People don't have time to read but then if they merely glance at the pictures they can at least obtain some ideas.

We also have to consider the fact that we want the employees to be proud of the magazine. If the employee can compare the magazine with the periodicals that he purchases and can gain the impression that this is better, then, he will become proud of it—and more so when he knows that it is directed toward him and that he may appear in it.

**Variety of Content**

During the early planning stages—during the story conference—we try to get variety and change of pace so that we do not have all copy stories or all outside stories. If you get too many company things in there you will get the reader antagonistic and then the entire publication will lose its value.

In this month's issue we had two stories on people and their activities when away from home. These have very little tie-in other than the fact that they are employees but then we hope to leave the impression that the Eli Lilly Company has some pretty interesting people. We have a racing driver who, in the plant, is a research worker. The entire story in this connection was shot at a used car lot with the exception of the lead shot, which was sent in. He did not happen to be racing and inasmuch as we had to do this in a hurry we merely set that up.

The other story is one of the few that we have hired out. It is about a man who is auctioning off vacations in Cleveland to raise money for church. He was one of our salesmen and a Beacon Journal photographer shot that one for us.

In our business, we have critical measurements and research is very important to us and so, just through featuring the people, the skilled

technicians and the machines, we hope to get across this whole idea in just a little different way.

We run our more or less regular features. Our "Milestones" page, is nothing more than recognition given to long-time or service employees but it is very necessary.

The other is the top suggestion award winner of the month. This is a single shot which shows the man who won it in a pretty much posed type of thing. It is kind of a set up picture but then I am sure that you will agree that money winners always seem to make news.

The back page picture many times has nothing to do with the copy inside but then we are making a company picture and so we hope that it will attract attention and get the reader into the copy.

We try to shoot a cover with each story that we do but then many times it doesn't work out and so we generally wind up with two or three to choose from. Many times, of course, the selection is obvious.

In selecting the cover, we try to get everyone in the department into the act and sometimes we even take the pictures around to disinterested people, people not in our department. We find that many times this is a better indication of what the reader reaction might be.

As I stated, we have an editor, five writers and two photographers. We also put out a newsletter and we handle public relations work.

If the president is having a cocktail party we just do not cover anything like that. We only use pictures that have a purpose and which we can publish and I think that is very important when working for a company. If you have to run around to every tea party and bowling presentation you get so snowed under with this type of thing that you just do not have time to think about picture stories and other type of work.

**Old and New**

*(Slide)* Starting out with the old look—anything that the employees sent in, no matter what it was, the editor felt it his duty to use because, at that time, they had to have something to fill all of the space. As Angus has already pointed out, these look very dead.

*(Slide)* Here is how they handled the daily routine of a Lilly salesman at that time, from the time he got up in the morning until the following morning. All of the points are probably there that we have in our story of today, for there are no captions or anything else under them—mainly a series of pictures that leaves you guessing.

*(Slide)* Here is our present version of the same thing. We started out with this salesman, showing what went into a detailed call.

*(Slide)* Here is a picture made during the open house features of one of our plants. This is also one of the earlier pictures and you can really see all of the things that were good for the gossip column. These pictures are almost lost in this maze of information.

*(Slide)* Here is our executive vice president today and we have tried to humanize him and make people like him. We have tried to show the people what he does away from work and while at work. These are pictures of his typical day. We even show him playing basketball.

*(Slide)* Here are some of our more recent covers. This was a farm story on what we call "Lilly Sund-down Farmers," people who have small truck farms and so forth and who raise various kinds of food after their normal working hours.

*(Slide)* Of course, we also have our weekend warriors, as every plant has and so we did something on the reservists.

*(Slide)* Now then, we also wanted to get some girls in the magazine but didn't know just how to do it. We had been tossing that idea around for a long time for we did have to remember that we could not go too far. [Laughter] However, we decided to try to do a theme and have these girls who have made their own clothes put on a style show and we wound up with a lot of pictures in connection with the fashion type of thing.

*(Slide)* The Salk vaccine has been a tremendous thing to us and so we have done a lot of stories in relation to it.

*(Slide)* We also had a man who was foreman of a jury and so one day we went with him to court and we got permission from the judge to take this and so we did the whole story. This is how we get one of our points across for we tell, in our story, about our policy for those going on jury duty. This is the reason that it is just not strictly another story that doesn't have any meaning for us.

*(Slide)* This is strictly a display shot. We worked for a long time in placing each one of those cards on the floor. There is a card there for every employee—there are eight thousand employees in the plant and this girl handles them all. We had a story on that but then this was our lead shot.

*Moderator Gordon:* Again, Jim has made a point in connection with the 35mm camera—where you are able to create a mood by using the available light, which you could never do with artificial light.

*Ellis Pruden:* As an editor I happen to use free-lance photographers almost exclusively. We do not have any staff photogra-

phers in our publications setup. Occasionally we will use a picture from the refining department, for example, where plant photographers are stationed.

I would like to say, however, that we need all of you photographers in a very great and fundamental way and so, if at any time any photographer has felt that the editor is disdainful of him or anything like that, then I would most certainly like to take this opportunity to correct any such impression.

I am deeply indebted to the photographers who have worked for me. They have helped me in more ways than I can enumerate and I feel that the association which I have had with them has been rewarding in practically every instance.

### Public Relations Job

There are many fine free-lance photographers who have come in to see me and it is always my regret that I have not been able to give each and all of them an assignment right on the spot. I think that we ought to kind of think of this whole problem in terms of the part that we all play in public relations today. After all, we are all part of the team that is doing a job of public relations for the company for which they work.

As an employee I, of course, work for the company, but as a free-lance photographer you are also working for the company in the same way, especially as long as you are on assignment, and so I feel that this sense of teamwork is so important to everything that we do.

I feel that the free-lance photographer who is working for a magazine or to produce photographs for booklets or any other public relations literature being put out today has a tremendous contribution to make.

It is another obvious generality that pictures are basic but then I think that many times that is something that is lost sight of. We take the picture or photograph too much for granted and so I think it is up to the photographer, on his part, to make sure that the person he works for never does take him for granted.

I don't like a photographer who lacks initiative. I like one who is aware of his ability and stretches his ego with me when he works with me. I don't want a "yes" man working for me in photography but, on the other hand, I do want someone who is willing to listen to me, to come forth to me and at least meet me half way. Therefore, I think that if there is anything that I would like to make in the way of a point this morning that it is probably it.

The photographer must come forth and meet his client half way. He must come forth and meet the editor or whoever he is working with and try to find out what the heck he wants, what he wants him to do in the way of his job.

I believe that this also means that the photographer has to be very open-minded and very keenly alert and that he has to, in many instances, subdue his own natural inclinations, his own natural prejudices and simply open up his mind, heart and his whole creative processes to find out what the company wants. Certainly, before a photographer begins an assignment for a company, he should have some idea of its products, the policies of the company, where it markets and that the Texas Company is called "The Texas Company" and not "The Texas Oil Company" or anything else.

### Inter-Company Communication

Of course, I also believe that a company is not a thing unto itself. A company is only made up of people but then the company, as a collective group of people, has a definite personality. There are some companies who are very conservative, others who are backward and then still others who are quite forward thinking. Of course, I say this in terms of their approach to the graphic arts. I think that part of this seeking out process by the photographer should be to find out just where the company stands in its graphic arts thinking. In other words, it certainly doesn't lead anywhere to try to make the company over in the photographer's image.

I think the assigning editor should also keep all of these things in mind for, after all, what we are really doing here is talking about the matter of communications. Pictures are a form of communication for the company and the communication between the editor and the photographer is just as important, just as critical. If, for any reason, that communication should break down then it will most certainly have an effect on the assignment.

Of course, I have no way of suggesting how to improve this communication other than to be open-minded on both ends of it.

A photographer who does go to work for an industrial firm today must certainly be well aware of all the trends in public relations. He should know exactly what the public relations program of the company is, at least in general terms, for today an assignment for a specific purpose (such as in the magazine that I happen to edit) will,

at the same time, yield material for a number of other purposes. It will yield pictures for the annual report, for publicity, for merchandising, for booklets, or for any other number of purposes over a period of years. All of this material goes into our files and then, from that time on, it is there to fill any request that may come along, especially if the picture is still in date.

I think that a photographer who can go out and tackle a specific assignment and bring back something that will broaden the yield of that particular coverage is doing something that will certainly make the company think of him next time it has an assignment to make. After all, that is the way to get repeat business in this field as I see it.

Certainly, when the free-lance photographer goes to work on a magazine assignment, if he can bring an editorial point of view to his work, he is helping the editor in the way that the editor wants and needs help more than in any other way.

I have worked with photographers who apparently have no concern with how the picture is going to appear or, putting it another way, to them text is not a factor in picture making, for everything is the picture.

Of course, you all realize that it just cannot be this way for we have all got to begin with what is said and then the picture helps to illuminate and broaden that. We just cannot have one without the other and be successful. The photographs supplement and complement our text and so when the photographer begins to realize that and begins to come half way and meet the editor on this common ground that they will then be able to work together for more success. That is the end product, that the combination of pictures and text should be something that the photographer understands and is able to work with.

### New Editorial Trends

There should also be an awareness of all of the trends in editorial handling of pictures, picture stories, picture journalism and magazine design and as to how formats are changing.

The free-lance photographer can make a tremendous contribution in the realm of ideas to editors. I know that I welcome ideas. It is stupid on the part of any editor to assume that only he can conceive of an idea, yet I am afraid that many free-lance photographers have that feeling and rightfully so. Possibly the door has been shut in their faces and the minute that they have opened their mouths to offer an idea they have been stepped on and thus shut off from self-expression. I do not think that is right.

I just want to reiterate how deeply I feel the need for the fine work that the photographers of this country are giving to the whole public relations effort, to the industrial publications in particular.

In conclusion, I would just like to say that if you reach out to us that I am sure that we can reach back and that we can work together towards a fine and profitable association.

*Rus Arnold:* Ellis Pruden told you that he was talking to you from the heart. However, I am going to have a change of pace and so I am going to talk to you from the pocketbook.

There is more to photography than just being able to show your friends your pictures in national magazines. There is such a thing as making a living and, without going into detail, I want to show you or tell you a few things.

I can say one thing and that is though I do not have my name set up in type as often, I am, nevertheless, eating better since I have switched to industrial photography.

I would like to discuss just why and how a free-lance photographer works for industrial magazines and just what an industrial magazine can do for him.

First of all, and most certainly for a fellow who is just getting started in magazine work, the industrial magazine is a training ground.

There are magazines today that compare most favorably with the national magazines and then there are also some that put some of the national magazines to shame and yet they are magazines on which you can get started—in connection with which you can sort of cut your teeth and gain experience in doing this type of editorial work.

### Magazine Experience Valuable

Just because Mr. Gordon may say that the 35mm is an excellent camera and he recommends it, don't throw away what you have got and use that. Don't try to branch out on a new technique and then sell yourself on it before you have mastered what you have got. Of course, that same thing can apply to pictures. Don't go after *Life* magazine the first week or some of these other magazines that have been mentioned here. What you should first try to do is get some experience on these other industrial magazines and the only way that you can get experience in doing magazine work is by actually doing magazine work.

The industrial magazine field does offer opportunities for you. It will also give you something which I personally value much more than money, and that is appreciation.

On one occasion I did two assignments in one week for two different magazines. One was a national newsstand magazine. The editor told me twice, before I shot the story, as to what camera to use, what "f" stop, where to set the camera, what time of the day to push the button and so on. The deadline, of course, was the next morning and so the next afternoon he called me up and said, "Rus, I just thought of another picture." That went on for three days. When the pictures were done he didn't seem to like them and so that was the last that I heard from him in connection with that particular assignment. Of course, the pictures were all right as far as the general photography and requirements of the assignment were concerned.

Later in the week I had an assignment for an industrial magazine. The editor telephoned me and he said, "Look, we are trying to get across to our employees the value of our salesmen. Our magazine goes to factory people, and also office people and, by and large, they think that salesmen just spend all of their time taking buyers out to lunch and spending the night with the buyers either playing cards or doing something else, depending, of course, upon the desires of the buyer. Can you figure out a way to get across to our readers the importance of the salesman. We would like to have them know that the plant would shut down if it were not for the salesmen."

We discussed the matter for at least half an hour over the telephone. Of course, he was paying the bill. I made some suggestions and he thought that they were good. Later on, after the story had been done and delivered to him, he sent me a telegram thanking me for it.

From this person I received appreciation and from the other editor I got nothing. Incidentally, I worked for this last fellow one day and for the national editor a total of three days and I got almost exactly the same price from both.

**Outside Approach**

I don't want you to think that the industrial field is a low-paying field for, in every field, there are low-paying and high-paying clients and it just depends on what you rate.

The question to next consider is the one as to what you as a free-lance photographer can contribute to the industrial magazine. I have here the current issue of an industrial magazine and which is put out by an organization which is a very permanent merchandising outfit. This magazine, just recently, took first place nationally for the best employee magazine with a national circulation.

This particular issue was a Silver Jubilee number and they had four staff photographers covering the jubilee. They had one free-lance photographer who was brought in for two days to cover the Silver Jubilee at their place of business while these other staff people took care of the publicity in connection with the other cities.

Why would a company like that go to the trouble and the embarrassment (in connection with their staff photographers) of bringing in a free-lance professional? Well, the magazine is the answer. It is crowded with pictures and about ninety per cent of the pictures were done by the free-lance man and the other ten per cent was done by the four staff men.

Is this because the free-lance man is a better photographer? Not necessarily. It is simply that a free-lance photographer brings a new look to the industrial magazine—an outside approach. To the staff photographer there are certain things that become very familiar, certain people become familiar, unless, of course, the staff man has the spark in him that would make him a good free-lance photographer.

**Dramatize**

Unfortunately, this panel is not complete for I think that we should have on the panel a staff photographer who is typical of all staff photographers—who doesn't have the spark—who came up through the engineering department, and whose only ambition in life is to show precisely the way that things look—so that you can count how many bolts there are and see if the right angles are truly right angles. Of course, a staff photographer with that sort of a feeling cannot dramatize, and he cannot bring a new look to the magazine, he cannot get excited about it.

I have talked to staff photographers about their stories. The typical story in a company publication is the story on the branch—the branch in Houston, Chicago, New York or elsewhere—and I have heard photographers say, "Well, they are all alike—they all have the same people—they all have the same number of desks—the same kind of typewriters and adding machines—what can you do? Well, if you cannot answer that question then all that I can say is that you are not qualified to be a free-lance photographer.

You have got to be able to get excited about each branch on a different level. I just did a branch story in Salem, Oregon. I did not show that the desks were all the same kind of desks. You know, Salem is one of the few places in the country where roses grow by the curb and grow taller than sports cars. I had a picture of a stenographer picking a rose that was growing taller than a Jaguar. How many of the branches in that company could turn out such a picture? This is something that is a different viewpoint.

On the other hand, the free-lance photographer has got to know company policy—he has got to make a study of it. Of course, here the staff man has got the jump on him.

I know of one client who is always afraid to hire local men. He doesn't have staff men. He will send me clear down to Houston or somewhere in Montana because he is afraid that a local photographer will not be aware of many of the taboos. There are, of course, so many of them that he just cannot put them all in his instructions to the photographer.

**Pick Your Clients**

The free-lance photographer should always be concerned about the fact that he has got to keep that client. It is a funny thing in merchandising, and this is equally as true if you are selling tractors or selling yourself as a photographer, that people spend a lot of energy in getting a new client and then, once they have gotten that new client, they do not spend any time in connection with keeping that new client. As a free-lance photographer, you have got to treat every assignment as though it was a brand new assignment.

How do you become a free-lance photographer working for an industrial publication or publications? Pick your clients and don't wait for your clients to come after you. Wherever you go you see industrial magazines. Pick the magazine up and look through it, study it, decide whether you can contribute to it—whether it is using the kind of photography that you do. Don't do the kind of photography that they are using—*look for magazines that are using the kind of photography that you want to do.* There is an important distinction there. After you have done that, then start watching for an idea.

Before long you will think of a story that you have had published somewhere, one that you have done for someone else, that is very similar to what this magazine has been running. At that time, send that story in to the editor and say, "Look, here is a story that I did for so and so. I would like to work for you. I have such and such equipment and my rates are thus and such, I cover so much territory—what about it?" That is how I go about trying to essentially get more new accounts and, I can tell you that it does work.

*Moderator Gordon:* Rus also touched a point which can be a little sore spot at times and that is in relation to a staff photographer being included on the panel. Of course, industrial photographers who work in plant, in the main, work for the engineering department. These people spend about only five per cent of their time in working with public relations or for the company magazine. These people always seem to get in trouble with the editors and they generally have their pictures rejected. Therefore, it is for them that this panel is being run so that they know and can be helped in connection with how to operate when they work for their own magazine.

**Fight for Time**

*Richard Wolter:* When I went to *Business Week* many years ago, it was a magazine devoted to news and business. It was an awfully successful magazine then and it still is. We run two hundred pages an issue and an issue comes out every week.

The editors said that they needed a photographer and so a magazine that had become defunct, *Science Illustrated*, which was my great love because I was in reality a scientist, said, "Well, here is a young man that you should certainly grab." Well, the result was that they grabbed me.

Their idea as to pictures was to put one picture with a piece of copy. The result was something that just, in the long run, did not hold—to make a long story short, I quit. I tried to convince management that what we needed was something to hold those ads. Remember, in that 200 page magazine, 120 pages of it was ads and so I devised a style which is something that we have just held to.

One of the things that the advertising boys have not done is go to the 35mm camera and one of the reasons that I have become devoted to it in connection with *Business Week* is that every time that you turn that knob and you come up with a 35mm shot you just automatically know that this is edited material.

There have been a lot of people who have asked me the question, "Just why did you ever leave *Sports Illustrated*?" I had a terrific job—I was Picture Editor and there was real prestige in that job. There was a lot of hard work, yes, but then as far as the matter of creating

was concerned, the individual did not do much of that there. That was something that was done by only one man at the top.

Therefore, I went back to *Business Week* as Illustration Editor, which was a job that they had never had before. I tried to make the whole book sing with pictures and illustrations.

Now then, I believe that someone on the panel made the remark that we do these things for prestige. However, I would like to say that we do not do them for prestige. When a publisher puts out a magazine, and here I do not care whether it is a book, house organ, a brochure or anything else, to go out to the general public for consumption—that is not done for prestige.

You really are not fighting for prestige, you are actually fighting for the time of the reader. In our civilization as we know it today there isn't much time for reading and if you are going to produce an inferior or merely average publication then you just are not going to receive the time and attention of that reader, whether he be a plant worker or someone who purchases it on the newsstand.

Let me say that you are in competition not only with television and things of that nature but that you are also in competition with the very newsstand at your corner and this is especially true if your publication does not fit on it.

In the final analysis it is time that we are after. We want our readers to devote a certain amount of time to the publication.

When you pick a magazine off the newsstand—when you pick a magazine off the desk from among the papers and other things that are on your desk—when you pick that out and bring that to your attention for a period of time—then that is the factor that we really should be interested in as far as this industry is concerned.

You should make the reader want to pick up your publication. This business of prestige is merely something that we get in our monthly paychecks.

### Pictures With No Outlet

The editor is a very important man in our history. Here is a man who has recorded civilization from way back. Here is a man that is so important in our life on this planet that they have divided history into two sections—one the prehistoric and the other the historic.

He is such an important guy that he was given a distinction for when history began to be recorded then history changed.

Of course, we all know about things such as these. This is really not a school but then I would like to tell you something else about this same guy who is so important. It was only about a hundred years or so ago that the camera was invented. A couple of years after the camera was invented, some terrific journalistic pictures were taken. It did not take the photographer more than a couple of years to turn out his particular class of work. Complete pictures were made of the fire in Hamburg.

Then there was a writer-photographer team that went to Egypt in about 1850 and came back with a sensational piece of copy and pictures. However, mind you, there were no journals. Here we had the situation of a new profession that had already been started but the crowning feature about it was that it had absolutely no outlet.

We then come along to about 1900, when the photo-engraving process was finally developed to such an extent that it could be used. Our friend who had had such a distinction in the history of our civilization was at a loss for the poor guy did not know what to do. There was no heritage to go on. Here were pictures which he had at his disposal but there was nothing that he could do with them. He would have an artist take a photograph and cut it out cookie shape or draw some beautiful frame around it. However, this did not work and so he tried a new technique and it took like fire—the "scoop" technique.

### Developed Heritage

A hot piece of news would come in and he would send a reporter out with: "Take the office boy with you and give him that new gadget and be sure that the office boy shoots a picture. However, you tell him what to shoot because he is too stupid. Have him shoot the picture but then send him right back because that stuff has to be boiled or something for I want that thing on my desk when you are ready to telephone in your dispatch."

Here is a system where a dispatch comes in and a piece of copy also comes with it and it doesn't make any difference whether it is related or not. Of course, in connection with the picture, to which was also added later, they developed a certain kind of darkroom technique which lasted on through the next fifty years.

However, there was something wrong with all of this for there was just no direction of any kind here and so it wasn't until 1936, when *Life* and some of the other magazines started up, that there was a marriage between words and journalism, words and pictures.

From then on this whole thing developed with a bang. I am sure that we have a lot of fellows in this room who were in on the very beginning. However, in that short span of time these fellows developed the heritage and so now we also have that.

After that development ensued there were a lot of industrial publications that lagged very definitely in some of these respects. However, the publication which I work for was ahead in many ways.

First of all, how do we go about this? The heritage is there but how do we go about using it? Just as we have in the medical and other professions, we also have specialists in photography. We have the portrait and the commercial photographer. We also have the news photographer, the photojournalist and then, I am sure, that there are also other groups. That doesn't mean that every photographer can do all of these things to make his ends meet. The editors and publishers, in general, are going to look for the man who can produce a journalistic story.

### Four Categories

If I would take any picture story, any set of pictures that are used in a magazine, any magazine and pictures from any photographer shooting them, I would break them down into four categories or types of shooting.

One category is the picture story. The picture story has a beginning—there is your lead picture—it has the meat (which is the series of pictures) and then I try to end up with a good conclusion picture. That, very briefly, is what I am going to call the picture story.

Then there is the production story. This is the story where you are going to build something and I don't care whether it is a sequence of pictures or any other types of series relative to progress. This is what we generally refer to as the step-by-step thing.

Next is the "get-them-off-the-ground" sort of picture. This is the picture where, perhaps, you wait possibly through the whole assignment and then you are only going to shoot that most dramatic instant or that most serious picture.

The other one that we are going to talk about is unrelated pictures which all magazines have to use.

Knowing that you have three types of picture stories, you can help the editor and you can help yourself by getting an understanding as to which one of these he is after. Is he after a full blown shooting on this particular type of thing, where you knock yourself out for a complete picture, or is he interested in the type of story that doesn't lend itself to that but does lend itself to one dramatic picture just to make the reader stop, read the line and look at the one picture?

Of course, the production would be just the meat of the picture story. In other words, a sequence, a development of an event.

### First Decide on Approach

I consider that there are three types of pictures that the magazine photographer takes. Again I would like to say that I am breaking these down for your benefit—you and the editor should first decide upon the type of approach that you are going to make.

The first one is the candid approach. This is when the photographer becomes a reporter. This is when the man with the camera is using his camera as a pencil and a pad. The photographer has to fade in and out of walls and he has to record exactly what is happening in connection with an event. This is a recapture of a scene. This is a recapture of the exact way something is done.

Next, is the posed-unposed picture. This is the truth from a lie, where you do not have that reporting control. This is where you go into an assignment and, instead of fading in and out of the walls, you have to be a director—you have to once again make things into a real situation—you have to make things convincing and you have to make them real. Here is where many photographers will fall down for they will clean up a man's desk, tidy up the place or whatever it might be. Of course, what you should attempt to do here is to try to get in then observe as much as you can before you shoot. You should get a real feeling of the quality and quantity of your people and your situation and record as close to the beginning as you can.

You then come to the thoroughly set up picture. First we are a reporter, then we have a director (just as on a movie set) and now we have what I might refer to as the artist. This is the picture that is set up—this is the picture that you saw here this morning. That is the picture of the Lilly cards all over the floor.

I have given you information as to how pictures are used and that is something that I have tried to break down into four parts. I have also tried to break down in three ways as to just how you approach a story—and here I have reference to the reporter, director and artist.

Of course, there will be some times when you are going to mix some of these things up and then there will also be other times when you will do either one or the other.

We should all realize that people are gossips, people are busybodies. Most people control it, but then there are some who do not. Of course, if they do control it then you don't know it. However, if you realize that point then I am sure that you will soon be able to see it in almost everyone.

### Journalistic Approach for Document Pictures

Here is a little secret that I think is very important in photography, and that is that you should make your pictures appear as though you are coming upon the situation when the subject and the situation doesn't realize that you are there.

In a documentary type of picture you are recording something. It is not the great fire. It is the fellow who is receiving his button for being with the company for 24 years—it is two people just sitting and talking. When you do that type of recording then your pictures take on the appearance that you just about expect them to take—dead and dull. Of course, in those cases they usually make a two-column cut with a headline which states, "Two men sitting and talking."

Then we have the other approach which I refer to as the journalistic approach. You work these people over gently but you interpret—you lead your reader into the pictures. This is done with foreground material. As an example, one time we had to do a story for a certain company. One of the men was going to get one heck of a big raise and a big job. We decided that we should really get in on the act, so we went to all of the trouble of putting a hole in one of the panels of the chief executive's office—right behind his head and which was about the size of an electric light switch. When this fellow came into the office he did not know whether he was going to get fired or what, and so the result was that we got a set of pictures through that little hole of every facial expression and everything else. These pictures later caused a lot of comment.

Credibility in journalism is another important point. It goes along with documenting a scene. You just come in and document it and the documentation produces one thing which is this credibility of pictures. As an editor I want to see the room, I want to know what it is like. I want to know what the people are like. I want to know what is on the desks—I want to know exactly what the situation is when the picture is taken. I want reality in these pictures. I don't want the walls to go black and the people in the background to go so that we do not know who they are. Even if it is the dullest picture in the world I still want to know who is in that room. Of course, I just have to know because my readers want to know.

### Value of Different Lenses

A few years ago when *Sports Illustrated* was starting up, Mort Kaufmann took some pictures of a baseball game. He took along a very long lens and with that lens he shot over the head of the umpire and the pitcher appeared to be as big as the batter. You could see the strain on the catcher from behind, you did not have to see his face. The ball was in mid-air, the batter stood up there and his muscles were strained. The ball was coming toward not only the batter—the ball was coming toward every reader because the action was coming directly out from the camera. Your action has to come out toward the reader.

I believe that the 35mm camera is the greatest tool that has ever been produced for us. It is the smallest camera that we can use and still produce a picture for our magazine. Of course, you just do not go out and purchase a 35mm camera and then start to immediately take pictures. You first have to have a realization as to what the lenses can do.

Let's take a wide angle lens—which is something that could cover this room. Of course, the real function of the wide angle lens is to make an editorial point. The depth or focus of this lens alone gives you an opportunity to use foreground in your picture—to invite your reader in. This is a three-dimensional view in two dimensions and it means that your picture will invite someone in and the action is coming directly at them.

(Here, Mr. Wolter asked two of the panel members to sit in two chairs facing each other as if they were talking.)

This is what I consider a real dull picture, one which many of you are asked to shoot on many occasions. Well, after you shoot that, move up. I will now show you what happens after the photographer moves up, and I am going to compare this to Mort Kaufmann's shot of that baseball coming down toward the reader.

Usually, a photographer walks into a room and he is told, "There are your two subjects, get them to talking and then shoot the picture." The photographer then takes up the position, right at the back of the first row.

I am going to ask these gentlemen to start talking and, in the meantime, I will demonstrate my point.

After you have taken that so-called dull shot then you should keep these men talking to one another and move in with that camera.

I have asked Rus to be the active speaker and he is talking to Morris. The idea here is that this conversation is going towards Morris and I am setting up and shooting from behind him. Morris is my foreground and he has his hand on his chin at this point, which is his typical listening position. Everybody just knows that he is listening. However, this is all coming towards the camera, just as that baseball was. This is inviting the reader into your subject.

## SPECIAL APPLICATIONS OF PHOTOMICROGRAPHY AND PHOTOMACROGRAPHY OF CEREAL GRAINS

By Roland W. Haines

Introduced by David B. Eisendrath, Jr.

(Mr. Roland W. Haines, U. S. Department of Agriculture, Agricultural Research Service, Northern Utilization Research Branch, Peoria, Ill.)

(Techniques and procedures for making photomicrographs of complete sections of cereal grains, by the use of mosaics of photomicrographs and photomacrographs.)

At the Northern Utilization Research Branch of the Agricultural Research Service, U. S. Department of Agriculture, photomicrographs and photomacrographs are used by research scientists to record studies of the structure, chemical reactions, and composition of agricultural residues, chemical preparations, crystals, mold cultures, cereal grains, etc. and to illustrate articles in scientific journals. I have selected for this talk one phase of our work, the photomicrography and photomacrography of cereal grains.

A photomicrograph is made using a microscope as the lens on a camera to photograph at high magnification objects or a part or an object not visible to the eye. A photomacrograph is made without a microscope by using special lenses to photograph at a magnification up to 25 times, an object visible to the eye.

For most of our photomicrographic work we use an 8 x 10 photomicrographic camera that will work in a vertical or horizontal position as shown in figure 1.

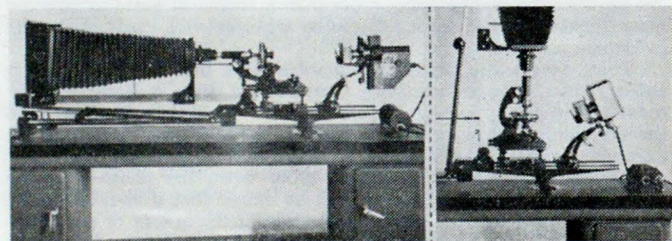


fig. 1

A remote focusing device that was built in our shops permits us to focus the microscope from ground glass position. It operates the fine focus knob on the microscope. The large dial at the back of the camera is marked so that notes of the focus position can be made in case we want to come back to a certain plane of focus. Long control shafts have been built on our microscope stage and we are working on a remote device for moving the subject slide from the back of the camera.

In our work we have to make a great many photomicrographs of thin slices of cereal grains. We also have made photomacrographs of complete sections of kernels such as a cross section of a wheat kernel by transmitted light, and opaque sections, such as the longitudinal section of a corn kernel by reflected light. These pictures are used in many ways.

The examples so far discussed are routine photomicrography and photomacrography, but about two years ago we had a request for enlargement to about 30 x 40 inches of a whole longitudinal section of a rice kernel at a magnification of 150 times. A small part of a section at 150 diameters is a rather simple job, but a complete section at 150X is impossible by ordinary techniques because the object being photographed is far too large to be seen all at once in any microscope. Although the kernel is about 1/4 inch long, when magnified 150 times it measures over 37 inches, even a small portion of the kernel covers

an 8 by 10 inch negative. It was therefore decided that the answer was to make a photomicrograph at 15X and an enlargement of 10X to get our picture of 150 diameters.

We realized that there would be some loss in detail due to empty magnification, but felt that results would be satisfactory.

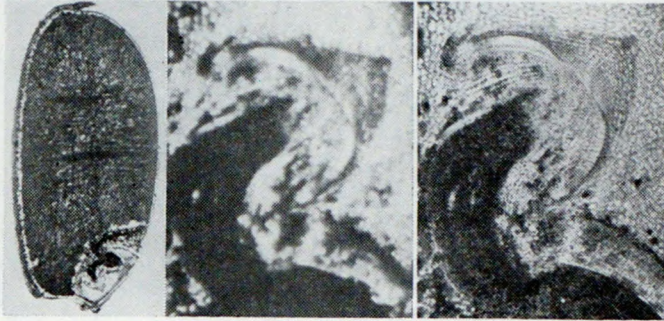


fig. 2

fig. 3

The negative and enlargement were made. The result is shown in figure 2. From a distance the over-all picture is fairly good, but let us compare in figure 3 part of a 15X photomicrograph enlarged to 150X on the left and a photomicrograph made at 150X on the right. The photomicrograph of the whole longitudinal section of the kernel enlarged to 150X is not satisfactory. Therefore the problem would have to be approached from another angle.

The resolving power of the lenses and the empty magnification are not the only problems; the longitudinal slices have to be cut 72 microns thick to keep from losing cell contents of starchy endosperm. Microscopists prefer to view sections only one-tenth that thick. Therefore, with low power photomicrographs, (where we have considerable depth of focus), it is impossible to keep cells from a lower layer from showing through. High power photomicrographic work is easier, in that it is possible to focus on only one layer of cells.

Having had considerable experience with mosaic work in aerial mapping, we decided to try a mosaic of photomicrographs. If this were to be done, it would be possible to go up to 250 diameters initial magnification, and the depth of focus would be so small that we could get a sharp negative of just the cells wanted and not have trouble with lower layers showing up. This would also mean that the final copy could be a reduction of the mosaic that would reduce the overlapping edges in the mosaic.

Even with the best of equipment and lenses, the outer edges on an 8 x 10 negative at 250X will not match well; this means that a considerable overlap of prints—as much as 1/3—would be needed.

By placing a mirror behind the ground glass it was possible to manipulate the stage on the microscope and at the same time watch the section in the ground glass. The slide was set so that the top and one edge of the section were in view, then by slowly moving the slide from side to side, then down and back across, etc., the slide was completely photographed. To get complete coverage with 1/3 overlap, seventy-five 8 x 10 negatives were required.

The negatives were numbered consecutively as they were made. This saved hours of trying to match negatives or prints later.

Even though the slice was an excellent one and under a cover glass, it was not in focus over the whole area because of slight differences in thickness of the cut slice. It was necessary, therefore, to focus carefully for each negative, thus making sure that at the point of overlap both of a pair were sharply in focus on the same layer of cells.

#### Making a Mosaic

After the negatives were processed and dry, they were laid out on a light table for checking as to overlap, sharpness, etc. It was decided that a few more should be made of areas where a portion of the germ, primary root, etc., were at the point of overlap.

After this was done, two sets of one-to-one prints were made. Printing was by projection so that if necessary any print could be enlarged or reduced to make a perfect match.

Variable contrast glossy paper was used so that contrast could be controlled. It was found desirable in some cases to expose part of a print in one contrast, then by changing filters to expose the remainder of the print in another contrast. This was a great help in areas around the germ where parts of the negative were very thin owing to the opacity of the germ, and other parts dense owing to translucence of the starchy endosperm. Two sets of prints were made, so that if one was spoiled in making the mosaic it would not be necessary to wait for another.

Each print was numbered the same as the negative, when printing, so that it would be easy to find adjacent prints when laying out the mosaic.

Although many of you have, no doubt, made mosaics of one kind or another, I shall give a brief description of our methods for those who may not have done so.

We first lay out a rough mosaic of a set of wet prints (figure 4) to find the angle and starting position.

Laying out the mosaic is like putting together a large jigsaw puzzle, except that the pieces overlap and are cut to fit as the work progresses.

The board on which the mosaic is made is a 4- by 6-foot sheet of 1/4-inch Masonite. The paste for this work is made according to the following formula:

powdered gum arabic.....16 ounces  
water .....32 ounces

When thoroughly dissolved, filter through several thicknesses of cheesecloth. Then add:

salicylic acid .....32 grains  
glycerin .....2 ounces

In aerial mapping, a mosaic is generally started in the center and built out to the edges; but in photomicrographic work we have found it best to start with the center row and lay the mosaic out by rows from the center toward each end.

To begin lay the first two prints in position, adjusting the second print so that the edges make a good match. Then take hold of the corner of the matching edge of one print and rapidly roll it up and down, being careful not to move the prints. Roll back the edge of the other print and roll it rapidly back and forth. As we do this, we look straight down on the prints and in this way can tell which print will make the best overlap and where they should be cut. We now give the print that is going to overlap a feather edge, so that the prints will blend more easily and have less thickness at the overlap.



fig. 4

fig. 5

This is done by lightly cutting the print from the emulsion side with a razor blade just enough to penetrate the emulsion and a little of the paper, but with care not to cut through the paper base. When this is done the paper base is pulled back from the cut edge (figure 5), toward the back of the print. This leaves a beveled edge, reducing the paper thickness on the back of the overlying print along the overlap.

In making this cut with a razor blade, we seldom cut in a straight line but generally follow cell edges or cut around parts of the print that might be difficult to match.

A thin coat of paste is put on the board where the prints will rest and the back of both prints is covered with a thin coat. Paste which is at the feathered edge is applied carefully.

The first print is laid down, and the feather-edged print is carefully laid in position. Paste from the upper print may get on the lower print's surface, but it wipes off easily with damp cotton.

This is repeated until one row is completed and then the prints are laid out row by row from the center to both ends. Of course, within the mosaic some prints have to be feather-edged on all four sides.

Although this sounds fairly simple, it is advantageous to plan the work so that the photomicrographic camera can be left set up and the mosaic made as soon as possible. Quite often we find one or two sections in the mosaic where we should like to have a few more negatives for a better match or so that one print will cover a certain portion of the kernel. It is almost impossible to set up the microscope later and make a negative that matches the original set in size and density.

When the mosaic is complete, it is wiped carefully with wet cotton to remove excess paste, and copy negatives are made.

In the enlargements from the copy negative, there are sometimes a few places where adjoining cells do not match in tone. It is then necessary to touch up a few cells with spotting dye.

On the completion of our first mosaic work with photomicrographs the result was gratifying, but I did wonder if it was worth all the

labor involved. The scientists settled that by their large number of requests for prints and immediate requests for similar work on other cereal grains.

By the time a second mosaic had been made we thought that we had the procedure well organized and could go ahead with any cereal grain. But the next request was for a longisecton of a wheat kernel.

Now a wheat kernel is neither round nor oval. It has a crease down the center. If we take a slice, 72 microns thick down through the crease, we will get a longisecton.

It is extremely difficult to prepare good longisectons of some of the cereal grains, even with the best of equipment. They do not grow perfectly symmetrical, and even the best overall longisecton slice may not have as good a view of the germ as a slice made a few microns further down that has a good view of the germ but a bad fall out of material from within the cells or a poorer view of the starchy endosperm.

With the wheat kernel it was necessary to make photomicrographs of one slice for the endosperm and another slice of the germ. Because the slice with the best view of the germ was slightly smaller, it was necessary to enlarge these prints by ratio so they would fit the mosaic of the endosperm.

The result is shown in figure 6. We now called in the chemists, who said that the photograph must show the remainder of the kernel.

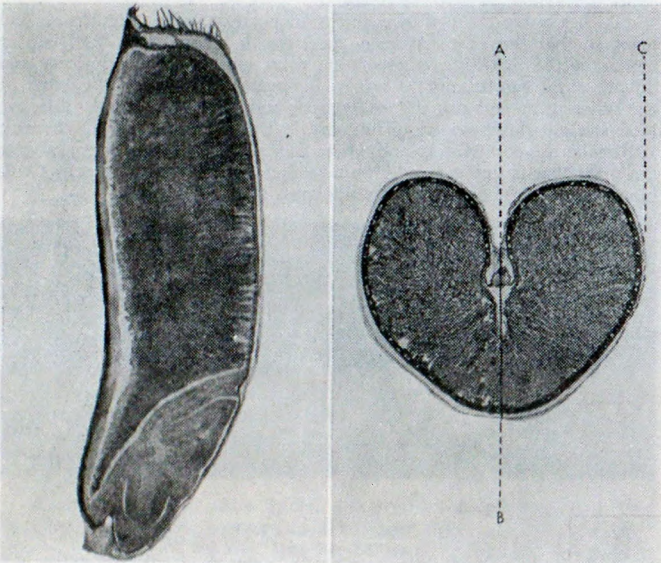


fig. 6

fig. 7

When you have a slice of the longisecton 72 microns thick, you have only a thin section running from A to B, the remainder of the kernel is not there to be photographed. Not only that, but the longisecton is made by transmitted light, and if you had the remainder of the kernel from A to C present it would be so thick that a picture would have to be made by reflected light; moreover, the depth of focus would not cover it (figure 7). The chemists also wanted the hair on the ends of the kernel to show.

To solve this problem, a number of kernels were cut in half at the crease, and from them a few selected which had nearly the same proportions as the one of which we had a longisecton. Photomicrographs were made of these and the one that looked as if it would fit best was selected.

There was lack of detail of the longisecton of the photomicrograph by reflected light, but there was some detail and depth of the side that slopes back, including the hair on the ends.

Not being equipped for making an enlargement nearly forty inches long from the photomicrographic negative of the rest of the kernel, we made a 16 x 20 print and then made three overlapping 8 x 10 copy negatives of this print. From these we made three 16 x 20 prints, by ratio, and added these to our mosaic. The result is shown in figure 8.

This finished mosaic of the wheat kernel satisfied the scientists for a while. Then one of them discovered there was a small piece missing along the pigment strand. I looked over my photomicrographic negatives but this part was not in the slice they gave me. They told me that it was impossible to get a slice with a complete section of this part because the kernels have a slight twist, and this part is cut off during the slicing. I asked whether they had any negatives of this part and found they did have a negative of a small part of one end of the missing piece.

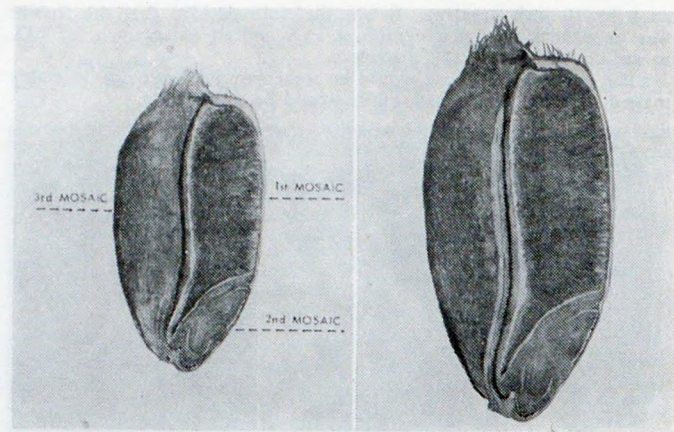


fig. 8

fig. 9

This negative also was at a different magnification than my negatives, but by enlarging it to scale and making up a batch of prints (some upside down, some right side up to make use of the curve that was in the slide), we were able to put together the missing part and add it to our mosaic. We now had the completed mosaic of photomicrographs and photomicrographs that the scientists wanted for publication and study (figure 9).

Talk about diameters and magnification tends to be confusing. Perhaps you can visualize one of the 150-diameter prints if I point out that it would be possible to lay over 22,500 actual rice grains on the photograph.

Doubtless any photomicrographs that you make do not involve cereal grains, but I hope that the method which I have described has given you some ideas that may be applicable to the materials with which you do work. The mosaic technique appears to us to have side applicability to microscopy.

## SHADOWGRAPH AND SCHLIEN AS PHOTOGRAPHIC TOOLS FOR RESEARCH AND INDUSTRY

By Lisle Morseman

Introduced by David B. Eisendrath, Jr.

(Lisle Morseman, Midwest Research Institute, 425 Volker Blvd., Kansas City, Mo.)

Shadowgraph and schlieren are photographic techniques which any photographer working in a research organization or in an industrial photo laboratory may have occasion to use. One of these tools may be the simplest or perhaps the only method by which certain phenomena can be observed or recorded. Shadowgraph is, as its name suggests, only the recording of shadows of the subject. Schlieren also records shadows of objects in the subject region, but by optical means. It is also very sensitive to refractions in the light path.

Both methods record images of shadows cast or light transmitted by the subject. Therefore, the subjects for these types of photography fall into two general categories: shadow casting objects (the silhouette of a bullet in flight, for example) and refractive subjects (the shock wave in air produced by the bullet's rapid motion). The objects of the former category may be photographed by high speed reflected light methods; but the latter category of refractive subjects usually can be recorded only by shadowgraph or schlieren (or interferometry). While the subjects are similar the techniques differ, so we shall treat them separately.

Photographers in ordnance laboratories know shadowgraph well. It is the simplest, most powerful technique for recording the attitude and position of small high velocity projectiles in flight along with associated shock waves. This simple technique may be used in the industrial laboratory as a solution to many different and difficult recording problems.

Shadowgraph is essentially the simplest possible form of photography (though not necessarily as easy or as inexpensive as con-

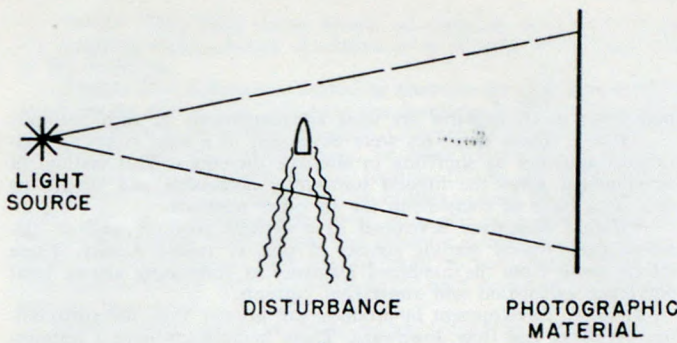


fig. 1

ventional camera photography). Shadowgraph requires only a light source, a photo-sensitive material and a subject or event to record. Figure 1 shows the arrangement of these essentials. Generally some synchronizing or timing device is also required.

In order to obtain a sharp image, the light source must be very small; for this reason and to obtain extremely short exposure durations, electric spark discharges in air gaps are usually used. Figure 2 shows the construction of a typical spark gap. The effective exposure time with air spark gaps ranges from about 1/10 microsecond to 10 microseconds (millionths of a second) depending on the choice of electrical parameters. Voltages used to fire the air spark range from 5,000 to 30,000 volts, but the energies dissipated are small by electronic flash standards, being on the order of 1 to 10 joules or watt-seconds.

The literature 1,2/ on spark or shadowgraph photography covers fairly extensively the methods used to trigger the spark gap at the proper instant, generally a third or trigger electrode added to the gap, an auxiliary three electrode gap, or a thyrotron tube in series with the gap. Likewise, synchronizing signals are derived in many ways, ranging from unsynchronous random exposures of continuously occurring events, through contactors and break screens actuated by the subject, to often elaborate sound or photocell sensing devices coupled to the spark gap trigger through variable time delay circuits. The choice, from the many possible techniques by which shadowgraphs may be made, is dependent on the nature of the subject.

Let us consider some examples of the use of shadowgraph:

1. Subject: A shotgun load at 3 feet from gun muzzle, to show pellet distribution and wadding. Method: Air spark of 5 microseconds or less, triggered by sound pickup at adjustable distance to control synchronization. Photographic material—projection or photocopy paper one foot from line of flight. Source distance—10 feet.

2. Subject: Model on water flow table; to study wave formation. Method: Common xenon flash tube with a cover having a 1/4 inch aperture, at 10 feet above water table model. Triggering may be manually controlled. Photographic material may be projection paper 2 inches below glass top of water table. Cavitation studies may be conducted in a similar manner, except that shorter exposure durations are necessary due to higher relative velocities; and synchronization may be controlled by a contactor on the water surface.

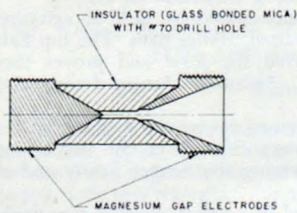


fig. 2

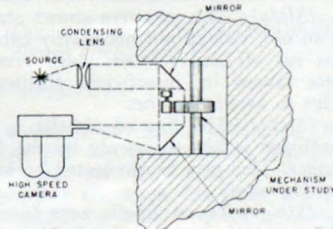


fig. 3

3. Subject: A cam rotating at high speed and the cam follower, to check the failure of the cam follower to maintain contact with the cam through each revolution. At times a subject of this nature is so inaccessible that the usual high speed photographic methods with reflected light are impossible. In such cases one might install a simple contactor on the rotating shaft to synchronize the flash with the cam rotation to make single exposure shadowgraphs. One might use a collimated beam from an air spark—with mirrors, if necessary—to bring the light to the subject, there to record on film or paper placed close beside the cam. Alternately, one might replace the spark gap with a continuously burning spotlight and use a high speed motion picture camera to record the silhouette of the mechanism (figure 3).

The use of schlieren is generally confined to the laboratory because of the accuracy of adjustment which is required, but there its ability to distinguish small differences in refractive index in the subject region makes it very useful in fluid flow and aerodynamics studies. The basic method was first described by Foucault in 1859 as a means of rendering clearly visible, surface variations in astronomical mirrors and lens, and the method is still used for that purpose. It is obvious from this that the optical components of a schlieren system must be of highest quality. The principle of a schlieren system is shown in figure 4. An image of the first knife edge is formed by the field lens in the plane, and opposite, the second knife edge. The knife edges are adjusted until only a narrow slit of light passes between the image of one knife edge and the other knife edge to enter the camera lens, which is focused on the plane of the event. Variations in density in the event region and in a direction perpendicular to the knife edges produce an apparent movement of the image of the first knife edge. This in effect changes the amount of light that reaches the camera lens from any particular region of the event.

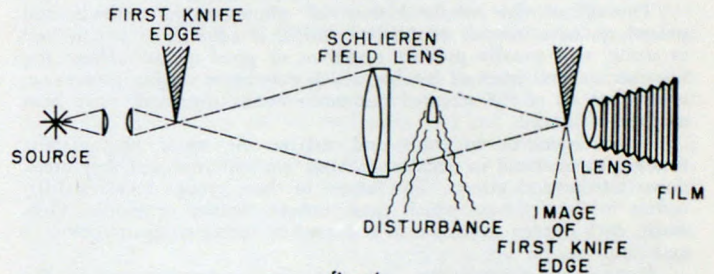


fig. 4

Due to the difficulty of producing large lens, of adequate quality for field lens, spherical mirrors are generally used. Figure 5 shows the geometry of a single mirror schlieren system. The light path makes a double pass through the event region which somewhat decreases the sharpness of the image. Two mirror single pass systems using parabolic mirrors provide parallel light at the event, somewhat better image sharpness, and greater ease of interpretation.

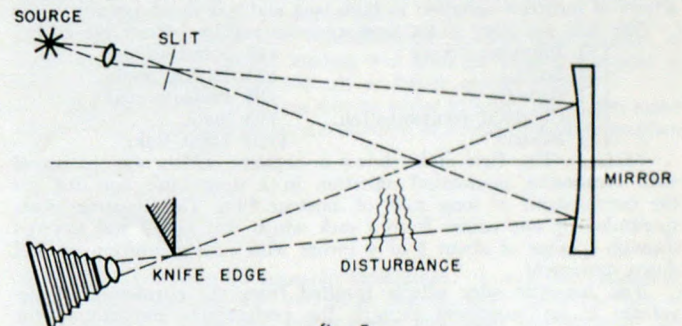


fig. 5

Schlieren techniques find applications in many studies of fluid flow due to variations in density, velocity, pressure, or temperature. To name a few: aerodynamic studies of models in subsonic and supersonic air flow; design studies of nozzles for jet and rocket motors; many kinds of ordnance research; fluid mixing problems; and studies of heat transfer due to convection currents.

Schlieren and shadowgraph both work well with extremely short duration air spark sources or with small gas discharge tubes, they are among our photographic tools of highest speed. Schlieren is very sensitive to small refractions by the subject, but requires expensive equipment and delicate adjustment. Shadowgraph is generally useful only for shadow casting or supersonic shock wave subjects, but requires relatively simple equipment and is easily set up. These methods, and the even more sensitive and complex interferometry, (which we shall not discuss here) do not record the three-dimensional character of reflected light photographs. The images they produce are often difficult to interpret, but they give us pictures we could not otherwise obtain.

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**PHOTO-JOURNALISM**

**SHEET FILM PROCESSING TECHNIQUE**

By J. Winton Lemen

*Introduced by Edgar H. Timm*

(Mr. J. Winton Lemen, Eastman Kodak Co., Rochester, N. Y.)

In the developing and handling of sheet films in professional photography, occasional irregularities are encountered which are often difficult to explain and which may seriously detract from the artistic and technical ability used in making the negatives.

Manufacturers of photographic products give instructions for the proper handling of negative materials by recommendations for development, fixation, and manipulation in processing.

Throughout the whole history of photography, methods and procedures have become established which, if adhered to strictly and carefully, will usually produce negatives of good quality. There are, however, several types of trouble which may occur during processing, even when all of the accepted recommendations apparently have been carefully followed.

If we endeavor to study and analyze the major photographic troubles encountered in negative making, we will find that they break down into several groups. The largest of these groups involves difficulties in development which cause uneven density or mottle. Generally, such uneven development is caused by incorrect manipulation or agitation.

Many other irregularities also occur in development and in the other stages of processing.

(Here Mr. Lemen exhibited a motion picture on "Film Processing Technique.")

Most of the following examples were received from professional photographers. They are from the collection which Mr. Howard Kirby of Eastman Kodak has been accumulating and analyzing for nearly 20 years.

In the slides which follow we will see a number showing the effects of incorrect agitation in both tank and tray development.

We will see other slides showing some peculiar effects caused by:

- |                             |                     |
|-----------------------------|---------------------|
| (1) Improper fixing.        | (6) Solarization.   |
| (2) Scum.                   | (7) Drying marks.   |
| (3) Airbells.               | (8) Pressure marks. |
| (4) Chemical contamination. | (9) Static.         |
| (5) Blisters.               | (10) Light leaks.   |

(Slide): The first slide shows a negative which was processed with continuous mechanical agitation in a deep tank intended for the development of long rolls of amateur film. The negatives were suspended by one corner from a rack which was raised and lowered through a range of about 3 or 4 inches with a slow uniform up and down movement.

The irregular edge effects resulted from the circulation of developer in its movement through the perforations and around the edges of the channel sections of the hangers. Even though the rate of movement was quite slow, the results strikingly indicate the fact that any constant uniform mechanical motion of the hangers must be avoided, when conventional developing equipment is used.

(Slide): This copy negative was intentionally given a generous exposure in order to record shadow detail. It was developed with frequent up and down movement or jiggling of the hangers which produced the four spots of higher density at the top edge of the negative. These were caused by the movement of developer through the hinge slots in the top hanger channel.

(Slide): Irregularities at the lower edge of the negative result from movement of developer through the perforations in the bottom hanger channel.

(Slide): Insufficient agitation can also cause trouble in the form of trailing streaks. These are produced by the downward movement of developer by-products which are heavier than the developer, causing convection currents.

(Slide): The next slide is an exterior exposure which should have a smooth, uniform sky area. While this negative was carefully agitated according to the method previously recommended, it is apparent that these recommendations did not provide sufficient agitation to prevent the mottled sky seen in this and similar types of negatives. The new agitation method shown in the motion picture will generally prevent such unevenness or mottle.

The next series of slides show examples of negatives processed by several methods of agitation. A laboratory test negative having an even all-over exposure except for high and low density areas and a

high-key portrait negative are used as comparisons in each example.

(Slide): These negatives were developed in a tray, receiving continuous agitation by shuffling in alternate directions. This method of development gives the highest uniformity obtainable and should be used as a basis of comparison for all other methods.

(Slide): Negatives developed in a vertical position *without agitation* show typical trailing streaks of plus or minus density. These effects result from the combined influence of restraining action, local developer exhaustion and convection currents.

(Slide): Development by-products are heavier than the surrounding developer and flow downward. These by-products have a restraining action and when combined with locally exhausted developer, cause streaks of lower density below areas of heavy exposure.

The general downward flow of by-products causes convection currents throughout the tank and these bring in fresh developer to areas below those of low exposure causing plus density streaks.

**Agitation Technique**

Continuous agitation produced by jiggling or raising and lowering the hangers about one inch throughout the entire time of development causes serious marginal effects. These result from the circulation of developer around the hanger channels and through the perforations and hinge slots.

Obviously, neither stagnant development nor continuous agitation produce good results when conventional equipment is used, so some compromise must be made.

(Slide): While the recommended agitation technique will not produce negatives as uniform as those developed by the tray method, it will give acceptable uniformity in tank development of most high-key and other types of negatives as can be seen in this slide.

(Slide): The films loaded in No. 4A hangers should be kept 1/2 inch apart during development. This spacing can be easily maintained by using the No. 4 developing hanger rack. The films are lowered gently into the tank and rapped sharply three or four times against the edge of the tank to dispel airbells.

After one minute, agitation is given by lifting the rack out of the developer and rotating to nearly 90°, returning to the developer without draining or hesitation. This is followed immediately by lifting and rotating in the opposite direction and returning to the developer.

This complete agitation cycle should be accomplished in about five to seven seconds time. When films are agitated this way, the developer is quickly flushed over the film surfaces in several directions. This procedure is repeated at intervals of one minute during the balance of the development period.

(Slide): Here is a portrait developed by this technique. Note the freedom from trailing streaks, edge intensification and mottle.

(Slide): This slide shows mottle caused by still development in a tray. Even tray development can produce poor negatives whenever agitation is neglected.

(Slide): This mottled density is the result of placing the developed negative in a neutralized fixing bath, not agitating and turning on the white light too quickly. The developer continued to act.

(Slide): This negative shows streaks caused by lack of agitation in an old, though not necessarily exhausted, fixing bath. The top half was cut off and refixed which removed the lines and proves they were caused by insufficient fixation. Agitation during fixing also helps to avoid the lines.

(Slide): The line of airbells is caused when the surface of the developer is broken evenly by the lower channel of the developing hanger. This may be prevented by lowering the hanger *gently* and at a slight angle.

(Slide): These airbells were formed in a small daylight type tank. This can happen when the developer is poured into the tank through the opening in the lighttight cover.

Such airbells can usually be avoided by pouring the developer directly into the tank containing the films rather than through the light trapped filler opening. Sometimes a pre-bath of water will help to avoid airbells. The water is, of course, replaced with developer.

(Slide): This slide shows an effect which was undoubtedly caused by a fabric containing hypo touching film surface before development.

(Slide): This pattern probably was caused by a drop of liquid containing hypo. It is doubtful if the hypo was full strength in either case. Usually spots caused by hypo appear quite slick when viewed by a glancing reflected light on the emulsion surface.

(Slide): These streaks were caused by dilute hypo reaching the film surface from contaminated developing hangers. Solution: be sure your hangers are washed before re-use.

(Slide): This slide shows effects of chemical contamination on the emulsion surface before development or of undissolved chemicals in the developer.

(Slide): This pattern was caused by scum on the developer surface. Scum can be removed by skimming the developer surface with a piece of clean, photographic blotting paper. Commercial blotters should not be used as they may contain hypo or other chemicals as a sizing. Scum can be prevented by using a floating lid on the developer.

(Slide): This is a severe case of blisters caused by the action of acetic acid on a negative developed in a carbonate type developer. The acid-carbonate combination may generate carbon dioxide gas and blisters will be formed. This is most likely to occur when either the stop bath or fixing bath are too strongly acid, or where a stop bath has not been used.

(Slide): Solarization is caused by the action of a fogging light reaching the negative after it is partially developed. Solarization or reversal can occur when an unsafe light is used to examine a negative during development, or by exposure to white light.

(Slide): Water-drying marks are caused by allowing droplets of water to dry on the negative surfaces. This can be avoided by removing the surplus water with a photo chamois, a soft viscose sponge, or by the use of Kodak Photo-Flo after washing.

(Slide): Here is a coarse mottle caused by the adherence of air bubbles to the negative while washing.

All of the slides up to this point have illustrated difficulties in processing. Those to follow will cover problems encountered in handling sheet films.

(Slide): The half-moonlike plus density spot showing in this negative is known as a hard kink mark. These are caused by kinking or buckling the film during loading before exposure. The affected film will show a deformation in the film base at this point. Kinks may easily occur during loading if film holders bind and the film has to be forced into the holder. Soft kink marks are of similar origin except that the film base is not deformed.

(Slide): Pressure put on the back of the film while removing interleaving paper caused this minus density streak.

(Slide): Here is a typical batch of static. Static can appear in several forms—star-like spots shown in this slide, branching static, and small, round diffused spots. Small round spots usually show a speck of dust in the center.

Trouble from static is most common when the relative humidity is low. Static is avoided during film manufacture because the relative humidity is kept to 50% or above. It is almost impossible to have static when the relative humidity is between 50% to 70%.

Static is produced in various other ways. Rapid removal of the film from holders is one source. Rapid movement of a portrait camera

dividing back may produce static. Rapid movement of film holder slides is a definite source, especially if the slides are made of vinylite as they were during the war when hard rubber was unavailable. Graflex has an anti-static waxing solution (R-4224) which prevents the accumulation of dust particles on dark slides and greatly reduces static.

Increase of relative humidity in workrooms and studio is the most effective way to eliminate static trouble.

(Slide): Light leaks in camera backs or holders cause beams of light at low angle to fall across the film. This slanting light illuminates any dust particles on the film surface, causing small dots of density with shadow streaks. This makes apparent the great number of dust particles on the emulsion surface which otherwise would be unnoticed.

(Slide): In the absence of such low angle light streaks, continuous tone films will not show much evidence of these dust specks but high contrast process films used for line copy work exaggerate every speck. This often leads to the belief that the numerous clear spots usually found on process films are caused by emulsion defects, whereas they actually are shadows of dust picked up by the film during loading or in the camera.

(Slide): This mottled fog was caused by deep red or infrared penetration through a faulty film holder slide. When such slides are used with color films, the fog will show as a red pattern. It has been troublesome on infrared and panchromatic materials but probably will not affect ortho materials as much. So far as we know, only one firm has produced slides which were unsafe with ordinary black and white or color films. This has since been corrected.

(Slide): This is the effect you will get when moisture condenses on your lens. This is most likely to happen in the winter when your camera lens gets cold and is then taken inside. It can be avoided by removing the lens from the camera and carrying it in an inside coat pocket so it does not get cold. A somewhat similar effect may be caused by a smear of grease on the lens.

(Slide): I guess you could call this our "star" picture. Those stars are images of the partially closed or open shutter blades. They're internal reflections in the lens from flash hitting very close ice or snow crystals. One other thing—this can only occur with a high voltage-short flash electronic flash. You'll see that the star images are "stopped" action of the shutter blades.

In conclusion, cleanliness of darkrooms, holders, and cameras as well as attention to careful loading and good processing practices in clean, fresh solutions will pay off in better quality negatives.

Negatives free from defects will be easier to print, save time, materials, money and sometimes your reputation as a first class photographer.

## PORTRAIT

### VOLUME THROUGH PROMOTIONS

By Kermit Buntrock and Duane Salie

Introduced by Winton B. Medlar, M. Photog.

(Mr. Kermit Buntrock and Mr. Duane Salie, Buntrock-Salie Studio, 615½ Lake Ave., Storm Lake, Iowa.)

Kermit Buntrock

Duane and I have appeared on several convention platforms. We have been interested to note that the audience reaction has been strangely the same. Almost to a person, our listeners have gone home happy with this thought. "If those two characters can make a living in the photographic business, I should be able to make a million dollars." We are going to make you fine people happy the same way, today. Before we get through, you will be even more convinced than the others, that by way of comparison, the customers you are serving are fortunate indeed. We believe that's good; because an aggressive confidence is needed in our profession today. We have a product so packed with the power to give satisfaction and pleasure far beyond what is being paid for it, that we should do customers the favor of dragging them in off the street to be photographed.

Our story will probably mean more to you if I give you a little personal background first. Duane is a graduate of Jamestown college at Jamestown, N. D., where he specialized in journalism. He was with the Gamble Store chain for 13 years, 9 years as manager of the Storm Lake store. He spent eight months working on the Alcan highway toughening himself for life in the service. Then he was in the navy for two years, much of that time aboard an aircraft carrier

in the Pacific serving as an aerial cameraman. I was also trained as a journalist, receiving B.A. and M.A. degrees from the University of Iowa. I was a news and sports editor and press photographer for nine years until shortly before going into service early in 1944. I gained a little experience in a three-way studio partnership for a few months and Duane picked up some knowledge in his home studio after World War II, but neither one of us would exactly have set the world on fire with our photographic knowledge when we teamed up as owners of our present studio in 1947. We are the first ones to admit that we still are a heck of a long ways from being the experts that many of you fellows are. In fact, this program is really a demonstration on how mediocre you can be and still make a good living in photography—if you just dig a little bit.

We are naturally proud that our business, operating from the same location, has multiplied almost seven times since 1938. The business got a good start up the ladder under Harlan Harrison and Max Dillon, a couple of capable predecessors. In 1949, present Shaw-Youngstrom Studio was opened by the Shaw Brothers. They came to us before they started, on a friendly call which we appreciated very much. We gave them our price lists and told them we didn't care if they made a million dollars, as long as they didn't do it at our expense. Our former darkroom foreman has now bought the studio and taken in a new partner, but we still get along fine. Those fellows are getting business we would very much like to have, but it is interesting to note that our volume has gone up each year, despite what they are getting. Another point which might be of interest to you is that we dropped photofinishing work in 1953. We finally got to the point where we needed all our resources for the production of more profitable business, so we made the hard decision to go out of the finishing business, although we had done as much as \$4,000 a year. We hated

to give up all of that traffic, but I'll tell you later what we did to replace it with something more profitable.

Our 1955 gross was a little less than \$77,000—a gain of \$7,527, or about 11% over the year before. In view of our short corn crop and the sharp drop in hog prices, we were very happy over this. So far this year, we are riding a \$6,000 gain over last year. If a summer promotion that Duane will tell you about pans out, we could really hit the jack-pot this year.

### School Work Valuable

Here's what this volume of business does for us. It pays for three or four conventions a year, enables us to support civic projects liberally, pays us a salary equivalent to what we would have to pay an operator to replace either of us and on top of that returns a profit of 17% on the gross. You can see that we aren't holding back a thing today. We'll even tell you what our wives pay for their hats, if you want us to. I'll tell you what mine does. She waits until the \$14 ones get over on the \$2 rack. We do our best to keep the girls humble. Now, you fellows out there who are showing a return of 50% on a gross of \$25,000 can be real happy that you have your figures instead of ours.

Our regular studio portrait business totaled \$31,651 for 1955, a gain of \$3,449 over 1954. Senior portraits ran \$28,272. We are happy about the balance between these two. This fact might interest you people who have been hesitating on school work in the fear that it might hurt your regular business. We have found a strong correlation between the two. As our senior volume has gone up, our regular portrait volume has gone up, also. It is amazing how much business is dragged through the door by graduation work.

Last spring I delivered a \$93 order to a family living 30 miles away, simply because we had accidentally gotten a good picture of a senior in the family a few months before. Things like that happen all the time. That senior portrait figure represents a lot of hard work. We are in a territory that is worked intensively by a Sioux City Studio that does an outstanding job of servicing schools, shooting about 5,000 seniors a year. Another outfit in Des Moines operates on a national scale and also combs our area—to say nothing about our good friend, Winton Medlar, a master of photography, who is just 38 miles to the north of us. Frankly, we have been just a bit mystified at our success in a league as fast as this. Again, it shows what can be done with hard work and a desire to give satisfactory service, no matter how painful it might be for you.

School groups returned \$5,145 for us. We service about 60 schools on groups and average about \$85 per school. We will tell you honestly that this is the hardest work we do, but early in the game we decided that we would have to shoot school groups and do a good job at it to stay competitive. As a result, we have developed it to a point where we are actually making money at it—and it has been a wonderful tool to get other business that we really want.

### School Miniatures

Our procedure is simple. We ask permission to shoot the grades along with the yearbook pictures. The school puts 5 x 7 prints on sale at 40 cents each—they will be 50 cents next year—and enough buy them so that we average \$1.50 or better on all the negatives we shoot, including the activity groups. We can shoot 70 groups or better per day, so we are keeping to our goal of knocking out \$100 per day per man. Seventy groups in one day might seem like quite a bit of work and I'm here to tell you that it is, especially in the larger schools where many groups run between 50 and 100.

We have learned things from our experience that have taken some of the pain and suffering out of it, however. We ask for four students to help us—two to wrestle props and two to bring the groups down in advance and line them up in the hall or one end of the gym. We have the students put the boys in one line and the girls in another and "size" them for us, with the tallest at the start of each line. Then, all we have to do is get the exact count, decide how many we want in each row and stack them in, with the tallest standing in the center of each row and the next tallest on either side. This gives you that nice "rounded" effect we all strive for and you can throw a large group together in less than five minutes and still see every face. We use Ertler lights and a 5 x 7 view camera to shoot our groups.

The lights have enough punch so that you can expose at 1/5 to 1/10 of a second at f/8 and get excellent negatives. If you don't want to fuss with lights you can use the existing light in most gyms and get good negatives with a half-second exposure at f/8. We shot school groups for several years without carrying a light. It might be foolish to work so hard at something that looks like an imposition on a photographer, but we find that superintendents appreciate our desire to

do a good job for them and they show their gratefulness by opening the door to other business which is less painful and more profitable than group work.

In this category lie the school miniatures, which brought \$7,202, and was a jump of \$3,111 over the year before. This development is one of the finest things that has happened to us. It pays us better for our time than anything else we do. We just wish we could shoot 50,000 kids a year. There's one drawback, of course. The competition for this business is terrific. You will be surprised, however, at how much business you can get simply because you are the "home town" photographer and because you can give better service than someone several hundred miles away. It's also possible for you to sign schools that a stranger can't touch.

Storm Lake had never had the miniatures taken and the superintendent was cool to the suggestion. We asked permission to lay our proposition before the school board. We discussed the situation frankly and even admitted that Buntrock-Salie would benefit considerably from the business. In spite of the fact that we had earlier openly opposed three of the members for election, the school board voted us the business. A school just five miles east of us had about the same situation. We asked permission to see the school board there. The superintendent said he would present our case for us. He did, and we received the contract. There's still a lot of gold in the hills. All it takes is some aggressive digging to get it out.

### Weddings

I know that some of you are wondering how we are doing in the matter of averages. This part of our business is not good, and we know it, but we want to be honest with you and give you the entire picture. Most of you are doing much better than we and we are glad that you are. There's only one person we like better than a rich photographer and that's a rich customer.

I'm going to pass up our figure on seniors because Duane will discuss that at length later on. Our 76 weddings averaged \$78.52, which is up slightly over last year. We do both candid and formals and shoot most of our weddings in churches. We take time to set up our Ertler-lights for the formals so that we can throw the shadows down behind the figures instead of against the background. We don't ask for a guarantee, because we find that people who get married in churches usually have enough money to make it worthwhile for the photographer.

Duane does something when he books a wedding that I think you will find interesting. He advises the bride to buy real cheap flowers, hire a real cheap minister, have a real small cake and then spend all the money she saves on getting photographs. That's what we call suggestive selling in advance.

Now, for a word about our album program. I don't intend to get involved in a controversy at this point. I know that some are for and some are militantly against them and there's something to be said on both sides. It depends a lot on your point of view. If you are averaging \$100 per order and have all the business you can handle, you would be foolish to take on an album program. On the other hand, if you have a volume operation like ours where your fixed overhead per sitting is small, you might feel differently. Because we had 2,867 sittings last year, our fixed overhead in the form of rent, utilities, taxes and insurance, averaged only 95 cents per sitting. If you are in a similar situation you can shoot album pictures all day long and make good money at it.

### Album Program Successful

We wanted our album program to do two things—first, replace the traffic we lost when we gave up finishing. Even if our average is low, we can make more money shooting album pictures at that figure than we can knocking out prints at four cents apiece. We also wanted the album program to nail down our marginal trade territory. For that reason, we instructed our salesman to concentrate on communities surrounding Storm Lake which do not have a home town photographer. He has done a good job on this.

We have sometimes suspected that the farther he gets from Storm Lake and the less people know about us, the faster he sells. I suppose somebody could make something out of that. At any rate, out of the first 652 albums he placed, 29% went into homes 30 miles or farther from Storm Lake, 49% went into homes 20 miles or farther from Storm Lake, 72% went into homes 15 miles or farther from Storm Lake and 85% went into homes 10 miles or farther from Storm Lake. You perhaps have heard the Chamber of Commerce formula which states that trade falls off in direct proportion to the square of the distance between customer and shopping center. This means that you draw only 1/4 as many customers from 10 miles away as you do from five miles away and only 1/9 as many from 30 miles away as you do

from 10 miles away. That's why we consider customers living beyond 10 miles as being in "marginal territory." And do you know who those people are? They are people who like pictures, who talk about them, who want them, but who rarely get into your studio simply because of the old law of inertia which states that a body at rest tends to remain at rest. The album is the lever that gets them up off the seats of their trousers and sends them your direction.

### Family Groups for Albums

The big problem on albums, of course, is how to build a respectable average. You will notice that our general average is \$9.80, including the "acers." We started something late last summer that we think will kick that up a bit this next year. We suggested through our salesman and a letter that the album owners have their parents come in so that the album could be complete through three generations. We explained that this would take more of our time, more film and more retouching, but that we were willing to do this because we were anxious that the albums be a source of pride and satisfaction.

Here's what happened. People who have been trying to get pictures of their parents for years, without success, are now getting them—by using the album as a lever. As far as I am concerned, this makes the program worthwhile on its own. If you don't think that people appreciate this service, look at the averages. Our average on couples taken for albums is \$21.78—nearly \$12 better than the general average. We did one other set of figures and found that all of the family groups taken last year for the album program averaged \$24.81. Now, we're going to spread our service even more and include adult family groups on both sides, so that uncles and aunts as well as grandparents will be included in the albums. Lawton Osborn of Dickinson, N. D., did a survey in his community and found that only 24% of the people had ever had a family group picture taken. This is probably pretty much true over the entire United States. For that reason, we figure that we are doing our customers a real favor by making this service available and we are counting on human nature and the law of averages to take care of us for our philanthropy.

We treat our album owners like gilt-edged customers. We send out a letter welcoming them into the circle of album owners, telling them that we know they have something that will grow more precious with the years and assuring them that we are anxious to please them with our service. When they come in for a sitting, we don't look down our noses—we knock ourselves out to do a good job for them.

We have found that people are pretty much like mirrors. They reflect the way they are treated. You try to chisel them and they will try to chisel you right back—but, give them full measure, pressed down and running over and they will usually respond in kind.

### Extra Services for Customers

We follow the same principle on our Welcome Wagon. We provide an 8 x 10 portrait to newcomers in our city for the privilege of making their acquaintance. Our average on this is \$10.37. In addition to the business we do, there is another satisfaction. People are usually lonely when they move to a new community. This is our way to express a little friendliness when it is needed most. We think it's good Chamber of Commerce stuff. When a fellow is making a good living out of his profession, he doesn't have to do everything with a dollar sign hanging in front of his nose. Once in awhile, it's good to do something because it makes him feel good inside.

You have probably soaked up quite a bit of our philosophy of doing business as I have gone along here, but I want to pull some of the loose ends together for you.

First of all, we believe that a photographer should serve his community, much in the spirit of the old-time country doctor. That's why Duane and I will go out to take a family group picture any time of day or night. That might be the last time the family will ever be together under one roof and the picture you get will be priceless as the years go by. We feel that photographers should turn the "go-getter" philosophy around and become "go-givers." Instead of putting the emphasis on seeing how much they can get out of people, they should see how much they can give in the way of human pleasure and extra service. You will find that you will end up with just about as much money under the latter system and you aren't so likely to get ulcers doing it.

We favor making money through volume rather than through selective selling. We believe in the philosophy of salable pictures at fair prices rather than super-duper pictures at out-of-this-world prices. We have a step-up system, of course, because that's good merchandising, but we don't try to exclude anybody. We heard Mrs. Leo Stern of Kansas City say something on the Iowa platform once that appealed to us. It went something like this. "If a customer has \$100 for pictures, I want that \$100, if it's only \$10 for pictures, I want that \$10."

We are pretty much disciples of the full effort—like the old cow we have out in Iowa. Her boss came out to milk her one morning, beaten-down, bedraggled and dragging the pail behind him. "What's the matter, boss?" the cow asked, "you look pretty much done in this morning." "I'll tell you what happened," the boss replied. "I was out with the boys last night and as usual, I lost my shirt in a game of chance. It was so late when I got home that my wife was mad and had me locked out of the house, so I had to sleep in the barn." "I can see that you really have had things rough," the cow replied. "I'll tell you what I'll do this morning. You just hang on and I'll jump up and down." That's the way we are. We jump up and down to please our customers.

Duane and I have both done house-to-house selling and we place a high value on the customer who comes through the door under his own power. I read once where the average business loses 72% of its customers over a 10-year period through a combination of poor service, lack of courtesy and unadjusted grievances. We are trying to improve on that average a little.

### See Customer's Viewpoint

When we have a complaint, we try to get over on the other side of the counter in a hurry and see it the way the customer does. There's no use to argue—no matter how right you are. It's possible to win the argument, of course, but every time you do, you lose a customer. Instead, we explain why we did it the way we did—we don't want to appear more stupid than we really are—and then we offer to make the picture over according to the customer's specifications, if that's possible. I had a deal like this the other day. A buxom woman with a neck-line too low for the way she was put together came in for her portrait. In my customary continental manner, I did the best I could to make everything ship-shape, but a man is always under a certain amount of handicap in a situation like that; especially with the husband looking over his shoulder. Anyway, I made the exposures in my usual fumbling manner—kicking the camera as I went by to get that nice soft effect some of you fellows have in your prints down in the exhibit—and I got some good proofs. I must have, because she ordered a bushel basket full of pictures—we are volume studio so we sell pictures by the bushel instead of by the dozen.

Do you know what happened when the gal came in for her pictures? The only thing she could see was that bulging neckline. I had a wonderful opportunity to tell her that if I were built like that and didn't want things to show, I would wear a turtle neck sweater—but I didn't. I contained myself in my best continental manner, offered to redo the pictures and etch the neckline up where it should have been in the first place. Now, maybe all of that pain and suffering on our part got us nowhere—and again, perhaps some day that woman will send in all of her buxom daughters for portraits—won't that be something!

We have both been trained as journalists and so, naturally, are firm believers in advertising. We spend around \$3,600 a year. We have a half-hour radio program at 1 p.m. each Sunday that has been a good prestige builder. We advertise regularly in the Storm Lake newspapers and a county-wide magazine we have in Buena Vista county. We do a little direct mail in the way of letters to our album owners. We support the yearbooks of all the schools we service, largely because we have found no graceful way to avoid it—and we have cooperated in the National's billboard advertising campaign, which we feel is a fine service for our profession. Our advertising budget, as you can see, runs about 5% of our gross.

### Community Service

Duane and I try hard to answer promptly all correspondence that calls for a reply and we don't forget to thank school officials for business that comes our way. A sincere "thank you" at the right time will do wonders for your business. We get a lot of support out of people in the school game because they seem to get a kick out of feeling that they are helping—and that's the way we want it.

Here's an illustration of what a letter will do for you. During World War II, a superintendent I knew, came up with a girls' basketball team that won the state tournament. I was in Germany at the time bouncing around with Patton's Third Army. I took time out to write a little note of congratulations to that superintendent. The letter seemed to strike a responsive chord. I suppose the thought of a sad-sack G.I. sitting down to write with conditions the way they were, sort of appealed to him. At any rate, last fall we had in our studio, 57 seniors from that school, which is 86 miles away—the eighth year in a row that the school has come to us with its senior class since the war. That's a pretty healthy return from one letter! All of your correspondence won't pay dividends like that, of course, but letters are a mighty effective method of building a strong bond between us and our customers.

Duane and I are both strong for community service—under the conviction that what helps Storm Lake will eventually help us. As a result, we give a lot of time on civic projects and we support them with our money. We do a lot of church work, too. We believe that strong churches are the backbone of a strong community. If anyone should be a church worker, it is a photographer. Believe me, he's going to need all the help he can find to get into heaven. We find that the Lord rewards us in strange ways. Duane was out one evening calling on a prospective member. He didn't quite convince her that she should join our Presbyterian church but he did book a sitting to photograph her two children. In this day of renewed emphasis on the spiritual, I think all of us can benefit by spending a little quiet meditation each day on self-improvement. In the kind of communities most of us serve, it is as important to strive to be the right kind of person as it is to strive to improve our product.

We have found that there is a direct correlation between the click of the shutter and the pleasant ring of the cash register, so we try to keep the shutter clicking. If business doesn't come in on its own, we do something to make it come in. This philosophy has led to a number of promotions down through the years and I'm going to tell you about a few of the small ones. Duane will tell you about the big ones, later on. A good partnership, you know, has a division of responsibility. We have that in ours. I'm in charge of the little ideas. Duane dreams up the big ones.

#### **Photograph Servicemen Without Charge**

Our newspaper celebrated its 80th anniversary some years back, so we co-operated by photographing every person in the county 80 years old or older that we could get our hands on. We had each one fill out a blank giving the highlights on his biography and then turned this and a glossy print over to the newspaper. We were given a credit line under each photograph and were prominently mentioned in every feature on the "octogenarians," as the newspaper called them. On top of that, we built up a valuable file on people, many of whom were being photographed for the last time. When a person lives that long, he usually has a bunch of dotting relatives around—especially if he happens to have any money—the sale on prints on a promotion like this is good!

We have a standing policy of photographing without charge any service man who wants to come in to our studio and here again we turn over a glossy print to the newspaper in return for a credit line. Again we have a valuable negative in our files and a good chance to sell photographs to the service man or to his proud parents.

Storm Lake has an outstanding Kiwanis club, with lots of "esprit de corps." Shortly after the war we sold the club on the idea of having a composite picture made. We charged the club for the cost of making the composite, sold additional 10 x 8 prints to the members and on top of that had a wonderful file of negatives on community leaders. We followed up by mailing the proofs to the wives and you know what the result was. We sold a lot of prints and on top of that many of the wives came in so they could go on the other side of a double folder for Christmas gift pictures. We now have a better promotion which does the same thing on a continuous basis that we like very much. Duane will tell you about that.

Our Chamber of Commerce is also very active, so we sold the board on hanging a picture of each past president in the office reception room. We make up 8 x 10's, frame them and send the bill to the Chamber of Commerce. This doesn't add up to much in dollars and cents, but again it gives a valuable negative of a civic leader and the added satisfaction of providing a community service that will be appreciated more and more as the years go by.

#### **Solicit Pastors**

Right now, we are in the process of co-operating with two Masonic Lodges of the county who are making up pictures of all their past masters and putting them on the wall in panels of three. We are photographing the recent past masters and doing a lot of copy work on the old ones whose pictures aren't the right size for the panels.

For three years now, we have photographed the pastors of some Buena Vista county town and made up a display of 11 x 14 sepia-toned prints to put in some prominent window of the town served by the pastors. The display includes a professionally-lettered placard that reads: "The Church points the way. Attend the church of your choice every Sunday—your American privilege." The placard also bears the news that all of the portraits are the work of the Buntrock-Salie Studio. This display is run during lent and causes terrific interest. We had the Storm Lake one in a window right across from our studio and believe me, it was a thrill to see people flock around that window all hours of the day. This promotion has one other very beneficial result. When it comes time for confirmation and first communion pictures,

who is it, do you suppose, that those pastors think about first? We don't just depend on chance on confirmation and first communion work, however. We get out a letter each year to the pastors of the area outlining our offer and soliciting their business. We find that you will always get a certain amount of business simply because you have made the effort to ask for it.

#### **Photograph Farms and New Homes**

Duane and I have held the fond hope for several years of some day photographing from the air, every farm site in Buena Vista county. So far, we haven't been able to find the time. We have shot enough of the farms on a speculative basis, however, so that we know it would pay off. We just went down the road, shooting on both sides. Duane, being an old navy aerial photographer, is really adept at it. We made up 8 x 10 prints, waited until someone from the area came in so we could identify them and get the addresses, then sent out letters informing the potential customers that their farms were beautiful when seen from the air and inviting them in for a look without obligation. You know what happened? A lot of them bought them at \$5 each for an 8 x 10 print in a mount. One fellow was so proud that he bought a colored 8 x 10 for each one of his eight sons. We averaged \$3.64 every time we clicked the shutter. You can shoot between 20 and 30 farms an hour, so you are getting a good return for your time.

One of our contractors has built a lot of new homes in Storm Lake. We cooperated with him a couple summers by making up 8 x 10 colored photographs and putting them in an album which he used to show prospective customers. There was a good follow-up on this, too. At Christmas time, we made up a sample Christmas card and mailed it to the home owners with a price list. We sold some of them, too. Along this same line, we slip out in the spring after one of those wet, clinging snows you get in Iowa at that time and snap some of the Storm Lake homes. You get a beautiful, Christmas card effect and the sale is well worth the effort you put in. You don't have to stick to new homes on this. Anything with shrubbery that will catch the snow will come out looking pretty nice.

When we have family groups we do a little speculative photography. After the group has been taken, we have mother and dad sit down and we photograph them together. More often than not, they haven't been photographed that way since they were married and the sale of prints is nearly always excellent.

#### **Radio Promotion**

There is one other promotion we are thinking about for next year that I want to share with you. We got the idea from our good friend, Nels Isaacson of Algoma, who has been working it through his newspaper. Through co-operation with our local radio station, we plan the KAYL wedding anniversary special. Listeners who have wedding anniversaries coming up will be asked to send in cards stating the date. The couple whose card indicates they have been married the longest, will be selected for each day in the year and will be presented an 8 x 10 portrait with the compliments of the radio station. In return for our work, the radio station will give us spot advertisements in connection with the promotion equivalent to the value of the print we provide. Here is a possibility of more than 300 sittings a year. Three hundred sittings at a \$20 average is \$6,000. That's a good chunk of plus-business in our league.

You perhaps are wondering where we get the time to do all of this work. The answer is that we try to free ourselves of detail work—leaving that to our fine employees. Duane and I figure that our time is worth at least \$12 an hour. We can't knock out that much work retouching, we can't do it coloring, we can't even do it in the print room—but we can do it by promoting and clicking the shutter.

If there is one thing that has contributed more than any other to the growth of our operation it has been our willingness to go out and beat the bushes for business. A lot of that increase is there because we have asked people to buy from us. You make so many calls, you get so many yesses, so many maybes and so many nos. It's the old law of averages working in your favor. When we started in the photographic field, we were pretty green. We didn't know that a photographer was supposed to sit on the shiny part of his trousers and wait for business to come through the door—and starve to death if it didn't. So, we went out after it. We advertised. We promoted. We did speculative photography. By the time we learned how a photographer was supposed to act, it was too late and we were stuck with our bad habits. That's the first half of our message. I'll now turn the podium over to my partner, Duane Salie, who will unload the other barrel.

*(Mr. Salie's talk appears in the next issue of the Convention Report.)*

# General Print Exhibit . . .

The 1956 General Print Exhibit was composed of a total of 3,023 prints, comprising the entries of 757 photographers. From this group 896 prints were accepted for hanging and 161 of these prints were selected for the PA of A Loan Collection. Commercial, industrial and color prints were judged separately by members of the board of judges specially qualified in these fields.

Portrait, pictorial and color prints receiving a score of 30 or more points, out of a possible maximum of 50, were accepted for hanging. In these categories a print receiving 35 or more points was accepted for the Loan Collection. Commercial prints receiving a score of 28 or more points, out of a possible maximum of 50, were accepted for hanging. In this category a print receiving 32 or more points was accepted for the Loan Collection. Industrial prints were not judged by the point system but were indicated as either accepted or rejected by the industrial jury.

The Board of judges for the portrait and pictorial prints was composed of Evert D. Adams, Max Munn Autrey, Carl Blakeslee, Gene Botsford, Alvin Duis, Alma V. Gray, Paul W. Hunter, Grace Moore Kirby, Jeanne Lindquist, Wendell B. Powell, Clarence Premo, A. D. Wichers, Kenneth M. Wright and Lyle Tyler, Chairman. The board of judges for the commercial and color prints was composed of Lawrence P. Brand, James R. Israel, Harper Leiper, Phillip J. Letourneaux and Howard M. Webster. The board of judges for the industrial prints was composed of David B. Eisendrath, Jr., Roland W. Haines and James E. Hampson.

The transparency exhibit was judged in New Haven, Connecticut, under the chairmanship of James Pickands II, by Gordon Bell, Ferenz Fedor and William E. Manship. 182 photographers submitted a total of 361 transparencies, of which 126 were accepted for exhibition.

433 photographers who submitted prints and/or transparencies to the Exhibit had one or more prints accepted.

The 1956 Masters' Exhibit was composed of a total of 328 prints, comprising the entries of 111 Masters. From this group 66 prints were accepted for exhibition and represented the work of 36 Masters of Photography.

Following is a list of those receiving Merits:

Note: First digit denotes the number of prints hung; digit preceded by "L" denotes number of prints selected for Loan Collection; digit preceded by "M" denotes number of Merit Points earned; "T" indicates Transparency.

Following is a list of those receiving Merits:  
 Marvin R. Adkinson, Topeka, Kans. — 2-M2  
 Robert H. Alexander, Grenada, Miss. — 1-M1  
 Richard L. Alf, Denver, Colo. — 1-M1  
 Carter Allen, Evanston, Ill. — 4-T2-M5  
 John E. Amborn, Ft. Madison, Ia. — 1-M1  
 Robert G. Ames, Wichita, Kans. — 2-L1-M3  
 Jack M. Anderson, Stillwater, Minn. — 3-L1-M4  
 Patton Apgar, Marshalltown, Ia. — 4-L1-M5  
 J. M. Arnold, Jr., Pittsburgh, Pa. — 3-T1-M4  
 Otis A. Arnst, Canton, O. — 1-M1  
 Richard Atamian, Saginaw, Mich. — 4-L1-T1-M6  
 Ava Atkinson, Austin, Tex. — 1-M1  
 Thomas J. Austin, Cincinnati, O. — 4-M4  
 David A. Avant, Jr., Tallahassee, Fla. — 2-M2  
 Jack Baasen, Minneapolis, Minn. — 1-M1  
 Mary Baker, Broken Bow, Nebr. — 2-M2  
 Charles M. Baldwin, Traverse City, Mich. — 2-L1-T2-M5  
 W. Homer Ball, Goldboro, N. C. — 2-M2  
 Helen Bamford, Muscatine, Ia. — 2-M2  
 Don Barber, Hendersonville, N. C. — 3-L2-M5

Orrión R. Barger, Chamberlain, S. D. — 4-L1-T1-M6  
 Hazell M. Baxell, Minneapolis, Minn. — 3-M3  
 Harold S. Beach, Maywood, Ill. — 1-T1-M2  
 Roy Beadling, Zanesville, O. — 3-M3  
 Frederic Beck, St. Matthews, Ky. — 4-L1-M5  
 E. Allen Becker, Miami Beach, Fla. — 4-M4  
 Robert S. Beese, University Park, Pa. — 2-M2  
 Norman H. Behrens, Crete, Nebr. — 4-M4  
 Bill Bell, Albuquerque, N. M. — 2-M2  
 Michael L. Bell, Toledo, O. — 3-T2-M5  
 Benny Benefield, Gadsden, Ala. — 1-M1  
 E. D. Bengtson, Minneapolis, Minn. — 3-L1-M4  
 Virginia Benton, Opp, Ala. — 3-L1-M4  
 James Berg, Dubuque, Ia. — 1-M1  
 W. Dayle Berry, Sioux City, Ia. — 1-M1  
 Ray E. Bigler, Jr., Mishawaka, Ind. — 2-M2  
 John L. Blackstock, Stamford, Tex. — 1-T2-M3  
 Bob Blair, San Antonio, Tex. — 1-M1  
 Robert H. Blair, Overland Park, Kans. — 1-M1  
 John Blaker, Manhattan, Kans. — 1-M1  
 Adam P. Bloch, Billings, Mont. — 1-M1  
 LaGreta Bontrop, Walla Walla, Wash. — 1-M1  
 Donald L. Borger, Pittsburgh, Pa. — 1-M1  
 Kaiser Boyajian, Cudahy, Wis. — 1-M1  
 L. P. Brand, Cincinnati, O. — 1-T1-M2  
 Ralph H. Bransby, Detroit, Mich. — 2-L1-M3  
 Mabelle Bright, Dayton, O. — 1-M1  
 Leslie R. Broadstreet, Marion, Kans. — 1-M1  
 Ted Brooks, Burbank, Calif. — 2-M2  
 Don Bryan, Kansas City, Mo. — 1-L1-M2  
 James R. Buckroyd, Fort Dodge, Ia. — 1-M1  
 Gordon Buzzell, Ithaca, N. Y. — 2-M2  
 Gerald Campbell, Toronto, Ont. — 4-L1-M5  
 Edgar H. Carlson, Dearborn, Mich. — 4-M4  
 Wm. W. Carrier, Jr., Memphis, Tenn. — 2-T1-M3  
 Carolyn Carter, Atlanta, Ga. — 3-L1-M4  
 E. D. Cespedes, Pomona, Calif. — 1-M1  
 George Champagne, Pawtucket, R. I. — 2-T2-M2  
 Vincent M. Chapman, Pittsburgh, Pa. — 2-M2  
 Al Church, Pittsburgh, Pa. — 3-L1-M4  
 Joseph A. Cianciolo, Memphis, Tenn. — 4-L1-M5  
 Norb Cichon, Evanston, Ill. — 1-M1  
 Glenn E. Cisco, Baytown, Tex. — 2-M2  
 Gordon Clark, Globe, Ariz. — 1-M1  
 Arthur Clarke, Richmond, Va. — 4-L2-M6  
 Odin Clay, Houston, Texas — 1-M1  
 L. R. Clippinger, Ft. Wayne, Ind. — 4-M4  
 Charles Coffman, Kittanning, Pa. — 4-L1-M5  
 Jack Coleman, Danville, Ky. — 4-M4  
 Charles Conkling, Portland, Ore. — 1-T1-M1  
 Raymond D. Conkling, Portland, Ore. — 2-T1-M5  
 Hal Cooner, Hazard, Ky. — 2-M2  
 Leon Crooks, Parsons, Kans. — 1-M1  
 Jean Cross, Portland, Ore. — 1-M1  
 Ralph Crowell, Scarborough, Me. — 1-M1  
 Ernie Curtis, Oklahoma City, Okla. — 2-M2  
 James A. Curtis, Paducah, Ky. — 4-M4  
 Billie Daniels, Norway, Me. — 2-M2  
 Lewis Daniels, Norway, Me. — 4-M4  
 Frank J. Davis, Washington, D. C. — 2-T2-M2  
 Dorothy DeClercq, Binghamton, N. Y. — 1-M1  
 Gilbert W. DeClercq, Binghamton, N. Y. — 1-T1-M1  
 Nick Demos, Cudahy, Wis. — 1-M1  
 Morris Monts deOca, Winter Haven, Fla. — 1-T1-M1  
 Marinell deVries, Slaton, Tex. — 1-T1-M1  
 T. W. Dickerson, Franklin, Tenn. — 2-M2  
 Don C. Diers, Lamar, Colo. — 1-M1  
 Roland V. Dinger, Britton, S. D. — 3-M3  
 Kenn Dobbins, Kennewick, Wash. — 3-L1-M4  
 Ronnie Doerge, Harrisburg, Ill. — 1-M1  
 Jack Doerr, Exeter, Ont. — 2-M2  
 Charles D. Downey, Scottsbluff, Nebr. — 2-M2  
 James C. Downey, Scottsbluff, Nebr. — 1-T1-M1  
 Rolan R. Duffield, Ottawa, Kans. — 4-L2-M6  
 Dick Duncan, Louisville, Ky. — 1-M1  
 Jerry Duncan, Cedar Rapids, Ia. — 4-M4  
 Lynn Duncan, Rochester, N. Y. — 4-L2-T1-M7  
 Frank Dunlap, Midland, Tex. — 1-M1  
 Terrell Earl, Tuscaloosa, Ala. — 3-M3  
 W. H. Edwards, Sycamore, Ill. — 4-L3-M6  
 Mrs. W. H. Edwards, Sycamore, Ill. — 2-M2  
 Jack Elder, Kilgore, Tex. — 1-M1  
 Floyd G. Ellsworth, Minneapolis, Minn. — 1-T1-M1  
 Morris Enger, St. Louis, Mo. — 3-M3  
 Kenneth L. Engman, Lewiston, Id. — 2-L2-M4  
 Dan J. Fager, Tampa, Fla. — 4-L4-M6  
 Joseph Farkas, Dearborn, Mich. — 1-M1  
 Henry D. Fehly, Eugene, Ore. — 4-M4  
 I. Feinberg, Detroit, Mich. — 1-M1  
 Lela R. Ferren, St. Clairsville, O. — 2-L1-M3  
 Harold Fialkoff, Albany, N. Y. — 4-L3-M6  
 James E. Fillmore, Fargo, N. D. — 3-M3  
 Bryce Finch, Nashville, Tenn. — 1-T1-M2  
 Doug Finch, Dearborn, Mich. — 2-M2  
 Frank E. Fisher, Albany, Ore. — 1-M1  
 Herman J. Fisher, Dearborn, Mich. — 4-L1-M5  
 Harry Fitch, Freeport, Ill. — 2-M2  
 Harry Fitch, Jr., Oskaloosa, Ia. — 3-M3  
 Harold C. Flaherty, Buffalo, N. Y. — 4-L2-T2-M7  
 P. I. Flournoy, Richmond, Va. — 3-L1-M4

Frank A. Fogler, Atchison, Kans. — 3-M3  
 Burton Frasher, Jr., Pomona, Calif. — 4-T2-M5  
 Frank Frasher, Pomona, Calif. — 1-T1-M1  
 LaVerne Friesen, Buhler, Kans. — 2-M2  
 Virginia Friesen, Buhler, Kans. — 1-M1  
 John Edmund Fryer, Austin, Tex. — 1-T2-M3  
 W. J. Fuller, Ft. Dodge, Ia. — 1-M1  
 Earl W. Galle, Portage, Wis. — 1-M1  
 Gerald Gard, Grand Rapids, Mich. — 1-T2-M3  
 Emma Gargus, Lorain, O. — 1-M1  
 John G. Gargus, Lorain, O. — 1-M1  
 John W. Gay, Dallas, Tex. — 4-M4  
 Herbert Georg Studio, Springfield, Ill. — 1-T1-M1  
 A. John Geraci, East Orange, N. J. — 4-L2-T2-M7  
 Stanton H. Goddard, Wallingford, Conn. — 1-M1  
 Robert Goldfine, Cumberland, Md. — 2-L1-M3  
 Phillip Graham, St. Petersburg, Fla. — 3-L1-M4  
 Leo W. Gredell, Keokuk, Ia. — 2-M2  
 Durwood Griffin, Monroe, La. — 4-M4  
 Ted Gurney, Walnut Creek, Calif. — 3-L2-M5  
 Rudolph J. Guttsch, Evanston, Ill. — 3-T1-M4  
 Virna Hafler, Tacoma, Wash. — 3-M3  
 Gordon Haga, Minneapolis, Minn. — 2-M2  
 Jason Hailey, Los Angeles, Calif. — 4-T2-M5  
 John F. Haley, Hartford, Conn. — 1-M1  
 William D. Halliday, Macomb, Ill. — 2-M2  
 J. E. Hampson, Shreveport, La. — 1-T1-M1  
 Charles Hansen, Chicago, Ill. — 3-M3  
 Bror H. Hanson, Pittsburgh, Pa. — 1-T1-M2  
 Earl Harano, North Platte, Nebr. — 4-L1-M5  
 Frank T. Harano, Ontario, Ore. — 2-M2  
 Randall Harbuck, Harvey, Ill. — 1-L1-M2  
 Harry A. Hedlund, Evanston, Ill. — 2-T2-M2  
 Paul R. Helbig, Minneapolis, Minn. — 2-M2  
 Robert Hemmi, Houston, Tex. — 4-M4  
 Charles Henle, Spokane, Wash. — 1-M1  
 Richard L. Herzog, Rockford, Ill. — 1-M1  
 Dan Hightower, St. Petersburg, Fla. — 4-L3-M6  
 R. F. Hildebrand, Milwaukee, Wis. — 1-M1  
 Richard E. Hinman, Miami, Fla. — 1-T1-M1  
 Gordon Hodge, Knoxville, Tenn. — 2-M2  
 John R. Hogan, Wynnewood, Pa. — 4-M4  
 L. A. Hogerson, Alliance, Nebr. — 4-L4-M6  
 Ed Hois, Oak Lawn, Ill. — 1-T1-M1  
 Bjarne Holm, Houston, Tex. — 4-M4  
 W. D. Hood, Jr., Chagrin Falls, O. — 1-M1  
 Dorothy Hooks, Smithfield, N. C. — 1-M1  
 Tim Hord, Charlotte, N. C. — 4-M4  
 Fred G. Howard, Middleton, Ohio — 1-M1  
 R. Allen Huff, Fayetteville, Ark. — 3-M3  
 Eric Hugo, Schenectady, N. Y. — 1-M1  
 Kenneth R. Huxford, Marshalltown, Ia. — 2-L2-M4  
 Kay Isaacson, Algona, Ia. — 1-T1-M1  
 Nels P. Isaacson, Algona, Ia. — 4-T1-M5  
 R. B. Jacobs, Baytown, Tex. — 2-T2-M2  
 Jim Jernigan, Ocala, Fla. — 1-M1  
 Arthur Johnson, Springfield, Mass. — 2-M2  
 Bervin Johnson, Whitehall, Mich. — 1-T1-M1  
 Don Johnson, Silver City, N. M. — 2-T2-M2  
 Harley M. Johnson, Atlantic, Ia. — 2-M2  
 Ken Johnson, Fond du Lac, Wis. — 2-M2  
 R. S. Johnson, Dearborn, Mich. — 2-M2  
 Harris G. Johnston, Houston, Tex. — 4-L3-M6  
 Arthur Jonason, Pacific Palisades, Calif. — 2-M2  
 Neal H. Jorgensen, Salt Lake City, U. — 3-L1-M4  
 Abraham J. Josephson, Rochester, N. Y. — 3-L1-T2-M6  
 Gladys Justice, Iowa City, Ia. — 3-L1-M4  
 Sydney R. Kanter, Pittsfield, Mass. — 2-M2  
 Joseph Kanuschak, Cincinnati, O. — 4-M4  
 Robert D. Keitel, Kenosha, Wis. — 1-M1  
 Roy Kendrick, Wewoka, Okla. — 2-M2  
 John C. Kepper, Baltimore, Md. — 3-T2-M5  
 Max Kerr, Edinburg, Tex. — 1-M1  
 Hazen Keyser, Knoxville, Tenn. — 1-T1-M2  
 Maria Kiliany, Montreal, Quebec — 3-M3  
 W. T. Kingdon, Memphis, Tenn. — 2-T1-M3  
 Edward F. Kloubec, Chicago, Ill. — 4-L3-M6  
 J. F. Knox, Birmingham, Ala. — 1-M1  
 Torg Knudsen, Montevideo, Minn. — 1-L1-M2  
 Theodore T. Kondo, Niagara Falls, N. Y. — 2-M2  
 Robert G. Koropp, Glenview, Ill. — 4-L1-M5  
 R. Kourken, Pasadena, Calif. — 4-M4  
 Charles Kraft, Mt. Olive, N. C. — 2-M2  
 Frank K. Kray, Dubuque, Ia. — 4-L3-T1-M7  
 C. O. Kreuter, Cincinnati, O. — 3-L2-T2-M7  
 William M. Krider, Lawrenceburg, Ind. — 4-L4-M6  
 Carl R. Kulick, Milwaukee, Wis. — 2-M2  
 Bill Kumpf, Calumet City, Ill. — 2-M2  
 David B. LaClaire, Grand Rapids, Mich. — 3-M3  
 Lavern LaMere, Marshfield, Wis. — 1-M1  
 Les Lande, San Antonio, Tex. — 1-M1  
 Jerry Landrum, Florence, Ala. — 4-L1-M5  
 Herman Larson, Minneapolis, Minn. — 1-M1  
 J. J. Laux, Fond du Lac, Wis. — 2-M2  
 Walter Lawton, Menlo Park, Calif. — 3-L1-M4  
 James E. Lee, Atlanta, Ga. — 2-M2  
 Adeline E. Lenze, St. Marys, Pa. — 2-M2  
 Mark C. Lenze, St. Marys, Pa. — 1-T1-M1  
 Carl B. Lewis, Grand Coulee, Wash. — 2-M2  
 Lionel Lewis, Racine, Wis. — 4-M4

**GENERAL PRINT — MASTERS EXHIBIT**

- Lucille Linn, McAllen, Tex. — 1-M1  
 Guy E. Lipps, Mt. Vernon, O. — 1-M1  
 Ray Litrler, Torrington, Wyo. — 1-M1  
 John W. Logan, Longview, Wash. — 4-L2-M6  
 M. Ray Longhurst, Blackfoot, Id. — 2-M2  
 Norman Lorhammer, St. Peter, Minn. — 2-M2  
 L. A. Lucas, Denver, Colo. — 3-L1-T2-M6  
 Leonard W. Lundgren, Minneapolis, Minn. — 4-L2-M6  
 Roger D. Lundgren, Minneapolis, Minn. — 1-M1  
 L. Robert Luttrell, Eau Claire, Wis. — 2-M2  
 Robert MacKenzie, Dearborn, Mich. — 1-M1  
 Stuart A. Mackie, Calgary, Ala. — 1-M1  
 Joseph Maira, New York, N. Y. — 3-M3  
 Paul H. March, Defiance, O. — 2-M2  
 Robert Markow, Phoenix, Ariz. — 2-M2  
 Kaye Marvins, Houston, Tex. — T1-M1  
 George Hampton Matchette, Madera, Calif. — 2-T2-M4  
 Ed Mays III, Big Spring, Tex. — 2-M2  
 Nina McAlexander, Birmingham, Ala. — 3-M3  
 Robert W. McIntosh, Wilmette, Ill. — 2-M2  
 Dick McKay, Dearborn, Mich. — 3-L1-M4  
 Bill McLemore, Phoenix, Ariz. — 2-M2  
 Dewey G. Mears, Austin, Tex. — 1-M1  
 Suzann Mertz, Pittsburgh, Kans. — 3-L2-M5  
 Ulric Meisel, Dallas, Tex. — T1-M1  
 Peteris Miezitis, Minot, N. D. — 1-M1  
 Hugh K. Miller, Louisville, Ky. — 4-L1-T2-M6  
 Jay Miller, Walla Walla, Wash. — 3-M3  
 Gordon Milne, Menlo Park, Calif. — 1-L1-M2  
 Mrs. C. W. Mitchell, Ft. Smith, Ark. — 2-M2  
 Richard D. Montgomery, Harvard, Ill. — 1-M1  
 Andy Moore, Louisville, Ky. — 3-M3  
 Phyllis Moore, New Orleans, La. — T1-M1  
 Van Moore, Richmond, Va. — 4-M4  
 Ralph Morris, Los Angeles, Calif. — 4-T1-M5  
 Robert F. Morris, Ogden, U. — 1-M1  
 Wm. P. Morsman, Falls City, Nebr. — 3-M3  
 Wm. F. Morton, Litchfield, Ill. — 3-L1-M4  
 Irving Moulin, San Francisco, Calif. — T2-M2  
 Bud Moyer, Traverse City, Mich. — 4-M4  
 Joe Myers, Bedford, Ind. — 1-M1  
 Howard Newmarker, Cleveland, O. — 3-L1-M4  
 Mel Newsom, Norman, Okla. — 4-T1-M5  
 H. L. O'Connell, Ereport, Tex. — 1-L1-M2  
 Jay Oistad, Tyler, Tex. — 2-L2-M4  
 Carolyn Old, Columbia, S. C. — 1-M1  
 Claude N. Orman, Columbia, Tenn. — 4-M4  
 Clare H. Overholser, East Detroit, Mich. — 2-L1-T1-M4  
 Edward N. Paeltz, Alton, Ill. — 3-M3  
 Douglas Paisley, Sarnia, Ont. — 1-M1  
 Robert Pallett, Pittsburg, Kans. — 2-L1-M3  
 Elaine Pappas, Chicago, Ill. — 1-M1  
 Ferris Parsons, Rogers City, Mich. — 2-L1-M3  
 Wayne M. Parsons, Wenatchee, Wash. — 4-L3-T1-M7  
 R. F. Patnaude, South Bend, Ind. — 1-M1  
 Bob Pease, Meadville, Pa. — 1-L1-M2  
 W. M. Pedziwiatr, Chicago, Ill. — 3-L1-M4  
 Herman Peek, Buffalo, N. Y. — 2-L1-M3  
 Robert L. Perry, New London, Conn. — 2-L2-M4  
 Clair B. Peterson, Minneapolis, Minn. — 1-M1  
 E. E. Peterson, Auburn, Nebr. — 4-M4  
 Keith Peterson, Corvallis, Ore. — 2-M2  
 Tom Petty, New Castle, Ind. — 1-M1  
 Charles D. Phelan, Kingston, Ont. — 2-L1-M3  
 W. F. Phillips, Normal, Ill. — 1-M1  
 Dick Plopper, Milwaukee, Wis. — 1-T2-M3  
 Etore C. Porreca, Buffalo, N. Y. — 4-M4  
 Lev F. Powers, Toledo, O. — 1-M1  
 Francis J. Preissler, Pittsburgh, Pa. — 2-M2  
 Jack D. Prindible, Houston, Tex. — 3-L2-M5  
 F. L. Purrington, Wheaton, Ill. — 1-M1  
 Wallace W. Radke, Monroe, Wis. — 1-M1  
 Eugenie Stoll Ragan, New Orleans, La. — 2-M2  
 Cari Rainbolt, Louisville, Ky. — 3-T2-M5  
 Roy L. Randolph, New Albany, Ind. — 2-L1-M3  
 Al Ravanelli, Albuquerque, N. M. — 1-T2-M3  
 Emil Rhodes, Philadelphia, Pa. — 3-L1-M4  
 Robert J. Richardson, Los Angeles, Calif. — 3-M3  
 Robert L. Rickert, Huntington, Ind. — T2-M2  
 Dayle E. Roberts, Atlanta, Ga. — 1-M1  
 Keith L. Robinson, Kaukauna, Wis. — 4-L1-M5  
 Lewis F. Rodabaugh, Elmira, N. Y. — 1-M1  
 Betty Stuart Rodgers, Evanston, Ill. — 1-M1  
 J. B. Rodgers, Jr., Evanston, Ill. — 1-T1-M2  
 Jerry Rogers, Wichita, Kans. — 1-T1-M2  
 Emilie Romaine, San Francisco, Calif. — 4-L3-T1-M7  
 Karl Romaine, San Francisco, Calif. — 4-L2-T2-M7  
 Wally Roob, Milwaukee, Wis. — T1-M1  
 Danny Rouzer, Hollywood, Calif. — 3-L2-T2-M5  
 Ralph Royle, Detroit, Mich. — 2-M2  
 Randolph D. Rubin, Midland, Tex. — 2-L1-M3  
 Milton O. Rueckl, Appleton, Wis. — 1-M1  
 William Russ, Larchmont, N. Y. — 1-M1  
 Emile L. Salles, Jr., Baton Rouge, La. — 1-M1  
 Fran Salles, Baton Rouge, La. — 4-M4  
 Lynn Sanders, Tucson, Ariz. — 1-M1  
 W. W. Sanders, Houston, Tex. — 2-M2  
 Charles A. Savage, Rochester, N. Y. — 2-M2  
 M. F. Scheibe, Burlington, Wis. — 1-M1  
 Marge Scheibe, Burlington, Wis. — 2-M2  
 Orlando K. Scherling, Fargo, N. D. — 1-M1  
 Harold Schielke, Milwaukee, Wis. — 1-M1  
 Chris Schlechten, Bozeman, Mont. — 3-L2-M5  
 Charles A. Schmid, Fargo, N. D. — 1-M1  
 Robert A. Schmidling, Milwaukee, Wis. — 2-T1-M3  
 Martin J. Schmidt, Chicago, Ill. — 3-M3  
 William B. Schmitz, Monroe, Wis. — 1-M1  
 Robert P. Schneider, Milwaukee, Wis. — 1-M1  
 Dale Schreck, Pasco, Wash. — 3-M3  
 William Schultz, Moline, Ill. — 1-M1  
 Michael J. Scilingo, Berwyn, Ill. — 2-T2-M4  
 John E. Scott, Jr., Montgomery, Ala. — 1-M1  
 Wallace L. Seawell, Hollywood, Calif. — 2-M2  
 Harold M. Seelye, Battle Creek, Mich. — 1-T2-M3  
 Richard O. Seidler, Des Moines, Ia. — 4-L1-M5  
 C. B. Self, Terrell, Tex. — 1-M1  
 Cas Sermak, San Bernardino, Calif. — 1-T2-M3  
 T. Sheehan, New York, N. Y. — 1-M1  
 Norma Jean Sherrer, Bay City, Tex. — 4-T1-M5  
 William M. Shields, Clinton, S. C. — 3-T1-M4  
 C. L. Shinn, McCook, Nebr. — 3-L1-M4  
 George W. Shorter, Shreveport, La. — 3-M3  
 Elwin Sietsma, Worthington, Minn. — 2-M2  
 Louise Sills, Sheboygan, Wis. — 1-M1  
 Harry Skinner, Beatrice, Nebr. — 1-L1-M2  
 C. Tom Smith, Somerset, Ky. — 3-M3  
 F. H. Smith, Denison, Ia. — 1-M1  
 George Smith, Muskegon, Mich. — 1-M1  
 Irl M. Smith, Pampa, Tex. — 2-M2  
 Lawrence J. Smith, Oak Park, Ill. — 3-L1-M4  
 Robert G. Smith, Santa Barbara, Calif. — 4-L4-M6  
 William Speer, Memphis, Tenn. — 2-L1-T1-M4  
 Mrs. William Speer, Memphis, Tenn. — 1-M1  
 Deryll B. Sprunger, Defiance, O. — 2-M2  
 R. D. Squire, Hobart, Ind. — 1-M1  
 Vincent Stanley, Hazelton, Pa. — 1-M1  
 E. M. Stark, Gallatin, Tenn. — 1-M1  
 Leonard Stern, New York, N. Y. — 1-M1  
 Lewis H. Stewart, Bay City, Tex. — 4-L4-T1-M7  
 George Stock, Bridgeport, O. — 1-M1  
 Ernest L. Stoneley, St. Petersburg, Fla. — 4-M4  
 Jack B. Strathman, Oskaloosa, Ia. — 4-L1-M5  
 Manfred Suelzen, Burlington, Wis. — 4-L1-M5  
 Gene Sutphen, College Sta., Tex. — 3-L1-T1-M5  
 Wesley Swadley, San Francisco, Calif. — 2-M2  
 W. W. Sweet, Dearborn, Mich. — 2-M2  
 John Sybenga, Oskaloosa, Ia. — 1-M1  
 John W. Tallent, Knoxville, Tenn. — 2-M2  
 Bob Taylor, Cordell, Okla. — 2-T1-M3  
 Charles A. Thomas, Bridgeport, Conn. — 3-M3  
 Ken Thomas, Tampa, Fla. — 3-L2-M5  
 Jacob A. Thorson, Cedar Rapids, Ia. — 4-M4  
 Fred Tidyman, Fresno, Calif. — 3-M3  
 Ray Tollinger, Canton, S. D. — 4-M4  
 Thelma Tollinger, Canton, S. D. — 4-L4-M6  
 Richard L. Torrence, Aurora, Ill. — T1-M1  
 Mille Totushek, South Milwaukee, Wis. — 2-M2  
 Hugh Tribble, Portsmouth, Va. — 4-L2-M6  
 J. H. Troup, Jr., Harrisburg, Pa. — 1-M1  
 Walter J. Troup, Canton, O. — 4-M4  
 Ivan P. Tucker, Decatur, Ga. — 2-M2  
 R. William Uhler, Lebanon, Pa. — 2-T1-M3  
 Rudy Valenzuela, Garden City, Kans. — 3-L1-M4  
 Hale VanScoy, Yakima, Wash. — 2-M2  
 M. Edwin Vaughn, Lancaster, O. — 2-M2  
 Arthur T. Virtue, Platteville, Wis. — 1-M1  
 Richard M. Voyles, St. Louis, Mo. — 3-L2-T2-M7  
 Bill Wade, Jacksonville, Ill. — 2-M2  
 Rick Warner, Rochester, N. Y. — 4-L3-T2-M7  
 Lewis P. Watson, Raleigh, N. C. — 1-M1  
 Robert E. Watson, Los Angeles, Calif. — 1-T1-M2  
 W. C. Webb, Memphis, Tenn. — 1-M1  
 Ray Webber, Hood River, Ore. — 1-M1  
 John E. Weber, Whitefish Bay, Wis. — 3-L1-M4  
 Rennie I. Weber, Chicago, Ill. — 2-M2  
 Charles A. Weckler, Jr., Sepulveda, Calif. — 3-T1-M4  
 E. L. Weems, Jacksonville, Fla. — T1-M1  
 Jack L. Weissbrod, Jr., Toledo, O. — 2-M2  
 Bob Welsh, Charlotte, N. C. — 4-M4  
 Arthur J. Wendt, Stoughton, Wis. — 1-M1  
 Al J. Wertzman, Hartington, Nebr. — 1-M1  
 Lyle S. Wessale, Cedar Rapids, Ia. — 2-M2  
 F. E. Westlake, St. Petersburg, Fla. — 4-L2-M6  
 George Whipple, Bakersfield, Calif. — 2-L1-M3  
 Don White, Bogalusa, La. — 1-M1  
 James F. White, Seminole, Okla. — 4-M4  
 Jo White, Bogalusa, La. — 3-M3  
 Aubrey Whitenack, Norfolk, Va. — 2-M2  
 Inez Whitney, Portland, Ore. — 3-L1-M4  
 Phyllis Wichers, Beloit, Kans. — 4-M4  
 Charles J. Wick, Delray Beach, Fla. — 3-M3  
 Robert C. Wilcox, Phoenix, Ariz. — 1-M1  
 William W. C. Wilke, Jr., Chicago, Ill. — 3-T1-M4  
 Hester Williams, Midland, Tex. — 1-M1  
 Wendell H. Williams, Coffeyville, Kans. — 2-M2  
 Bill Wilson, Birmingham, Ala. — 1-M1  
 James T. Wilson, Philadelphia, Pa. — 1-M1  
 James W. Wilson, Rochester, N. Y. — 2-L1-T2-M5  
 Byron L. Wingett, Seattle, Wash. — 1-T1-M2  
 Joseph Wisniewski, Jr., Elmira, N. Y. — 4-M4  
 William C. Witkowski, North Tonowanda, N. Y. — 1-M1  
 W. M. Wolff, Broadview, Ill. — 1-M1  
 Willard Wolk, Chicago, Ill. — 2-T1-M3  
 William J. Wolk, Chicago, Ill. — 4-T1-L2-M7  
 Carolyn M. Wood, Eugene, Ore. — 1-M1  
 William S. Worline, Hinsdale, Ill. — 1-M1  
 Tacy T. Yamagishi, Oklahoma City, Okla. — 2-M2  
 James B. Young, Louisville, Ky. — 3-T1-M4  
 June Young, Chicago, Ill. — 1-M1  
 Earl H. Zahn, Fort Atkinson, Wis. — 1-M1  
 D. L. Zemper, Howell, Mich. — 1-M1  
 Ray Zetner, Windsor Ont. — 1-M1  
 Zane Zimmerman, Mansfield, O. — 4-M4  
 Joseph P. Zortea, Evanston, Ill. — 1-T1-M2

**Masters Exhibit . . .**

- George W. Ambrester, Tupelo, Miss. — "Bob Golded, Photographer," "Mennonite Farmer," "Mr. Schrock, The Mennonite"  
 Max Munn Autrey, Hollywood, Calif. — "Miss Barbara Lang," "Miss Barbara Lang," "Miss Jan Darling"  
 Kenneth L. Ball, Casper, Wyo. — "Man in Dark Suit"  
 Robert L. Ball, Corvallis, Ore. — "Regis"  
 Carl W. Blakeslee, Tampa, Fla. — "Vladimir Vlestaadt"  
 O. W. Bodie, Hammond, Ind. — "Bride"  
 Gene Botsford, Phoenix, Ariz. — "Woman Wearing Shawl," "Woman in Formal"  
 Horace J. Chase, New Albany, Ind. — "Bruce Fox," "Teen Age"  
 Que Chin, Seattle, Wash. — "Harry Bonath — Artist"  
 Charles Conkling, Portland, Ore. — "Celilo Falls"  
 David Darvas, Cleveland, O. — "From Here to Eternity," "We Conquer the Moon," "Day is Done"  
 Adolf Fassbender, New York, N. Y. — "To En-

- rich the Fields," "Through St. Marks Basin," "Guardian of the Flock"  
 Louis F. Garcia, Kansas City, Mo. — "The Stewardress"  
 B. Artin Haig, Milwaukee, Wis. — "Debutante"  
 Moreland Herring, Waxahachie, Tex. — "Bride," "Bride (Full Length)," "Tim"  
 Lionel Heymann, Chicago, Ill. — "Eternal Snow," "Belgian Village"  
 John Howell, Winnetka, Ill. — "Today and Always"  
 George R. Hoxie, Oxford, O. — "Nan"  
 Everett Kroeger, St. Paul, Minn. — "P. L. Ray," "Sister Mary Adoramus"  
 Jean Kroeger, St. Paul, Minn. — "Cherry," "Harbor at Evening"  
 James Walter Maglinger, Owensboro, Ky. — "Man in Uniform"  
 Kaye Marvins, Houston, Tex. — "Starlet," "Benjie Lee"  
 William S. Miller, Pittsburgh, Kans. — "Lathe," "My Family"  
 Grace Moore, Pittsford, N. Y. — "Springtime of

- Youth," "Candlelight Bride"  
 Phyllis Moore, New Orleans, La. — "S. W. Elingson," "Greed is the Devil," "Well?"  
 John E. Platz, Los Angeles, Calif. — "Woman with Shawl," "Little Girl"  
 Wendell Powell, Richmond, Va. — "Joan," "Ann"  
 Clarence E. Premo, Potsdam, N. Y. — "John Latouche," "Thor Johnson"  
 Bill M. Smith, San Antonio, Tex. — "Carol Jean," "Carolyn"  
 Leo Stern, Kansas City, Mo. — "Tycoon," "Rhapsody in Blue," "Executive"  
 Maurine Stoval, Alma, Mich. — "Lao Yeh"  
 Jean Thompson, Topeka, Kans. — "Spring Formal," "Janice"  
 Leslie A. Tompssett, South Bend, Ind. — "Little Girl," "Woman"  
 A. D. Wichers, Topeka, Kans. — "Kentucky Colonel," "Profile"  
 Glen M. Worley, Alliance, Nebr. — "Bert"  
 Margaret K. Zink, Staunton, Va. — "Springtime," "Double Lovely"  
 \*Not title of print; for identification only.

By George S. Heilpern

**H**ow do we:

1. Keep track of all our work?
2. Figure the cost of each job?
3. Make a profit on each job?
4. Compare the costs and profits of different types of work, such as portrait, candid, commercial, color, etc?
5. Trace old jobs easily and quickly for reprint orders?

All of these questions are easy to answer by using a Job Order form especially designed for a photographic studio. The one we use is being reproduced along with this article, and you can order similar forms for your operation right in your own town. It is a saving to order snap-out-forms, compared to regular printing, because they come ready-assembled, all numbered in sequence and with carbons inserted. In our studio, we use a three-page form.

1. One sheet:
  - a. Gives the photographer complete instructions.
  - b. Keeps track of all time and material expended on the job.
  - c. Is a permanent record for our file of negative numbers and prints delivered.
2. A second sheet provides spaces in which the cost of each part of the picture-producing operation can be shown in dollars and cents, so we will know how much to bill, and from which we later can analyze our cost-profit relationships.
3. On the third sheet I can scribble wording and amounts of billing, to eliminate errors and omissions on our type-written invoices.

I decided on three separate pages because I wanted to separate the first page, which goes out with the photographer, from the cost-figuring and billing pages which remain in the office at all times.

### All Work on Form

A job order form is made out on every bit of work which goes through our studio. Whether we get the order by mail, telephone or in person, immediately the entire form (8½ x 11 size), is inserted in the typewriter.

The top section gives all necessary information about the customer, date the completed job is promised, date delivered and a permanent record of the invoice number.

The second section (blank) is open, so that directions for picture-taking, whether portrait or commercial, can be typed in the left side of that space. The right side of the open space is reserved for printing directions, usually filled in later by hand.

Since the first (white) sheet is to go with the photographer, we separate the three sheets and file the second (yellow) and third (pink) in a "Picture Being Taken" file.

As each part of the picture-taking process is performed, the worker fills in the indicated section of the white sheet. Therefore, we know that John used seven sheets of 5 x 7 film, took the pictures on September 24, 1956, started at 1:15 and ended at 3:45. He traveled 14 miles to and from the job and used 16 No. 5 flash bulbs. We usually use

speedlight, but charge a No. 5 flash or 10c for each speed flash to pay off our investment in the equipment, which becomes obsolete very quickly.

We figure five minutes for developing each view, which includes loading holders, washing, drying, etc. We number all negatives so that reprint orders are simple to handle, and charge one minute per view for numbering.

In turn, proofing, stamping of proofs, retouching, printing, toning, stamping of prints, spotting and mounting — all have spaces for showing material used and time consumed on this job.

### Eliminate Errors and Misunderstandings

The person who assembles the job initials the job order in the lower left corner to show that the work being delivered corresponds to the order, and I usually give the final O.K. on quality myself.

After the completed job comes to me from the darkroom and is okayed, it rejoins the second and third sheets.

In the lower two-thirds of the second sheet, spaces are provided for listing in dollars and cents the cost of the material and time shown on the first sheet.

After the office girl has figured the cost of producing the job, it comes back to me for pricing. With the total cost of production shown, it is easy to mark that cost up by a given factor (percent) which gives us our normal profit, and to write out the billing on the third sheet.

From the third sheet, the girl types out our invoice which is also a snap-out form with five pages. The first two go to the customer, the third slips into a ledger and remains as our permanent copy, the fourth and fifth go into an alphabetical "Accounts Receivable" file, where one remains until the bill is paid, and the other is sent out as a statement at the end of the month, needing only to be folded in half and inserted in a stamped window envelope, thus saving considerable office time. Elimination of verbal instructions on billing eliminates errors and misunderstandings, both between you and your staff, and you and your customers.

### Weekly Analysis Sheet

On portraiture, the completed and assembled job order is kept in a "Ready for Delivery" file until the work is picked up and the amount paid. Portraits and candid are handled this way because they are cash sales.

On commercial work which is billed, the completed and assembled job order is filed in sequence of the invoice numbers in a "Delivered and Billed" file until payment is received.

After payment, the pink and yellow sheets are discarded and the first sheet is put in an alphabetical permanent file.

Name _____ Add. _____ By _____ Date _____ Tel. _____ SUBJECT _____	Proofs by _____ # _____ Date Ret. _____ # _____ Glossies - Times - Courant Res. _____ Del. _____	Del. <div style="border: 1px solid black; padding: 2px; display: inline-block;">           PROMISED         </div>	A 30581 Del. _____ Inv. # _____
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Neg. # _____	# Prints _____	Size _____	Finish _____	Mount _____
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*(Three inches of space omitted here.)*

Photo _____	Film _____	Date _____	Start _____	End _____	Time _____
By _____					

Mileage _____	Flash _____	Dev. _____	Date _____	Time _____
Date _____		By _____		
End _____				
Start _____		Numbered _____	Date _____	Time _____
TOTAL _____	# 350	By _____		

Proofed _____	Paper _____	Size _____	Type _____	Waste _____	Date _____	Start _____	End _____	Time _____
By _____ Used _____								

Stamped by _____	List # of Proofs Above _____	Date _____	Start _____	End _____	Time _____
Retouched by _____ Taken _____ Returned _____ Date _____ Start _____ End _____ Cost _____					
Airbrushed by _____					

Printed _____	Amt. _____	Size _____	Type _____	Waste _____	Date _____	Start _____	End _____	Time _____
By _____ Paper _____								
_____ Used _____								

Toned by _____	Type _____	Date _____	Start _____	End _____	Time _____
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Stamps	Name	Date	Copyright	Gold Stamp	Stamped by				
to use	Number	Reproduc.	C Punch	Name Punch	Date stamped				Time

Spotted by _____	Date _____	Start _____	End _____	Time _____
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Colored by _____	Taken _____	Ret. _____	Cost _____
------------------	-------------	------------	------------

Mounted	Mounts: _____	Start _____	End _____	Time _____
By _____	Books: _____			
	Pages: _____			

Date _____	Jacket: _____	Amt. _____	Size _____	Type _____
------------	---------------	------------	------------	------------

Checked by _____	Notified: _____	Figured _____
Date _____	Remarks: _____	PAID _____ Analyzed _____
Final o.k. by _____		Card _____
Date _____		

First of the three-sheet Job Order form becomes permanent record. Second sheet has space for job costs. Third is used for billing information.

Incidentally, the discarded second and third sheets give us an unending supply of scrap paper, and the carbons from the job orders eliminate the buying of any carbon paper for the office. These may be small savings, but they mount up at the end of the year.

The last use of our job order is in many ways the most important. Without any further figuring, it gives us all the necessary information for our weekly analysis sheet. Why is the analysis sheet so important, what does it do?

It lists every job completed that week.

It shows total business done (billing) that week.

It shows the number of jobs and how much dollar volume was done in each classification of work.

It shows the cost of producing that business.

It shows the average sale and how many jobs were done in each type of work.

Most vital of all, in each of these classifications it shows the ratio of our costs to our charges, so we know whether that kind of work made or lost money for us.

These figures, again only transposed to a different listing, give us the figures for the monthly, quarterly, semi-annual and annual totals which guide us toward our goal of more business and more profit.

All this is accomplished by taking the figures directly from the sub-totals and totals on the second sheet of our job order, where we list our dollars-and-cents costs. And

Nov 1-6, 1954

AMT TIME	NAME	CODE	MISC	COMM	LEGAL	TOTAL CHARGES	TOTAL COST	TAKING	PRINT	FINNISH	RETOUCH	TONE	COLOR	PROOF	SR	STROBE	350	
285	21	F. X. S.				6375	3526	2175	766		85							
16					2175	2175	1593	1235	218		40							
17	22	Mrs John Doe	F	15-		15-	8-	5-	150		40				144			
18						5250	2377	2135	202		40	1-		60				
19						3750	3750	16-	1351		40							
20					1450	1450	641	444	157		40							
				20-		20-	954		64		340						48	
				15-	17375	3625	225-	11491	8890	2316	625	1-		60	352	41868	3408	
<b>Summary</b>																		
Comm.						77	1737547	8457	1729	1791	505							
Legal						16	362560	2184	6161	375	80							
Portrait						7	15-57	850	5-	150	40	1-		60				
Formal						1-	225-51	11491	8890	2316	625	1-		16-				
<b>Monthly Summary</b>																		
						NO JOBS	AVERAGE											
Comm						38	38	14632150	73938	44023	26011	3904						
Legal						70	49	19008651	97130	80525	13085	3520						
Portrait						7	6	2174551	11087	4389	1647	1741	1261	1967				
Formal						1	1	182585	1592	565	250	323	75	377				
<b>Total</b>						121	100	38821752	201673	14680321	412815	788-1/2	1330	1/2	8348			

Information for weekly analysis sheet is taken from Job Order forms. Figures are used for monthly, quarterly, semi-annual and annual totals.

remember, using these figures properly is a very necessary part of the management of any business.

With this information, you can accent the positive, you can find out where you are going financially and set up much higher goals of achievement. You can pay your bills promptly, improve the quality of your work and achieve professional status in your community, and you can afford adequate insurance and look forward to a financially comfortable old age.

Once you know that a certain type of work or a certain account is costing you money, it suddenly becomes much easier to say "I am sorry, but I cannot do it for that price. I am entitled to make a profit."

And if you say that, you will be very pleasantly surprised at three things:

1. How large a percentage of your customers will be willing to pay a higher price.
2. How much more money you will make—in cash—after you get rid of the customer who wants to pay 1946 prices.
3. How many more good customers you can get with the time that others used to occupy.

All this adds up to one conclusion. In order to do a good job for your customers, be able to remain in business, to keep your employees and achieve peace of mind—you must first know your costs and how to figure a reasonable profit on them.

(End of three-part article)

Mr. Harold Ellickson of La Crosse, Wisconsin, told the 1948 PA of A Convention:

"Every man working for me must produce 8 times his hourly pay rate. In other words, if a man is paid \$2 per hour, he must produce \$16 per hour of work."

Arthur E. Pohlman told the 1950 PA of A Convention:

"I can't tell you how important this is . . . the cost is compiled on the back of this master order. It is ironclad. You can't go wrong. You have got your costs.

"And that is the trouble with most of you fellows. You grab a price from the sky, and you don't know whether you are going to make money or lose money. You make more money by applying yourself in a business-like way."

A man from the audience objected to Mr. Pohlman that the people with only six or eight employees couldn't find time to do it. Mr. Pohlman's answer was the same as mine would be:

"I did it when I worked alone. I had to know what my costs were."

Also, during the 1950 convention, Louis Fabian Bachrach, father of the noted sons and head of the famed and progressive organization, listed it this way:

Sales	15	to 22%
Photographer's salaries	8	15
Film	3	10
Rent		6
Misc. & tel.	7	12
Proofs	7	15
Finishing	15	20
Gen. overhead and employee benefits	10	20
	65	120

These figures vary from one studio to another, but they must remain within this range, and must not total more than 100 to make a profit. How do they compare with your operation?

At our 1954 National convention, Wesley Bowman gave the audience his way of doing it. He said:

"The first thing to do is hire a good accountant and sit down with him for an afternoon or evening to go over your entire picture. What you forget, he'll probably remember. You have to have all of those figures at hand. After being in business two or three years it wasn't until I had a monthly statement made out that I found I wasn't making any profit. I was behind the eight ball and I didn't start making a profit until I started taking a monthly balance and statement with the aid of an accountant."

Be sure to read "Studio Management" by Robert L. Ferry in the 1956 Convention Report.

# All FOUR In Loan



HIGH GLEE

OF 433 PERSONS who received merits for their accepted prints in the 1956 PA of A General Print and Transparency Exhibits, only six photographers — about 1% of the total — had all four of their prints accepted for the Loan Collection. One of the talented 1% is Lew Stewart whose portrait studio is located in Bay City, Texas, and his four beautifully mounted entries swept through the judging with scores well above the margin for acceptance in Loan.

Mr. Stewart submitted prints from routine sittings, and while he handles all types of portarit work, he prefers adults, especially those who claim, "I've never had a good picture made." "High Glee" was taken with a Taylor-Hobson-Cook 12½" lens at f/16 on Kodak Ortho-X 5 x 7 film using four Photogenic home portable lighting units.

The Stewart Studio was opened in 1947 after its owner had pursued a varied career including advertising and accounting. Stewart attended the Winona School of Photography twice and frankly admits that he drifted into photography via the "hobby to profession route." His previous experience has undoubtedly contributed to the success he has made both in the quality of his work and in the successful management of the studio.

Although he averages over 12 hours a day at his studio, Stewart has also found time to serve as president of the Midcoast Photographers' Guild of Texas and has made a number of appearances on platforms of various southwestern photographic organizations. His print and activity merits now total 25 and he will be eligible for the Master of Photography degree in 1957.

GRACIOUSNESS



SPRINGTIME



CAROLE



# METER READING For Studio Speedlights

*Photographic students at R.I.T. have been testing this Constant Number System for over a year. They have found satisfactory results in working with black-and-white as well as color.*

By C. A. Savage, Portrait Instructor, Rochester Institute of Technology

**R**ELIABLE METER READINGS can be made by using the light from the modeling lamps in your studio speedlights. The following experiment will make it possible for you to establish a "constant number" to be used on the shutter speed scale of your meter. Since the duration of the flash determines the exposure time, it is only necessary to find a point on the shutter speed scale which bears a constant mathematical relationship to the difference between the intensity of the flash and that of the modeling lamp. Once this constant number has been established, a reading of the proper  $f$  value will always appear opposite this number on the shutter speed scale when an incident light reading is made of the modeling lamp.

## Guide Number Not Reliable

The advantage in using this system is simply that, under certain lighting conditions with studio-type speed lights, a meter reading can give a more satisfactory guide to exposure than the more widely used "guide number" system of calculating. For example, in portraiture it is frequently desirable to gain softness and modeling by turning the principal light so that only the edge rays from the reflector are used. When a light is thus angled away from the subject, the full efficiency of the reflector is not in use. Consequently, the standard guide number for the light is not a reliable factor. In such cases, the built-in modeling light, normally used only to provide the photographer with a visual guide to proper placement and balance of light on the subject, can be used to calculate exposure. This is made possible by the fact that most studio-type lights are designed with the modeling light surrounded by the actual flash tube. Consequently, the ratio of intensity between the modeling light and the actual flash is well balanced at the edge of the light spread as well as in the center of the beam. Therefore, a fairly true reading will result even though the center of the reflector is not pointed directly at the subject.

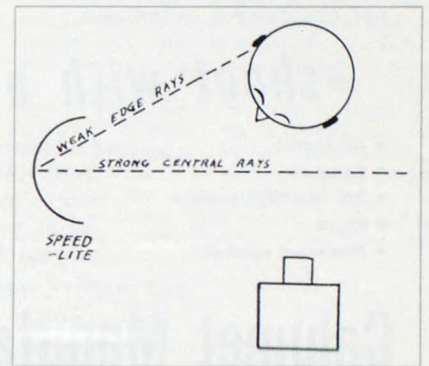
## Keep Record of Readings

The following procedure is recommended for establishing the relation between the intensity of the modeling light and the intensity of the actual flash. Meter reading is relatively simple when this factor is known.

First, a correctly exposed negative must be obtained with the speedlights under carefully controlled experimental conditions. Select a simple subject and use a soft lighting ratio to avoid confusion in judging correct exposure in the negative. Make a series of exposures varying only the diaphragm opening. Be particularly careful that the lighting and processing is exactly the same for all negatives. From this series select the negative having the best printing quality. It is, of course, essential that a record

be kept of the meter reading made of this experimental set-up. An incident light meter reading of the modeling light can be made using a Norwood Director or with any other

In typical "feathered" lighting set-up, strong central rays illuminate frontal planes of face, while weaker edge rays illuminate ear and side, thus keeping interest in eyes and front of face. With lights thus feathered guide number would not be accurate. Use of meter automatically compensates for loss of intensity.



cone-type meter. The cone should be held very near the subject and directed at the camera, not at the light.

## Constant Number

Next, with the light value on the meter set as it was when the experimental exposures were made, it will be noted that the  $f$  number of the correct experimental negative will be opposite a shutter speed which would produce a normal negative if only the modeling lights had been used for exposure. This shutter speed number is very important because it has a constant mathematical relation to the actual intensity and duration of the flash. This number can be called the "constant number" for the particular set of speed lights used.

For all future exposures with the same speed lights, under any lighting conditions, including bounce lighting, simply make an incident reading with the modeling light. The  $f$  value which appears opposite the constant number will be the correct setting for the diaphragm.

Photographers who have previously determined the correct guide number for their own lights need not make an actual set of negatives to establish the "constant number" for their lights. They can make a lighting set up which they know will produce a good negative and make a note of the  $f$  number they would normally use to produce a well-exposed negative under such conditions. When an incident light meter reading is made of this set-up with the modeling lights, the "constant number" will be opposite the  $f$  number previously noted.

Keep in mind that the only advantage in using the meter in place of the guide number system is that correct exposure will be indicated even though the full strength of the reflector is not directed at the subject.





# RULES FOR 1957 PA OF A EXHIBIT



Prints accepted for the PA of A Exhibit in conjunction with the 1957 International Photographic Exposition will be in the spotlight of world attention. Representative of the finest work being produced by professionals in America today, they will be displayed in the Sheraton-Park Hotel and at the Exposition during the "world's fair of photography."

With a spring convention date, it is imperative that you plan to submit your entries early. February 16, 1957 is the closing date for the General, Transparency, Masters and Invitational Exhibits. Judging by Masters of Photography will be done in Milwaukee on February 22nd. In accordance with PA of A by-laws, accepted prints will be awarded one merit toward the Master of Photography degree.

### Important Regulations

Not only is it extremely important that prints be received in Milwaukee on time; it is equally necessary that each be accompanied by a certification form as printed below. Late prints or

transparencies — received after February 16 — or those without certification will not be accepted. It should be noted, too, that prints and transparencies must be shipped separately. Don't let your best work miss judging for an infraction of these rules.

A new regulation calls for you to check the division in which you want your work to be judged — portrait, commercial, or industrial. There will be a special panel of judges for each division and your making this distinction on the certification will insure that your prints are viewed by the proper jury.

### Industrial Exhibit

In addition to the competitive exhibits, there will be an Industrial Invitational Exhibit as part of the annual Industrial Conference, information on which may be obtained from PA of A Headquarters. Prints entered in this exhibit will not be judged for merits. Certification should not appear on invitational prints.

As in the past, a news release will

be sent to your local papers informing them of your print acceptances. If you will enclose a glossy of yourself, not larger than 5 x 7, in an envelope firmly attached to the back of one print, it will also be mailed to your paper as an added service of the PA of A public relations program.

### Who May Enter

1. Any individual professional photographer, studio employee or associate member of the PA of A, whether or not a studio employee, may submit entries to the competition.

2. Due to customs difficulties, no entries will be accepted from any countries other than the United States, its possessions, and Canada.

3. No entry fee is required for PA of A members in good standing. All others must pay an entry fee of \$1.00 per print and/or transparency with a minimum of \$4.00. Non-members may therefore submit four prints and two transparencies for a total cost of \$6.00. Entry fees must be mailed in a separate envelope via first class mail to reach Milwaukee before corresponding prints and should be accompanied by advice indicating the name of the photographer whose prints are being entered. Make checks or money orders payable to the Photographers' Association of America.

4. No entry form is required.

5. All entries must be forwarded by prepaid parcel post or express. Entries will be returned via express collect. See rules 14 and 15.

### Certification

THIS IS TO CERTIFY THAT I have created, composed, and made the original exposure, and that all processing, retouching of the negative or transparency, processing and printing any special effects through the use of toning, direct color, carbo or oil colors or dyes was done under my direct supervision, and I hereby further certify that I am capable of performing all of the said processing and producing of this photograph or transparency, and if a color transparency, I further certify that it was exposed within the last twelve months. I understand that a penalty of loss of five (5) Print Merits will be incurred if above statement is proven false.

Signed .....

Check Division in which to be judged.  
 Portrait  Commercial  Industrial

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Signed .....

Check Division in which to be judged.  
 Portrait  Commercial  Industrial

**Sparkling  
GLOSSY or MATTE  
PRINTS Deluxe!**



**REXO  
DOUBLE-DUTY DRYER**

Terrific performance! Superb results! That's the new REXO in a nut shell! It features: • Thermo-static Heat Control! • Prints up to 18 x 24"! • Dries 750 2/4 x 3/4 prints per hour! • Extra heavy durable heating elements! • Pilot light, 110 volt A.C. less squeegee plates

**\$54<sup>85</sup>**



2—18 x 24" Chrome brass plates @ \$8.50.

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\*TYPE 316

**Stainless Steel**  
\*THE FINEST  
**WATER JACKET UNIT**  
For Processing Cut Film and Plates

- ▶ 2 Removable Stainless Steel Tanks
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- ▶ Large Center Section for Wash or additional Stop Tank
- ▶ 3 Sizes—1/2, 1 gal. for 5x7 and smaller  
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- ▶ Corrosion Resistant!

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**LEEDAL** LEEDAL STAINLESS STEEL PRODUCTS INC.  
2929 South Halsted St., CHICAGO 8, ILL.

#### Specifications for Entries

6. A total of four photographs and two color transparencies (a maximum of six items) may be entered by any individual. Entries may be portrait, commercial, candid, pictorial, or industrial, or any combination thereof not exceeding four prints and two transparencies. Direct color prints and hand colored prints by any technique may be entered.

7. Prints or transparencies previously entered in any PA of A print competition are ineligible.

8. All photographs must be permanently mounted on 16 by 20 mounts. No other size will be accepted. No photographs in frames or under glass will be considered. Plastic coverings may be used to protect prints and mounts.

9. Color transparencies sizes 4 x 5, 5 x 7, or 8 x 10 are eligible. All transparencies must have been exposed within the last 12 months. Due to display difficulties, it may not be possible to exhibit many of the accepted transparencies.

10. The title of the print and the name of the maker may appear on the front of each photograph entered. Titles and names should be limited to a height which will not dominate the print. A maximum height of one-fourth inch is suggested. The title, name of the maker, studio name and full address must appear on the back of each mount. It is suggested that bright colored mounts or mounts of fancy design not be used. All ribbons, gold seals, and previous awards must be removed from the face of any and all prints submitted.

All prints and transparencies entered must have a signed declaration attached to the back of the mount, as follows:

This is to certify that I have created, composed, and made the original exposure, and that all processing, retouching of the negative or transparency, processing and printing any special effects through the use of toning, direct color, carbo or oil colors or dyes was done under my direct supervision, and I hereby further certify that I am capable of performing all of the said processing and producing of this photograph or transparency, and if a color transparency, I further certify that it was exposed within the last twelve months.

I understand that a penalty of loss of five (5) Print Merits will be incurred if above statement is proven false. (Check Division in which entry is to be judged.)

#### Transparencies

11. The title, name of maker, full address, and the signed declaration in Rule 10 must appear upon a slip of paper enclosed with the transparency in its jacket. To assure proper identification of transparencies, it is recommended that each, in a transparent jacket, again be enclosed in a standard kraft preserver with the entrant's name, studio name, full address and transparency title legibly printed thereon.

#### Closing Dates

12. Entries to all exhibits — General, Transparency and Masters — will not be accepted after February 16, 1957.

#### Shipping Instructions

13. All prints must be sent in fiber (or similar material) salon cases, procurable from most photographic supply dealers. Entries will be returned in owner's cases.

14. Entries must be sent by prepaid

parcel post or express. All prints (total of four) for the Picture Exhibit from each exhibitor must be enclosed in one shipping case.

Address all entries to:

The PA of A Picture Exhibit  
The Photographers' Association of America

152 W. Wisconsin Avenue  
Milwaukee 3, Wisconsin

Prints for the Masters Exhibit should be addressed to: PA of A Masters Exhibit, above address.

15. All entries will be returned by express collect immediately following the close of the convention. Do not send return postage either in the package or separately.

16. Do not, under any circumstances, send print entries and color transparencies in the same container.

#### Method of Selection

17. Panels composed of Masters of Photography will select all photographs for hanging. All entries will be judged on the Point System. One merit will be awarded for each photograph and/or transparency accepted with a limit of five merits available. An additional merit will be awarded for each photograph selected for the Loan Collection with a limit, in accordance with the by-laws, of two additional merits thus available. It is possible, therefore, to earn up to seven merits toward the Degree of Master of Photography, as specified in the by-laws.

18. Masters of Photography may exhibit prints in the Masters Exhibit only.

19. The Association reserves the privilege of retaining any photographs for its Loan Collections or for use in its Official Journal, or both, in which case photographs so selected will not be returned. The entry of photographs in this competition and exhibit shall be automatically construed as consent by the entrant to their retention by the Association at its option and as it may see fit and to their possible publication in its Official Journal.

## THE COMMERCIAL CORNER

*By Harper Leiper, M.Photos.*

The PA of A Executive Office in Milwaukee has for some time made available to members a list of material that may not be photographed under prohibition of Federal and other laws. This information should be in the possession of every professional photographer for his and his customer's protection.

The following governmental and other obligations and documents may not be photographed.

Obligations or securities of the United States Government: Bonds (exception: War Savings Bonds may be photographed in any size for publicity purposes); National Bank Currency, United States Notes; Gold Certificates; Silver Certificates; Certificates of Deposit; Postage Stamps (exception: may be photographed for philatelic purposes provided the reproduction is in black-and-white and less than three-fourths or more than one and one-half times the linear dimensions of the original); War Stamps if in albums filled or partially filled (ex-

(Turn to page 381)



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*Photogenic*  
MACHINE COMPANY  
YOUNGSTOWN 1, OHIO

## New PHOTOGENIC "STUDIOMASTER"

4-power Push Button Intensity Control Speed-Lite...  
Variable light pattern with adjustable controls for concentrated modeling or broad floodlighting.

- ★ Push Button control, high, medium or low for both flash and modeling lamp. Extra low (25 watt sec.) also provided for soft focus portraits.
- ★ Simultaneous 3-power modeling lamp retains same color characteristics whether operated high, medium or low.
- ★ Fast charge rate—7 seconds.
- ★ Long flash duration—1/1000 seconds.
- ★ Adjustable light pattern.
- ★ Unitized construction—convenient parts replacement.
- ★ Safe, sure air cushion stand—lamp can't drop.
- ★ Rotating Barndoors for perfect light control.
- ★ Speed spots and background lights also available as companion equipment.


## THE GOERZ GOLDEN DAGOR STORY

### Why Buy One?


 If your camera has an interchangeable lensboard, such as Graflex, Linhof, or any view camera, be sure you equip it with a GOERZ GOLDEN DAGOR Lens. Negatives made with this lens will delight the connoisseur. If you already have a standard lens, widen the scope of your camera by adding a longer focal length DAGOR for better perspective in close-ups or portraits. For photography in close quarters get a WIDE-ANGLE DAGOR of 100° coverage!

lighting are excellent reasons why you should use a medium speed lens. When selecting your lens, don't go for speed—go for quality.


### Covering Power?

 The GOERZ GOLDEN DAGOR will cover an angle of view 87°—equivalent to covering a film with a diagonal of twice the focal length. The DAGOR also gives great satisfaction for wide-angle work. A 6" DAGOR, for instance, rated to cover 4"x5" at F:6.8 will cover almost an 8"x10" film when stopped down.

### What About Lens Speed?

 Speed in a lens can be obtained only by sacrificing to a great degree depth of focus, angle of view and covering power. The GOERZ GOLDEN DAGOR has all these qualities and can produce negatives that are unmatched by comparably faster lenses. Today's fast color emulsions, triple speed B & W films and vastly superior

### Color Correction?

 The ideal color correction of the DAGOR, combined with its outstanding ability to give even illumination over the entire format, ranks the DAGOR highest among color photographers in all fields. There is no falling off of exposure or fuzziness at the edges, so annoying with inferior lenses when color film is being used.

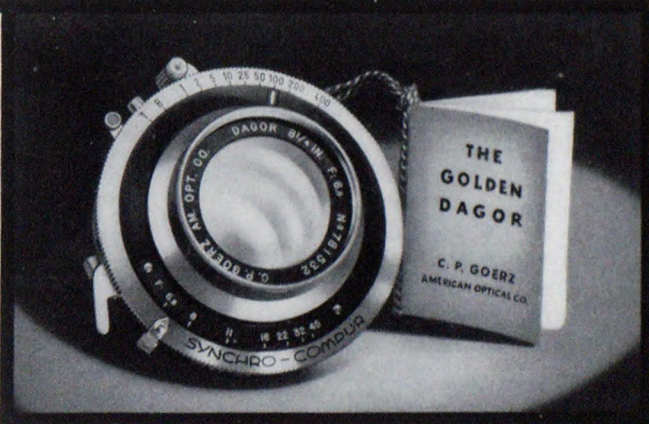
### Its Construction?

 Buy a GOLDEN DAGOR and get two lenses for the price of one. Unscrew the front or rear element and you increase your focal length 75% at a speed of F:13. A wonderful portrait and landscape lens with increased perspective! GOERZ GOLDEN DAGOR lenses are available from 6" to 12" and WIDE-ANGLE

DAGOR from 3 3/8" to 6 1/2" in Compur, Rapax and Acme shutters. For example, an 8 1/4" DAGOR in Synchro-Compur MX sells for \$179.50.

**Warning:** Beware of so-called "new" or "factory-reconditioned" GOERZ-BERLIN lenses; they have not been made in 30 years.

Canadian Distributor:  
E. W. BOOTH LTD.  
12 Mercer Street, Toronto, Canada



C.P. GOERZ AMERICAN OPTICAL COMPANY  
INWOOD 96, L.I., NEW YORK

New . . .  
very appealing . . .

**Camille**



## Embossed Wedding Album #817

A charming and symbolic wedding scene is deeply embossed on the cover of this newest Wedding Album . . . Style #817. Typical Camille marks of fine craftsmanship may be seen in the double-thick padding which emphasizes and retains the sculptured effect; the expandable bookbinder back; and a choice of ten different types of inserts.

Style #817 is made in parchment or pure white with a pyroxylin coated cover that is moisture proof and soil repellent. Write for complete information.

### CHICAGO SHOW STOPPERS!

If you didn't see Styles #816, Floral Motif Celaperm®; #817, Embossed; # BB 5, "Our Baby"; and SB 57, "My Shower," be sure to ask for details!

*Send for the new Camille Professional Catalog with complete information and prices.*

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# Local, State and Regional News

## Philadelphia

The Society of Commercial Photographers of Philadelphia has announced the following schedule of regular meetings for the 1956-57 season: November 13, Quality of Photography for Printed Reproductions; December 11, Christmas Party; January 15, Trade Night; February 12, Darkroom Techniques; March 12, Studio Visit; April 9, Clinic on Business; May 14, Advertising Agency Viewpoint; June 11, Annual Dinner.

All meetings will be held at 8:15 p.m. and with the exception of the Christmas Party, Studio Visit and Annual Dinner, they will be at the American Museum of Photography, 338 S. 15th St., Philadelphia.

## Florida

The Fall Conference of the Florida Photographers' Assn. will be held October 20-21 at the New Florida Hotel, Lakeland.

Features of the Conference will be clinics on Portraiture, Commercial and Hand coloring; and a "Portraits in the Home" session.

## Maine

Lewis Daniels was elected President of the Maine Professional Photographers' Assn. Other new officers are James Clark, First Vice President; Leroy Woodman, Second Vice President; Adelaide Anderson, Secretary-Treasurer.

## Michigan Industrial

James Cooper, U. of Michigan at Willow Run, has been elected President of the Industrial Photographers' Association of Michigan. Other new officers are: Edward Ellis, Ford Motor Co., Dearborn, Vice President; Emerick W. Owen, Ethyl Corporation, Ferndale, Secretary; Frank Rouen, Detroit Diesel Engine Div., Treasurer; and Directors Bernice Clark, John Kroll, M. D. Stroeker, and Walter Farynk.

## Oklahoma

A regional meeting of the Professional Photographers' Association of Oklahoma was held in Norman September 23rd under the direction of Jim White of Seminole, and Mel Newsom acting on behalf of local studios. Program speakers included Bob Woodward, new Eastman Kodak representative in the area; Harold Woolwine, M.Photog., Enid, Oklahoma; Bill Bell, Albuquerque, New Mexico; and Robert Gorby, director of a beauty training center in Tulsa. Photographers were invited to bring models so that each had the opportunity to use make-up under the expert supervision of Mr. Gorby.

## Pacific Northwest

The Biennial Pacific Northwest Photographic Convention and Trade Show will be staged April 28, 29 and 30, 1957 at Seattle's Olympic Hotel it was announced by Alma Gray, M.Photog., newly-elected president of the Professional Photographers' Association of Washington, sponsor of the event.

Bill Brant, president of the association's Seattle Chapter is general chairman, Edwin M. Johanson, assistant and Roger A. Dudley, Jr., chairman of the steering committee to coordinate plans and arrangements. Other committee chairmen are: Harold

Kaminske, program; S. David Johansen, trade show; Bob Parker, entertainment; Robert Nelson and Que Chin, M.Photog., print exhibit and awards; Mrs. Ann Stone, ladies' events; Rowland Johnson, studio tours; Gerold Walters, prize drawings; Roy L. Anderson, advance registrations; Mrs. Verna Young, convention registration; Bruce C. Akins and Jack Hutchison, finance; and Harry O. Mitchell, publicity. The Pierce County chapter with Lee Merrill, president, will serve as co-hosts with the Seattle chapter.

Emphasis will be placed upon progressive business methods and promotion. In this connection, it is hoped to stage the first western business seminar by the PA of A and negotiations for this event are under way through President-elect R. R. Hutchison, M.Photog.

## Denver



Maxwell

PA of A Pres.-Elect R. R. Hutchison, right, was guest at a program of the Prof. Photogs' Assn. of Greater Denver. Bill Howland, left, accounting expert, and technical representative Leon Forget, were program speakers.

## Kern County

Outgoing President Jim Rorex has announced results of the recent election of new officers of the Kern County (California) Professional Photographers' Association. They are: Don Koening, Bakersfield, President; Cal Williams, Bakersfield, Vice President; Tim McDonald, Oildale, Secretary; and Dick Morris, Bakersfield, Treasurer.

## FTC NEWS

Advertising Complaint (6571)  
(Photograph Albums)

The Federal Trade Commission today charged a Cleveland, Ohio, company selling photograph album-certificate deals with falsely claiming that prospective customers have been specially selected to receive the album free with the purchase of the deal.

Alleging violation of the FTC Act, the complaint charges that American Albums, Inc., does not select its customers but obtains their names from newspapers, hospitals and other public listings of new parents, and from referrals.

In addition, the complaint continues, the cost of the album as well as the photograph certificates is included in the \$49.95 purchase price.

This price, the complaint states, is usual and customary, not reduced or promotional as represented.

Two other claims the complaint alleges as false are that the albums are bound with leather and are customarily sold at various retail prices. The binding, the complaint states, is made of vinyl, simulating leather, and the represented retail prices are exaggerated.

These false claims, the complaint continues, are made in sales literature and by salesmen during personal interviews.

The company's business, the complaint states, is the sale of the albums. It arranges with independent studios to honor and redeem the certificates.

Included in the complaint are these company officers: A. H. E. Newman, M. L. Stonehill, and William Handel.

The parties are granted 30 days in which to file answer to the complaint. A hearing is scheduled August 23 at Cleveland, Ohio, before an FTC hearing examiner.

6/27/56

## Leiper from page 378

ception: may be photographed provided the reproduction is either 25% smaller in each dimension or 50% larger in each dimension); Certificates of Indebtedness; Coupons from Bonds; Treasury Notes; Federal Reserve Bank Notes; Fractional Notes; Internal Revenue Stamps (exception: may be photographed if cancelled and affixed to a document provided the reproduction is for a lawful purpose); Bills; checks or drafts for money drawn by or upon authorized officers of the United States.

Other items not to be photographed include Adjusted Compensation Certificates for World War veterans; amateur radio operators' licenses; items governed by state regulations (i.e., automobile licenses, automobile certificates of title, drivers' licenses); certificates of citizenship or naturalization (exception: foreign naturalization certificates may be photographed); copyright material of any type (exception: with permission of the owner of the copyright);

immigration papers; passports (exception: foreign passports may be photographed); draft registration cards; obligations or securities of any foreign government, bank or corporation; Selective Service induction papers which bear information regarding registrant's earning or income, dependency status, physical or mental condition, court record, or previous military service; badges, identification cards, passes or insignia carried by members of the various federal departments and bureaus such as FBI, Treasury, OPA, etc. (exception: when photograph is ordered by the head of such department or bureau).

### Animal Model Agency

Alltime Animals Agency has been formed with offices at 550 Fifth Ave., New York City to supply animals to commercial photographers, advertising agencies, publicity personnel, TV program producers and others. The new company, under the direction of Ruth Manecke, specializes in tame and photogenic animals of all kinds.

# COMING CONVENTIONS

Listing State and Regional Conventions of Commercial and Portrait Associations. Any failure to list conventions is due to lack of notification.

Southwestern Photog. Assn.	Jan. 26-29	New Orleans, La.	Monteleone	James Hampson, M. Photog., Sec'y-Treas. P.O. Box 1117, Shreveport, La.
North Carolina Photogs. Assn.	Feb. 4-6	Charlotte, N. C.	Charlotte	Charles Kraft, Sec'y-Treas. Mount Olive, N. C.
Photographers Assn. of Michigan	Feb. 24-26	Lansing, Mich.	Olds	Ferris C. Parsons, Sec'y 306 S. 1st St., Rogers City, Mich.
Prof. Photographers Assn. of Oklahoma	March 2-4	Oklahoma City, Okla.	Biltmore	Wm. H. Krouse, Pres. 311 E. Broadway, Fairview, Okla.
<b>PHOTOGRAPHERS' ASSN. OF AMERICA</b>	<b>March 24-29</b>	<b>Washington, D. C.</b>	<b>Sheraton Park</b>	<b>Fred Quellmalz, Jr., Exec. Mgr.</b> <b>152 W. Wisconsin Ave., Milwaukee</b>
South Dakota Prof. Photographers Assn.	April 7-9	Sioux Falls	Cataract	Harold Gray, Sec'y-Treas. 10 E. Kemp St., Watertown, S. Dak.
Photographers Assn. of New Mexico	April 28-30	Gallup, N. M.	El Rancho	Evelyn Johnson, Sec'y-Treas. Box 1212, Silver City, N. M.
Pacific Northwest Biennial	April 28-30	Seattle, Wash.	Olympic	Harry O. Mitchell, Exec. Sec'y 3253 Commodore Way, Seattle 99, Wash.
Southeastern Photographers Association	April 28-May 1	Atlanta, Ga.	Biltmore	Lloyd Hawkins, Sec'y-Treas. 507 E. Pearl, Jackson, Miss.
Prof. Photogs. Assn. of Kansas	May 5-7	Wichita, Kans.	Broadview	Jerry Rogers, Sec'y 906 George Washington Dr., Wichita, Kans.
Prof. Photogs. Society of New York	May 5-8	Elmira, N. Y.	Mark Twain	Lewis F. Rodabaugh, Pres. 269 Baldwin St., Elmira, N. Y.
Ontario Society of Photogs.	May 5-8	Toronto	King Edward	D. Paisley, Pres. 292 George St., Sarina, Ontario, Canada
North Dakota Photogs. Assn.	May 6-7	Fargo, N. D.		Nelson P. King, Conv. Mgr. Box 1079, Jamestown, N. D.
Montana Photographers Association	May 12-14	Lewiston, Mont.	Elks Club	R. J. Kent, Sec'y 417 W. Main St., Lewiston, Mont.
Prof. Photogs. of Iowa	May 19-21	Des Moines	Saverv	John Amborn, Sec'y 708 1/2 Ave. G, Ft. Madison, Iowa
Main Prof. Photogs. Association	June 3-4	Rockland, Me.	Samoset	Adelaide Anderson, Sec'y-Treas. 14 Lisbon St., Lewiston, Maine
Miss.-Ala. Associated Photographers	June 16-18	Biloxi, Miss.	Buena Vista	Benny Benefield, Sec'y-Treas. 227 Broad St., Gadsden, Ala.
Prof. Photogs. Assn. of California	July 13-16	Los Angeles	Statler	Bonny H. Burkey, Pres. 2119 E. 7th St., Long Beach, Calif.
Prof. Photogs. Assn. of Nebraska	July 21-23	Omaha	Paxton	Al. J. Werthman, Pres. Art Center Studio, Hartington, Neb.
Missouri Photogs. Association	July 28-30	Kansas City, Mo.	President	Stewart Beebe, Sec'y 3528 Troost, Kansas City 9, Mo.
Kentucky Prof. Photogs. Association	Aug. 10-12	Louisville, Ky.	Sealbach	Hal Cooner, Pres. Box 82, Hazard, Ky.
Ohio Prof. Photogs. Association	Aug. 18-20	Columbus, Ohio	Niel House	LeRoy Beadling, Vice-Pres. 326 Main St., Zanesville, Ohio
Prof. Photogs. Assn. of Pennsylvania	Aug. 18-20	Bethlehem, Pa.	Bethlehem	Vincent P. DePianta, Jr., Exec. Sec'y 1756 Clinton Ave., Shamokin, Pa.
Florida Photographers' Association	Aug. 18-21	Miami Beach	Di Lido	Olive Grose, Conv. Chmn. 560 140th Terrace N.W., Miami, Fla.
Rocky Mountain Prof. Photogs. Assn.	Aug. 25-28	Denver, Colo.	Shirley Savoy	P. H. Broadie, Exec. Mgr. 2170 S. Lincoln, Denver 10, Colo.
Photogs. Assn. of New England	Sept. 8-10	Swampscott, Mass.	New Ocean House	Anton Hanania, Sec'y 26 Emerson St., Newton, Mass.

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\*CAMOGRAPHY  
is the answer...



CAMOGRAPHY "is the answer to increased laboratory costs" . . . "the answer that results in new profits" . . . "the answer that takes your wife out of the darkroom back into your home" . . . "the answer that creates more leisure time for the studio operator."

That's why photographers everywhere say that the Camo Clinics with Camo's School Profit Pak . . . Camo's Santa Claus Profit Pak . . . Camo's Nursery Profit Pak are the biggest profit-sales stimulators in the photographic industry today. Send for the list of dates and locations of Clinics scheduled.

UNITED STATES  
**CAMO**  
CORPORATION

Camo Corner — 18th and Holmes — Kansas City, Mo.

\*CAMOGRAPHY is the CAMOJETOMIC evolution of photography.

## The EDITOR LOOKS at.. New Products

Brown-Forman Industries, 905 Dixie Highway, Louisville, Kentucky, are shipping the new "lazy Susan" Processor for quick, easy development of color film. The 15" diameter precision-molded polystyrene processor is a fully-contained color lab. Seven individual, removable 16-ounce cups are ideal for mixing both Ektachrome and Anscochrome chemicals; no other equipment needed. After film is dark-room loaded, all other steps are carried out in daylight. Processor, with chemicals, sells for \$23.75.



Karl Heitz, Inc., 480 Lexington Ave. (46th St.), New York 17, N. Y., is marketing a high-speed lens of medium focal length, the Schneider Xenon 80mm f/2, for the Swiss Alpa 35 mm single-lens reflex camera. The lens has an actual maximum aperture of about f/1.9, thus when the diaphragm is set at the first calibration it is slightly stopped down for the purpose of removing any edge softness. Price: \$179.00.

Graflex, Inc., 154 Clarissa St., Rochester, N. Y., has introduced an AC converter with rechargeable nickel-cadmium battery for Strobflash II, III, and IV. Known as the Nicad-AC Converter, the unit includes a built-in battery charger and as part of the Strobflash units can be used as a battery-operated portable unit, as a recharging unit for the battery, or as an AC unit without the battery. Charging is accomplished overnight by plugging into any AC outlet. Nicad-AC Converter, with 4-volt nickel-cadmium battery retails at \$102.00; converter without battery, \$80.00; battery only, \$22.00.



Graflex also announces that the life of Strobflash I 240-volt dry cell batteries can be lengthened 300-400% by recharging. Laboratory tests by the battery manufacturer, Olin Mathieson Co., demonstrated their rechargeability and prolonged life, using the SR Battery Booster.

Cleveland Color Service, Inc., 17100 Miles, has announced the installation of new color processing equipment in order to handle Anscochrome, Ektachrome, Kodacolor and Kodachrome and movie films for professional photographers in the Lake Erie area. Literature on service and dealership now ready.

Paye & Baker, North Attleboro, Mass., announces new services for dealers of their frames. These services will include monthly mailings which will feature decorator tips on how frames can best be displayed in the home. The company is also preparing envelope mailing pieces to be used in studio promotion. Details of a photo frame contest for photographers will be announced later.

Arkay Corporation, 1570 South 1st Street, Milwaukee 4, Wisconsin, offers a new line of modern darkroom and processing equipment of polished type 315 stainless steel featuring reinforced corners, double lock seams with outside soldering and self-drain hoses. Developed for industrial and professional use the line includes a quick dump tank capable of emptying 3½ gallons in seven seconds; film washer with water circulation principle eliminating dead hypo pockets; water jacket which holds 3½ gallon standard or Dalite tanks.

Porta-Trace, Inc., 342 Clinton St., Binghamton, N. Y., is manufacturing an extra-thin tracing table, Porta-Trace. Because of its low height (1-7/16") and flush top, art that is actually larger than the unit can be traced. Plexiglas top provides for light diffusion with minimum glare and fluorescent lighting gives high light output with minimum heat. Rubber feet on the bottom of the unit keep it stationary even on tilted boards. Made in four sizes, from 11" x 14" to 24" x 36", list prices start at \$32.50.

Fairchild Camera and Instrument Co., Syosset, L. I., N. Y., has developed the Rapidyne, a between-the-lens aerial camera shutter that is capable of speeds up to 1/5000 second. Two sets of leaves contribute to the high speed. Among the Fairchild models using the Rapidyne are the "K-47," "T-11," "KB-5," and the industrial motion analysis camera.

(Turn to page 384)

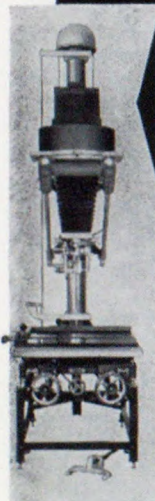
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# LET'S TALK ABOUT COLOR

Miles A. Snyder, M.Photos.

Guest columnist Miles Snyder is recognized as one of the nation's leading color workers. In the following series, he will describe a method of photographic print-ins and combinations for the dye transfer process. All illustrations are by Mr. Snyder.

## Prints Usually Altered

Very seldom in the field of advertising and display does a photograph reach the printed page in the exact form that it was taken. Sometimes two or more photographs are joined in what amounts to a montage.

The standard procedure for such combinations is for the engraver to strip together various screened negatives made on stripping film and to strip line work (type matter) in proper position according to the layout.

## Dye Transfer Combinations

Much of this photographic print-in work can be done by the photographer and he often does it in black and white. Here now

is a procedure to use in making combinations of dye transfers.

The simplest of the special processes is the sharp outline vignette. Figure 1 illustrates this. It is the same as the common "blocked out" black and white print familiar to all of us. Now if we tried to block out three color separation negatives, we would undoubtedly end up with color fringes around the edges of the picture where the opaquing wasn't quite the same on all three negatives. To overcome this, tape a clear transparent overlay to one of the separation negatives (Figure 2a) and opaque the area which is to print (Figure 2b).

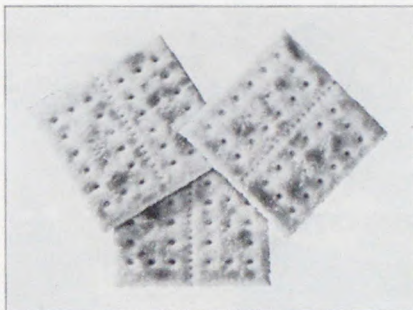


fig. 1

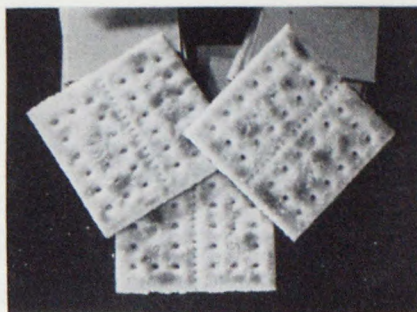


fig. 2a

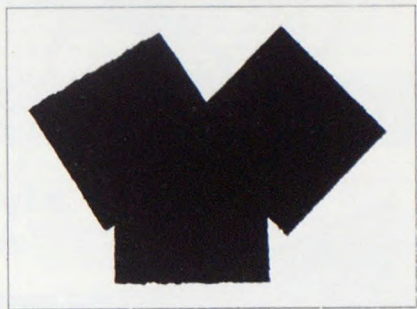


fig. 2b

(Turn to page 385)

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# 2

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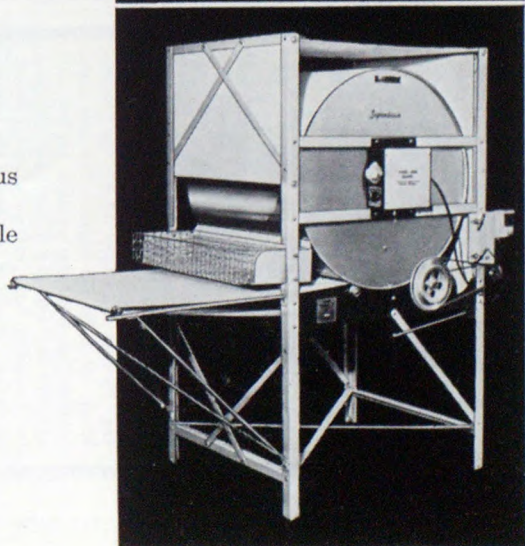
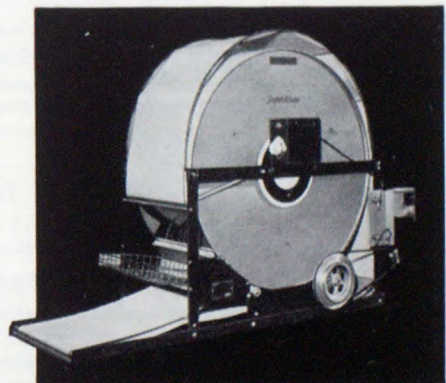
A table model dryer that offers fast, high quality glossy print drying, with low cost operation. Requires minimum installation space, and is easily movable.

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THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA  
 152 West Wisconsin Avenue, Milwaukee 3, Wisconsin

Ideas, Inc., 615 South 2nd, Laramie, Wyo., has developed the Electriduct, an over-the-floor electrical extension duct for places where an electrical outlet is needed in the middle of a floor. Made of rubber, it is claimed to be stumble-proof and regular office equipment on casters rolls over it easily. Complete duct system with two-way receptacle is available in standard 4, 5, 6 and 10 foot lengths and on special order.

Hunter Photo-Copyst, Inc., 595 Spencer Street, Syracuse, New York, has introduced a high speed machine capable of



making three photocopies per minute of the same or different originals. With the combination printer and processor for dry process photo-copying, a normal sized negative can be exposed every five seconds; and a complete cycle of exposing and developing completed in 20 seconds. Priced at \$525. A wire rack on the front of the machine, thereby permitting a number of negatives to be exposed in succession.

Eastman Kodak Co., Rochester, N. Y., has made available the CC Filter Dataguide to show how various filter combinations for color printing can be simplified and the neutral density eliminated. Dataguide and 12-page instruction pamphlet, \$2.00.

A 16-ounce Kodacolor Film Processing Kit (Process C-22) is now available for \$3.85.

E. Leitz, Inc., 468 Fourth Avenue, New York 16, N. Y., has announced a new 6 x 24 prism binocular featuring a novel arrangement of a roof prism and two front-surface mirrors rather than the usual right-angle prisms affording a 41% greater field than standard binoculars. The unit, only 4 1/4 inches long, weighs 12 3/4 ounces, with case and strap: \$155.00.

Powers Regulator Company, 3434 Oakton Street, Skokie, Illinois, is marketing a newly-designed water temperature control the Type N Hydroguard. Through its triple-safety protection, it automatically shuts the hot water port if the cold water supply fails, or closes the cold water port if the hot water supply fails. Should the thermostatic liquid-filled motor itself fail, a provision automatically closes the hot and cold water poppets. Temperature settings in the 65-115 or 85-160 degree F ranges are controlled by a concealed adjustment which can be locked to prevent tampering. Available in 45 (N-45) and 125 (N-125) gallon-per-minute capacities, the largest Type N Hydroguard is half



the size and a third the weight of the similar capacity Powers Type C Controller which it replaces. Prices of various units range from \$150 to \$300.

Yankee Photo Products, 3325 Union Pacific Avenue, Los Angeles 23, Calif., offer a transparent amber plastic cover for their 30-compartment TDC and Viewlex slide trays designed to provide tight-fitting protection while trays are handled or stored. A new Yankee 6-Pack Carrying Case holding six 30-compartment TDC and Viewlex slide trays with covers retail for \$4.25 with the covers at \$2.25 per dozen.

Black Light Corp. of America, San Gabriel, California, is marketing the Blak-Ray Model B-100, a multi-purpose long wave ultra-violet radiation source for chromatography, laboratory research, inspection and medical observation. The unit can be used in any method requiring a concentrated source of ultra-violet at 3660 angstrom units and is readily adaptable.

**PROFESSIONALS WHO KNOW  
 LOOK TO ARKAY**

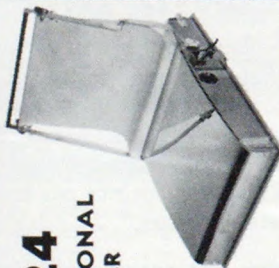
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 PROFESSIONAL  
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Model A-20  
 (Size 15 1/2" by 21") \$46.50  
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Increases production, lowers equipment costs, use individually or in series. Each unit dries 48, 8 x 10 prints hourly, finished prints in five minutes. Variable heat selector lifetime heating elements, chrome drying surface. Complete Line of Stainless Steel Processing Equipment.

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## FROM THE MAILBAG

To the Editor:

A national photographic convention is an expensive item in the list of items for running a studio. Travel, meals, lodging, loss of business during an absence, etc., must all be considered in total cost. I speak from experience for I have just returned from the 1956 PA of A convention in Chicago and, believe me, the bill reached quite a figure.

There are, however, a number of important compensations. First of all, before leaving, I whispered in the newspaper's ear that my wife and I were going to Chicago to learn more about photography. They published this important fact and my customers would infer from the article that I am a progressive photographer. The prints and transparencies I submitted received merits and the PA of A sent this fact to the newspaper which published quite a spread about my success, creating more interest in my studio. If I had spent all my convention costs on one big newspaper advertisement, I doubt that it would have had the value that the free publicity did.

There is more to the story — perhaps we even made a profit. At the manufacturers exhibit we saved about \$91.00 on two types of equipment. In addition, we had the opportunity to not only see the latest equipment and supplies but to talk with top representatives and get their expert advice.

When I stay away from a photographer's meeting I have only my own work to look at, my own problems to solve, my own self to gather inspiration from and, without realizing the fact, I fall into a rut. At a convention I see the work of other photographers, hear their problems and solutions, and study their work in the print exhibit. In the lecture hall I can gather ideas on sales promotion, studio operation and technique to last me for more than a year. I could read all this in the convention report but would miss the audience reaction which is a good proving ground for the workability of a new thought.

Indeed, conventions are expensive to attend, but they are *much more expensive to stay away from.*

Charles M. Baldwin  
Traverse City, Michigan

## BOOK BRIEFS

**THE LEICA IN PROFESSIONAL PRACTICE.** By Heinrich Stoeckler. 340 pp. London: The Fountain Press. Distributed in U. S. by Rayelle Publications, Philadelphia. \$9.95.

Well illustrated, the 26 articles on applied Leica photography in various fields are of definite value to the professional. **HOW-TO-DO-IT PICTURES.** Rochester, N. Y.: Eastman Kodak Co. \$0.50.

Like the other publications in the Kodak Industrial Handbook, this new booklet is a complete guide for the industrial photographer in a specific area. It describes methods and equipment used for making the many "how-to" type pictures required by modern business and industry for manuals, catalogs, posters, bulletins, etc.

**COMPOSITION IN PICTURES.** By Ray Bethers. 244 pp. New York: Pitman.

This is the second edition of a basic guide on principles of composition. The section on pictorial arrangement and composition may be of particular value to professional photographers.

## Color from page 383

After removing the negative, make three Kodalith prints of this overlay on either glass plates or Plastic Base film (Figure 2c). Ordinary base film can be used but it is not as dimensionally stable as the glass or P. B. film which has a polystyrene base. The new Cronar base Photolith would also be ideal. These three negative copies of the overlay are checked for dust spots and bound in register with the three separation negatives. The result is a set of precisely blocked-out separations.



fig. 2c

Matrices are made in the normal manner except that the clear areas should be scrubbed with cotton to remove the residual gelatin which clings to the base. Fresh matrix film should be used because the fresher it is the less residual gelatin will appear. It is advisable to use a little high-light reducer in the first acid rinse as a further precaution to keep the white area of the print free from dye.

(To be continued)

## Johnson from page 362

While it's a thrill to write large orders in the more expensive finishes, we are all confronted, no doubt, with the old saying "I just want them in the black-and-white." So why not cater to their whims and make a better profit at the same time. May I urge you to buy your copy of "More Money Selling Portraits" at once — it is stimulating to learn how many of our leading photographers feel about promotions and prices and their original ideas will make you money — and strangely enough — *isn't that why we're in business?*

## CLASSIFIED ADS

Position or help wanted, 10c per word, minimum \$1.50. All others 20c per word, minimum \$3.00. Box number, 25c service charge to cover handling plus 5 words. Cash with order. Closing date, first of the month preceding publication.

### HELP WANTED

**Manager Photographer:** Experienced photographer, male or female, to manage coupon studio. No processing done at studio. Starting salary \$75.00 per week plus bonuses. Earnings first year approximately \$4500 to \$5500. Studio located in the East. Give complete information in first letter. Reply to Box 4346, The National Photographer.

**Retouchers Wanted Now.** Urgently need expert retouchers capable of etching doing all manner of corrections piece work. All you can do. You and wife retoucher colorist combination especially desired. Bottle babies and loungers don't reply. Randal Photographic Art Service, 252-254 South 4th, Salina, Kansas.

**All around man,** mainly printer. Chance to learn top rate posing and portrait lighting. No outside assignments. We do fewer sittings and higher prices. Please state salary wanted in first letter and give reference. Address Roy Hirschburg, M.Photos., 710½ Main Street, Richmond, Ind.



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**Wanted: Printer and general helper** for quality portrait studio. Some experience necessary but will train interested party. Write Edstrom Studio, Winona, Minnesota.

**Fulltime Retoucher and Colorist** for quality studio. State expected salary and experience. Immediate opening. Burnie Batchelor, Box 10525, Raleigh, North Carolina.

**Immediate Opening: Photographer,** experienced in black and white photography, to work in the Photo Department, Southern Illinois University. Must be able to work with other people. Give complete information including salary desired in first letter. Write Dr. C. Wm. Horrell, Photographic Service, Southern Illinois University, Carbondale, Illinois.

**Wanted: Color Photographer** or one experienced in black and white photography, and interested in learning direct separation color photography. The right person with approximately \$3,000 to \$5,000 to invest can acquire a substantial interest in the Pioneer color studio which has been serving agencies, advertisers, plate-makers and printers on a nationwide basis for 35 years. Our special equipment includes a fine 5 x 7 one-shot three color camera and a large 16 lamp traveling skylight with a capacity of 20,000 watts of shadowless light of daylight quality. Owner and founder of the studio will continue in an advisory capacity on shorter hours and low salary. Jeffery White Studio, 243 W. Congress St., Detroit 26, Michigan.

**Salesman-Photographic Mounts** opportunity join national concern. Lucrative established territory. No objection sideline. Box NP 549, 221 W. 41st St., NYC.

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Photographer: 17 years experience in industrial, commercial, editorial and public relations photography in color and black and white desires position in California area. Capable of organizing and operating photo department. Past 9 years employed as chief photographer of large nation-wide manufacturing concern. 20 merits toward Master's Degree. Please write Box 4345, The National Photographer.

### STUDIOS FOR SALE

Portrait-Commercial, School Photography, Center of business area over 200,000, San Francisco Peninsula. Ground floor, long lease, low rent. Modern, fully equipped for large production. Speed lights, stainless steel washer, motor driven hypo-rocker tank, roll-paper printers. 1955 gross over \$24,000. Net \$9,000. Aggressive man could double. Wish to retire. Sacrifice \$16,500. Box 622, San Carlos, California.

Portrait Studio — California city of 300,000. Ground floor. Established 15 years. Grosses \$45,000 per year. Sell for \$15,000 including inventory. Box 4348, The National Photographer.

For Sale — Portrait and commercial studio in fast growing central Louisiana town. No competition. A real deal. 121 S.W. Main, Bunkie, Louisiana.

Portrait Studio-Photo Finishing, handling finishing accounts for 20 years, no local accounts, commercial work now, but available to ambitious photographer. Pennsylvania town, price \$5,000. Apple Company, Brokers, Cleveland 15, Ohio.

Portrait, Commercial Photo Finishing retail camera store — Northwestern Connecticut. Including 5 room apartment. Established 34 years. Excellent income. Strout Realty — Claire Knappe, Pleasant Valley, Connecticut.

Camera Shop — Portrait Studio. Grossing approximately \$50,000 a year. Ground floor, central location in Central California town of 20,000 population. Established 1945. Reasonable rent, on good lease. Price based on inventory and equipment approximately \$16,000. Box 4349, The National Photographer.

Portrait-Commercial, mostly children, ground floor, best location, large space, speedlights. Grossed \$15,000 1955. Gulf Coast area. Want \$5,000. Write Box 4350, The National Photographer.

Portrait Studio — Photo finishing plant same floor. Fully equipped. Established 28 years same location in Pennsylvania. Heart attack, must sell, \$4,000. Box 4351, The National Photographer.

Portrait Studio in sunny San Diego. Ground floor exclusive location. Established over ten years. Ideal for man and wife. Rent reasonable. Write O. L. Griffiths, 3813 Ray Street, San Diego 4, California.

Old established studio. Failing eyesight reason for selling. Address: J. J. Belka, 4776 Plover Avenue, St. Louis, Missouri.

Portrait and commercial studio, southern Wisconsin city 35,000. Low rent, lease, air conditioning, speedlite and incandescent. Excellent equipment. Newly redecorated. Same location 30 years. No coupons. Inventory \$10,400. Average gross \$16,000. Reason for sale — illness. Box 4352, The National Photographer.

Studio: Central Indiana college town. Net 50% of gross under current operation. Immediate possession. Returning to home studio only reason for selling. A real live opportunity. Price \$6,000. Made a bid. Box 4353, The National Photographer.

Good income with low overhead in comfortable but fast growing New Mexico city. Modern,

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fully equipped studio. New building with living quarters ideal for couple. \$85 per month. Permanent Air Base. Reasonable terms. Christmas sales will more than return down payment. Box 4354, The National Photographer.

Well established main street portrait studio has front office and furnished studio "camera" room. 30'x75' building, 66'x120' lot; 7 room home. Best equipment: Century Master Camera and lens, Pako Dryer, 5x7 Bessler Enlarger, etc.; inventory. Volume \$12,000; Profit \$6,000. Price \$34,560. Ind. 5443. Coast to Coast, 6 North Michigan, Chicago 2.

### STUDIOS WANTED

Winona graduate desires to purchase studio or partnership in studio in southeastern U. S., preferably Florida. Will consider others. Full details first letter. Fred Phillips, 317 Dayton, South Bend, Indiana.

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New Type C Color Prints. Ektachrome, Anscochrome, Ektacolor film processing. 24 hour service. "The most complete color service in the world." Write on your letterhead for a professional net price list. Coloren Laboratories, 1556 Piedmont avenue, N.E., Atlanta 5, Georgia. Phone Tr. 6-2557.

Photographs in quantity — 8 x 10 glossies as low as 5c each. Postcards — Mounted blow-ups, etc. Our reproductions guaranteed as good or better than your original. Don't turn down quantity orders. We do the work — you get the money. Send today for free samples and complete price list. Satisfied customers from coast to coast since 1936. Mulson Studio, Post Office Box 1941, Bridgeport, Conn.

Experienced Retoucher. Careful and prompt attention to mail orders. Julia R. Langston, 20 East Jackson Blvd., Chicago 4, Illinois.

Experienced retoucher offers prompt and dependable service at reasonable rates. A. C. Todd, 511 D St., Norfolk 6, Virginia.

Profits in quantity prints — if you don't work yourself to death! We'll make the prints — you make the profit. 8 x 10's as low as 6c — 1M cost only \$80. Post cards as low as 2c — 1M cost only \$26. Service and quality guaranteed. Write for samples and complete price list. Special discount to photographers. Kier Photo Service, Dept. NPC, 1265 W. 2nd Street, Cleveland 13, O. (TF)

A Retouching class will be held in your area soon. Details, Homer English, Cr. Photog., Troy, Ohio.

Unique Retouching, etching, corrections. Art background makes the difference. Dependable, efficient service. Anthony Alianello, 248 Hampstead Street, Methuen, Massachusetts.

Quality Oilcoloring, reasonably priced. Reliable mail service. Children and school pictures a specialty. Lillian Hill, 812 Riverside Drive, New York 32, New York.

Film holders completely overhauled. One price — ten day service. All work guaranteed. 4x5, 5x7, \$1.75; 8x10, \$2.25. New slides 4x5, 5x7, 75c; 8x10, \$1.75. National Film Holder Company, Inc., 2133 Firnat, Houston, Texas.

Experienced Retoucher — Wish to contact studio wanting fine grade of work. Write Box 4355, The National Photographer.

Airbrushing, retouching, photo restorations, copies, coloring, Kolor Kraft, 116 Frankland Rd. 17, or Post Office Box 8, Rochester 17, N. Y. (TF)

Expert Retouching — Oil Coloring. Boost your income with "Tru-Life" oils. Striking examples transparent oil work (there IS a difference). Send toned and b/w for no cost print comparison samples, also negative. 18 years' experience. Randel Photographic Art Service, 252 South 4th Street, Salina, Kansas.

Professional Retouching, etching, corrections, opaquing, reasonable and reliable. Schools only by permission. Year around service. William H. Jackson, Jr., Box 788, Johnstown, Pennsylvania.

Excellent Negative retoucher, etcher, and professional portrait and commercial photographer. 31 years' experience. Prompt, efficient service to mail orders. Satisfaction guaranteed. Send negatives, or sample negative to: Thomas M. Sellers, Building No. 6; V. A. Center, Mountain Home, Tennessee.

Professional Coloring: Quality, work consistent, reliable. 8 x 10 \$1.00. Fay's Color Studio, Highland, Ohio.

Printing, Coloring, Retouching. Reliable Portrait Finishing at lowest rates. Send for price lists. Colonial Portrait Service, 346 Gregory Avenue, West Orange, New Jersey.

Oil Coloring. McDonough Studio, formerly of 2006 Arthur Avenue, Chicago 45, Illinois, now located at 5322 Lakewood Avenue, Chicago 40, Illinois.

Professional photo finishing, retouching and coloring service. Lowest rates, highest quality. Write to Frann Studio, 213 Main Street, Tucka-hoe, New York.

Quality oil coloring for studios. Prompt service. Anne Rogalski, 1048 Agard Street, Benton Harbor, Michigan.

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Eventually . . . It will be a Nichols Baby Poser, Bristol, Pennsylvania. Ask the photographer who uses one. Send \$14.50 for immediate shipment.

Blend-O-Ray diffuse screens (3) now \$1.00 Post-paid. For any enlarger. Nichols Photo, Bristol, Pennsylvania.

Profits Possible Processing Movie and Microfilm Automatically. Solicit TV Stations; Identification Services; Schools for Football Pictures; Film Producers; Industrials. Bridgamatic does reversal, negative/positive, 16/35/70mm fast. Many models, priced from \$1,095.00. Sos Cinema Supply, 602 W. 52nd Street, New York 19, New York. Dept. zc.

Eastman autofocus enlarger, Model D with 7/2 inch f/4.5 Eastman projection anastigmat lens. Excellent condition. \$275. Box 372, Upper Darby, Pennsylvania.

Dryer, double drum matte, with take up for continuous rolls, or cut sheets, 28 inch apron runs 3 1/2 feet per minute. 220V heat. Handles over 800 8 x 10 D.W. per hour beautifully. \$450. Box 372, Upper Darby, Pennsylvania.

### EQUIPMENT WANTED

Wanted: Used 4 x 5 Gaflex cut film magazines, any quantity. Box 4356, The National Photographer.

Upstairs studio wants used outside wall showcase with lights in good condition. Blackwell, 67 Parking Way, Quincy, Massachusetts.

Wanted — a MacVan camera, with 70mm Magazine and 5 x 7 split back. Box 4357, The National Photographer.

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Inexpensive Photomounts Direct from manufacturer. 3 x 5 \$3.80 per 100, 5 x 7 \$5.50 per 100, 8 x 10 \$11.50 per 100. Fast Service. Free samples and new price list to professional photographer. Penn Photomounts, Glenolden, Pennsylvania.

Post Cards at Wholesale. Beautiful Black and White, Sepia, and Ivy Blue Picture Post Cards in small runs at lower prices. Big demand. Send for folder NP — on your letterhead. Artvue Post Card Company, 225 Fifth Avenue, New York 10, N. Y.

Photo Folders, Easels. Send \$2.00 large assortment (refundable). Wedding Albums, Wholesale price lists. Robin Mounts, 262-D West 22nd Street, New York.

Wedding Napkins — Matches — Notes. An added service for your customers with extra profits for you. Write today for Free samples of our unusual wedding line. Stuart Brown Company, 15100 Plymouth Road, Detroit 27, Michigan.

Albums! Wedding, Baby. Photographer and customer's names in gold! Free catalog. Crestwood, 3601 West 71st Street, Kansas City, Missouri.

Print Siz-R. Show customer proof in 8 x 10 or 11 x 14 proportions. Sliding gauge crops proof to proportionate size finished print will be. Receptionist marks proof and printer prints it that way. No guesswork. \$2.98 postpaid. Meredith Smith Studio, Zionsville, Indiana.

Credit Forms. Complete system for photographers with name imprinted. Write for samples and prices. The Hi-Mark Company, 5299 Fountain Avenue, Los Angeles 29, California.

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# NEWS FOR PROFESSIONALS

People *expect* color these days...

**Here's how to give your customers full-color prints at a price they can afford**



EVERYWHERE they go your customers and prospects see full-color photography—at the movies, in magazines and advertising, in store displays.

Your market is ready, and it's a potentially profitable one. Your customers are thoroughly color-conditioned. And you can give them what they want at a reasonable price. The answer? *Kodak Color Print Material, Type C.*

We hardly know whether to tell first about Type C's incredible color quality or its low cost. Fact is, you can make breath-taking 8 x 10 color prints for an out-of-pocket cost of about 75 cents!

Kodak Color Print Material, Type C, is a positive color-printing paper. You begin with a good color negative, using either Kodak Ektacolor Film or Kodacolor (roll) Film. Your Ektacolor sheet-film negatives can be retouched, of course. And you retain negatives for reorders.

For wedding candids in color and other work where you may prefer roll film, Kodacolor is ideal and thoroughly professional in quality.

You can readily and quickly proc-

ess Ektacolor or Kodacolor yourself.

So, you make a color negative. Then you contact-print or enlarge to any desirable size, using Kodak Color Print Material, Type C. Your results can be superb. Many photographers achieve color reproduction that's actually comparable to that obtained by the finest present-day color-printing methods! Amazing, but true.

## **Your material costs are low**

You can buy 25 sheets of 8 x 10 Kodak Color Print Material, Type C, at a list price of \$10.15—less than 41 cents a sheet. The Chemical Processing Kit for the process lists at \$8.15 and handles 24 sheets of paper. Cost of processing per 8 x 10, 31 cents. Total, 75 cents!

Unless you plan a large volume of color work, your equipment investment is small. You expose by white light in a regular contact printer or incandescent bulb enlarger. Your regular trays are adequate for small runs. For large-volume work, tank processing is recommended, and special techniques have been evolved for this.

## **How to get started**

Since most people are emotionally ready to accept the idea of full color, your selling job should be simple.

Initially, you might speculate with a color negative or two while customers are in for a regular black-and-white portrait. Chances are they'll be delighted with the results and will buy, and you'll have sample color portraits for display.

You may prefer to begin with color wedding informals and promote color portraiture in conjunction with this. You might shoot some sample home portraits or group pictures, too.

In addition to wedding informals and portraits, you'll find a wealth of commercial and industrial possibilities—executive portraits for industry; color prints and display transparencies for trade shows; pictures for advertising, for sales kits and sales presentations.

The prospects for color photography are limitless, exciting—and profitable.

We urge you to try Kodak Color Print Material, Type C, soon. Your dealer has full information. Or write

*Professional Color Sales Division*

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

**Kodak**  
TRADEMARK



## Shoot the *whole wedding* in Color

Wedding formals and wedding informals in full color are easy to make. And you can do it at prices that won't frighten even the young couple starting out on a modest budget, yet which will still leave you room for ample profit!

Kodak Ektacolor Film in your studio camera, Kodacolor CU in your smaller roll-film camera,

and you are set for shooting the modern way in wonderful, full color.

Kodak Color Print Material, Type C, under your enlarger...a supply of color-balancing filters—and you are ready to make color prints on paper that you can deliver with pride... and sell at a profit.

*For the part Kodak Color can play in your future, see the Kodak advertisement on the preceding page. Then see your Kodak dealer.*

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**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**