



the National Photographer

MARCH
1959

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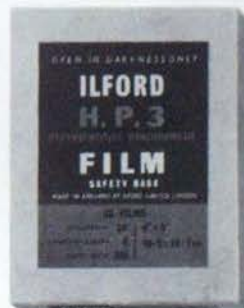
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the National Photographer

OFFICIAL PUBLICATION OF THE PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

Address all communications to PP of A Executive Office, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

March 1959



Vol. 10 No. 3

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this month's cover . . .

depicts a luau (native feast) in progress at the exact location where the PP of A luau will be held during the Hawaiian convention activities. The photograph and four-color plates were provided by United Air Lines, the official and exclusive carrier to the Convention.

NATIONAL ADVERTISING REPRESENTATIVE

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Any number of lenses, from wide-angle to long focus and telephoto can be interchanged instantly on the Super Technika IV, focused quickly and critically with the exclusive Multifocus prism rangefinder—ideal for news, weddings, sports . . . and you'll praise the brilliance of the rangefinder image!

For commercial, industrial, architectural work, the Super Technika IV gives you all camera movements for perspective control, a revolving ground glass back complete with Kodak Ektalite field lens for easy composition and focusing.

Furthermore, triple bellows extension makes easy work of copying, scientific work, or ultra close-ups.

There you have it! The New Super Technika IV will do all of these jobs perfectly. There is no substitute for the definition, brilliance, and reproduction quality of the 4x5 format.

Another important point: Only the all-metal construction of the Super Technika IV could assure the critical alignment of lenses, the smooth focusing action of the tracks for years and years of constant use.

Now, do you realize that the versatility, superb quality and operating convenience of the Super Technika IV—even in only five years—will have cost you less than 20 cents per camera hour!

Stack this up against your higher earnings from the superior color results and magnificent black-and-whites you can get on every job with the Super Technika IV.

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NEWS AND NOTES



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Prof. Photographers' Assn. of Southern Calif.
Tri-Counties Prof. Photographers' Assn. (Calif.)
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Georgia Professional Photog's Association
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Prof. Photographers' Association of Louisiana
Prof. Photog. Guild of Greater New Orleans
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Maryland Industrial Photographic Association
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Southeastern Mass. Prof. Photog. Guild
Photographers' Association of Michigan
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Photographers' Assn. of New Mexico
Prof. Photographers' Society of New York
Buffalo-Niagara Section (PPS of New York)
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North Dakota Photographers' Association
Ohio Professional Photographers' Association
Prof. Photogs. Assn. of Greater Cincinnati, Inc.
Cleveland Society of Prof. Photographers
Professional Photographers' Assn. of Oklahoma
Photographers' Association of Oregon
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Prof. Photogs. Association of Pennsylvania
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Professional Photog. Assn. of Washington, Inc.
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Seattle Chapter, PPA of Washington
Spokane Chapter, PPA of Washington
The Prof. Photographers' Assn. of W. Virginia
Wisconsin Professional Photographers' Assn.
Wisconsin Industrial Photographers' Association
Fox River Valley Photographers' Association
Indianhead Prof. Photographers' Assn. (Wis.)
Wyoming Professional Photographers' Assn.
Architectural Photographers' Association
Photographers' Association of New England
New England Police Photographers' Assn.
Rocky Mountain Prof. Photographers' Assn.
Southeastern Photographers' Association
Southwestern Photographers' Association
Commercial & Press Photogs. Assn. of Canada
Alberta Prof. Photographers' Association
Professional Photog. Assn. of British Columbia
Ontario Society of Photographers

EDITORIAL COMPETITION

All PP of A Affiliated Associations are invited to participate in the Editorial Achievement Competition of Photographic Association Publications.

The competition is designed to foster the upgrading of professional photography's

own publications and to give recognition to the editors and their staffs. Deadline for entries is April 15, 1959. Write to PP of A Headquarters, Milwaukee, for rules.

TOUR REPRESENTATIVE

Many photographers and their families are planning to go to Hawaii for the second part of the PP of A 1959 Convention. Over



Roamine-Skelton

Natalie Rokusek

100 have signed up so far and many others have indicated their intention of going.

The one and only official West Coast representative for the Hawaiian tour is Natalie Rokusek, Executive Secretary of both the Professional Photographers' Assn. and the Northern California PA, who is local chairman of the Hawaii Committee.

For full details on the various plans offered, contact the Transportation Chairman, PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis. In order to finalize plans, reservations should be sent to Milwaukee as soon as possible, in no case later than April 1st.

GIFTS

Grateful acknowledgment is made by the PP of A to Jerry Smolka, President of Oscar & Associates of Chicago for the donation of a Gray Audograph dictation-transcribing machine. The unit, which if purchased new would cost the Association in excess of \$500, will be an invaluable aid in expediting correspondence in the Executive Office.

Other members who may have surplus office equipment that might possibly be put to good use in the Executive Office are urged to contact the Executive Manager in Milwaukee.

LIFE MEMBERSHIPS

Following application to and approval by the Board of Directors, PP of A Life Memberships have been granted to Carl W. Blakeslee, M.Photog., Tampa, Fla.; Max Green, M.Photog., Chicago; R. H. Sigler, Boise, Idaho; and William J. Wolk, M.Photog., Chicago.

MORE FROM SULLIVAN

The almost universal reaction of portrait photographers to the special TV commercial on portrait photography on the Ed Sullivan show of October 12 was repeated on the January 11 telecast. "Give us more" was the common denominator in the many letters received by Eastman Kodak Company, alternate Sunday sponsors of the Sullivan show. A third announcement on May 10, Mother's Day, will suggest a professionally-made portrait (Turn to page 106)

**Your negatives spring to life ...
on HALOID® photographic papers**

There's a special, top quality grade of Haloid paper for practically every photographic need. Most demanded... *Varaloid*®, an excellent variable contrast paper most often used for commercial enlarging; *Halobrome*®, a high grade projection paper; *Halex*®, a contact paper especially suited for industrial photography and photo finishing; *Industro*®, a contact paper much in demand for commercial and portrait work.

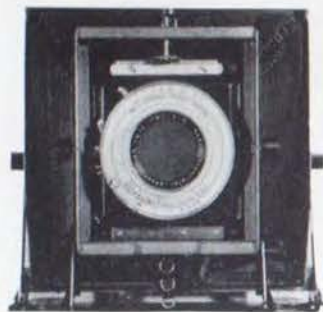
Send today for our FREE catalog which lists detailed characteristics of each...including

emulsion types, printing speeds, contrasts, and surface weights.

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**HALOID
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Commercial

Photography moves ever closer to that eternal goal—perfection
... a new, more colorful, more controllable color film... now, a 5-facet color
negative... seven contrasts with one paper

Picture-making continues its fast-moving pace. A big improvement just happened in color film, for instance. Some other exciting photo-achievements have happened in the near past. These came along pretty fast. So fast, in fact, we'd like to reach back for you through the excitement of introductions and calmly pull out the facts.

New Kodak Ektachrome Color Film

Kodak Ektachrome Sheet Film, Daylight Type (Process E-3)

Kodak Ektachrome Sheet Film, Type B (Process E-3)

Kodak Ektachrome Professional Roll Film, Daylight Type (Process E-3)

These new color films see colors better... ("with striking new accuracy," somebody said). Yellow, for example.

If you've ever made a color shot of a lemon, you know your anxiety lest it look orange.

With this new Ektachrome Film, lemons look like lemons. Those vivid yellows you've always wanted in product pictures, shots of packages, or portraits... now you can get them. Now you can even dare to show a lemon, orange and grapefruit all together.

This new film sees all colors more realistically.

It does a beautiful job on a cucumber, from the yellow flecks in highlight, through the green tints, to the darker greens in shadow.

Put a bright red cherry into the picture, and it'll look more like the bright red you see on cherry trees than it ever has before.

Whites are crisper, too—like clean sheets on a clear day.

You'll like other things about new Kodak Ektachrome Film. Its emulsion is a recent Kodak chemical achievement which combines speed with fine grain and provides very fine resolution.

The film is fast. Expose Type B at 32. Use 50 daylight. This ought to allow you more flexibility with lighting.

Although fast, this fine-grain emulsion records pinpoint detail in all colors with a new clarity that's strictly professional status. Sharpness like this means you can make practical use of small sections cropped from the transparency.

Processing new Ektachrome Film involves some new chemicals. Designation for them is *Process E-3*.

Ektachrome Sheet Films, both Daylight Type and Type B, are available in standard sizes. Ektachrome Professional Roll Film, Daylight Type, is available in 120 and 620 rolls. Your Kodak dealer has these new emulsions in stock.

We've written a booklet about these new Kodak color films. It shows you what we've been talking about. Write for a copy.



The 5-facet color negative

Had we room here to tell you all there is to know about the Kodak Ektacolor system of color photography, you'd feel there's nothing left to discover.



Color prints



Black-and-white positives



Color transparencies



Dye transfer prints



Separation prints

The system revolves around Ektacolor's many-faceted color negative. It's the key to five different kinds of positives and a lot of new control *by you* over your color results.

Once you've got your negative, you can make professional color prints... full-scale, correctly-balanced black-and-whites... transparencies... dye transfer prints. Even color-separation prints for ROP reproduction.

You can control your results. Correct for tone and color in prints. Bring out detail. Kill too-brilliant highlights. Soften, lighten, darken, dodge. *You're* the driver.

A color negative like this in your file is money in the bank. You're prepared to deliver any quantity, any size print or transparency in color, plus top quality black-and-white prints.

Let's take a hypothetical situation. Suppose you get an assignment for a picture which includes both people and things. Must have both black-and-white and color, a variety of poses. You decide to use the Ektacolor negative-positive system.

In sheet-film cameras, use Kodak Ektacolor Film, Type S or L (S for short exposures, 1/10 second or less... L for long exposures, 1/5 second or more). All

Round-up

sizes available.

For roll-film cameras, use Kodacolor Film. It's balanced for both daylight and clear flash, without filters. Available sizes: 35 and 70mm, 120, 620.

You shoot 40 different poses. Get a fistful of suitable color negatives. For a quick look at all for pose and content, make your positives (approval proofs) in full color on a big sheet of Kodak Ektacolor Paper. Use this same kind of paper to make client-pleasing final color prints. *Note:* These prints can be re-touched easily if some last minute thing has to be added—or taken away.

To fill the black-and-white part of this order, use your color negatives with



Kodak Panalure Paper. No tricky processing. Use your own enlarger. You'll get black-and-white prints that look like they came from the best of black-and-white negatives. And remember, you can control the results.

Panalure Paper records colors in correct shades of black, has a sensitivity exactly matched to color-negative films. Tonal balance of finished prints made from your color negative will look so good you won't be able to tell them from the same pictures made with black-and-white negatives.

Suddenly, something unexpected happens on our hypothetical assignment. Somebody wants projection slides of these same pictures. Even though this wasn't part of the assignment, you're ready—when you have those versatile color negatives in your file. With them, you can speedily print up any quantity, any size projection slides on Kodak Ektacolor Print Film (it's made for the purpose). Use this same material to make big transparencies of reproduction quality. In fact, you should know that Ektacolor Print Film has longer range than transparency films shot direct.

Should someone suddenly want dye transfer prints of these pictures, you can get them easily, more quickly than before, because you start from a color negative, which speeds up dye transfer printing.

Even if your client suddenly needs separations from these negatives for

ROP reproduction, you can get them. Such prints are made on Kodak Resisto Rapid Paper.

As long as you've got that all-purpose negative in your file, you can deliver just about any kind of positive known.

Seven contrasts with one paper

A recent achievement which helps the professional to become more professional (and cleans up his lab at the same time)...

Kodak Polycontrast Paper

One paper—with which you can print any printable negative in your shop—and get practically any contrast you desire.

This one paper has a whole range of potential contrasts built into it. It permits you to print not only the four regular contrast grades, but also *half grades* in between. Seven different contrasts in all.



One paper—one box. This boils down tedious stock control to almost nothing, while your precise control of contrast goes up.

Polycontrast Paper has a rich, warm image tone. It has high maximum density for better retention of shadow details, a pleasing minimum of curl in developer and wash water, plus constant density from developer to hypo.

What else does this all-around paper mean to you? It means more flexibility in handling difficult negatives. You can obtain subtleties in contrast easily. Your control over the print becomes more precise. You invest less money in paper. You can forget about *odd* paper grades which you seldom need and never get around to using up completely.

Speed of Kodak Polycontrast Paper compares favorably with Kodak Medalist Paper. If you need more speed, buy Kodak Polycontrast Rapid Paper. It's

like Kodabromide Paper in speed and image tone.

Surfaces G, F, N are available in regular Polycontrast Paper. Those same surfaces and Y are available in Polycontrast Rapid.

How you control contrast with Kodak Polycontrast Paper



The control happens at your enlarger. You do it with filters. Seven filters, one for each contrast possible. Four of the filters for regular contrast grades 1, 2, 3, 4. Half grades 1½, 2½, 3½ are numbered on the other three filters. As you might expect, these standardized filters will give you even contrast spacing from one to the next.

The set of filters costs \$13.75 (about what you'll save on the purchase of two 500-sheet boxes of Polycontrast Paper, compared with the multiple purchase of papers which Polycontrast replaces).



The price includes seven durable filters, a sturdy filter holder which attaches to your enlarger, and a storage box.

Your Kodak dealer has the works—filters and Polycontrast Paper, plus any explanation you might want before giving them a try.

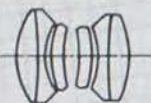
A word about discovery

What you have read here is brand new or recent news.

But even now, as we read about these discoveries, new ones are being set up by Kodak research scientists. Your Kodak dealer can be a valuable source of intelligence about new Kodak discoveries to help you make even better pictures. Keep an open pipeline to him.

Price is list, subject to change without notice.

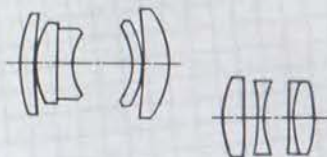
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WOLLENSAK ENLARGING PRO-RAPTARS

THE *Jewel* OF
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For the Most Exacting Printing Requirements

- No Distortion
- No Curvature
- Extra Contrast
- Extra Fine Resolution
- Extra Rectilinearity

The Pro-Raptar series of Enlarging Lenses brings to enlarging precise projection printing unknown 'til now. Excellent for either black and white or color work. These lenses deliver unparalleled brilliance, contrast and definition with evenness of illumination and flatness of field. A new optical formula, high index glass and new construction make this possible. Use an Enlarging Pro-Raptar lens with any reliable enlarger and you will see prints that will amaze the most critical and discriminating photographer.

Enlarging Pro-Raptars are available in focal lengths from 25mm to 190mm covering film from .7" x .94" to 5" x 7".



WRITE for more detailed information and prices. Inquiries welcomed.

WOLLENSAK
OPTICAL COMPANY • ROCHESTER 21, N. Y.

NEWS from page 102

trait as a gift for father on his day, June 21.

Most photographers have felt for many years that national advertising of all types of luxury goods, from diamonds to flowers, has put them at a disadvantage in their communities. Consequently when given pre-broadcast advice of the coming program, local support has been enthusiastic.

From small town studio to national multi-unit outfits, photographers ran newspaper advertisements, publicized the show in their own direct mail, took radio spots, and installed window displays to promote the programs and to capitalize on the weight

of Mr. Sullivan's remarks in their own community. Many studios, to secure the most effective tie-in, took space on the local newspapers' TV page for several days preceding the television show.

The feeling of most portrait photographers as to the effectiveness of the programs was aptly summed up by the photographer who wrote, "We feel that comments of that nature (Sullivan's), coming from a nationally known personality, not only increase our sittings but they also build our prestige in the local communities."

The January 11 broadcast featured individual, family and children's portraits with

emphasis on the gift certificate Kodak offers the photographer.

Speaking personally and intimately as he does to his viewers, Sullivan stepped into the livingrooms of 28,000,000 prospective sitters, to tell them just what every photographer has wished he could tell them. "How long has it been," he asked, "since you had a portrait photograph taken of your family? If it's been over a year, you really owe it to yourself to have some new ones made. . . . If there's someone you'd like to have a portrait of—and I'm sure there is—give him one of these portrait gift certificates. Then he can have his portrait made and send you a copy." He put in a solid plug for the portrait photographer, too, when he said, "He has the skill and experience to show you at your very best, and he'll make the whole occasion a happy one."

McCALL'S FEATURES PORTRAITS

"Decorate with Family Photographs," was a feature in the January issue of *McCall's* magazine. A dining room, two family rooms and a basement game room were illustrated. Portraits used as wall decorations were made by PP of A members Fabian Bachrach, New York; John P. Briggs, Cleveland; and Bob Ivory, Dayton, Tennessee.

NATIONAL MICROFILM ASSN.

The National Microfilm Association will hold its Eighth Annual Meeting and Convention at the Mayflower Hotel, Washington, D. C. on April 2-4. The theme of the Convention is "A Century of Microfilm Progress."

Additional information is available from the Executive Secretary, NMA, P. O. Box 386, Annapolis, Maryland.

RAYGRAM CONTRIBUTES TO VSP

In lieu of Christmas gifts to his business associates, Irving L. Goldberg, President of Raygram Corporation, New York, made a generous contribution to aid Volunteer Service Photographers in equipping and supplying photo labs in its more than 30 Hospital Rehabilitation Photography programs currently active throughout six states.

IMAGE GOES QUARTERLY

The journal of the George Eastman House, 900 East Ave., Rochester 7, N. Y., *Image* will appear quarterly beginning this month. In the first issue the feature article is entitled, "Some Definitions" by PP of A member Ansel Adams. A facsimile reproduction of the first American manual on the daguerrotype process published in 1840 is also scheduled for publication.

SGT. CORDEIRO HONORED

Master Sergeant Frank O. Cordeiro, Jr., has been awarded the 2nd Oak Leaf Cluster to the Army Commendation Ribbon for his "outstanding proficiency and superior working knowledge of his profession as staff photographer for the Public Information Office of the U. S. Army." After being badly wounded in the knee while serving as an infantryman in the Philippines, Cordeiro became a combat photographer and followed his unit to Tokyo. His subsequent assignments have included General MacArthur's return to the Philippines, the release of prisoners in Manila and later in Korea; and Japanese surrender ceremonies. ▲



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It's been one year since Ansco Super Hypan® film was first introduced. And we at Ansco are proud of the fact that in just 365 fast moving days Super Hypan has become the favorite of critical photographers.

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Professional Transistorized
ELECTRONIC FLASH**

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- Shoulder-weight with "D"-cell batteries, 7½ lbs. • Recycles in only 8 sec.
- Safe, sensitive trigger-tube operation
- Choice of operation: rechargeable nickel cadmium battery, "D"-cells or AC
- Long standby time — up to 5 hours per charge • 360 flashes per charge
- 200 watt-second power supply

Ascorlight A423 is only one of more than 50 Ascorlight models currently available. It is part of Series 400 and accommodates all Series 400 and 500 lights and accessories.

A423, complete with power supply, light unit, flash tube and reflector (less batteries) \$196.00

*Beam Candle Power Seconds plus Reflector Angle of Coverage

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JUST A SPEEDLIGHT
WHEN YOU BUY
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Only Ascor can offer more than 50 Ascorlight models, assuring you of the unit best suited for your very own requirements.

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Ascor's exclusive "building-block" design permits adding and interchanging power supplies, light units and accessories to meet future requirements as they arise, without making existing equipment obsolete.

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Ascor equipment is designed and constructed to stand up under grueling use over long periods.

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Ascor incorporates into all Ascorlights only the highest quality components, so very vital for dependable performance.

**CUSTOM-BUILT UNITS AT
"MASS-PRODUCED" PRICES —**
Ascor can make thousands of variations from numerous standard light units and power supplies, giving you an actual custom set-up at a sensible price.

SERVICE AND RELIABILITY —
Ascor, a pioneer and leader in speedlight research and development since 1946 offers you the facilities of its technical and engineering staffs to help you solve your specific lighting problems.

• Write for illustrated data sheets and the name of your local authorized Ascor dealer.

AMERICAN SPEEDLIGHT CORPORATION
63-01 Metropolitan Ave., Middle Village 79, N.Y.

FTC NEWS

Advertising Initial Decision (6875)
(Wall Decorations)

A Federal Trade Commission hearing examiner today issued an order which would require Joseph and Bernice Troyan, officials of the now defunct Scenic Photo Murals, Inc., 1900 South LaCienega Blvd., Los Angeles, Calif., to stop misrepresenting that the mechanically reproduced photographs they sell are photographic murals and that they manufacture them.

This is not a final decision of the Commission and may be appealed, stayed, or docketed for review.

The examiner, J. Earl Cox, ruled that advertising descriptions such as "Photo Murals" and "Scenic Photo Murals," as well as the company's trade name, falsely imply that these wall decorations are photographic murals made from enlarged photographs on photographic paper and that the company itself manufactures them.

In reality, he found, the products are mechanical reproductions of photographs printed on other than photographic paper and are not made by the respondents but bought from others.

Many purchasers prefer to buy from the manufacturer, believing they get better prices and services, he noted.

The order also would forbid these officers to use "Photo Murals" or similar words as part of a trade name in the future.

Today's decision was issued by the examiner in a default proceeding under the Commission's rules of practice. Joseph and Bernice Troyan did not answer the complaint or appear at the hearing.

Proceedings against I. W. Shell, also cited as an officer, are still pending.

Examiner Cox's decision would dismiss without prejudice the FTC's complaint, issued August 23, 1957, against the corporation on grounds that it is now bankrupt.

1/14/59 ▲

FROM THE MAILBAG

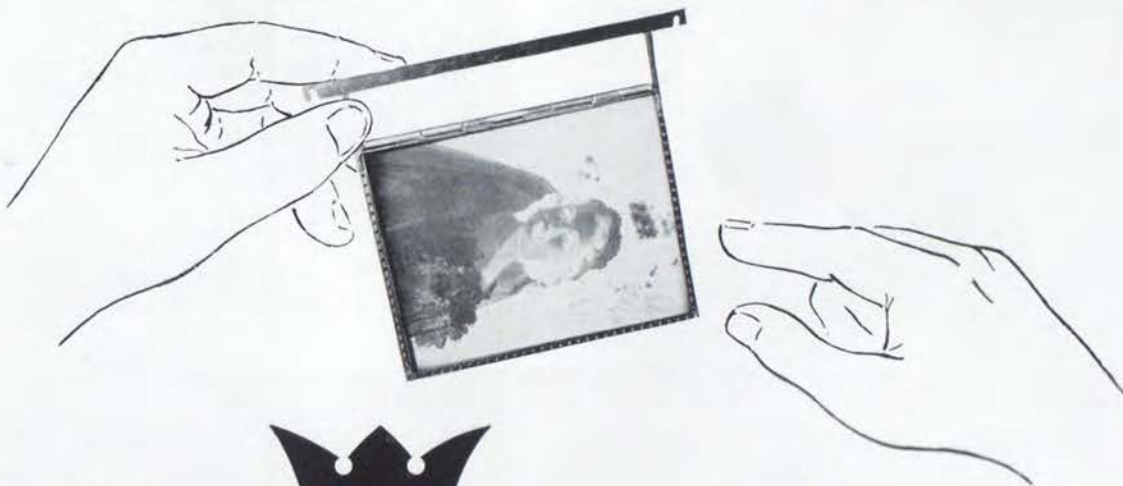
To the Editor:

At the time we were approached about taking out the PP of A Accident and Health Group Insurance, we debated seriously whether we could afford the \$88.00 a year. Mr. Conner was in good health at that time and the possibility of our needing such assistance seemed very remote. But we stretched a point and went along with the other photographers to help make up the necessary percentage of participants.

There is really no way to express our sincere gratitude for the help these payments have been to us during this past year. It has meant the difference between being hopelessly in debt and having to accept charity, and being able to meet our bills. You may feel free to use our statements in any way, to help convince others of the value of this fine insurance.

Mrs. Gordon Conner
Houston, Texas ▲

that 'neg' can win \$500....



...in the **Heirloom** annual
PHOTO FRAMES photo contest!

CONTEST RULES

1. Contest open to professional photographers in United States and Canada.
2. No employees of Heirloom Frames or its advertising agency are eligible to participate.
3. Contestants may enter one photograph in each of four categories: children, portraits, weddings, confirmations or commencements.
4. Only black and white prints—no larger than 11x14 or smaller than 5x7—will be judged. These can be contact or enlargements.
5. Affixed to back of each entry should be the following information:
 - Name of Contestant
 - Contestant's Firm
 - Classification of Entry
6. Releases from photographed subjects must accompany entry.
7. All entries must be post-marked no later than April 30, 1959.
8. All winning entries become the property of Heirloom Frames and/or its advertising agency. Non-winning entries will be returned if accompanied by self-addressed, stamped envelope.
9. All entries must be sent to Photo Contest Editor, Heirloom Bulletin, 820 North Orleans Street, Chicago 10, Illinois.
10. Judging will be by Photographers Association of America. Decision of the judges will be final.

PHOTOGRAPHERS CAN USE THE SAMPLE ENTRY IN THIS ADVERTISEMENT FOR AFFIXING TO PICTURES

53 CASH PRIZES . . .

\$500.00 GRAND PRIZE!

FOUR \$250.00 FIRST PRIZES

FOUR \$100.00 SECOND PRIZES

FOUR \$50.00 THIRD PRIZES

FORTY \$10.00 CASH AWARDS

IN THESE CLASSIFICATIONS

1. CHILDREN 2. WEDDINGS 3. PORTRAITS
4. CONFIRMATIONS or COMMENCEMENTS

CONTEST EDITOR

Heirloom[®]
820 N. ORLEANS STREET, CHICAGO 10, ILL.

NAME _____

FIRM _____

ADDRESS _____

CITY _____ STATE _____

☐ CONTACT

☐ ENLARGEMENT

CLASSIFICATION OF ENTRY _____

... send in **YOUR** Entry **TODAY!**

TOMORROW inc.

presents

The All New **SQUEEGE - IT** *

TM



Ray Manley, widely known photographer, demonstrates the use of the Squeege-It. Says Mr. Manley, "Squeege-It is the handiest and most practical darkroom accessory to come along for a long time. I'll never go back to the old way of removing water from film."

SQUEEGE - IT *

TM

1. Cuts squeegee time in half.
2. Wipes both sides of film.
3. Will not scratch.
4. Will not water-streak.
5. Lets you use both hands.
6. Eliminates sponge-soaking.
7. Remains where you mount it.
8. Dries better.
9. One-year guarantee.
10. \$8.50 at your dealer.

If your dealer hasn't yet stocked **SQUEEGE - IT** *
ask him to order one for you.

TM

TOMORROW inc. • 3775 E. Ft. Lowell Rd. • TUCSON, ARIZ.

WHAT'S DOING

By Val Albrecht

Capt. Edward Steichen, Hon.M.Photo., has purchased two "Selective Eye" photographs from Jason Hailey, M.Photo., of Los Angeles, for the New York Museum of Modern Art's permanent collection. . . . Frieda M. Brenner, a Wauwatosa, Wis., M.Photo., has had a month long showing of her portraiture at Milwaukee's Mount Mary College which was prefaced by a feature article about the photographer in the city's leading newspaper.

When Pat Carver, receptionist and Girl Friday for PP of A President Madison Geddes, M.Photo., was named Miss Graphic Arts of Cleveland, she won two weeks in Bermuda, a mink stole and a portrait by none other than the boss; the irony was compounded by the fact she had printed the entry photo herself. . . . Dean C. Stedman of Gregory, S. D., was the first registrant for 1959 sessions at the Winona School of Photography. . . . In Boise, Idaho, Ansgar Johnson is recovering from a coronary attack incurred late last fall. . . . R. N. Duncan is new studio manager at Caulfield & Shook, Photographers, in Louisville, Kentucky.

Peter L. Klawson has announced that Commercial Pictures, Inc. of Kalamazoo, Mich., now has opened a new office in Grand Rapids. . . . H. E. Larsen, M.Photo., who formerly had a studio in St. Clairsville, Ohio, is now on the teaching staff of Brooks Institute in Santa Barbara, Calif. . . . While Bernie Degnan was hospitalized awaiting an operation, his studio home in Glens Falls, N. Y., was ransacked by thieves who took over \$2500 worth of photographic equipment.

Brooklyn free lancer David B. Eisen-drath, Jr., left for the West Indies on Valentine's Day. . . . James Stewart and his wife will be leaving Los Angeles the end of this month for a three-month, off-the-beaten-path jaunt around Western Europe. . . . Just in time to qualify as a 1958 income deduction, a new daughter was born December 31st to Mr. and Mrs. Albert M. Schone of Philadelphia. . . . The first born of Frank and Loretta Lundberg of Rockford, Ill., has been joined by baby Bradley Allen.

T. S. C. (Tom) Holberton, Jr., reported from Packanack Lake, N. J., that Jim Hampson, M.Photo., received so many congratulatory wires about his "Industrial Photographer of the Year" honor that the local Western Union office ran out of regular message blanks and the last one came in on a Happy Birthday greeting. . . . Sune Richards has returned to Milwaukee for several presentations of her "Search for the Disciples."

Ground was recently broken for construction of Ansco's new office building to be located in Vestal, N. Y., on the outskirts of Binghamton. Recent Ansco appointments have named Harry Panko (Turn to page 143)

PRESIDENT'S MESSAGE

To our Non-Member Friends:

For years we have been sending *the National Photographer* magazine to all the portrait and commercial studios in the country in order that all photographers may be apprised of the activities of their national trade association.



Hoffner
Madison Geddes

We are often surprised to hear a photographer say, in all sincerity, that he is a member of the Association because he receives the magazine, when in reality he is not a member at all.

Non-members, perhaps, do not realize that they are missing the most valuable part of the magazine, the additional supplementary pages which are printed in the center section, which go to members only, as well as missing all the other association activities and services.

The past years have added many services, growth, prestige, and effective acceptance by the public. The strength of the Association today is an investment in the future. Our focus is on a faith in the future. However, our growth and status are not accompanied by corresponding means; trying to make do with the same staff and income. As we grow in numbers, the greater are our needs of executive contact, public relations and professional leadership.

We are both excited and concerned about our national position, not for ourselves, but for what we can share with each other; sociability, the feeling of belonging to a group, registering one's loyalties to a set of values, acquiring new knowledge, and setting an example for those who follow.

Every one has a wider responsibility than his local interests.

How little we pay in dues! Won't you pay your share? ▲

Madison Geddes

MEMBERSHIP APPLICATIONS January 1959

The following applications for PP of A membership were received during the past month. Code after address is as follows: (A-P) Active Portrait, (A-C) Active Commercial, (I) Industrial, (A) Associate, and (S) Service. Name at end of line in italics is that of sponsor.

ALABAMA

Robertson, P., Paul Robertson, Photographer, P.O. Box 1423, 935 S. Court St., Montgomery (A-P)

ALASKA

Bennett, Ross O., Ross Studio, Box 4-815, Spenard (A-P)

ARIZONA

Carter, Richard, The Camera Center, 212 W. Gurley Ave., Prescott (A) *Harland Ludwig*
Updike, Earl F., Updike Studios, 5 W. Washington St., Phoenix (A-P)

Zabower, Harry Richard, Hughes Aircraft, Tucson (I) *Robert E. Goode*

CALIFORNIA

Abeyta, Ray, Susan's of San Francisco, 2517 Mission St., San Francisco (A) *Robert Alvarez*

Bellas, Bruce H., Bruce of Los Angeles, 11762 Kensington Rd., Los Alamitos (A-C)

Bliven, Douglas Scott, Douglas Bliven—Photography, 126 S. 5th St., El Centro (A-P) *E. W. Blew*

Bodnar, Jurij, Bodnar Studio, 12 W. 25th Ave., San Mateo (A-P) *Karl Romaine*

Bryant, Clinton C., Armstrong Nurseries, 1265 S. Palmetto, Ontario (I) *J. Marshall*

(Turn to page 128)

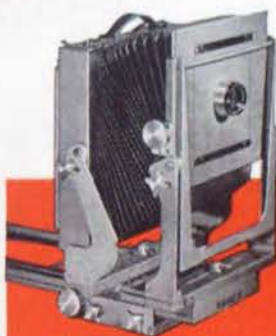
the all-metal calumet 8x10 view camera

makes picture-shooting smooth, swift and sure!

Structural parts all aluminum



Specially designed LOCK UP ELBOW lets you insert holder even in 30° vertical swings . . . and still be on OPTICAL AXIS.



PRECISION WORM GEAR, turned by big knob, controls rise and fall of lens board, locks it in rigid position.



Double extension track folds up for portability

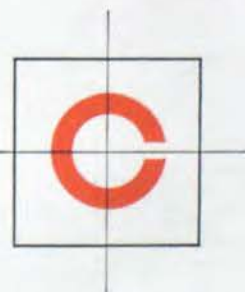
No other camera is so responsive to your every wish. The swings, vertical and horizontal, are unsurpassed and are on the optical axis. The soft, pliant bellows can never block your shot—the lens board is ALWAYS in a forward position. Because of its rigidity, this camera is unexcelled for three-color separation work. Precision-built, with advanced features you'll find in no other camera, the sturdy Calumet 8 x 10 View Camera is acclaimed by top photographers as the most proficient and versatile in the world today.

Write for more complete information.

Calumet

MANUFACTURING COMPANY, DEPT. D
6550 N. CLARK ST., CHICAGO 26, ILL.

Manufacturers of Cameras, Photographic Processing, Studio and Laboratory Equipment



The price \$240

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by *Topflight*

Often imitated . . . never duplicated

Universal's newest exclusive design . . . the Starmist of white Textileather spangled with gold or silver with the full appeal of twinkling stars. Style shown is furnished

with title pages and reversible inserts for 8x10 portraits. Sizes for 4x5 and 5x7 are available, too. Also featured is a similar album with frame on cover for photo insert.

Write today for Topflight's catalog of exclusive albums for photographers — and name of your nearest dealer.



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GENERAL OFFICES: P. O. Box 159, San Antonio 6, Texas
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your most
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clients, use...

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**NON-GLARE
PICTURE FRAMING GLASS**

The two photographs at right are exactly the same — with one exception. The picture with the distorted image is framed with ordinary picture glass. Its image distortion is caused by light reflection. The clear, sharp photo has been framed with Tru-Site non-glare picture

framing glass. You see it without distortion since all light reflection is eliminated and its beauty is still fully protected. For complete customer satisfaction — show and sell TRU-SITE!

Write today for your free "See-it-Yourself" demonstration kit.

DEARBORN GLASS COMPANY

**Provides Invisible Picture Protection
Stops Annoying Light Reflection**



this is
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picture glass



this is
ORDINARY
picture glass

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BEDFORD PARK, P. O. ARGO, ILLINOIS



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No more time-wasting wrapping. Simply slip the finished order in a convenient CARRYBAG, fold the lock tab (which forms the handle), and your customer's on his way. Neat — attractive. Low cost CARRYBAGS are available in all convenient sizes: 10"x12", 15"x13 1/2", 15"x2"x18", and 15"x19". And, your imprint on every bag is "plus" advertising you just can't buy.

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Cohoes, world's largest manufacturer of photo-finishing envelopes.

COHOES CARRYBAG COMPANY, INC.
Olmstead Street, Cohoes, N. Y.

Rush me samples and prices of Cohoes Carrybags. I am particularly interested in sizes _____

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Company _____
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"No, No, Egbert... that's not what we mean by Cropping..."

Of course, we at MPC do crop negatives and transparencies sent to us for printing — either according to the photographer's instructions, or even without instructions, if we feel that a better print could be made by respacing the main subject. It's part of a Custom Lab's job, we think.

Processing • Dye Transfer • Printon • Slides
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Hawaii CALLS

PP of A members and their families will have a full week of convention sessions, field trips and sight-seeing

POSSIBLY no place in the world offers more congenial atmosphere and scenic terrain than does Hawaii, and allure of the islands should be ten-fold to the professional photographer.

When the 68th Annual Exposition of Professional Photography reconvenes at the Princess Kaiulani Hotel, Waikiki Beach, on Friday evening, July 31, PP of A members and their families will feel the traditional spirit of *aloha*.

The 8½-hour flight to Hawaii via United Airline's Mainliners will be the beginning of a full week of convention sessions, on-location field trips, receptions and dinners, and sight-seeing.

Convention Programs

The Convention programs and demonstrations will all be conducted by Masters of Photography. At the opening session on Saturday, August 1, Robert L. Ball, Corvallis, Ore., and J. Edmund Watson, Los Angeles, will discuss school photography. They will be followed by Winton B. Medlar, Spencer, Iowa, on association organization. A demonstration on basic lighting and portraiture of men is scheduled for Saturday evening with Louis F. Garcia, Kansas City, Missouri.

Time Sunday morning will be provided for church-going and swimming. In the afternoon, Lawton E. Osborn, Dickinson, N. D., will show special techniques in practical commercial photography. Paul H. March, Defiance, Ohio, will then reveal buying motives and sales helps for photographers. Sunday evening Madison Geddes, PP of A President and theatrical photographer from Cleveland, will deal with glamour photography.

Field Trips

Special problems in marine photography will be covered by experts in the field during a Pearl Harbor cruise on Monday. That evening, James E. Hampson, Chief Photographer of the Arkansas Fuel Oil Company, Shreveport, La., will divulge many techniques for successful industrial photography. A session in industrial photographic applications will take place at the Dole Hawaiian Company plant on Tuesday.

A model demonstration will be presented Wednesday

at Kapiolani Park, sponsored by Kodak Hawaii Ltd. Thursday, on a trip around Oahu Island, the topic will be how to produce saleable calendar scenes (regardless of location).

Hawaiian hospitality is best shown by the *luaus* (feasts of roast pig), grass-skirted hula girls and music. The cover of this issue of *the National Photographer* shows a luau in progress in the exact location on Waikiki Beach where one will be held on Tuesday evening, August 4.

The local Convention Committee under Honorary Chairman F. B. (Fritz) Herman, Manager of Kodak Hawaii, Ltd., consists of Bob Johnson, Thelma Warner, Natalie Moore, Richard Chow, Jerry Vass and Werner Stoy.

Yesterday Meets Tomorrow

In Hawaii yesterday meets tomorrow. You see barefeet and Cadillacs, noisy mynah birds and jet planes, fishermen's grass shacks and air-conditioned movie stars' homes. You can camp on a beautiful sandy beach free and live on a dollar — or spend \$100 a day in the world's finest hotels. Beach boys make a happy living with only a ukelele and surfboard on romantic Waikiki Beach. Beautiful hula girls are found dancing in expensive night clubs, while their sisters stage an impromptu show, free, on the beach.

Hawaii's twin-hulled sailing canoes (catamarans) have been clocked at 30 m.p.h., the fastest sailboats in the world. What a thrill to ride on one!

Here, where happy people of all races are friendliest, and hospitality greatest, it won't take visitors long to change from a *malihini* (newcomer) to a *kamaaina* (oldtimer).

Cooled by trade winds and bathed in sunshine, Hawaii can be reached in hours by air or in four days by luxury ocean liner.

Reservations for the Hawaiian portion of the double-barreled PP of A Convention are filling up fast. The fare is less than \$400 for a glamorous eight-day visit via round trip airline transportation. For reservations, contact the Transportation Chairman, PP of A Headquarters, Milwaukee.

Another World

Following is a letter from Sue (Mrs. Tom) Jones, Oakland, California, a photographer who recently visited the Islands: (Turn to page 143)



The Three Lives of Carol Foster

PHOTOGRAPHER + COMMUNIST = Carol Foster FBI

Article by Eric M. Sanford, M.PhotoG.
Photographs by Carol Foster

THE SUNDAY afternoon in August was hot, a fine day for a picnic, or a swim, or a drive in the country. The pretty housewife from Nashua, New Hampshire, wasn't enjoying her Sabbath. She was in jail.

Though the young mother looked like a *Good Housekeeping* model, she had just been arrested as an indirect result of her work with the Communists. She had been assigned by the party to take publicity photographs of workers distributing communistic literature and, on the basis of an old town ordinance prohibiting photography on a public thoroughfare, she suddenly found herself in jail.

Or was it sudden? Hadn't the afternoon really begun back in 1945?

Civic Affairs

Carol Foster was an army wife 14 years ago. To fill the hours while her husband was in Japan, she cared for her two sons, she did free lance photography on occasion, she was active in civic affairs, and she was a den mother for a Cub Scout group.

The father of one of her Cubs was an F.B.I. agent. Carol, with a curiosity spawned from an over-abundance of energy and loneliness, asked him one day, "Don't you have a job in the F.B.I. for someone like me?"

The agent replied with a curt, "No, not for any woman," but a look of speculation crossed his face. Perhaps he was considering her staunch New England background or maybe even her deft way of handling 16 exuberant Cubs at den meetings. Not long afterward, she started on her way to being a card-carrying Communist . . . and counterspy for the F.B.I.

Perilous Situations

Carol's sojourn in jail that August day was brief but nightmarish, almost as terrifying as the day she lost the copious notes she'd been gathering at a Communist meeting. It was a large gathering, with many new faces present, and Carol was anxiously recording as many as possible for the F.B.I. She was wearing dark glasses because the pupils of her eyes were still dilated from an oculist's examination earlier in the day. The dimly lighted hall, the dark glasses, the strained eyes, the lack of lunch—all began to exact their toll. Realizing she was ill, Carol tried to leave. Instead, she fainted.

When she regained consciousness, the incriminating notes were gone. Should their significance be discovered by the Communists, her dual role as party member and betrayer would be all too evident, the consequences all

too certain. A chilling awareness of her perilous situation almost caused her to faint again. Masking a desperation close to panic, she asked who had taken her notes and learned that another party member had tried to deliver her committee report from them. Ironically, the eye strain that had created the appalling situation also saved her from the possible consequences. Her scrawled notes were illegible to the man who had tried to read them! They were returned without question.

Husband Was Confidant

For 15 grueling years, she maintained her pose as a Communist in order to glean information on subversive activities in New England. Her only confidant was her husband, William Foster, Sales Director for the Nashua Corporation. He often "covered" for mysterious absences necessitated by her party assignments. Her neighbors, her parents, even her two sons knew nothing of the exacting role she was performing.

The most horrifying aspect of the whole experience, Carol says, was meeting prominent citizens—social and civic leaders respected in their community—only to learn of their Communist affiliation. "It's difficult to explain how their minds work except to say that they have no feelings of allegiance. They're just plain not Americans."

Congressional Hearings

In the spring of 1958 she revealed her role at Congressional hearings, thus ending two phases of her life.

The Carol Foster Studio is located in the Foster Home. Due to the town's zoning laws no sign can be erected. It isn't necessary as everyone in town knows where studio is by now.



Another promising career remained — one that originated early in the insecurity of her counterspy years.

After becoming involved with the Communist party, Carol realized that she needed a vocation of some sort. Her work in communism made her feel unclean, afraid and continually uneasy, forever in danger of exposure. She needed something to help keep her equilibrium and photography became her stabilizer.

She had done some photo work during the war on a part-time basis and decided to delve further into the profession. It was impossible for her to leave home so she joined neighboring camera clubs and took all the advanced courses they offered. She read, studied and experimented. With her inherent creative instinct and a developing mastery of technique, her work improved rapidly. The townspeople came to accept her as a professional—so did her fellow pros.

Home Studio

"Until now," she says, "I have not been able to turn my full attention to photography. At last I am free and hope someday to become one of the best photographers in my area." The print judges of the New England Professional Photographers' Association will verify the fact she's already on her way to the top. At their 1957 convention, they bestowed the first award of the pictorial division on her "Winter Pasture."

Carol operates a home studio. "My 15 x 23 foot living room is the camera room. The camera, a Linhof. Lights, Photogenic, mazda lamp or strobe. I use a pink dining room as a display and work room, and have a divided "L" shaped darkroom in the basement with a long stainless sink made locally from a sheet of .316 steel.

"Most of my work is of children although I do photo-



Campaign photo of former Gov. Gregg. ("Nashua Telegraph" Photo)



Right: Carol Foster and her husband, William, receiving congratulations at a testimonial given for Carol by Nashua townspeople after her FBI activities were revealed. Left is child study called, "Sharon and the Orphan."



Left: New Hampshire Governor Dwinell cites Carol Foster for her espionage work for the FBI. Right: The temperature remains at around 68° F. all year around in basement darkroom. Custom-made stainless steel sink, trays and tanks expedite work.





A customer called Mrs. Foster one summer night to have her record a Night-Blooming Cereus that had just burst open (it hadn't bloomed for several years and would be gone by morning). Photograph shows how bloom grows out of leaf, hanging downward. It moves about constantly and was photographed with one photoflood.



graph some men, I take both black-and-white and color portraits, processing both myself. Most of my work is custom handled, including oils and framing."

Carol also does much charity work with the camera and often helps with community or church projects. She somehow finds time to teach the profession to an assistant and a group of amateurs in a series in bi-monthly lessons.

She is a Portrait Delegate on the PP of A Council; publicity chairman for the New Hampshire Professional Photographers' Association; Ladies State Chairman of the New Hampshire Republican party.

In July she is planning to participate in the 1959 PP of A Convention in Los Angeles where she will be the

Carol specializes in child studies. At right she takes the time to get child's confidence.



Left and above: publicity photographs range from children at a chicken barbeque to arrival of new student at Nashua Hospital School of Nursing.

featured speaker at the Ladies Luncheon scheduled for Monday, July 27th, at the Statler Hilton Hotel.

For weeks after Carol's startling revelation to the Congressional investigators, the newspapers were filled with accounts of her undercover work. She is still receiving honors in recognition of her valuable contribution to the welfare of this country. A special citation of commendation and appreciation was awarded to her by fellow professionals through the Professional Photographers of America, Inc.

Carol now has more time to devote to William and her sons. Karl, her eldest, is now a senior at Cornell University and a celebrity in his own right as Junior State Golf Champion for 1954 and 1955. Mike, 17, is a football hero at Nashua High School.

The notoriety which culminated her Communist-F.B.I. career is diminishing but the basic qualities of this remarkable woman that made her past exploits possible will insure success whatever her fresh challenges may be. She's the kind of woman who makes one proud to be a photographer. ▲

CONVENTION *PORTRAIT* PROGRAMS

The exciting, entertaining, educational, profit-provoking portrait programs for 1959 will be "dollars and sensible"

"**T**ARGET: Total Development" is an apt title for the 1959 PP of A Convention. By now it's certain that the most exciting, entertaining, educational and profit-provoking portrait program in the history of professional photography is shaping up for presentation at the 68th Annual Exposition of Professional Photography and National Industrial Photographic Conference at Los Angeles, July 25-31, and Honolulu, Hawaii, from July 31 to August 7.

Under the chairmanship of Louis F. Garcia, M.Photo., past president, nearly 30 of the nation's specialists in every facet of studio portraiture promise to unearth a veritable treasure trove filled with pearls of photographic wisdom, nuggets of promotional advice, dazzling gems of technical know-how and "show-how."

Color and black-and-white, posing, speedlighting, oil painting, sales, make-up, brides and weddings, women and fashion, reception room manners, copying, children, color negative retouching, and a "Day at Winona" are among the variety of topics that will teach and inspire attendees during the clinics, seminars and roundtable discussions in the sumptuous Statler Hilton and Princess Kaiulani hotels.

Wide Variety

Family groups, home and garden sittings, studio lighting, business methods, executive portraits and school photography in city and small town are other phases that will be disclosed by experts gifted with a wide variety of tech-



Gerhard Bakker



Emilie Romaine



Virginia Stern

niques, methods and skills based upon their experiments and successful experiences.

A quick run-down of the roster of photographic talent that will be presented reveals a wealth of competence and finesse for the benefit of those who witness them in action. Those who know say that this year's portrait program will imbue every professional attending the sessions with new spirit, heightened knowledge, increased confidence and surging ambition to improve the calibre of workmanship with a resultant burgeoning of pocketbook. Yes, this is a "dollars and sensible" program in all respects.

Keynoting the program will be such photographic bellwethers as Mills Steele, Paul H. March, Harold L. Johnson, Laurence W. Blaker, Madison Geddes, Louis F. Garcia, Gerhard Bakker, Robert L. Ball, J. Edmund Watson, Paul Linwood Gittings, Danny Rouzer, Winton B. Medlar, Charles D. Downey and Leslie A. Tompsett, all Masters of Photography.

Equally dynamic will be the talks and demonstrations by Emilie Romaine, M.Photo., Virginia Stern, Cr.Photo., Harry and Helen Garfield, Irving Newman, Tom Atkinson, Cecil Robinson, Bob Forester, James Downey, Manford Magnuson, Caroline Leonetti and Roger Cecconi.

Day at Winona

There will be many highlights, of course, not the least scintillating of which will be the "A Day at Winona" session presented by the Cameracraftsmen of America under the direction of Mills Steele. This will not be "just a show" — everyone who appears on the stage will present something of real value for the audience to take home. Cameracraftsmen will present, in a dramatic manner, highlights of teaching photography from the beginning of Winona

Madison Geddes

Manford Magnuson





Harold L. Johnson



Paul H. March



Laurence W. Blaker

to the present, with well-planned demonstrations which will in themselves be great lessons. The Cameracraftsmen will contribute the full day's program without charge and the PP of A will, in turn, contribute to the Winona School of Photography those funds which it would otherwise have spent for the portrait program that day.

Sales Management Seminar

The portrait program as tentatively scheduled will open with an all-day Sales Management Seminar with Paul H. March and Harold L. Johnson beginning at 10:00 Saturday morning, July 25. Sunday afternoon the father-son team of Charles and Jim Downey of Scottsbluff, Neb., will discuss and demonstrate color photography and processing in "Color in the Small City Studio." "How to Sell Color" will be then graphically discussed by Irving J. Newman, Greenwich, Conn. Monday will be the Cameracraftsmen's "A Day at Winona."

Tuesday morning Harry and Helen Garfield of New York City will present photography of children. This man and wife team were "pioneers" in using speedlights with children and they have developed new and successful methods of photography and sales which they will share with attendees.

Brides, Color, Glamour

Following the Garfields will be a demonstration on bridal photography by Manford Magnuson, the Los Angeles photographer who makes bridal portraits with California charm, and he will show how his ideas can be adapted by all portrait photographers.

Gerhard Bakker, Milwaukee, Dean of the Winona School of Photography will have Tuesday afternoon, July 28, for a highly dramatic and most unusual presentation of color and how to use it to the best advantage; he will relate color harmony and depth to both direct and hand color photography. Mr. Bakker plans to use three projectors and three screens and other innovations in his talk.

Wednesday will be devoted to the photography of women with two of California's nationally-known photographers. Danny Rouzer's pinups and glamour studies have

made his work in constant demand and he will demonstrate how he achieves his results. Then Emilie Romaine, San Francisco, creator of fashionable ideas in photography will show the newest trends with her "Photography of Women with a Flair."

Reception Room Seminar and Clinics

A "Practical Reception Room" seminar moderated by Virginia Stern, Kansas City, will feature Tom Atkinson of Santa Monica and Cecil Robinson of Bell, Calif., and Irving J. Newman. Each participant will speak and then the seminar will be thrown open to questions from the audience.

Another pioneer in the use of speedlights is Leslie A. Tompsett of South Bend, Indiana. Mr. Tompsett's topic will be, naturally, "Lighting with Strobe," and is scheduled for Thursday afternoon.

No PP of A portrait program would be complete without the clinics, traditionally the sessions with leading technicians in the production of better photographs — after the negative is exposed. With emphasis on color negative photography, two clinics are planned: One on color negative retouching by Roger Cecconi, Los Angeles (Sunday, Tuesday and Wednesday mornings); the other is on the finishing — spotting, mounting and art work — on direct color prints with Helen Garfield as instructor (Sunday, Tuesday and Wednesday afternoons).

Another clinic that has been requested by members will be on copying. This will be conducted by Bob Forester of Los Angeles.

Charm Expert

Other features are being planned for the portrait division program and will be announced later. One special attraction will be the appearance on Sunday night of Caroline Leonetti, Hollywood's foremost expert in teaching charm who has studied, worked and made exhaustive research in photographic and fashion modeling. She will share her keen knowledge of the closely related fields of cosmetics, make-up, posture, clothes and styling, line and color and even feminine psychology — details that every photographer and receptionist are concerned with every day.

The portrait program in Hawaii will feature Louis F. Garcia on basic lighting and portraiture of men; Robert L. Ball and J. Edmund Watson on school photography; Paul H. March on sales and buying motives; Madison Geddes on glamour and the photography of women; and Winton B. Medlar on the values of associating with other photographers to exchange ideas and work out mutual problems.

Most of the star-studded program's participants are well-known to members of the PP of A. Many have ap-

Cecil Robinson

Roger Cecconi

James Downey

Charles D. Downey

Irving Newman

Harry Garfield





Danny Rouzer



Bob Forester



Paul L. Gittings

Seawell

peared on state, regional and national conventions. What distinguishes them is their ability to grow year by year, their impulse to study and desire for better methods, their ardor for experiment and development of new techniques, and especially, their altruistic urge to transmit their findings to their fellow PP of A members for the betterment of photography.

In other words, those who attend the 68th Annual Convention will be receiving the best and the most from coast to coast, giving them a "Target for Total Development" they'll cherish the rest of their lives.

Moreover, this one is rightfully hailed as "the best convention under the sun," and that means everything that a visit to Hollywood implies — from individual sightseeing to especially planned events. Saturday night, July 25, members will visit a Hollywood nightclub. The featured speaker for the Ladies Luncheon on Monday at the swimming pool area will be Mrs. Carol H. Foster, Nashua, N. H., photographer who will recount some of her experiences in her 13 years as a Communist for the FBI.

Disneyland

Tuesday evening is a trip to Disneyland climaxed with a Western barbeque. Wednesday is the big event of the year, beginning with the Masters Reception in the outdoor garden at the Statler Hilton Hotel followed by the annual Awards Banquet, spectacular floor show and an evening of dancing.

Since the portrait programs will be finished on Thursday that leaves Friday for local sightseeing, or flying to Honolulu.

In Hawaii, the sightseeing possibilities are almost limitless. On the island of Oahu itself are coffee plantations, sugar refineries, cattle ranches, orchid farms, native villages, lava formations and historical sites. Convenient inter-island transportation by air or water will make it possible for members to tour other points of interest in the Islands.

PP of A members who attend the sessions in Hawaii will have the opportunity to enjoy surfboating, native feasts, entertainment by performers of the several racial groups that inhabit the Islands, deep sea fishing, swimming or just loafing in the most nearly perfect climate in the world.

Children Free

At the Statler Hilton Hotel, Los Angeles, children 14 years of age and younger are registered free. Cribs and formula preparation for the very young are furnished without charge. Special children's menus are served at lower rates in proportion to the smaller servings. Each room has

ADVICE TO THE PUBLIC

The following rules from the National Better Business Bureau have been circulated by the PPA of New Jersey for its members and by the BBB of Des Moines, Inc. to all photographers, chambers of commerce and newspapers in Iowa.

Consumers can protect themselves from the photography scheme-ster by observing the following rules:

Rules for Protection

1. If you desire photographs of your loved ones, as almost everyone does, adopt a plan to secure what you want, when you want it, from whom you want it, and at a price within your budget.
2. Deal with photographers known to you by experience or reputation to be reliable. If a photographer's reliability is unknown to you personally, make inquiry about it. Ask your friends and neighbors. Ask the local Chamber of Commerce.
3. Be wary of "free" offers. They usually are offered strictly as "bait" to pave the way for high pressuring you into buying photographs.
4. Question coupon deals, or other "gimmicks," which would lead you to believe that you can buy a single photograph for a very low price. They, too, usually subject you to high pressure attempts to sell you a quantity of photographs.
5. Avoid contests whose sponsors require you to have a picture taken by them. They usually involve a scheme to get you to buy prints.
6. Be on guard against the telephone pitchman who offers "something-for-nothing." His purpose usually is to get a photographer in your living room and later to sell you as many prints as he can induce you to buy.
7. Watch out for solicitors who falsely state that your local hospital or a diaper service has authorized them to photograph your baby at their expense. Such offers may be a prelude to a high pressure attempt to induce you to buy a quantity of photographs.
8. Buy photographs for their own sake, not because some photography salesman tells you your child is photogenic or has modeling possibilities. This approach usually is a scheme to sell photographs.
9. Don't forfeit a priceless family photograph to any unknown itinerant salesman, who offers to enlarge and color it in oils for you, without full investigation of the total price of the delivered article, frame and all, if that is in the agreement, plus evidence of the ability of the firm involved to do satisfactory work for others.
10. Remember, above all else, that in buying photographs, do not sign any contract until you have read it and until you understand its mutual obligations.

If, before you invest, you investigate, you will save yourself a lot of grief, and be sure to read anything you are asked to sign and keep a copy. ▲

radio and television and reliable sitter service is available at reasonable rates.

Hotel reservation forms may be obtained now by writing to PP of A Headquarters, Milwaukee.

Truly one of the greatest opportunities within the easy reach of every member sincerely interested in upgrading his status, both professionally and economically, there is little doubt but that the 1959 PP of A Convention will attract one of the largest gatherings of photographic fellows in the Association's history. ▲

Caroline Leonetti

Leslie A. Tompsett

Mills Steele



I WENT TO WINONA

By Allan B. Starr, Starr Photography, Phoenix, Arizona

A student discovers how Winona School of Photography contributes to improvement of professional photography

AS IT HAS a way of doing, summertime was coming around again, and two of my fellow photographers, Charlie Shaffer and Gene Christophel, and I were discussing our individual plans for "getting away" for a couple of weeks during the course of the coming season, and were



Allan B. Starr

generally agreed to the fact that we had no solid plans formed, when I happened to remember a brochure I had just received from the PP of A entitled "WINONA '58."

I withdrew from the informal discussion momentarily and found the flyer lying handily atop a small stack of other miscellaneous items on my desk. Surprised to find what I was looking for with so little searching, I took it in hand and scanned its pages as I made the brief walk back to my comrades, who already were engaged in a heated conversation pitting the merits of a fishing trip on the Colorado River against two weeks of basking on a golden California beach.

"Here's something," I said, a little overwhelmed by my own enthusiastic outcry, but nevertheless it had done the job, because my two buddies both reached for the folder.

Improvement of Professional Photography

Together we looked at the first page. In the opening paragraph we read of how long the school had been in existence and that the reason it had been founded was to make "an outstanding and unique contribution to the improvement of professional photography." It spoke of "a curriculum of refresher courses that has something of value for every professional photographer," no matter in what field. The ideas of "new techniques, new equipment and materials, new selling ideas and business methods," all appealed to us.

Stressed was the quality of the school's faculty, which was said to be "probably the most important key to its success."

Winona Lake is part of the landscape surrounding the school.



We read on into other sections dealing with the students, new courses and features, and in general, life at Winona. We liked what we read. Wouldn't anybody who was interested in improving his own business?

It was simple and quick. We made the joint decision probably with more prompt agreement than the three of us had ever been able to muster before.

Full Meaning

The moment we received notices that our entrance applications had been accepted, we laid out our plans. Being strictly an Arizona boy, I persuaded my traveling companions to agree on a three-day stay in Chicago, where we could take in the wonders offered by a mid-western metropolis, prior to our getting down to work at school. My friends consented with very little persuasion.

Naturally, I was a little awed by the Windy City, never having been further east than the Arizona-New Mexico border, but I didn't begin to realize the full meaning of the trip until after my first few days at school, and for that matter to this date I still am discovering new meanings.

Upon registering, we were given directions to our apartment, about a mile from the school; it being customary to locate those possessing cars the farthest from the campus. Our first official duty was to grab our bathing suits, and sprint the 100 grassy yards to the waiting lake which we entered with enthusiasm (if not grace) and spent a brisk half-hour splashing, floating and acting like grammar school prisoners just paroled for the highly-anticipated and slow-in-arriving summer vacation.

Great Tradition

The school corridors were brightly lit and modernly appointed; but it took only a brief stroll and casual glances at the memory-laden walls with their photographs of every class that had attended for the past 37 years, to realize we were surrounded by, and falling heir to, great tradition.

The students were friendly and extremely interesting, and I soon became used to being called "cowboy" and manufactured some pretty good stock answers to statements like, "My wife has been asking me to take the family on a trip to Arizona, but we're a little worried about the Indian raids." It felt good to meet someone from Escondido, California—someone to share ideas and endure "cowboy" remarks with.

Aside from the good times over morning coffee talking and appreciating vividly the mutual experiences and problems shared by photographers from Newark, Dallas, Boston and Baton Rouge, as a student you were meeting a lot of



Above: Architectural photography authority Giovanni Suter of Chicago explains solution of a problem to students. Right: Dean Gerhard Bakker in on-the-spot discussion with students.

people with similar backgrounds, you were accumulating a store-house of information from fellow *students*—a truly unique aspect of Winona, and one of those they must have been referring to in the brochure.

Communicate Ideas

As to the faculty—in these dedicated people must lie the key to the success of the school. Perhaps their particularly single characteristic is that besides being great *practicing* professional photographers—stars in this highly-competitive business and merchandising field, they also possess the ability to communicate their successful and individually achieved ideas and methods of operation to others. If you studied under but one of them during the course of your stay, you would surely be satisfied with the worth of the trip.

You keep asking yourself, "What makes these men great? Aren't they in actuality just people like us?" It soon comes to you as you scrutinize the instructors that no matter how late they lectured the evening before, they file into the morning's first class, notebooks in hand. You watch the zest with which each explains the particular



"magic" which has made him great to a room-full, or just one interested student. You are aware of the sparkle in his eye, when, from a colleague, he picks up an interesting entry for his notebook. You see his face register sincere gratitude when he realizes that his message is taking its effect on the class.

Later you remember how dumbfounded you were when an instructor made an entry in his little book about something you had brought out in a casual conversation. . . . This must be it. This must be what makes these people what they are. They never stop learning, because they just don't seem to be satisfied with what they already know. To quote one: "I like to teach at Winona for selfish reasons, for what I learn each time I come here has helped me as much as any one thing in my career." Fortunately, this spirit seems to rub off, and you soon find it becoming a part of your way of thinking.

We went winging home with our notebooks and minds crammed with ideas. Much experimentation has been going on around our place, and much more has to be done to derive the full benefit from what I now consider the most profitable and rewarding two weeks of my life. I am especially grateful to be able to be in the position of encouraging others to go to Winona for a course in that special kind of enlightenment which I know personally will never wear off.

Eager to Learn More

From time to time as I pass the spot on the studio wall where my Winona Certificate of Attendance hangs, and I look at its inscription, the words of Dean Gerhard Bakker in his closing remarks keep coming back to remind me that it is a certificate of *attendance*, and not graduation, and that this is what makes it so special and so valuable. He said, "Congratulations on having attended Winona. I don't congratulate you on graduating, because you can never graduate from Winona. For as long as men and women express a desire to better themselves by learning, there will always be places like this. Places where learning can only make you more eager to learn even more." ▲



Commercial instructor W. W. Carrier, Jr., of Memphis, and model.

WINONA SCHOOL OF PHOTOGRAPHY CORNERSTONES

KEY MAN CONFERENCE



This key points the way to a better understanding of the professional photographer's role as a business manager. Included here in PP of A members' copies is Supplement for Members Only, No. 10. This is a report of the Key Man Conference held last November by the Chicago Photographic Guild and the Professional Photographers of America, Inc. This report is invaluable not only to department heads but to studio owners and industrial photographic management personnel. The material on basic human relations will be helpful to all PP of A members.

Cornerstone plaque is acknowledgment to those who have contributed to the advancement of professional photography

THIS SUMMER the Winona Cornerstone plaque will be installed as a permanent record of those who have purchased Winona Cornerstone Memberships since the fund was established in 1952.

Money obtained through the sale of Cornerstones and contributions from Winona students has accounted for a large portion of funds raised for renovating the original building and for erecting a new auditorium. An additional building was purchased recently and will be in use this coming season.

The Cornerstone plaque will be a lasting tribute to those men and women who have contributed so much to the advancement of professional photography.

Listed below are the names as they *will appear on the plaque*. Everyone who has contributed to the Cornerstone fund (\$200) is asked to check this list. If your name should and does not appear below or is incorrectly listed, please contact the PP of A Executive Manager, 152 W. Wisconsin Ave., Milwaukee 3.

There are many professional photographers throughout the country who should be Cornerstone members and for some reason are not. If you want to be included, Winona Cornerstone memberships can be purchased (you arrange the terms) from Mrs. Virginia Stern, Cr. Photog., President, Winona School Alumni Association, 1122 Grand Avenue, Kansas City 6, Missouri.

WINONA CORNERSTONE MEMBERSHIPS

Ackerman, Charles, Cleveland, Ohio
Alexander, George, Kirksville, Mo.
Baker, L. H., Marinette, Wis.
Ball, Kenneth, Casper, Wyo.
Ball, Maurice, Corvallis, Ore.
Ball, Robert L., Corvallis, Ore.
Barr, Wm. E., Rochester, N. Y. (deceased)
Berns, Augusta, Newark, N. J.
Bill, Mrs. Clara, Cincinnati, Ohio
Blaker, Laurence W., Manhattan, Kas.
Blakeslee, Carl, Tampa, Fla.
Bosshart, A. A., York, Pa. (Memorial)
Bowman, Wesley, Chicago, Ill.
Buehman, Al, Tucson, Ariz.
Carson, Kenneth, Dallas, Texas
Carna, L. F., Sr., St. Louis, Mo.
Carr, M. W. & Co., W. Summerville, Mass.
Casteel, Ernest W., Rochester, Pa.
Chase, Irving & Viola, Huntingburg, Ind.
Chenick, Frank J., Big Rapids, Mich.
Claseman, Gene, Sioux Falls, S. D.
Clippinger, L. R., Ft. Wayne, Ind.
Conkling, Charles, Portland, Ore.
Davidson, Jack & Harold, Winnepeg, Man.
Dementi, Robert A., Richmond, Va.
Dompke, Norbert, Chicago, Ill.
Duis, Alvin, Sidney, Neb.
Dutchyshyn, Harry, Camp Gordon, Ga.
Ebert, W. E., Chicago, Ill.
Elliott, Chester, Atlanta, Ga.
English, Homer, Troy, Ohio
Erickson, John, Erie, Pa.
Evernden, Frank, Centralia, Wash.
Flynt, Henry A., Greensboro, N. C.

Fox, Edward, Chicago, Ill.
Garcia, Louis F., Kansas City, Mo.
Geddes, Madison, Cleveland, Ohio
Gilbert, E. R., Portland, Ore.
Gittings, Paul L., Sr., Houston, Texas
Goodrich, R. W., Winston-Salem, N. C.
Gradler Family, Mt. Pleasant, Pa.
Gray, Alma, Walla Walla, Wash.
Green, Max, Chicago, Ill.
Green, Roy, Gainesville, Fla.
Gutenkunst, P. H., Milwaukee, Wis.
Hampson, J. E., Shreveport, La.
Harris, G. W., Washington, D. C.
Haskill, Clyde R., Pontiac, Mich.
Hedrich, E. T., Chicago, Ill.
Heinemann, August, Chicago, Ill.
Heinson, Walter, Chicago, Ill.
Hoffstetter, Mr. & Mrs. E. E., St. Louis, Mo.
Hood, Steve E., Nashville, Tenn.
Hruska, Louis C., Dubuque, Iowa
Hunter, Paul, Winnepeg, Man.
Jafay, Kurt F. G., Denver, Colo.
Johnson, H. L., Clinton, Iowa
Johnson, Otis, Shreveport, La. (deceased)
Johnson, Mrs. W. E., Milledgeville, Ga.
King, N. F., Jamestown, N. D. (deceased)
Koerber, Fred D., Martins Ferry, Ohio
Kohli, Orlin R., Wheaton, Ill.
Kossuth, George J., Wheeling, W. Va.
Kubiak, Herman, Youngstown, Ohio
Kubiak, Lester, Youngstown, Ohio
LaClaire, Maurice, Grand Rapids, Mich.
Lenze, Mark, St. Mary's, Pa.
Lindquist, Jeanne, Decatur, Ill.

Markow, Robert, Phoenix, Ariz.
Martin, Willard G., Terre Haute, Ind.
McGhee, James E., Rochester, N. Y.
Mettee, N. Boyd, Baltimore, Md.
Obzansky, John L., Somerville, N. J.
Osborn, Lawton E., Dickinson, N. D.
Paul, Henry J., Chicago, Ill.
Parker, Virgil, Boise, Idaho
Payne, Houstin, Shawnee, Okla.
Pechman, Frank, Kaukauna, Wis.
Pickands, James, New Haven, Conn.
Platz, John E., Los Angeles, Calif.
Post, Mrs. Margaret, Peoria, Ill.
Quellmalz, Frederick, Milwaukee, Wis.
Reeves, Walton, Atlanta, Ga.
Rehula, Victor, Jr., Charleroi, Pa.
Rickers, H., Worthington, Minn. (Memor.)
Rodabaugh, Lewis F., Elmira, N. Y.
Rozanski, Edward C., Chicago, Ill.
Sale, H. D., Gulfport, Miss.
Shanabarger, Arda, Poplar Bluff, Mo.
Shelley, Russell G., Lancaster, Pa.
Shepard, Harriett, Hialeah, Fla.
Shrader, G. J., Little Rock, Ark.
Sigler, Don W., Hannibal, Mo.
Smith, Mrs. Irene S., Scranton, Pa.
Smith, Mrs. Rilda, Ft. Worth, Texas
Snow, Charles, Boulder, Colo.
Spieth, Fred, Olney, Ill.
Spieth, William E., Centralia, Ill.
Steele, Mills, Greenville, S. C.
Steinberg, Louis, Minot, N. D.
Stern, Leo, Kansas City, Mo.
Stewart, Willard, Wilmington, Del.
Stoffel, Everett A., Denver, Colo.
Stoll, Phyllis Moore, New Orleans, La.
Stovall, H. S., Alma, Mich. (Memorial)
Streitmatter, A. W., Rochester, N. Y.
Swopes, E. C., Hayward, Calif.
Tallent, John W., Knoxville, Tenn.
Taylor, Eugene, St. Louis, Mo.
Towles, Will, Bethesda, Md. (deceased)
Tourcotte, Courneye, Muskegon, Mich.
Tyler, Lyle, Newton, Iowa
Von Haven, Virginia, Parsons, W. Va.
Voss, Clifton L., Escondido, Calif.
Wade, Bill, Jacksonville, Ill.
Watson, John E., Los Angeles, Calif.
Weber, Howard, Donnelsville, Ohio
Welch, W. M. Mfg. Co., Chicago, Ill.
Zink, Margo Kent, Staunton, Va.
Zintsmaster, D. W., Minneapolis, Minn.

PPA of California
Detroit Photographers' Association
Illinois Photographers' Association
PP of Indiana
PA of Michigan
Michigan Photographers' Society
PA of New England
PPA of Oklahoma
South Dakota PPA
Triangle Photographers Assn. of Pa. ▲

KEY MAN CONFERENCE

Highland Park, Illinois
Nov. 28-30, 1958



Oscar & Associates
Dr. Arthur W. Gutenberg, Rudolph J. Guttosch and Frederick Quellmalz hold symbolic key to the conference at opening session.

Sponsored by the Chicago Photographic Guild and the Professional Photographers of America, Inc.

A CONFERENCE for studio supervisors, department heads and owners was held at the Moraine-on-the-Lake Hotel, Highland Park, Ill., November 28-30, 1958. The conference was held for commercial studios in the Chicago area, although some came from as far as St. Louis and Memphis.

At the second PP of A Business Management Seminar held in March 1958 at Rochester, New York, Rudolph J. Guttosch, M. Photog., of Kranz Studio, Evanston, and Jerry A. Smolka, of Oscar & Associates, Inc., Chicago, commented that the PP of A Commercial Division Seminars are "terrific for studio owners. Why not have a similar meeting for the key men of the studios so that management information filters all the way through." It was this observation that started the ball rolling.



Kranz Studio
Chicago Photographic Guild President Guttosch makes opening remarks.

Under the guidance of a committee of the Chicago Photographic Guild composed of Guttosch, Smolka, Allen Meyer of Williams & Meyer and Aaron Gordon of Allen, Gordon, Schroppel & Redlich, Inc., and with the aid of the Guild Executive Secretary Ray Good and his son Fred Good, and Lewis Glassner, Glassner and Associates, PP of A Public Relations Counsel, plans were made to hold a Key Man Conference, in collaboration with the Professional Photographers of America, Inc.

The theme of the conference was on how supervisory personnel can best meet the problems of today with responsibility and to prepare them for greater responsibilities tomorrow. No sessions on the technical side of photography were held. In the words

of Guild President Guttosch, "This is strictly a management conference."

One prevalent and acknowledged fact expressed throughout the meetings was that there are very few standards upon which to base successful studio management. It was cited by more than one speaker that management of a studio cannot be compared with other small businesses. The product is not standardized because each job is different. There are no standard job descriptions and only within the past three or four years has an extensive survey of the photographic studio industry been begun. The PP of A has so far conducted preliminary management and salary surveys and more conclusive work has been authorized. Accounting procedures for studios are being studied by the Commercial Division.

The Chicago Guild Key Man Conference was the first meeting of its kind ever held. The papers in this report are invaluable to all studio owners, management personnel and industrial photographic management. Some of the material on basic human relations will be helpful to all PP of A members.

The Key Man Conference was opened Friday evening, November 28, by Rudolph Guttosch, Chicago Photographic Guild President. Frederick Quellmalz, Hon. M. Photog., PP of A Executive Manager spoke briefly on "The Photographer and His Association." He was followed by Earl Nightingale, President of Bali Products, Chicago. Speakers on Saturday were Dr. Walter H. Peterson, Director of the Chicago Psychological Institute; James C. Woodward, Advertising Director of Benson & Rixon Co., Chicago area men's clothing chain; Irwin J. Premak, Vice President and General Manager of Foreign Automotive Marketing Corp.; Joseph A. Burik, Manufacturing Coordinator, Automatic Transportation Div., Yale & Towne Mfg. Co.; Robert F. Horwath, Midwest Regional Manager, U. S. Sanitary Specialties Corp.; Leon Rosell, attorney and consultant on management and labor relations; and Dr. Arthur W. Gutenberg, PP of A Business Consultant.

Sunday featured group discussions and a Key Man Problem Clinic moderated by Dr. Gutenberg.

The Key Man Conference was formally opened by the president of the Chicago Photographic Guild, Rudolph J. Guttosch, M. Photog., Kranz Studio, Inc., 1236 Sherman Ave., Evanston, Illinois.

Rudolph J. Guttosch: We have no one who is actually engaged in our industry on this program. This is strictly a management conference.

Supplement for Members only No. 10

PROFESSIONAL PHOTOGRAPHERS of AMERICA, INC.
152 WEST WISCONSIN AVENUE, MILWAUKEE 3, WISCONSIN





Oscar & Associates



Grouped around Key Man Conference manual are, seated: Frederick Quellmalz, Rudolph J. Guttsch, Dr. Arthur W. Gutenberg and Irwin J. Premak. Standing are William W. Carrier, Jr., M.Photog., PP of A Commercial Division Chairman; Wesley Bowman, M.Photog., and Leon Rosell.

Since we're talking in generalities, you'll have to fit the application to your own specific case. This was one of the particulars we set up when we organized this Key Man Conference.

One of the "Utopian" ideas we have is to help you compete better within your own sphere, within your own company and to help your company to compete better; to make Chicago a bigger and better center of photography; in fact, to help make Chicago a graphic arts center.

We have more large studios in Chicago than any place else in the country and therefore we feel that management is an important factor as far as all of us are concerned. Many of you are familiar with the New York operations. Here in Chicago we seem to thrive on the larger studios. Maybe the profit margin isn't as large, but we have bigger volumes of business. The biggest percentage of the catalog business of the country is done in Chicago, and not by very many studios. Ten or 12 Chicago studios produce approximately 60% of the catalogue volume done throughout the country.

One of the things we hope that you will learn at this conference is that it doesn't make any difference whether your company has one person in the entire operation or 600, the problems are basically the same.

You have three basic divisions in every company, one of which is production, another is distribution, and the other is administration.

Production concerns producing the product whether it be the printer, the photographer, the print finisher — anywhere along the line — that is production, getting the job out.

Distribution involves sales, sales promotions, and advertising — how we get this product out to our customers. We may produce the best product in the world, but without sales it is not available to the public and nobody knows about it.

Administration is a job or series of jobs of a person or persons, or maybe all three divisions are combined into one, and that is finance and personnel. Somebody has to worry about the money. We all like to get paid on Fridays. This is an important item.

Our big problem and yours is to have the ability to produce a given job upon demand. In other words that's the differential between ourselves as professionals and the amateur. Whereas the amateur may spend six months developing a certain type of photograph, we have to produce it overnight. It has to meet an advertising deadline. This all hinges upon the ability to produce and produce the proper product.

Within these meetings we are going to touch on the phase of management and organization. We are not talking about the technical end at all. Maybe at another meeting we will touch upon the technical phase, but we feel that at the moment that the strongest emphasis should be on organization.

BUILDING BETTER MEN

By Earl Nightingale

c/o Lloyd Conant, 6330 N. Clark St., Chicago 26, Ill.

We all read in the paper the other day about "Boss" Kettering dying, and I know that we were all saddened by that and it reminded me of something he said one time at an engineering convention, I believe it was here in Chicago. It is something good to keep in mind at a meeting such as this. He said, "In any business we have a tendency to overestimate what we have accomplished and to underestimate what is yet to be done in the way of new developments and new ideas in the field."



Earl Nightingale

He once demonstrated that by suggesting that the people in this conference he was addressing get a mental picture of a huge sheet of stainless steel. I think he said that this sheet of steel would be a mile long and a half-mile high. Then he said to visualize someone taking a pin and making a tiny scratch. That scratch would represent what we've done so far and the rest would represent what we have yet to do. Of

course, he was speaking to engineers, but certainly the same is true in whatever business we're in.

I had the pleasure recently of speaking down at Bradley University and I noticed on the little flyer that they sent out, some words of General Omar Bradley where he had written, "The central problem of our time as I view it is how to employ human intelligence for the salvation of mankind." That of course is the major global problem today. If you would reduce that problem in your own businesses and your own careers you would realize that the same is true — how to employ human intelligence for the salvation of our business, our community, or our home, or whatever it happens to be.

Professional Job-Holders

I believe that if you want to build a better business or better community or better nation, that you have to begin by building better men, and that the rest will follow. One of our biggest problems today is that we don't have enough professional job-holders. By that I mean men who go at their jobs as a professional and decide to become great at it.

How can we build better men? First you have to understand what a man is. A man is merely a grown up child trying his best to play the game of life for the first and last time. Here on earth, we get just one crack at this business of living. We can play it well or we can play it ill. It is up to us to play it as we will. And the best way to

play it, or any other game, is to first learn a few of the basic and important rules.

The way we can help men most is by getting them to think. You can't get men to think simply by telling them that they must, but we can get men to think and play this game a little better by telling them a few of the rules that man historically will not discover for himself. That's one of the paradoxes of human beings. Practice means nothing at all. The fact that a person does a job over and over again every day doesn't really mean very much. It doesn't mean much more than a member of the country club going out and playing golf every day. Chances are 20 years from now he'll still have a handicap of 26, let's say. He's practicing his same mistakes over and over again. Practice doesn't work unless we're practicing the right rules.

Becoming Better Men

How can you interest someone to learn the rules and become great at what he does? I'm speaking of your employees and about ourselves. How can we become better men, and by becoming better men have a better business or profitable business and contribute even more to our community and our families?

I think that when you have a problem of this sort that the thing to do is try to reduce it to its simplest denominator, its simplest beginnings. The story of a man's life is really nothing more than the story of a quest, a search for something that he wants, or a search for something that he doesn't know. That is, most men are searching for something that they're not sure of. The happiest men in the world are those who know where they're going and are busily set out on the road to achieving it. Fortunately, in a group like this you're all in a single profession. You pretty well know what you want to do and you belong to a very fortunate minority.

All men are dreamers and it is on this point that men are not understood very well by women. This is one of the points, but it's an important one. I think that we must realize that while we have to tackle business problems in a very hard-headed and practical way, we don't want to rule out the thing that has made men great—the fact that they are dreamers and that they're always reaching out and trying to accomplish new and better dreams. Now while all men dream, by far the great majority are content to daydream and then say, "That's for someone else, that's not for me. I had better stick to what I'm doing here and go along my little way."

It isn't realized that a persistent daydream is frequently a point upon which we should set our compass. If you keep getting a persistent urge to do something in the way of business expansion and so forth and so on, it's usually a tip-off that that's what you should be doing. Most men don't realize that.

Looking for Answer

The main point that I want to talk about tonight is that while most men have a secret island to which they occasionally journey in their minds, the road in life with the most traffic is not necessarily the best road. If you'll forgive me I'll be a little autobiographical and tell you of a rather incredible paradox. I spent more than 17 years looking for an answer that was older than the pyramids and that had been published in more than fifty million books.

It started back in the depression, 1933 in California. I'm sure many of you here remember that. As a boy of 12 I had been told that man was God's noblest creature and that he had dominion over all the earth and all the creatures on it, but the men in my neighborhood didn't have dominion over anything—particularly a steady job. The little creatures like the ants, the bugs and the bees were eating regularly and just doing fine, but we were not. So, I asked myself, who had dominion over whom? Someone had told me a lie. Man did not have dominion over the earth and all its creatures—at least some of the men didn't. I wanted to know why so many millions were poor when there was such abundance everywhere.

Here were people who were seriously discouraged, and you only had to look at them to see that, in a world they had not made and did not understand; in a life, we are told and I firmly believe and am convinced now of course, that should be filled with real excitement and adventure. But they weren't excited or very adventurous. These people looked like they were being led off to slaughter as they went about their daily business. What I wanted to know was what separates the "haves" from the "have-nots."

Men Don't Think

One night I went down to the beach (we lived right near the beach in a tent) and I was sitting there thinking about all this and I got the idea that saved my neck—and it's always ideas that will save our necks. I figured that at some place at some time in all the

thousands of years of recorded history that some man or some woman must have figured this thing out and he must have written it down in a book for other men to read. And so, I took out a library card and started at one end with the idea that I would read every book in the library until I found the answer. I figured it would be in one sentence and that I would recognize it if I saw it.

I was a little worried by the fact that if someone had figured this out why didn't everybody know about it like they did, say, about the telephone or electricity or aviation. Why was it a secret? What's wrong with people that they didn't know this answer? The best way to tell you that is to relate what happened not too long ago in London when the great Dr. Schweitzer was being interviewed by a *Time* magazine reporter and the reporter said, "Doctor, what's wrong with men today?" and the Doctor thought a long time and then he raised his head and looked the reporter in the eye and said, "Men simply don't think." And gentlemen, that's the problem. It always has been and I guess it always will be. But it needn't be as far as we are concerned, as far as our businesses and our families are concerned. Men simply don't think.

We know the answers to achievement are in the great books, why doesn't everyone know the answer then? No one reads the great books. We know that the answers are in the public libraries, but no one goes in the public libraries—about 2% to 5% is all. A conservative estimate says that eight out of every ten high school graduates in the United States will never open a book again as long as they live. Not even a bad book. Now what does all this mean? I'm not a crusader—it merely means that it's awfully easy for the rest of us in a world where most people aren't trying. We should help them all we can and point out a few of these problems and facts to them if they ask us and if we feel that our advice is wanted. But no matter how you look at it, it makes it awfully easy for the few who really want to get some of these answers. While it's a pity not to obtain a reasonably good education in this country since it's free, there is a way to succeed without an education as all of us know.

Success

What is success? What does it mean? Well, success is nothing more than the progressive realization of a worthy ideal. That's all it is, it has nothing to do with money or high national acclaim or anything else. Success is merely knowing where you're going, that's all. Therefore, by definition, anyone who knows where he is going is a success. Conversely anyone who doesn't know where he is going is by definition a failure. Take the person who decides to become great in his job or the woman who decides to become really great as a mother, homemaker, and wife, and so on—these people are all outstandingly successful people. The pity is that the great majority of men in America don't have a goal toward which they are working.

Kick this statistic around for a moment, out of 100 young men who start out evenly in this country, the richest country in the world mind you, not India or China, or Russia; in the United States, out of 100 young men who start out even, all with identical opportunity, 40 years later one of them is well-to-do, four are financially independent, five are working, 36 have died, and 54 are broke. Or putting it another way, 40 years later out of the 100 young men at 23 who started even, 90% of them will be either dead or dead broke—in the richest country that the earth has ever known, in all its fantastic history. Why do only 2% to 5% of the men in the United States make the grade? Because those are the only men who know where they're going.

You notice that I used financial success in this particular instance as a yardstick. You have to use something, but it goes even deeper than that. Out of the 100 young men who start out even at age 23, at 65 only 2% of them have become great at anything, not just financially. Only 2% have become great at their jobs. Now why? The experts claim it is because men conform to the crowd, group or mass.

Taught to Conform

Why do men conform? They are taught to conform. From the time a little boy is first able to do anything, he is told what to do. This is proper. He becomes old enough to go to school, what happens? He wants to belong to the group. He finds out early that children are cruel to a child who is different. So, he goes along with the crowd. Naturally, any child wants to belong.

Let's pretend that there were such a thing as an average young man, although we know there is no such thing as an average person. He's out of school, out of the military service, he's 25 years old. We know that he has a working career of approximately 40 years. This is the average. What's he going to do with those 40 years? He gets out of service, out of school, and he goes back to his home town. This is generally what happens. He doesn't know what to do



Speaker Earl Nightingale talks about building better men. *Oscar & Associates*

or where to go and so finally he is found talking to one of his friends and the friend says, "Clyde, why don't you come down and go to work where I'm working? It's a nice company and they pay regularly, etc." So he says OK, and he goes to work for them.

A Harvard University study called Job Horizons indicated that about 95% of all jobs are obtained on random application. What does this mean? Well, if you look at it another way it means that about nine out of ten men, or at least 19 out of 20, spend more thought and careful attention in selecting a necktie than they do to their life's career.

So he gets the job down at the plant and now he's got a weekly paycheck coming in. All the other fellows are married; he gets married. Then he needs a house. He goes out to a suburb and rents or buys a house in a housing development that looks just like all the other houses up and down the street. Now he has a wife, a child, a home, and a job and he starts going from his house to the job and from the job to home. Back and forth, back and forth, and he keeps this up and he is retired at age 65 and dies at 67 out of sheer boredom.

Work Week

We know he works 40 hours a week. That leaves 72 hours a week when he isn't working or sleeping. What does he do with these 72 hours a week? He does exactly what all the other fellows are doing with their 72 hours a week. He doesn't do anything at all. The reason he conforms is because no one ever took him by the shoulders and said, "Now look, Clyde, don't conform. You had to conform in school, you can't be an iconoclast in the 5th grade, they'll kick you out of school like they did Einstein, look what they did to him. I want you to start thinking of yourself now. You're a big grown man, you're out of school and military service, you're still alive and you're lucky. Now—start thinking! Use your God-given mind and decide what you're going to do with this miraculous thing you've been given called life." No one does that, so he doesn't stop to think about it much, or at all.

Before we conform let's remember that if we act like the other people on our block or if we follow the crowd in our profession, if we follow the crowd in any given situation, the odds are 95 to five that we'll miss the boat too because those are the statistics of people who missed the boat, not just financially, but in every way.

Now we know of all the billions of men who have lived on earth, there are two billion on earth today, all the ideas have been brought about by just a handful of men and women—a few thousand. In all recorded history only a few thousand people have been responsible for our advancement. How has the crowd or the great mass of people reacted to these people? Well, let's flip back the pages of history and take a look. Every great leader and thinker from Socrates to the Wright brothers has been ridiculed, poked fun at, stoned, burned at the stake, and the greatest of all was crucified. So the great mass of people not only reject good ideas, they then kill the people who got them. Humanity has made a grisly game of tormenting its saviors. In the last few years, 50 or 60 years, people are getting better, they will accept a new idea.

What can we learn from all this as businessmen, and as fathers? To amount to anything we've got to be single individuals with indi-

vidual goals, individual thinking, and individual action. That's the kind of thing that can help to raise the kind of association such as the one you have here.

We must never conform to the great mass. We must love them, we must help them out if we can, we must certainly sell them, but we must never lose our individual identity by permitting ourselves to be submerged in this suffocating sea of sameness and purposelessness. If we want to emulate someone, and I'm all for this, let's pick a worthy model and follow in his steps.

One of the things that I think we must realize is that every job, no matter what it is, holds within it the door to greatness, the key to great achievement. Every single job in America—something like 35,000 different jobs and occupations—holds the key to greatness and the job we hold now has that key if we will look for it. Too often we think the grass is greener in another pasture. There's really nothing more ridiculous and pitiful than a man who spends his life jumping from one job to another looking for the pot of gold and never staying long enough at one thing to find it. Too many men think that success is something you find like a coin on the street. You don't, you build it from within by learning and becoming great at the thing you do.

There was a lumber dealer in New York who was interviewed not too long ago, who made several million in a short period of time and someone asked him, "How in the world did you do that?" He said, "Well, I try to visualize how the lumber business will be done ten years from now and I do it now."

Compete or Create

How will our jobs be run ten years from now? What can we do that is going to come anyway? What can we think about, because our only hope is in our minds. There's nothing that a man can do with his hands that a guerrilla can't do better. When you hear a great man playing the piano or violin, it isn't his hands it's his mind, his soul that's playing that.

We can either compete or we can create. Each of us must make that decision, one or the other. If we compete we conform. If we create we are doing what, I think, God intended us to do. The average worker believes that he is working for the company and that's the end of it. That's absurd, no worker is working for a company, he's working for himself. His success hinges upon himself not the company. What we should get across to our children and our employees and ourselves as employers is that we are only working for ourselves—not for the company.

Now we come to what I call the strangest secret in the world: the reason each person must decide for himself what it is we wish to accomplish, the secret it took me 17 years to discover. Why is it that people who know where they're going invariably get there? We know by definition that people who do not know where they're going cannot get anywhere. In all of my studies, all the great teachers, all the great philosophers, all the great religious leaders, all the great thinkers without exception disagreed with the people of their times. That's why they were great, but there was one point on which they were on total and unanimous agreement—that *men become what they think about*. That's why people who think about where they're going always get there. Men become what they think about, it's that simple. It's so simple that most people can't even grasp it.

Stick with Goal

If we have a goal and if we stick with it, we know we've got it achieved even before we start because that's the way this business works, that's the way the world goes 'round. Do you know what keeps a man from charting his course of the secret dream in his heart? Often it's simply the doubt, the nagging torturing doubt that he can do it, the fear of criticism. Once a man understands this simple and yet profound truth, his doubts vanish and all of his energies can be poured into a new and exciting life. Any person armed with this knowledge can completely forget about any worries or fears about it.

You know, most of us think about 1,000 unrelated things a day. The average worker gets up in the morning and he's thinking about breakfast. During breakfast he's thinking about the factory and he wishes he didn't have to go to work. When he's at work he's thinking about lunch, or he's thinking about the bowling next Thursday. At lunch he's thinking what's on TV tonight. What can I watch when I get home? He's thinking about I wish I had a ham sandwich instead of something else. Then he goes back to work and in the afternoon he's thinking, "I wish I had that job that Charlie's got there. I wish I did this, or wish that, etc." At night he's thinking, "Gee, I can hardly wait until I can get home. The fights are on tonight," or whatever it is. (I know that's all I think about on Wednes-

day night.) Then he finally gets home and at night before he goes to bed he thinks "I have to get up at 6:00 tomorrow morning."

All day long his thoughts are diffused. They're shooting off in a thousand different and unrelated directions. It's like a huge torrent of water falling out on the middle of a plain someplace. When a person gets a goal, something towards which he's working, the singleness of purpose, it acts as a reduction valve and it takes all of his thoughts. And instead of thinking of a thousand things a day, it brings it down into an incredible powerful force that fires directly at the one thing he wants, the one goal that he's shooting for.

Start Channeling Thoughts

How does this work? Why do people who know where they're going always get there? That's what I wanted to know. The best explanation of that is that the human mind, as you probably know, is very much like the soil of a farm. The soil is neutral about what you plant in it, but whatever you plant you must reap. "As ye sow so shall ye reap," that's a law and you can't avoid it. No one wants to avoid it. If you understand it you can work with it instead of against it. We're going to become what we think about anyway, we might just as well start channeling our thoughts.

When we reach the end of the line, as we all will someday, everyone of us must look at ourselves in the mirror and say, "Well, did you make it or didn't you?" If we make it it's because we have worked with the laws of nature, with the laws of the universe. If we don't make it, we will have to say to that image in the mirror, "You did it buster, how do you like it?" We can't blame failure on anything else. If we miss the boat, we miss it, we can't blame the fact that we didn't get an education or came from the wrong side of the tracks or the wrong group. It's a game we get to play but once and if we botch it, we've botched it good.

Deliberate Thinking

Let me quickly give you a little plan that I absolutely guarantee to work. If you want to take advantage of it, fine, then let us use this power for good, for abundance, for expansion. If you will try getting up an hour earlier every morning (this never goes over too well) or just stay up an hour later, but jot down on a clean sheet of paper 20 ways a day, without fail, five days a week, for improving your business—20 ideas a day for improving your business, your job. At first you'll find it's very difficult because the mind, like a muscle that you're not used to using, begins work drudgingly. The more it's used, the more supple, the more powerful it becomes.

We know that about 98% of these ideas aren't going to be any good, it takes 300,000 ounces of ore, I think, to produce one ounce of gold, but gentlemen remember this—one idea can make you rich and you can get a hundred ideas a day. Now, all you're getting is 20 ideas a day. That isn't too difficult. It takes a little work, it takes deliberate thinking which is the best kind. You get 20 ideas a day, that's 100 per week. At the end of the week sit down with your wife or business associate and say, well, these aren't any good, but this one has possibilities. Throw all the rest of them away. You file this one and start putting it to work.

If you will do that every day, five days a week, week in and week out for a long enough time, it might be a week, three months, six months, I don't know, one day you'll be sitting in front of that sheet of paper and you'll be looking at the idea you've been searching for all your life. From that time on, you'll be following your idea. It'll just drag you through life with your arms waving and your legs kicking, and you'll be the happiest guy in the world. You'll get out of bed in the morning excited and ready to work on this thing, this idea you've got. It's an interesting thing. This is guaranteed to work, because you see, your mind is a totally virtually unexplored continent that you own and that no one can trespass upon.

Security

What do you suppose would happen if a man went at his job for five years the same way a dedicated medical student studies medicine? There's no difference in professions. If you have a profession that's worthy of your time and efforts, it's just as important to you, I'm sure, as medicine is to a doctor and it needs the same kind of study and research. We should be experts, top-notch experts at our business and we should decide to become great at it.

You hear all this talk today about securities. It has become a catch word in the American press. And most people believe that security rests in a job; I'd like to clear that point up. There never has been and there never will be a job that offers security. It's impossible. If you say job in the same word as security, it's a nonsequitur, it

doesn't follow. There is no such thing as a job you cannot lose. Even if you're a postman you can lose your job. Anybody can lose a job, therefore, no job offers security.

Now what happens when a person who thinks his job offered him security, what happens to him when he loses it? He's lost everything. He's one of Elliot's hollow men standing naked and alone in the cold winds of what he calls circumstance. He's wiped out, he's lost the only thing a man can have, his security. Security is built within, not without and you can take a secure man and take all of his possessions away from him—his home, car, money, everything, and just drop him in some town, any town, and go back and look at him a year from now and he'll be doing just as well as he is now. You can't stop a good man, he's like cream on milk, shake it up all you want to set it there for a minute and it bounces right back to the top. And if you really want to see a person who's secure, go out to the graveyard.

Opportunity

What we want now is opportunity. Opportunity to become great as men, not great as you read the magazines or headlines, but great where our kids are concerned and great where our business is concerned and great where our friends are concerned—great at something. I think it's every man's duty. If he isn't great at something he doesn't deserve to be a man. He's a parasite, he lives on the economy and feeds on it, but he doesn't contribute to it.

If we know where we're going, we know why we get out of bed, why we take a shower, why we do anything; and we must set goals, we must think, we must act. Our hope lies in our minds and in our goals. As James Allan put it, he said, "As you think you travel, as you love you attract, you are today where your thoughts have brought you, you will be tomorrow where your thoughts take you. You cannot escape the result of your thoughts. You will become as small as your controlling desire to be, and as great as your dominant aspiration."

We ought to belong to society, to have our place in it, and yet be capable of a complete individual existence outside of it. And remember the strangest secret: Men become what they think about.

INDOCTRINATION AND TRAINING

By Dr. Walter H. Peterson

Chicago Psychological Institute, 185 N. Wabash Ave., Chicago 1, Ill.

It seems to me that the typical problems of your business fall into two major areas: that of the production end and the sales end in terms of the supervisor-employee relationship. I thought today



Walter H. Peterson

we would try a couple of things which would help us get a little bit into the problems that the production leader has to face and that which the sales supervisor has to face. We're going to use what we call a group or multiple role-playing situation in which everyone will have an opportunity to participate and then the second portion we'll try to use a script method of role-playing in which the major outlines of the situation are given and the role players go through it to demonstrate what the situation is.

I want to mention two books that I think will be helpful on how to make you as a supervisor, a little more conscious both of your own feelings, your own personality, and secondly of the likely feelings and reactions of the individual you're talking to. One of the easiest is a newer book by Oren Uris called *Developing Your Executive Skills*. This is an over-all collection of sound common sense advice in management, but the particular chapter that I want to recommend is called "Dealing with your Subordinates."

If you have subordinates that you're trying to help them help themselves to become more sensitive to their workers, in other words, about one level of supervision below you, then I think Norman Meyer's book called *Supervisory and Executive Development* would be another one that you ought to look into. This is a group of 20 role-playing situations in which most of the different kinds of problems in a wide range of industries and situations are put into the practice, role-playing kind of form with ample instructions for any person that wanted to read it and look at it carefully to carry out in their own business.



Kranz Studio

Conferees engaging in role-playing during Peterson's program.

Your first job as a manager is to define what is the work to be done—What is the job? I'm sure most of you know this from having maybe in many cases started out doing it all yourself. At least most of you know what the various jobs and most of the duties are. If you don't, this is one of the first steps to take in any general personnel management program.

Once the jobs are nailed down and accurately described preferably in writing but at least firmly in your own mind if you're going to do everything yourself, the next job is to pick the most suitable people for this kind of work. Just as you wouldn't put a retiring introverted but good artist out in the field selling, so you wouldn't expect the extroverted salesman-type of individual to be necessarily a good production manager in the shop, although sometimes these qualities can be combined. What you try to emphasize usually, however, is the differences the job calls for should be matched up as far as possible with the qualities you can get in the man himself.

You can do this in the selection process through a careful reading of his background information, through application blanks, resumes, and things of that type; an interview is the best tool to use. You can learn an awful lot in a half-hour to an hour with a man that you couldn't find in any of these psychological tests. And, if it is an important enough job it may be at times wise to have an outside test given to give you another person's view, another look at the man. Several of you interviewing the same man would probably do just as well, however, in most small business situations. So, if two or three of you talk to the man and you all think that he is appropriate for that kind of work, that would probably be enough.

Improve Selection

If you want to improve the selection in getting some extra help, testing would be the next step. But to go on from there then the indoctrination induction is a very important one. There are many good sources and I'm sure that you all have a good deal of experience having been inducted into many organizations as well as the company organization yourself. To me it seems like the best attitude to take is simply to remember that this is a stranger, a new person and you want to make him welcome so that if you can merely adopt in general the attitude for that time of the good host, within reason of course, you will probably not go far wrong in the induction. This usually includes introducing him to everyone, giving him time to get settled and oriented, comfortable in the physical setting; showing him his next step, what would be expected of him and some of the indications of time that he would have before he is expected to know these things.

In the training program itself, in terms of training a man either in a supervisory job, or if you're trying to train the existing supervisor in better understanding of his people—this to me is the job for getting at his reactions for his view of the world, and getting him to bring forth and try out some of these feelings that he generally has to keep submerged because you're the boss and he can't quite talk superior. This is the area that I think role-playing is most helpful.

There are other methods of training. There is the conference, the method that in effect we're using here—inter-play back and forth between the people in the training program and the leader or the participants.

Finally is the performance interview or the performance review which should be a regular and a formal thing in the sense that it

shouldn't be just saying, that since you talked to him about his general situation last week we'll call that a performance review. It should be a deliberate time set aside to be spent trying to make sure that you're bringing out in him what is his job, how does he see it; does he see the things he needs to do his job better? This is my idea of the performance review, not sitting down with him telling him how you rate him, where he did well and where he made mistakes. No matter what you do toward him or for him, it helps very little until he does something for himself and from himself, so that your progress interview ought to be aimed at that direction asking him how he sees the job, what he sees going on, what he thinks is going well, what he thinks is going poorly.

At times you might want to contribute to the discussion (not a valuation, but the discussion), the way you see things, and see if there are some areas that you've been misperceiving on your side or he has on his side the same facts or the same interactions. So his performance review interview is another area where you are the most important individual, that is, assuming that you are in the top executive position talking with some of your supervisors.

Now to get into a demonstration of what you might do yourselves, although this is designed more for a larger group than you're apt to be dealing with: This will be what we call a multiple-role plan. Each of two participants will have a background sheet to read over to get the situation in mind, the major events which have happened up until now. And then, with that background, they will go into a spontaneous interview with the purpose that was specified in the situation, to find out what's going on with the particular employee and how the supervisor can help him.

We will have a third man in each group as the observer. He's to sit in and listen to what goes on. This will give a third view, you might say, or a third ear. This is one which you may not always be able to have on your job situation. You can't always have a third person just sitting in and not taking part in an interview of this type as a rule, so, in that way it will be a little bit artificial, but it has been found helpful to get at the various underlying emotional reactions going on.

(Role-playing demonstration ensued.)

Now we come to the script method of role-playing in which the major outlines of a situation are given and the role players go through it to demonstrate what the situation is.

(Demonstration of script method of role-playing ensued.)

Question: Would it be advisable that this be utilized from this standpoint. Let's say that a supervisor "rhubarbed" with somebody down the line and you asked him to re-enact the situation for you.

Peterson: This has been done. I'd say you have to be quite confident yourself to be able to get them to do it, but you can.

Question: Wouldn't you be placing the assistant supervisor up for ridicule?

Peterson: I think the danger is that you might find that if you put it into a courtroom situation where you're supposed to be re-enacting the crime, there's too much of that possibility in the particular situation you mentioned. But if you get in a training group and there's a real problem that's brought in, then you're all trying to understand what's going on. Then it would be perfectly appropriate even though they're real people and you all know them.

You could say, "Look, since we're getting into this situation I'm willing to bring up a problem I had the other day. Let's show it." Then you ask them to be the other person, which they don't know. They all know that one man is talking. Somebody can play his part and he can act the part of the other person whoever it was, a customer, an employee, or whoever it might have been. He can then dramatize his problem in effect much quicker, much more completely than any telling of it at that length could do. I would keep it pretty much to the training situation.

It's been done by people who use role-playing frequently as a way of trying to get across to the other person about how they feel about them and that is simply to act their part. Sometimes you do this when you think it might be helpful in a family situation. Children love this playing the parts, they say, "Let's play a game, I'm going to be mother, etc.," so everybody changes places and becomes a different partner. And you find out a lot of interesting observations about yourself.

Question: These two methods that you have covered, are they being used today to any degree and if so do you know any companies employing this kind of technique?

Peterson: We're using it at the University of Chicago training program with a group of 50 different executives from the Chicago area, manufacturing and larger companies. It's being used in a number of large corporations. I can't list too many names of companies, but some of their own departments are using this, especially the first situation, the prepared case, in a regular training program.

You try it then in the training situation preferably to role-playing so when it comes up in real life you're not role-playing anymore, you're in your job, your role. Whatever you're doing is for real. We'll hope then, that having done it a couple of times in role-playing, it makes you a little more sensible, a little more able to respond to the man in front, a little more self-aware, because you've seen how others have seen you.

Question: Don't you think in a given situation like the one we had, that you tend to be a little more objective than in a situation where your own emotions were involved. You're reacting in this situation as you probably think it should be done rather than how you might react as an individual.

Peterson: Let's look at it this way, I think it's more under control. I don't think it's any more objective. I think you can see from the differences right here.

Question: But don't you think that some people in a situation like this would tend to be much more objective than subtle?

Peterson: Yes, it's hard for us to get into the part of us.

Question: Because you know he's wrong, his reaction?

Peterson: Well, yes, you start putting your own ideas into the part. Actually, it's hard to get into his part rather than just being yourself, but the more you do it the more you can change and you can really become very upset and then if the other person in the role doesn't handle you well, you can stay upset, you can have the real way he handles you make you mad. It's not apt that you're going to slug him even if in the real scene he did, but it would make it much closer to getting all the arousal right here in the room.

Here you have what happens in front of you. Then you actually take the party on the one side, "Well how did you actually feel? We saw what you did, we heard what you said in all the tones. But, tell us how you really felt." Then he comes out, "I was trying to do 'this and this,' but I really was getting kind of mad underneath all the time." Now frequently that would be possible to detect subtly, but we won't be too sure as observers, we'll just say, "It looked like you were getting mad, but we couldn't be too sure, you didn't say anything. Maybe you got a little flushed," or some other clues came through which could help us as observers. What's the person apt to be feeling underneath the mask, the outer expression that he's given? But this is not all by any means.

Question: Would you mind talking on recruitment a little bit?

Peterson: Since you've put it so general, I'll be general too. You need to keep in mind that the task is to get as many sources of people or available labor alerted to your needs as you can. That's the basic law of recruiting. They should be as many as are appropriate, of course. For one specific kind of technical job you wouldn't apply to



Discussion groups were integral part of Key Man Conference.

the Manpower or the casual laboring centers. You don't apply to all of them, but you do go to the areas most likely for the particular kind of help.

If you want a private secretary, the private agency or the advertisement is your best source, because that's where the girls go. If you want an executive, then knowing people in the same kind of business can be helpful; an advertisement, perhaps, on the financial page, things like this might be a better source. They don't go much to the agencies, although there are some that handle executive recruitment.

You need to have in mind five or six of the major recruiting methods—newspaper ad, private agency, public agency, for some kinds of help; trade journals for some specific technical areas. Many times neighborhood recruiting is a very good way for getting the average worker. These are some of the main areas of recruiting. Know what your past experience has been, keep some record of where your good people come from.

GOOD GROOMING

By James C. Woodward

Benson-Rixon Company, 230 S. State St., Chicago 4, Ill.

What is grooming? The average man will say to himself, "I'm well groomed, I took a bath this morning, I shaved, I was going to shine my shoes." It is a little more than this; it leads up to being well dressed without being conspicuous. This does not mean that you should be inconspicuous. This is a pitfall that many of us have fallen into.

Being inconspicuous in your dress, you get into a rut. It goes by stages. Mother starts you out pretty well. She watches you and you were pretty well clothed when you went to school. After grade school comes college or work, and a man is young and full of fire. He keeps current, he keeps contemporary. He's out to make an impression on the fairer sex, so he looks pretty sharp. He finally chases this girl until she catches him as the old saying goes and he still keeps pretty sharp and mama watches him like a hawk. When he leaves the love nest in the morning for the job, she checks him over and he looks pretty good.

Then the children come along and papa gets pushed back a little bit. They move to the suburbs and the money is prorated out and when it gets down to the old man, he's lucky to have enough for a Christmas tie!

He accepts this, because he feels that his part is to keep the family well clothed and fed, so he starts to look like something that fell off the freight. Nobody is particularly aware of this, because he is with



James Woodward

the rest of the fellows that fell off the freight, and this is about 90% of the American men. If anyone wants to argue this point, I will meet them Monday noon and we will go out and stand on State Street and watch the "parade of slob" go by. And believe me, you'll see them. You don't have to go down Madison Street, you can stand in the lobby of the Palmer House and watch them. Being well groomed is one of the few fields that requires very little effort actually and it's no mystery, it's very simple. It is to your advantage to look well.

Unconscious Opinion

The office door opens, a man enters. Now what do you see? I haven't opened my mouth yet presumably. I walk up to you, I put my hand out. You have all formed an opinion. We do this unconsciously. If the man is well-groomed, if he looks contemporary, you think, "Well, at least he looks the part."

You are your point of sale. What you have, your knowledge, your learning, your skills—these are all presented by your point of sale. You might be a genius, a Demosthenes in speech, and you're killing it all with inattention to the way you look. And how ridiculous this can be.

By their lapels, ye shall know them—the width of the lapel on a man's suit, dates it. You say there's a lot of good wear in your old suit. Sure there is, maybe two or three more years, and the only one that will know it will probably be you, because all the rest of the mob are about in the same boat. If it's a wide lapel suit, it's at least four or five years old right now, today.

You have to wear clothes every day. You have to put on a shirt, a tie, a suit, socks and shoes. Every day you go through these same motions. If you have to replace them, why not do it intelligently. If you are in a state where money means a lot to you, this is not the man I am talking to. But to the man that can afford it, why wear these relics?

When you say to a man "How's your wardrobe?" he answers "Oh, I have clothes to burn." He sure has, he's got a whole closetful and that's what should happen to them! He should burn them or give them to a church or put them in a box and send them to Europe. Why should he go around looking like a dated number all the time? You might say, "What's the difference?" The difference lies in this, here is the one big secret—it's the confidence that looking well dressed and groomed gives to the individual.

Bushes

In business, many men unconsciously worry about how they look and they don't do anything about it. Why? I don't know. If you really questioned them, they don't know. Through some mistake somewhere along the line, dress has become confused with a certain queerism. Style has become confused this way. This is ridiculous. What man, real man, doesn't look a lot better when he's well dressed. These are bushes that men run to hide behind.

They see an ad in the paper or photograph of a men's style show somewhere. There are 15 men in this style show, they are all well groomed and well dressed. Some idiot has designed a suit that they are going to wear on the first trip to Mars. The newspaper photographers don't pick the picture of the 15 well dressed men, they get the lad that is dressed up in the suit from Mars, because this is newsworthy. The men pick up the paper the next day and look at it and say, "Am I going to look like this? They're not going to get me in one of these rigs." And this is true, another bush.

In grooming, you start out right at the top with a hat. You cannot be well dressed without a hat. There are new hats in new proportions and correct shapes. If you go to a reputable store, you will look well, believe me. While you're there, get two hats. This is the best investment in yourself that you can make, with the possible exception of an education, your appearance is the greatest. And you all know it. I am just repeating a basic truth. Get a contemporary hat, not that old sombrero—save it for fishing.

A trim hairline is important. You have to have it cut anyhow so-keep it trim. And you should always have a clean shave.

Collars, Ties

Now the collars—refreshingly enough in looking around the room I see quite a variation in collar styles and this is good. Believe me, there is some other collar besides the Arrow Dart, which would be just a straight collar. Men buy them by number or name. They know that this particular collar fits them and taking the easy way, they have no variation, they're in a rut. Here's where you can spark it up without being too conspicuous. There are style charts, you can look at proportion charts, it's no trick, it's very simple.

As to ties—I see the narrow shapes in this room. I've been in some rooms, where the "bib" is still being worn! This is a spark, here's where a man gets some life in his wardrobe—and not that little rayon number. There are no cheap ways to be well dressed. I'm not saying \$5 or \$10 ties, I'm saying \$2 or \$2.50 and up.

Now we come to the suit; I would say a suit in the neighborhood of \$60 and up—name brand, a reputable store. How can you miss? You can't. There are very few colors that all men cannot wear. If you are a little pallid in complexion like I am, stay away from the yellow-browns, because if you put one on, the color will immediately leave your face and you will look like you should have candles at your head and feet. Blues, yes; and grays—there's a whole army of them; and brown, true browns, if you have a ruddy complexion you can wear any of these. So you make your selection. Incidentally, there are three basic men's suit colors—blue, gray and brown. There are variations by the thousands in each one of these shades, in patterns, and so on. Bright patterns are not being shown. You cannot buy one.

Fitting

When having a fitting for a new suit, put the articles you normally carry in your pockets in the pockets of the suit being fitted, so that the fitter can give you an intelligent fitting. If the coat is tight, you can loosen it. Then you check these points yourself. I will guarantee that almost 85% of the men in this room are wearing their coat sleeves too long, and this is not their fault. A coat sleeve should be worn so that the shirt cuff shows.

The trouser length—almost 75% of the men in this room will be wearing their trousers too long. If you are a tall man, this doesn't

matter too much. If you are inclined to be short or wide, this matters a lot.

The suits nowadays are the three button coats, a very good style model for anyone. The two button coat for the boy who has the bay, all it does is accent it. I have a vest on today, and these are coming back. There's no law that says you have to buy a suit with a vest, but they are a nice thing to have—a little change in your wardrobe. This does not mean that you go back to that deep dark corner of your closet and drag one out, because the man said that vests were alright. "By their lapels ye shall know them" and you can't get around it. Anyone thinks that he is getting away with anything wearing that double-breasted suit . . . that is deadlier than the DoDo. There is a new one, but that isn't the one that you've got!

Now the pants—when the fitter measures your length you unconsciously pull up your pants when you go to the mirror to be fitted. You pull them up, so he can get the trouser length, and the pants don't stay where you put them, they come down, so not only is the length too long, but you look like you can keep two rabbits in here. And this is true. If any of you think I am exaggerating any of these points, just watch the boys next week in your normal course of events. You'll see all these things illustrated.

The tie and the sock—what possible relation could they have? They are closer than twins. When they match, here is one of the great secrets of being well dressed.

Three Basic Suits

We assume there are three basic suits. For business we would suggest worsted, hard finish fabrics, twists to give you the ultimate in press retention and wear. We would suggest three ties for this particular suit, three pairs of socks, all bearing direct color relation to this particular suit. When you buy the suit, tell the salesman you want to get some ties and socks to go with the suit. You take the suit to the tie and sock department. Right there you match these colors, because this is not easy. How ridiculous it is to pay \$75 to \$100 for a suit of clothes, and go home and ruin it with that collection of rags on your tie rack. This is the place to color coordinate them; if you don't know how, the salesman will be glad to assist you.

You come home at night, the coat is taken off and tossed on a chair and then after dinner you watch TV or read a book. Take them off and hang them up! This is an investment in your appearance in direct relation to your business career. A good suit will hang out, it will keep its press for weeks. The next day you do not pick out the same suit again. You rotate it, give it a chance. Let it go for two days (I am working on the assumption that you have three suits), so every day you wear a different suit and you can forget about pressing them.

Shoes—you don't wear sport shoes with dress clothes. There are so many variations nowadays in shoes. For sports wear or casual clothes, a loafer is fine. You should have a dress shoe and a sport shoe, black and brown. You do not wear brown shoes with blue. You wear black shoes with blue and gray. Cordovan you can wear with almost anything, but tie it up in your color. When you wear a colored shirt, you don't wear a white handkerchief. You pick up the color of the shirt in the handkerchief, because each item in your wardrobe should have a relation to the other. That's why I said two hats, a brown and gray. These will cover everything.

Confidence

Another thing that goes with the shoes—a shine, very important, not hard to come by at all. Remember those things, you can be all rigged out, if your shoes and nails are dirty you are not well groomed.

If grooming is given the minimum amount of thought, you will look well turned out. You will be confident of your appearance and that confidence is a wonderful thing to have. No matter where you go, you don't have to worry about how you look, you know you look well. A well groomed man will stand out like a good deed in a bad world, because he's almost alone in this being well dressed, so he gains his confidence.

So when you replace, if the gray is going you get the gray and do the same thing. With three suits and nine ties, three for each suit, and nine pairs of socks, three for each suit in the relation to the ties for that suit, you have nine outfits. With shirt variations, you have some more. So it isn't hard to be well dressed. For a good wardrobe, the whole works is very simple. It's all three, three, three. You have to spend the money anyhow, spend it intelligently and wear it well.



SALES AT A PROFIT

35 East Wacker Drive, Chicago, Ill.

By Irwin J. Premak

Creativeness without sales at a profit makes our job an avocation rather than a vocation. I am going to steal a little bit of another man's talk in a sense, at least his point of view. It was Charles H.



Irwin Premak

Brower, President of Batten, Barton, Durstine and Osborne. He talked about the age of the "goof-off." He accused us, you and me, of being goof-offs. He said this is the age of the flight of responsibility. He cited the barber that won't cut hair, the waiter who won't wait, the carpenter who gets there sometime maybe, the two hour coffee break, the three hour lunch, the half-day golf date, the student that takes snap courses, the company that wants a solid pay schedule for everybody, regardless of merit (and they have a point).

He likened us to a rocket. The first stage of the rocket is product, or manufacturing. The second stage is the distribution or marketing program. The third stage is salesmanship. The first stage you get it off the ground, the second stage you lift it to the sky. Without the third stage it will never get into orbit. And he claims that our society is a little bit like a very strange rocket, far stranger than anything at Cape Canaveral. This rocket stands in its launching pad and whimpers and the count down is stopped and no one knows where or why.

We have been the high priests of greater wants, the oracles of needing more, desiring more. We differ from the Europeans in the sense that he is used to much less, patterned basically by economic and social factors. He is satisfied to have that scooter that we sell as his only means of transportation. This is a step up in life, it's far above the bicycle. He may go to a three or four small wheeled vehicle. We want two or three cars, one for ourselves, one for the kids, so we can use ours and maybe one for Ma. We don't want one suit, we want five or six. We want a home with a garage, not two or three rooms to live in, but we want a home, and we may want a summer home. And if we can afford it, perhaps a lodge.

Conflict Is Good

When clothing becomes a protection from immodesty and cold weather, when housing becomes protection from the elements, we are in trouble. In fact, that's his point. I disagree with him. I disagree for several reasons. The main one is that we have a conflict between our sales and production people. To me this is good, and it's healthy. The reason it is so good and healthy is if your employees don't give a tinker's damn about your business, you won't have any conflict. The production man won't particularly care what the salesman is doing and vice versa. It's only when there is conflict that it means that they are trying to do a job. Maybe you'll direct it, maybe they don't quite know where they're going, maybe they've created a lot of smoke and friction, but at least somewhere in there, there's a drive to justify their place in your company and on the earth.

As Mr. Nightingale said last night, they are not working for you, they're working for themselves. Now to get back to the main point—sales at a profit, the main function, the goal, the reason we are in business.

It's wise to realize something else—this is the fact that real sales power today comes from totality of effort—a team. One man can't do it. In the August 1958 issue of *Fortune*, they say that our salesmen are productive 10% of the time. (This is not a good salesman, by the way.)

Let's not condemn this statement, let's analyze why. First, half his time is spent getting to and from the account, a large portion of time is spent waiting for the client or customer to talk to them. More time is spent to eat, a couple of coffee meetings with other salesmen. When he finally gets into selling, he has maybe a 15-minute day of actual sales situations.

Responsibility of All

When he walks in and says "My name is so-and-so" and the buyer says "I'll see you next week" or the salesman says "I want to show you these photographs, I can give you this particular kind for \$7.50" and the buyer says "I can buy something just as good for \$6.00. See me when you have a better price." At the end of that conversation he has not produced during that time. He didn't get

a chance to say why his is a better product. His selling must be done now.

Sales are not the responsibility of the salesman completely. It's the responsibility of the entire concern. We put various sales limiters on the salesmen. Maybe our price is out of line, the quality of our work, the selection, the rate of delivery. He can't do it alone. The same as a soldier can't win a battle by himself.

We've gone away from the old salesman who put his foot in the door and said "Listen, tell you what I'm going to do." We are now in the age of the scientific salesman and don't laugh. We talk about motivation research, the subconscious and conscious reasons for buying, what a customer wants from us. And they are important. A real professional salesman learns them.

What is a real professional salesman? He is a man who keeps on studying, developing, learning everything he can about his job—sales. He is a professional man. Like all professional men, he has to study. It's one of the most rewarding and one of the highest income fields there is today. But, he is not a man who merely talks. If he's good, he learns something. He learns the reasons for buying, how best to serve that customer and therefore serve his own company; how to protect his own company profit margins. This is totality of effort. He should be as interested in the production problems as the production people should be interested in the sales problems.

Rationalization

My cigar is a good point. The reasons for buying are complex. Subconsciously this cigar is my way of proving manliness. The same as a man is supposed to buy a convertible, because it means a chance to have a mistress. Maybe it's true. Maybe these are the reasons I smoke a cigar and drive a convertible. But I won't necessarily accept them, nor will the customer necessarily accept the reasons for buying what he buys. He must have a rational reason. A rational reason is the reason that he accepts. The psychologist would call it a rationalization. It's not the true reason, but it's one that makes sense to him and gives him an excuse to buy it.

Maybe he really wants that convertible because it gives him a certain feeling of power, perhaps. If you're going to sell him, don't tell him that. Tell him he's buying that convertible because it's giving him sunshine and fresh air. It will ride better because it weighs 300 to 400 pounds more than a regular car; his wife will like it or it will give him prestige; it will be fun to drive.

The secret is not to overstep or go to a psychological reason. That is why a company not too long ago thought the answer was to sell cigars to young men—there's a whole broad market, fellows fresh out of high school. They smoke cigarettes, they smoke them in grammar school. Why not sell cigars to young boys? The sales promotion flopped. The reason: Subconsciously he felt that smoking cigars was a symbol of something that he wasn't ready for. He was being presumptuous. It's true. You can't go against the psychological reason for buying, at the same time you must appeal to the rational reasons.

Sell Yourself

Sales is no longer a waste of time. It's no longer just saying "Hi! Do you like me, I like you." Yes, everybody wants to be liked. It's important. You sell yourself, not because of what a nice guy he is, but simply that you want that man to feel that you like him. But it doesn't mean yourself, it's selling yourself to him by making him feel you like him. In fact if you're going to sell, you should be interested in the other man, otherwise you can't sell.

Salesmen have 40 or 50 minutes out of every day of action of actual selling situations. Any of you who are salesmen and think that perhaps I am wrong stop and analyze a day next week. Sit down and write down the actual number of minutes you were in a selling situation—where you were really selling, not where you were kibitzing with the man, but when you actually were selling. You will get the shock of your life. I doubt if there will be 60 minutes in the day, and don't feel ashamed. With 60 productive minutes, you can make a damn good living.

An old saying is, "Pinched shoe leather makes for a good salesman"—baloney! A good salesman thinks where he is going and why he is going, he doesn't have to run back and forth. I had my men in for a sales meeting this morning. One of them made too many calls. I criticized him for it. Any man that makes 16 calls a day, can't be doing much on any call. We used to believe that if a man tries, he is doing all that can be expected. Today it is not enough to try. You produce or you don't produce. There's no middle ground. Your business makes money or it doesn't make money.

The salesman should be a professional man and he should have the background of the whole company behind him, because you are



Irwin J. Premak, center, expounding some of his sales theories to Jerry Canine, left, Chuck Mihalek, right, in the Key Men's Lounge.

all salesmen. The man in the darkroom is as much a salesman as the man up front. He should understand this and you can make him understand by letting him realize that the main purpose of being in business is sales at a profit.

All Are Salesmen

Now we like artistic work, we like creativity. This is what makes us more profitable, this is what we have to sell. If creativity for its own purpose was the only thing we needed, it would be an avocation not a vocation. Selling is not a one man job, it's the entire company. It's every man in that job — it's the man who burns in detail into a print because it's necessary.

Frankly, this problem is not only yours. I am in a position to see many things. I act as a market consultant for quite a few companies and I've been with some large companies. They all seem to have the problem of conflict between sales and production personnel.

We each have a little dream, we all want to be something. We can't forge ahead as long as we feel that we're doing it by ourselves. It takes teamwork. If you are creative and are the key men in your company, then act like the key men, make the other men appreciate what they're doing and where they're going.

Big companies have tried to solve the problem and they've done various things about it. They tried to find out and help the people learn and appreciate the other man's job. This can't be done with every single man in the company, but you can take the men in the various production levels, and by production levels I don't necessarily mean the man who makes the prints, but I mean the treasurer, the bookkeeper, people who are handling the financial details of your business. Let them travel with the sales personnel, learn why the salesman says, "Gee, I need these photographs fast," and find out the reason and how the buyer feels about it. Maybe the buyer isn't as interested in your quality as you think he is, maybe he just wants those photographs tomorrow because he needs them for a certain reason and if they're not quite so good, it's OK as long as they look like he wants them to look. Or, maybe the quality is terribly important to him because this picture is the only thing that's going to sell his product.

Two Kinds of Salesmen

You have to know why the salesman wants what he does, and he should know why he wants it himself, if he's a creative salesman. There are two kinds of salesmen, same as there's two kinds of many other things. You can have a photographer who is just a photographer. He's a mechanic, a technician. He doesn't know why the light changes the photograph, he doesn't know why shading is good or bad. It's the same with salesmen, he'll get an order, sometimes. These are your plodders, the 95% Nightingale talked about last night.

If the man in the darkroom knows the reason for having to have a thing a certain way, he'll work much harder toward it, he'll understand, rather than resent. The photographer is your salesman. When he goes out to make that picture, he is as much of your company as the man who came out to get the permission to have the photographer come out and make the photograph. If the photographer doesn't look like he knows what he's doing, or doesn't impress the people properly, you're going to have them saying, "Well that photograph isn't any good," before the darn thing is developed. If he doesn't get delivery of quality when he wants it, he's in a doubt.

Let people learn the other man's problem. Let the production man travel with the salesman for awhile. Let him hear why the salesman needs and what he runs up against; that the salesman isn't an easy going, nothing to do type of guy with a cocktail in his hand all the time. Also, let the salesman have a little idea of production. He can learn an awful lot about why production men cannot get these things done in that little time. Let him learn some of the problems.

Joint Meetings

Some companies hold what they call joint meetings. They'll have a sales meeting. Part of it may not be the business of the people in production, but what does concern them, they should attend that part of the meeting. So they feel they are part of a team, working for a total goal. Sales personnel should be at production meetings to know what's going on and why — why you have trouble with manpower; why you have trouble getting a certain quality to a photograph; why you don't want too much work of a certain kind because it isn't profitable.

Another thing is role-playing as was demonstrated earlier by Dr. Peterson. When I was first put up against it, I kind of laughed at it, but I got a shock a little later. One way to do it would be to have a little meeting, you get everybody together, have a couple of drinks and you kibitz around a little bit, drink some beer and you say "Listen, let's have a little fun. Let's have a little skit." You pick one of the production men, maybe one of the men in the darkroom and say, "You be the client." Pick the man in charge of production and say, "You be the salesman." Pick the salesman and say, "You're in charge of the darkroom for this story."

Dream up a sales situation and let them play it out. They'll laugh, they'll kibitz, they'll make snide remarks, it's a joke. But something will happen before that meeting is over. The man who was acting the part of the client will start thinking of nasty things for the client to say, and that's what he's going to do. He's going to start seeing things he didn't see before. He may not realize it at the moment, but he will.

Ask For Order

The man who is in production and acting as a salesman is suddenly going to find some peculiar things. He's going to answer questions that he didn't think could be answered and he's going to find himself stuttering all over. It's not as easy as he thought it was. And the salesman who thought there was nothing to production is going to find some questions such as, "Why aren't these prints done?" This hypothetical salesman is now going to ask the hypothetical production man the questions that he has hated the salesman for asking. The salesman is going to find himself stuttering and stammering and wondering what it's all about. You might even get some ruffled feathers. You might even learn something about yourself as well as your men.

We have gotten the idea that to ask for an order is not nice, that there is something debasing about asking for an order or about going to look for a new client and saying, "Look, I'd like to have your business." We're kind of embarrassed about it; not only the sales people, but right through the company. We feel we're peddlers. Well, gosh darn it, we sure enough are and there's no use kidding ourselves and giving ourselves a different name. It's not just the salesmen — it's the production men, and right down the line.

We have to have totality of effort — we're aiming at one goal and that goal is sales at a profit. Through this we get our other happiness — our homes, our satisfactions, our feelings of authority, if that's what we want, and so on. It isn't teamwork or conflict that is the crux of the matter. What we want is a greater, more profitable, more satisfying tomorrow. We'll get it only one way — through totality of effort.



MAINTAINING SHOP DISCIPLINE

By Joseph A. Burik

Automatic Transportation Company, 101 W. 87th St., Chicago 20, Ill.

In my current research, I have found that photographic operations are such that I think maintaining shop discipline is going to be a harder job than you find in most manufacturing companies. The average company has a product. Whether they're manufacturing cameras or automobiles they have quality standards by which they're working. Every person in the plant knows what the product is and what the standards are. I think that this is where the big difference is.



Joseph A. Burik

Every job you people get is a challenge as a different job requires different considerations, different quality standards. Therefore, when the question was proposed to me about maintaining shop discipline, it was a difficult one because you are dealing more with art than with a science.

If we compare the photographic industry today, I would say that that would be comparable to the man that was building the first automobile because it was highly creative. It is very possible that in the photographic line this will never evolve into mass production. I can see why it wouldn't but we will have to keep that in mind. In other words, if you want to maintain shop discipline, you will have to know your own quality standards.

You will have to know in your own mind what your customer is willing to accept or want. This becomes very difficult because you are really trying to out-guess him and in many cases I don't think the client knows himself what he is really after. You might be dealing with an advertising agency or a company and they will, in general terms, tell you what they are trying to achieve. Very often, you will have to help them decide what they want. With that, you are going to have to inject the same things to your people and if you don't know yourself, or if your customer doesn't know, you can see how difficult this becomes.

Shop Discipline Difficult

Maintaining shop discipline in a photographic studio will, of course, be more difficult as compared to an assembly operation in a manufacturing plant.

The reasons for this are obvious. In a manufacturing plant quality control procedures determine if piece parts are of acceptable quality before they are assembled. If the parts are within specifications, they can be assembled in the same manner as previous parts.

In photography the lines are not clear cut, in fact many functions might be considered pure art. Art is difficult to teach without talent, in fact in some cases, almost impossible. The gifted have a tendency to be creative and therefore do not like narrow lines of discipline.

I would therefore suggest the following:

1. Be very careful in the selection of personnel.
2. Be firm in shop discipline, but consistent; don't change the rules for different employees.
3. Allow the individual to execute his talents along broad defined lines.

I would certainly spend more time and money in the selection of personnel and I'll tell you why. In a manufacturing operation many of the cycles of work are one minute in duration. That means that each operator doesn't have to learn more than a minute's work. That in itself may sound very easy to do and it is. In essence it is very easy, the difficult thing being to attain the speed at which they are supposed to perform the operation.

In your line of work, you can probably see that there isn't an operation that any of your people are performing that would be a minute. Practically every operation that you expect individuals to perform is certainly longer than that. Therefore, the training period is longer. By the same token, you almost expect this individual in a sense to be an artist because you're asking him to set up a scene for a photograph or you're asking him to develop a picture that has already been taken and, in either case, that picture or scene is unique. There is not another one like it in the world. If there was, they'd probably use it and wouldn't ask you to work on it except for running off duplicates of something that has already been made. In any event, this operator has to make decisions—decisions that are unique for each job he works on.

Once you have this individual selected and you're down to the point of saying, "This is what we expect you to do," this is in my opinion a very important step because in order to have good shop discipline you must be firm in what you tell the man and you must

be consistent. You can't change the rules. And you should be able to tell a man when he doesn't meet these standards.

You want an individual who can think for himself. Therefore, you have to allow the man freedom; more freedom, let's say, than this man in the shop that has one minute of work. You must allow your people more freedom but you still must be consistent in the rules you must have.

Aids to shop discipline being followed today by large companies are: 1. Shop rules (this includes lay-off procedures and disciplinary action to be taken, etc.); 2. Job descriptions; 3. Work standards; 4. Quality standards; 5. Standard operating procedures; 6. Organization chart.

Shop Rules

With the *Shop Rules*, the employee should know the disciplinary action that will be followed. In other words, if the man is smoking and for some reason you don't want smoking to occur in your shop or perhaps in a client's office while he's taking photographs, you would say so in your shop rules, that if he does smoke, he will be subject to a three day lay-off. The man must know, because if he doesn't know you might be terminating a man who is really good and would like to be in your employ, if he knew what your shop rules were.

In fairness to yourself and to the individual he should know the consequences and it isn't any more than we expect in our daily life. We violate a posted speed rule, and who hasn't at one time or another? I know it's sort of a common thing if we stay within two or three miles over, we think we won't get a ticket. If we go ten miles over, we can expect a ticket and if this is our first speeding ticket, we know about what we're going to have to pay. Actually what we're asking isn't anything more than what happens every day.

Shop rules outline the rules, and the results of violations. Here are some examples:

Shop Rules

The following breaches of regulations will be subject to immediate dismissal:

1. Stealing.
2. Refusal to perform work as required by foreman or other superior or being insubordinate toward a superior.
3. Intoxication during working hours, bringing intoxicating liquor into the plant, or consuming it while on company property.
4. Fighting or disorderly conduct in the plant.

The following breaches of regulations shall be subject to a warning after disciplinary action is taken:

1. Irregular attendance without adequate excuse.
2. Habitual tardiness.
3. Avoidable waste of material.
4. Defective or poor workmanship.

Acceptable by Unions

If an operator violates one of these—if the man is caught stealing—he will not be given a warning. Let's say you have cameras, lenses, etc., if someone decides to actually take them and sell them, etc., you're not going to give the man a warning. All you're going to do is find out for sure that the individual did it and terminate him immediately.

Under this same order will be refusal to work as required by the supervisor, or being insubordinate. I'm sure we've all seen this, where a man will say, "Huh, do it yourself," or words to that effect. If the other workers see that it will not be very long before they will all be saying the same thing. So therefore, just like stealing, insubordination will be subject to immediate dismissal.

Incidentally, these rules that I have listed are acceptable by most unions. What I am telling you is not something of 60 years ago of the sweat shop. I would say that today, the major unions that recognize seniority, etc., whatever it might be, if your people do these things they would be subject to immediate dismissal, provided they know it. You should tell them beforehand.

How many warnings do you give? I found now that most shops will give two to three warnings and then terminate a man. If you give the man three warnings, and I don't mean three days in a row, you'd normally spread them out; if the man's been doing something for three years, it's pretty hard to correct overnight, so you give the man a few weeks and if he doesn't do it then you take corrective action.

Now—irregular attendance without adequate excuse—if you have women, I would say as a rule you're going to have more absenteeism and I think we all expect it. If you're working with men, I don't think you would have as many but you should somehow, if one is out of line, certainly correct him. On warnings, you don't fire a man on the third day he's absent, but give him a warning. Just a little note: "You have been absent one day for each of the

last five weeks. If you do not improve, you will be subject to termination," or words to that effect.

Job Descriptions will in very general terms describe the general type of duties. When this is combined with job evaluation, they form the basis for determining the employee's basic wages, etc.

Work, Quality Standards

Work Standards tell the employee in detail what is expected of him and the amount of time he is expected to complete his task. In a typical manufacturing operation they would include (illustrating) reaching for this chalk, grasping the chalk—note, that's just the fingering movement—and moving it. Then, depending on what I do with it, if I start to write, they would have a move and a position. They are very detailed and I don't think that this is the type of standard that you would be working toward.

Based on this idea, work standards for a studio operation might be something like this:

Operation

Code photographs when machine is located on another work bench.

Equipment

Code machine.

Operation Description

Stand from a seated position and walk three feet. Reach for the photograph with your left hand. Grasp the photograph, move the photograph to the code machine and position under machine. With the right hand, reach for the lever and code photograph, release lever, turn, and return to chair.

Expected Hourly Output

290 photographs per hour.

Quality Standards tell in detail what is expected in the way of quality. To me this is extremely important.

Your people should know what they are striving for. If they don't, it's hard to enforce shop discipline. If you are expecting, let's say, a clear photo—I'm not speaking of appeal or composition or anything of that nature, but just a clear cut photo, where all the details are brought out—this you could write up as one of your items under quality and what you expect. Now if the man does not do that and you have to throw away his work, either the man's setting up a scene or working on the films, whatever it might be, if he violates that, I don't think you would terminate the man. It's not very often that you do. You might give him a warning.

Standard Operating Procedures give details for operations not covered by work standards. Below are examples of two Standard Operating Procedures: Procedure for Samples for Approval (Fig. 1); and Individual Chronic Absentee Review (Fig. 2).

Organization Chart

The *organization chart* tells the employee who his supervisor is and the relationship he has with other employees.

The correct organization type depends on the technology involved, the purposes and policies of the organization, the work it must do, the conditions under which it must operate, the facilities at its disposal.

There are generally three types of organizations today: Line, Line-Staff and Functional. The most common is Line and Staff. You might have a president or owner, or whatever title he goes by, it's not too important. But in order for a man to work effectively, he should know who his boss is and he might even want to know who his boss is.

Generally an organization has three important functions: Operation, which would be the men operating the plant (that would be the area you would be working in; Marketing and Financial matters).

Under operation you might have supervisors in groups. You might have darkroom and possibly men doing the outside work reporting to another supervisor or they all might be reporting to this man. All of these might be one person, but the functions would still be there.

Line

I would like to list the advantages of a Line organization. They are: simplicity; directness of line authority—eliminate conflict in orders; singleness and completeness of responsibility for order; quick decisions—strength, adaptability, and capacity for dealing with emergencies; ease of discipline; completeness of authority permits employ of lower grade of intelligence at next level; produces aggressive, all-round executives; lower overhead costs.

Disadvantages are: difficulty in mapping out the divisions of work; lack of specialization of personnel; coordination of the various units

(Figure 1)

STANDARD OPERATING PROCEDURE

OPERATION:

Samples
Procedure for Approval

INSPECTION—32

DATE: 9/15/58

SUPERSEDES: New

WRITTEN BY: John Doe

ISSUED BY: John Doe

DIVISION APPROVAL: Joe Brown

PROCEDURE REVIEW: Jack Smith

DISTRIBUTION:

I. Scope

- To expedite samples.
- To establish a set procedure for the handling of samples.
- To improve quality.

II. Procedure

- Samples are divided into two classes:
 - First piece or set-up samples.
 - Production samples.
- Samples will be submitted to the Inspection Department when completed.
- The samples will be designated in the following manner:
 - Set-up Samples—will be accompanied by a set-up sample form which is printed on red colored paper.
 - Production Samples—will be accompanied by a production sample form which is printed on white paper.
- The following information must be shown on each form:
 - Serial number of the sample.
 - Time.
 - Date.
 - Sample number.
- The sample forms must be filled out in triplicate and given to the member of the Inspection Department assigned to sample approval.
- After the sample has been tested and approved or rejected, it will be returned to the Production Department accompanied by the 3rd copy of the sample form.
- The other copies of the sample sheets will be kept by:
 - The Inspection Department (original).
 - The Laboratory (second copy).

(Figure 2)

STANDARD OPERATING PROCEDURE

OPERATION:

Individual Chronic
Absentee Review
(Monthly)

Manufacturing No. 38
Industrial Relations

Date: 9/15/58

Supersedes: New

Written by: John Doe

Issued by: John Doe

Division Approval: Joe Brown

Procedure Review: Jack Smith

Distribution:

I. General Purpose

- To indicate chronic absenteeism by individual.
- To allow the company information useful in eliminating chronicism.
- To stabilize the work force.

II. Analysis and Recording Procedure—Personnel Dept. is responsible for:

- Survey each employee's record card (monthly).
- Record the name of employee, department and job classification of those who have been absent 3 days or more within the month.
- Record the attendance for the prior 5 months, also for new non-senior employees (their starting date).
- Refer report to Industrial Relations Manager for execution.
- Each foreman is instructed to issue either written warning slips or verbal warnings to chronic absentees in his department. Warning slips are made in triplicate, one copy for the employee, one copy for the industrial relations department and one to the chief steward.

is not too good; too much emphasis is placed on one man at each level; inadequate provision for growth and balanced development because of multiplicity of duties of the executives.

Line-Staff

Advantages of a Line-Staff organization are: introduces staff for advice and facilitation, yet retains many of the advantages of the line type, while avoiding many disadvantages; organization is made more flexible; introduction of specialists eliminates outsiders; makes greater use of the principle of division of labor; staff members' collective advice will stimulate line members to keep abreast of the times and strive for improvement.

Disadvantages are: confusion of line orders with staff advice; staff members have no authority to enforce acceptance and cannot be held responsible for results; clash of interests between line and staff members; does not give highest development to specialization and coordination of labor; staff must sell ideas—if not sold, good ideas are lost; line executives cannot lead specialists; line may believe the staff must do all the thinking, and lapse; staff or line is whipped into a position of inferiority by others.

Functional

The Functional organization has the following advantages: applies principles of division of labor to both workers and management; facilitates the establishment of jobs and control units; easier to fit the jobs and function to the capacities, the aptitudes, the training, and the personalities of workers and management; all workers receive expert knowledge concerning every phase of their work; greater economy where skilled workers are required; functions and jobs are more clearly defined; standardization of performance and operation is established; eliminates evils of one-man control; emphasis is on responsibility rather than authority; tends to promote better fellowship within; flexibility in organization structure.

These are disadvantages to the Functional type: difficulty of properly installing the plan; coordination is difficult; lack of discipline; divides control too much; great complexity of routine; accuracy at the expense of speed; does not develop good, all-round executives; too expensive if not used effectively.

GOOD HOUSEKEEPING AND SAFETY

By Robert F. Horwath

U. S. Sanitary Specialties Corp., 1001 S. California Ave., Chicago 12, Ill.

Generally when a camera breaks down, there's not much attention paid to anything else but getting it back into action. When an extension splits or a flood lamp cable frays, a piece of tape is usually the answer to it. It's always a remedial action.

This photography industry has grown tremendously recently. The end has not come yet. You've seen the small shop, a two or three man team now going into a departmental operation, a unit working toward the same goal. Consequently, your problems are increasing and your sanitation problems are getting bigger and with the increase in personnel your safety problems are more apparent.

I have the opportunity to go around and talk to different types of management of different types of industry, discussing this idea of safety and sanitation. I deal quite closely with the National Safety Council. They prepare quite a few figures on where and why accidents occur and prepared some of the things that I will tell you about today. They try to work into a program of slipping, tripping and falling.

Slipping hazards may be caused by water alone, just plain water. Water is a lubricant. It could be caused by soap on the floor, in the washroom, waste paper, rags, incidental items. Now the idea of what's lying there isn't really important until somebody slips and falls. If it's an employee, we begin loss of time, loss of money, loss of man hours. I can't afford to be without work and I'm sure you can't either. These things then are paramount. If you can you should catch them before they grow into a big problem.

Torn or loose flooring has developed into a big, big problem in industry. Building entrances are a particular hazard. Walking into a composition floor like we have right here in this room, for instance, with a little snow or ice on the bottom of your shoe can really cause an accident. To combat that, it's a simple action and not a costly

action and yet, believe me, in this sanitation picture it's always left to the other man until that accident occurs.

There's probably no other subject that we can talk about today that each and every one of us is more familiar with, than sanitation. We've been taught since early in life to be well groomed, neat, clean appearing and yet when we go into our own place of business, where we spend eight hours a day, we certainly let it go. Management hasn't got the time to look around and say "Gee, we need a waste paper basket here or maybe let's throw a mat over here or another light up here." They haven't got the time to think of those things. But you department heads have. They want to know, tell them what is needed in each room.

The next thing that they talk about is stairways. Some of the operations that I've had the opportunity to go into have a multiple level establishment. Caution must be taken that these stairways are well lighted, that they are provided with an anti-slip tread of some sort on the step and if it's in a large office building and that area is congested, try to stagger your hours, if it's a lunch hour or if it's quitting time.

Cannot Afford Loss

Floor elevation—sometimes you walk into a place that has no stairway, but the level begins to increase. Mark these areas with a yellow line across the wall, so that people are conscious of these things. You work plenty hard training these personnel, you can't afford to lose them by accidents.

Chairs—now here's a funny thing. Chairs are really important in an office. The swivel chairs have caused an awful lot of accidents.

Improving physical arrangements—maybe it might be better to take that gas heater out of the darkroom, if you have a gas heater in there. Maybe it would be better to vent it if you have to use it.

In the installation and repair work we have done, with electrical installations especially, let's forget about trying to do them ourselves, let's call in some qualified personnel. You, probably more than anybody, have these electrical problems. Be sure they're in proper working condition.

Inflammable material—it should be stored in the least likely place of traffic, the least likely place of fire. If we have to have inflammable material around let's put those rags we have to use with it in a container, sealed container preferably, if you can put a cover on the can. These things are important only when they become a loss. That loss can be the destruction of your entire place of business.

Fire extinguishers should have adequate check. That goes without saying. In fact this whole sanitation and safety concept is really common sense. We've all been taught it along the line, but we become careless not because we want to, but because we're faced with a lot of other problems.

Follow Through

In training your personnel along these lines, it's always easy to say, "I'd like to see this done and that's it" that's not enough. You have to follow through with them. For instance, I was in a studio where they provided a place, which I really liked, for their employees to have their lunch. It's good thinking, it's good sanitation. You're putting all the food particles in one given area. But there has to be one more step. These employees eat there and they take their papers and throw them away and some don't even do that. So somebody has to follow that up. All it takes is a wet rag and a swish over the top of the table and the job is done. Especially in dealing with foodstuffs, even if it's your coffee breaks and you have a couple of do-nuts around, that debris has to be cleaned up. It's always breeding germs.

Illumination, proper lighting—this is especially interesting in your corridors and stairways. The most logical places of accidents are the places you want to devote most of your interest toward.

Any condition which impairs the health of employees has the same effect on production as equivalent loss of time or reduction of efficiency through accidental injury. Some of the factors contributing toward employee health are clean floors and equipment, elimination of excessive noise, sanitary drinking fountains, clean and orderly storerooms and restrooms, ample supply of hot water, lavatories, dust-free air, rest period when needed, good ventilation and proper room temperatures. This is what the National Safety Council has to say, generally speaking.

Now let's go into what the studios have to do. I recently had the opportunity of visiting some of these studios, just going through and seeing what you fellows do. Do you know where the most logical place for accidents is in your studio? It's the darkroom. The National Safety Council has figures to that effect. Your darkrooms provide the



Robert F. Horwath

most accidents. That to me is astounding, because if I were in this industry, I'd devote most of my time to that darkroom, making sure that there's no shock in there, that there's proper ventilation, no gas heater or anything like that, where anything dangerous could occur.

In one of the places that I was in, the darkroom was beautifully equipped, and yet in the corner was a lot of papers. This was early in the day, I don't know what it looked like by 3:00 o'clock. Paper was thrown in one corner. We stopped the operation and asked the fellows just why that was there. Their reply was that the box was pretty well filled. They were doing the next best thing, throwing it and getting close to the mark. They're making that attempt, but they need that step again from you key men, they need that step of somebody going to management and letting management know, that you need a larger container in that room.

You can't afford to have two or three men out because somebody slipped or maybe they tripped on a loose board or something like that. In one studio their own men put down a composition floor into their building, a real nice job. That's good thinking, good common sense. The floor was concrete before and that concrete is pretty cold and it's hard on your legs. You increase office efficiency by these things—making the men last a little longer, doing a better job, keeping their spirits up, keeping them alert a little longer.

Your dust problem on a concrete or a wood floor is always prevalent. I don't care what you put on it, it wears off real quick and you have dust again. I know it's most important to you to have a dust-free operation. With a composition floor, it's easily controlled with a dust-treated mop or cloth.

Slipping on Floors

Let's get into this flooring business a little further—the type of wax or coating that is being used on some of these floors. I've had the opportunity to work with some legal departments along this line of slipping. Many studios invite your clients to come in, and you subject them to something like slipping on the floors. It's a little thing, but doggone it, the ill will that can be caused by something like that! Sure, you're covered by insurance but that doesn't mean two hoots and a holler. The courts are filled with litigations of that sort. It will take three years to process and you'll probably lose an account.

You can't afford to get a bad name but if you produced a floor with an anti-slip wax or a slip-resistant coating of some sort, the insurance company can pay you immediately. They have no recourse but just give them that chance. I'm not knocking insurance companies, but don't give them a chance. Insure these things. Make sure you're dealing with a reputable manufacturer in taking on supplies—not a fly by night outfit here today and gone tomorrow. Usually you can tell a reputable concern because it is a national outfit. You don't grow by being a slip-shod affair.

Probably the worst thing that I saw in this entire operation—you see, I'm really letting you guys have it—was the washroom facilities. I don't know if you're satisfied with the washrooms you have. I sure wouldn't be. How many times have any of you invited a client to use one of those washrooms and then had to turn around and apologize for what it looked like? That shouldn't have to be. It isn't that much of a problem to maintain a washroom.

Clients Remember

Just think for a minute of what your own washroom looks like. Your business is built by repeat business. If you want that client to come back, you want him to judge your establishment by what he sees. If he has to use the washroom just to wash his hands and it looks like some of them look—gosh sakes, he's going to have a little doubt about your entire operation. Many salesmen judge the companies they call on only by the reception rooms because they never get any further than that. If it's neat and tidy, they remember a pretty nice company. The same thing applies to your clients. They remember it.

You can pass off a lot of these things by saying, "We're in a building where the building management maintains our offices and facilities." That's all well and good. However, have you asked that building management to use an anti-slip wax if clients are coming in? They will do it—but they're not going to do it unless they're requested to do so. Or ask them, "What are we going to do about the washroom we have?"

You could just let these things ride, continue along your luck. But you're going to have to do something about it so why not do it right from the start. Get everybody in the habit right now. You've got part-time employees. All it will take is a little kitchen cleanser on the sink—five minutes work. But it's not going to be done until somebody says, "I want you to do this every Wednesday," then looks

at it to make sure it's clean. They're not going to do it unless you ask them to.

Soap Dispenser

What can you do about a washroom? Bars of soap are dangerous in the first place. Get a soap dispenser. They don't cost a lot of money and yet they help keep a place clean. That will eliminate a lot of mess on the sink in the first place.

How about a deodorant block in the room? You put it up high because it is compressed, it gives off a gas heavier than air and dissipates the air keeping a clean odor all the time. You don't have to be afraid to invite one of your customers to use this. You welcome the opportunity to let them use your facilities.

Sanitation is a lot of common sense, a lot of things that we knew all the time but were a little too busy to look at. Don't forget—the people under you are the ones that are going to provide these facilities for you but they're not going to do it unless you tell them to. Let them know about it. You're the key men. Management wants you to let them know.

I've been kind of rough on you I know. Believe me, I've said everything sincerely and in your best interests.

HUMAN AND EMPLOYEE RELATIONS

By Leon A. Rosell

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In many respects, the subjects of human relations and employee relations, are in many degrees essentially the same thing, particularly when you peel away the outer skin of the whole subject matter. It really reduces itself to the problem of how do you get along with people. Of course, you might very well ask yourself—who's this genius who's come before us and discovered the formula of how to get along with people? Actually, of course, I'm no wise old owl and I have actually no newly discovered formula. In fact, not only don't I have any new recipes, but in many respects what I have to say to you is not only not original but you undoubtedly know the answers.

Most people know the answers to this problem. The real difficulty is, they never think about it consciously and even aside from thinking about it, they even do less than think about it. The result is that in many instances when we do things we don't think of what we're going to do, we don't think of what we're going to say so that in a sense the best I can do here is in a great measure refresh your recollection and direct your attention to the things that you've done all your life, practically from the time of your birth. And that is, essentially, talking.

Conscious Effort

You talk to people countless times every day throughout your life. Nevertheless, how many of you actually think of what you're going to say before you say it? Very few of us do. You might if you were on occasion going to have a particularly tense moment. If you're about to fire or hire somebody, you might under those circumstances say to yourself, "What am I going to say?"

We do these things, we say things and in a great measure we don't always accomplish, in terms of talking to others, what we had started out and thought we were going to do in the first place; either in getting the job done through giving instructions which is a particularly important thing to people in your position or, even asking just a plain, simple question in regard to work. And so, probably the most important thing that we can do in attempting to analyze the subject of human relations and its connection with employee relations is to make a conscious effort to think about the subject.

You might think from the way I've started out that I'm about to deliver a sermon on how to do things good and how to do things bad. Actually, of course, I couldn't deliver a sermon if I tried but I think that you will agree upon just simple analysis that human relations, like charity, begins at home. It must, because if you've learned to live well with your brothers, your sisters, your parents, your wife, and the proverbial mother-in-law, you must know something about human relations.

The ability to get along, the ability to talk to people, the skill that's involved, is almost, as I said before, never consciously developed. It's certainly rarely studied in school. In a sense it grows on you through the facts that you develop through life. Your mother, from the time you're an infant, will tell you certain things from the right

and wrong angle. But by and large there is no course in human relations if you'll think back. Even starting in grammar school, it is something that if you're studying mathematics and should you blurt out the answer at the wrong time, the teacher might at that time say, "Johnny, that's not the thing to do." This is about the extent of being taught human relations.

Personality Traits

Upon simple analysis one might attribute your success in getting along with others to, say, personality traits. You might attribute it to formal education or to the social status you happen to be born in or fell into by sheer circumstance. There are many reasons but, actually, these are things of environment rather than the basis and cause as to what will help you in your human relations.

Probably the time that you find the question of human relations being important is when you enter into the workaday field of starting to earn a living. With some people, of course, that occurs early, almost in childhood, especially in the years gone by. We found many people who started to work at the age of 12 or 13. Today that is somewhat delayed and the more difficult side of human relations might not face you until you actually enter into the business world. When I speak of the term business I don't mean mere social contact through salesmanship only, I mean within the scope that you first started to work anywhere whether it was as a newspaper boy or delivering packages for somebody, and thereafter as you actually take on a job and training to earn a livelihood. It's the latter that I particularly have in mind.

From your own point of interest, the time when human relations really gets down to the core and you really give any first application to the subject matter, is if you should be put in a position where you are a supervisor. Whether someone calls you foreman, superintendent, chief, manager or even the simple term boss, it is at that point that the questions of what is human relations, how do I handle people, how do I get along with people—that it really hits you in the face much more seriously than it had before.

Acute Problem

In getting along with others when you are being given instructions and being told what to do it is not quite as difficult as when you have a key job or even if you are chief cook and bottle washer (and I am sure many of you are, in your own shop) and the problem becomes acute because not only must you tell another person how to do it, you must tell it to him in such a way to get the job done without offending anybody and getting their cooperation. You do this through the spoken word for the most part.

So it is when you are in a position of supervisor of others that the conscious need for analyzing—how do I best get along with them—becomes much more important to you and the need for analyzing the subject becomes a realistic one. It's not one once removed—"I'll do as I damned please, and if they don't like it they can go." Today that's a difficult thing to do.

Years ago we saw many more people who ran a small business and they were able to do it, even if they weren't the owners, there was a great temptation, "I'm the boss and you'd better do as I say." He didn't worry very much in many respects about whether or not he offended the other person that worked for him or not. That's not quite true today. And that's due to the fact that people are better educated and can better articulate their own thoughts and they're not prone to take anything from anybody. By taking anything, whether it's in actions or words, the situation is the same because it's not only what you say in words, it's how you gesture, your facial expressions, and your

entire demeanor that is important and all these things, of course, add up to how you get along.

Little Effort to Improve

What can we do in trying to figure out how we get along? I am sure most of you, if you're like most other supervisors, do it by guess and by gosh. You do it based on your experience and you sincerely try to do it the best way that you know how but I would venture to say that few of you have actually sat down and attempted to figure out, "What can I do about it?" Generally you don't. The reason you don't is that you feel, "Well, I'm not always at fault, it may have been the fault of the girl, it may have been the fault of the other fellow," and we attempt to put the blame elsewhere, which is a normal thing. The result is that we do nothing about it and we make very little, if any, effort to improve ourselves.

The first principle that you must undertake is to make a conscious, deliberate effort to actually sit down and analyze for yourself how to better improve your relations to get along with others and with fellow employees. If you're the owner and you have only one employee, the fact remains the same. By and large, if you can get along with one, you can get along with two. It's true that when you get into groups where you may actually be supervising substantially large groups, then the tendency is that you will have others to help you supervise and this will enter into division of labor in that respect too. Nevertheless, the basic principles are still there.

If you will undertake consciously to analyze yourself, then not only will you get a better job done but you will enjoy doing it better because you will have less difficulty with people. You will find that they will tend to give you better cooperation and in that regard you'll enjoy the performance of your job better yourself.

Communication

A second principle is one of communication. There's been a lot said and done and published on the subject of communication between yourself and other people. By communication, of course, we think in terms of the spoken word because essentially most of our directions are given through the spoken word. Most of our feeling with customers and people we buy from is done through the same medium and, of course, by the same token, your dealings with the people who work with you, whether they're your employees or fellow employees, the same prevails. It's a question of speaking to them in such a manner first, that they understand you and secondly, that when you want something done that it is done in a manner that will solicit and elicit their cooperation.

The better you are able to put yourself across and communicate ideas, the better job you will get done. By contrast those who are unable to put their ideas and objectives across generally don't succeed. But with most of us, earning a living is our main mode of existence and as a result if you can enjoy doing that, you can see what greater evaluation and benefit you'll get out of life.

In using the spoken word, one of the things you can consciously do, is seek to improve your vocabulary. You'd be surprised how you might be able to get your ideas across a lot simpler, more effectively, and you'll enjoy doing it. It will give you a greater degree of fluency in voicing your ideas and, of course, if you are in the position where you are not only supervisor of people but you're actually engaged in selling a product, obviously, the benefit is two-fold if not more so. I am sure you've heard the phrase of a French author, "It's a sad thing that men have neither the wit to speak well nor the judgement



Kranston Studio

Some of America's foremost management authorities spoke at the conference. Three of them were Robert Horwath, Leon Rosell and Irwin J. Premak.

to hold their tongues." Of course, both play an important part when it comes to the aspect of speaking well.

Choose Words Carefully

Having acquired a vocabulary, how you talk is very important in dealing with others. Should you choose your words carefully, by using various descriptive words, adjectives, emotional words, as it were, this will tend, under certain circumstances when you need them, to assist you in getting your own ideas across; articulating these thoughts that ramble around in your mind.

The biggest problem you might run into in dealing with others, particularly employees, is the question of criticism. Possibly the best way to dish out criticism is don't. Circumstances will require criticism at times but in doing so, it's like baking a cake. Don't use a single recipe and a single ingredient of just plain criticism and let it go at that. "If you don't like it you can lump it" — this is the attitude too many of us take in criticizing people. In baking that cake, where you have an objective of criticism, you're seeking improvement so it makes good sense to use some good butter along the way in passing it out. This should be accompanied by constructive criticism so that in the end result will be a cake of improvement provided, of course, you use a good grade of butter and you're using flour that's not stale and you don't use the same hackneyed approach because this tends to put a question in the other person's mind as to whether it's actually genuine.

It was Charles Schwab, the famous steel man in New York and Pittsburgh who said, "I have yet to find the man however exalted in station who did not do better work and put forth greater effort under a spirit of approval than a spirit of criticism." So, make a conscious effort by design, to think about these things before you dish out the criticism rather than just let it spurt forth without thought as to what you're going to say or how you're going to say it.

Persuading Others

How do we persuade others? One of the best ways of persuading people is to teach them. If you will but take the trouble to teach the people you work with, you will unquestionably benefit.

How do you teach? There are three simple things you can make note of. First, you tell them either orally or in writing. Then you should show them — that's demonstration, particularly in your type of work I should suggest that demonstration would be worth a lot more than words, perhaps. And then, the third is checking for correctness, that's inspection. With that conscious effort, by showing, demonstrating, and inspection, you will gain the confidence of the person you are trying to get to do something for you. Now, should you teach in that manner, you will persuade and if you will persuade people, you will unquestionably get closer to them and obtain greater and better results.

Another method that you must think of as teaching is a sense of offering to help people. Now I am not here from the standpoint of preaching to your mother, your children, and go to church and all that, essentially those things are important but in a direct effort to learn how to get along with people the offering of help is possibly one of the greatest things because by doing so you are in a great measure becoming an extrovert and even though you may be essentially an introvert by your offer to help you will extrovert yourself and particularly is that applicable to a supervisor.

One of the other things that many of us do in seeking to win over people, is promising. Particularly when it concerns employees you should think very carefully in making promises. This is one of the problems that you have with employers and by employers I don't mean the boss himself, I mean particularly supervisors. By and large you shouldn't promise unless you can and intend to fill your promise because when you can't perform it and you walk away from it there is not only bound to be disappointment but there's going to be a building up of lack of confidence. Conversely, when you can't perform, I should say that you should definitely admit it.

Learn to Listen

Another point in dealing with the people we work with, one of the big problems is that too many of us have been vaccinated with a phonograph — we're always talking. We have a very difficult time listening. If you're going to make a conscious effort to improve yourself with these people, you should learn how to listen. In getting to listen, you should get people to talk about themselves, even if it includes their troubles. Conversely, too many people that work for you, all you need to do is give them an opportunity to talk about their troubles and bingo, they're off. There are other things besides troubles, their hopes, the things they do, this will tend, if you will but listen, to gain their recognition.

Another factor that's of significance as I mentioned just previously, is one of recognition. Others will like you and will recognize you to the extent that you accord them recognition. Now recognition can take many forms — a pat on the back, a title, a certificate, increase, an emblem, praise, inclusion in group activities, and particularly a salary increase. I might say in speaking of salary increases, a good deal of my work concerns labor relations, particularly where there are labor organizations already representing employees or attempting to get in. Particularly in the latter instance I find over the years that the first thing the employer does when the employees are thinking of a union is, "There's a simple way out, all they want is money," and the first thing he does is raise them in pay.

You'd be surprised in the hundreds of NLRB elections in which I have participated in one form or another in the last 20-odd years, that money is not necessarily the only factor. Some of the things that I have been talking about, you can't always see them, they're on the abstract side, but they're just as important, and in many cases, more important.

Polite Words

When there is an opportunity for recognition you should do it at the precise moment with no delay involved. In extending recognition, there are various forms and simple little tricks that you can do for yourself that are fairly potent and one of them is the simple task of using words of politeness. Maybe in this day and age many of us tend to use four letter words in our every day dealings with people because this is the way it's been going on. Nevertheless, words of politeness like — please, thank you, may I, I'd like your advice, you're so right, your success (if they're successful), I agree with you — tend to let the other fellow know that you're recognizing him as a human being and to that extent you will definitely get a better reception.

Another essential, much like using politeness or granting recognition, is the use of praise. We all like to know where we stand in another person's esteem and particularly is this true when we work with them. It's not necessary that there be some monumental achievement before you extend praise, they can be just little accomplishments and in many ways, just like building a wall on a small basis, you'll even get further. When I talk of praise, I don't mean flattery. Flattery is actually undeserved praise and when you extend flattery just for the sake of dishing it out in that form, people will tend not to believe you and when they tend not to believe you they'll lose confidence in what you say.

Remember Names

Another device in extending recognition, of course, is remembering names, particularly if you should be selling anything. Probably the best way of stressing this is — how do you like to meet a fellow time after time and he never remembers your name either because it's Smith or Brown or Jones or some more difficult name? Most of us don't like it and, of course, the older we get the easier it is to forget names so those of you as you go along say, I never forget a name but as you grow older you will tend to forget them because you meet so many more people.

One of the helps in remembering names is concentrating, and one of the ways of doing that is perhaps just writing it down provided, of course, that you get the correct spelling and pronunciation.

In addition to concentrating, another device that you may use is association, particularly certain peculiarities about the individual or certain circumstances of the time you meet him may help you remember if you don't have the opportunity for writing it down. Once having concentrated, once having learned an association, the process of repetition will help you because always remember that a man's name is important to him and your ability, of course, to recall it will help you reach him quicker.

Tolerance

Another form of helping you get recognition from others is tolerance. Now, tolerance becomes important not only in terms of race and color and creed but from a problem standpoint alone. The mere fact that you might be a more experienced individual and you talk to an employee and the employee indicates he knows something, some of us tend not to be tolerant to listen. It's like a plain rock on the ground. Viewing it from above or solely from the top won't tell you the whole story. You have to look from the bottom.

You won't know all the facts unless and until you are tolerant and can find out the facts. You won't know all of the viewpoints unless you are tolerant and take the trouble to do it and when you do, you'll find out not only the good and bad, you'll find out the right and wrong and the cause and the effect, and the for and against. When you have this picture in totality, then you're a better individual, better educated for the particular problem.

Going back to the question of race and color, and so forth, if you should know of your own self that you are intolerant to a particular group and you'd like to get rid of it because you think it's better to do so not only because it's better for business but you'll be a better individual, one of the ways is getting acquainted with people because, particularly in this day and age, if you're going to be a successful supervisor, you must expect to be required to meet and deal with people of all walks of life from all parts of the nation.

Another factor with regard to recognition is one of interest. If you take the trouble to find out what the person is interested in, if you can determine what the other person's interest is, whatever it is, arts or crafts, sports, any of the hobbies, and you can get that person talking about their pet interests, clearly you'll get to know him much more quickly and much more efficiently and better.

Personal Growth

Another factor besides interest is one of participation. This is one of the strongest forms of recognition yet it is one of the most subtle forms of recognition because even though as a supervisor you may clearly know how to handle problems, nevertheless, if you ask the viewpoints of other people, you'll draw them closer into yourself, you'll get a better understanding and the result will be more cooperation.

That covers the problem of communication. Another factor in dealing better with people is one of personal growth. Personal growth will tend to improve your relationships provided you improve yourself. When you first grew up from the time you were an infant, you grew first physically and later on, more importantly, mentally, but unfortunately, some people never grow up socially, they never grow up emotionally so that if you will help yourself grow up particularly emotionally and socially, along with your mental growth, this will result in personal growth.

It's a never-ending process and it is an interesting process but in seeking to do that there are certain things that you can do. First, you should think of all your personal assets and all your liabilities, whatever those attributes may be. If you'll take the trouble to just list them, the good and the bad, like a ledger that you might run, in analyzing yourself and dealing with other people, unquestionably you'll find one side heavier than the other like the debit side in a ledger book but the trick, of course, is to consciously study it and seek, as you isolate these things, to improve the good ones and thereby tend to eliminate the bad ones.

Secondly, know your personality. Clearly, there is no true measure of determining personality. They have no tape measure for it. Still, all of us, even children, can readily recognize a deficient personality, wherever it may be that we encounter it. The first thing that you must do is analyze the surface traits because by and large they are the easiest to detect and the easiest to acquire. The deeper traits can be improved also but it takes a more determined conscious effort to do it and it's clearly a slower process.

In further regard to your own personal growth, all of us possess handicaps in one form or another, by and large. They may be physical, mental, social or emotional. Nevertheless, it is possible to rise above them. For example, Jimmy Durante took what many of us might consider a handicap and turned it into a pretty good asset. Literature-wise, Cyrano de Bergerac did that. Abraham Lincoln is described as a pretty ugly man and yet he took some of these attributes of his and turned them into unquestionable assets.

Handicaps

One of the ways of doing it, should you possess a handicap, is to refuse on the part of yourself to admit that this handicap is bigger than the rest of us, then determine that it isn't bigger than you are in totality, and you're on the road to overcoming it. For example, shyness, feelings of inferiority, inability to make decisions in particular, is something that troubles many; most of us in fact. These are fears in many forms that are typical handicaps and, when conquered, they are usually conquered by deliberate attack and it can be done.

Also, in personal growth, just like handicaps there are probably three great feelings that we possess that are definite barriers to getting along with other people. They are hate, fear and guilt. Hate can take many forms, particularly for you people who are supervisors. It can be ridicule, it can be sarcasm, resentment, tattling, intolerance, and it is important to determine whether you give vent to these attitudes. I think it was Carlisle who said that sarcasm is the language of the devil for which reason I have long since as good as renounced it.

Fear displays itself in the form of insecurity, lack of self-confidence, buck-passing, criticism, again, just exercising authority, and this is another thing that you must watch.

Guilt, too, takes various forms. It can hang like a cloud over people and so you must watch that it doesn't becloud your life.

These three things — hate, fear and guilt — not only can distort your relationship with others but they can make it difficult. Now, how can you attack them? Probably the best answer to that is the simplest perhaps, is to face it. Don't run away from it, square up to it. Most of us tend to run away from these things. Secondly, analyze them because if you'll tear it apart, shred by shred, how you acquired it, the harm it is doing to you, then you'll face the facts. Then, most important of all, if you'll act as if it didn't exist, pretty soon it won't. This may sound like an overly simplified approach — as it unquestionably is — but nevertheless it is an aid in meeting these things.

The other thing is emotional maturity. The question — am I emotionally mature? — can be answered in the face of an accident. Do you fall apart or do you tend to tell others what to do because you keep fairly calm? This will give you an answer to whether you're emotionally grown up. Should you possess it, it will permit you to listen to criticism or complaints and do so calmly. When you're cross you'll refrain from shouting, you won't do any desk pounding or engage in recriminations, and you can take your emergencies in stride. Again, most of us go through this every day, we almost never think about what we've done and even less do we think about how do we cure it.

Inferiority

Along with emotional maturity is the problem of inferiority in personal growth. Now, how do we get around the question of inferiority? All of us possess some strong points or other and if in your own mental attitude you will emphasize to yourself the inner sense of security on whatever you can do better, this will tend to override whatever feeling of inferiority you had. This does not mean that you flaunt that area of superiority but, if you will balance them, at least no one will attempt to walk over you. This is one of the big failings, of course, of inferiority, and employees, particularly people who work with you, will quickly recognize it. Another aspect is dominance. By dominance, I don't mean arrogance which is generally a cover up for inadequacy, but a feeling that comes from a concentrated stick-to-itiveness and when you possess it, people will recognize it and they will feel it like a magnet in terms of a compelling force.

These things will tend, unquestionably, to personal growth. One of the most difficult elements in a person in business today is getting along and dealing with the human element, due to the fact that the human individual, unlike a piece of machinery or product that you might manufacture or turn out, is almost never the same. Even people who come out of the same family, those of you who may have two, three or four children will know that one child is very unlike another. And when you start to multiply this by the people you run into in your lifetime, you can see why taking straight guide lines will not answer your problem and so this makes the problem more difficult but let me give you a few other suggestions in dealing with people, particularly as a supervisor.

Face Realities

Before you jump up and down on an employee, you might ask yourself a series of questions which were suggested here in Chicago recently by D. G. Gross of the YMCA. Some of you may have heard it or read it and I think it is particularly appropriate to point them out here. For example, do you graciously accept the unpleasant situation? Think about it. We expect our employees to face realities and all too frequently, we forget that we, too, must face realities.

Secondly, do you accept people as they are? After all, you have to learn to work with stinkers as well as saints — we can't make them over. Third, from the emotional standpoint, are you really grown up? Too many children walk around in adult bodies. They can't or will not control their emotions and they fail to think first and act afterwards. We used to be taught to count ten. Perhaps the logical thing in dealing with employees and others is probably to count to 1,000 and wait 30 days.

Another aspect I have mentioned before in personal growth, is taking of a regular inventory of yourself — a conscious effort as I have continuously emphasized because, after all, even a business would go broke if we didn't take at least an annual inventory.

An emotionally mature supervisor is one who accepts the unpleasant facts whatever their beginnings as concrete situations to be handled rather than hated. Accordingly, the supervisor avoids personalizing the developments that are distasteful to him, he avoids ascribing responsibility to individuals who can then be blamed, and fought and punished — that's buck-passing. He knows from hard experience, of course, that men he must deal with from day to day prove hard-hitting, gritty at best, unreasonable and unfair at worst and the good supervisor will act on the cool certainty that unpleasant developments need not, by any means, be accepted always as inevitable.

The good supervisor recognizes that difficult human behavior is simply another reality and it is. We tend to think that this is unusual.



Krantz Studio

Some of the key men in attendance were Hal Miller, Harry Hedlund and Leonard Kolberg. Unidentified man, right, listening to one of the speakers.

It isn't. It occurs almost every day of our mixing with people. Upon social and human as well as on technical difficulties, he doesn't make hasty judgments nor does he moralize about it. It is better to remain analytical. He doesn't exhort — and I mean by that scream and yell and blow his top — nor, for that matter, should he do what I'm in a sense doing — preach.

If you can but study these things and make a conscious effort to do so, there's a reward, not only to yourself, but industry by and large will pay the higher salaries to the people who know how to deal with other people and, of course, society itself pays the greatest honors to people who have mastered the art of getting along with others and, in doing so, the important thing to remember, of course, is that employees are people too.

COSTS AND OVERHEAD

By Dr. Arthur W. Gutenberg

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In order to understand the need for profitable management it might be well to take a few minutes to briefly examine the setting in which the American Economy operates today. This is important because the rules of the game, so to speak, have changed but many who play are still trying to do so with the old rules.

First of all, from the standpoint of the manager there are four groups of individuals in the present day society which exert a certain amount of influence on managerial decisions. They must be considered when dealing with any phase of managerial process.

Partners in American Business Venture

The groups include (1) the stockholders or ownership element of a business enterprise, (2) the employees of the firm, (3) its customers, and finally (4) the general public. It should be obvious that none of these groups are mutually exclusive. For example, an employee of a firm can also be a stockholder, and certainly every member of management also is a part of the general public. However, the behavior of individuals at any given instant of time is determined by what group he associates himself at that moment. His actions will be determined by this feeling of association at that time.

Management is the controlling element in our society since it ultimately controls the bulk of the investment of this nation's economic wealth outside of the federal government and has a strong voice on federal expenditures regardless of which party is in power. Each of the aforementioned groups will look to management for support, leadership and guidance. Simultaneously each group individually or collectively represents a threat to management's continued well being.

Briefly the pressures placed on management from the outside groups can be summarized as follows:

1. The stockholder or owner is interested in a reasonable profit or return as well as appreciation or increase in the investment which he has made. By the way, the definition of reasonable varies somewhat with different individuals. For those who invest in the so-

called blue chip stock this reasonable investment return is about five percent. There is an opportunity for a greater return through innovation or application of inventive genius. This would imply that a return of say ten percent on operations which are more risky, younger or less stable than blue chip firms is justified if the management by virtue of its own talents is capable of attaining this goal.

Management Must Produce Profits

At this point it should be clearly stated that ownership and management are not synonymous even though the owner may also participate in management and management may participate in sharing the owner's profit earned by the firm. Regardless of such shares, it is the management's responsibility to provide ownership with a profit as otherwise the investment capital, which represents the owner's share in the firm, will be withdrawn and invested elsewhere.

Furthermore, since this nation's economy is growing we find that ownership wants its proportionate position in the economy to remain at least where it has been or better yet to grow. This means that the business unit must grow at least at the same rate as the economy grows. This viewpoint is not at odds with management since job security for managers can only be had by keeping up with the economic situation in terms of growth. Otherwise the business cannot afford to improve or even maintain the economic lot of management (i.e., raise management's standard of living).

Employees Seek Satisfaction

2. Without emotionally adjusted, socially satisfied and technically competent employees, management cannot direct the course of the firms towards the desired objectives. The firm's workers are not only interested in the wages that can be earned (and the profits to be shared) but more than that, employees search for the personal satisfaction that can only be obtained through participation in the firm's growth and the increased job opportunities that can be had therefrom — advancement which ultimately makes it possible to participate in the economic growth of the nation.

3. The customer of the firm is interested in receiving a product or service which represents the maximum utility or return for the money invested in the purchase. It should be emphasized that buyers of goods and services are not always interested in the best. They do not expect to receive an Imperial for the purchase price of a Plymouth. However, in purchasing the lower priced car it is still expected to yield a service superior to that offered by competitive makes in the same price group. Hence, the ability of the firm to offer the best service and product possible within any price range becomes an integral part of the firm's growth potential.

4. The general public, of course, represents all of us and, hence, is usually the least powerful of the four groups. However, once aroused, the voter will take action. Therefore, management must seek the support of the public and offer positive leadership if the present system of free enterprise is to be maintained. Obviously, every manager has a vast stake in this economic system, hence, the retention of the *status quo* or better, the strengthening of the existing system is important. This implies that not only must the manager recognize the needs of the vast group comprising the general public and act to meet these needs but the public must be made aware of management's problems as well.

The needs of the public center around one prime ultimate objective which can be summarized as being personal satisfaction and the opportunity to work towards self established goals. The best way in which any business unit can meet this need is to stay healthy or, in other words, operate in such a manner as to provide a maximum



A. W. Gutenberg

of security for all those who share in the fruit of the business enterprise.

There are those who would solve this problem by rote. Formulas for business success seem to vary with the times. Many prognosticators and economic medicine men sense some sort of a vogue or fashion which they turn into a specific form of remedy such as pointing to the forgotten employee. Therefore, suddenly he is showered with vacation pay, benefits such as coffee hours, retirement funds, unemployment insurance, employment insurance, medical payments and hospital insurance. Granted these fringe benefits are all important but more important is the manner in which these privileges are granted and how they are earned by the employees. Next year it may be the poor stockholder who has been overlooked and all kinds of coupons and publications will deluge him when all he wants is a large dividend.

Sound Management Solution to Business Problem

Another type of modern soothsayer is the dealer in gimmicks. His specialty (be it conferences, buzz sessions or psychoanalysis) provides a panacea for whatever ails the firm. If there is a business problem just give him a chance and he will confer, buzz or psycho the situation right out of the firm.

Actually these problems have been with us since the beginning of time and will be here as long as men will work together and divide the fruits of labor. Ultimately in a capitalistic society the solution to the problems must center around the importance of making a profit in each of the individual firms. It should be understood that without profit for a prolonged period of time, no business can long survive. The profit motive is to a large degree responsible for the tremendous growth which our economy has experienced in the last 50 years. It is the promise of a profitable operation in the future which spurs the continued expansion of the economy.

Finally, the failure to make a profit has been responsible for the disappearance of inefficient and outdated businesses because they have been rapidly eliminated from the economic scene. This has been very beneficial to all because vital resources have been continuously directed towards the growth and development of this nation's economy. Regardless of what the ultimate aims of a firm's management have been, all managements need money to meet the business' obligations and these funds or credit thereto can only be obtained by satisfying consumer wants at a profit to the firm.

In this fashion the firms which have lost their usefulness to society are eliminated as rapidly as possible. In an economic system where there is no subsidy for inefficiency and no premium on mismanagement, as has been the case in our economic system in the past, the quick eradication of useless activities is possible. One of the important problems for our future well being is to see that this situation continues.

Keystone for Survival

Obviously the problem of continued survival revolves around two important factors, of which management must be aware. First, the sales structure of the firm must be aggressively maintained in order to keep revenues essential for future operation coming into the firm. This implies that the management must be keenly aware of the needs of the present customers and seek to develop new clientele continuously.

Parenthetically it should be pointed out that this also implies that new techniques and equipment must be acquired by the personnel of the firm in order not only to provide a technically satisfactory product but to sell this product at a competitive price. Oftentimes this means that the operating management must seek added capital for the needed new facilities. Investors and bankers will provide these funds only when they have some assurance of the return of the principal either directly in the case of loans or in the form of profit in other types of investment. This profit, reinvested later on, provides funds for the future development of other firms. Here is the cornerstone of the capitalistic system and the very basis for every one's job in this country. The same is also true in non-capitalistic countries except that the reinvestment of the profit is made at the discretion of the dictator and in his interest instead of the firm's customers who decide by making their purchases.

Returning to the sales function of the firm, it can be described as maintaining satisfied customers who will purchase the firm's products and services hopefully in ever increasing amounts (and by an ever increasing number of clients), at a constant or increasing rate of profit.

The second part of this managerial function is described as efficiency in the production process. One aspect of this procedure is

often called cost control. By definition it has already been pointed out that profit is what is left for the investor (or owner) after all bills have been paid. In the long run there are certain profit requirements which must be met if all jobs in the firm are to be maintained and the firm is to continue in operation. Cost control, then, is the system whereby the firm can affect some control over its continued operation. The sales function of the firm brings to it the needed revenues. The lower the product's or service's production costs the greater will be the opportunity for meeting competition without loss to the firm.

It should be emphasized that although a firm should strive to perform every sale at a profit, there are times when this will be impossible. Unprofitable operations become a necessity in order to retain and occasionally obtain profitable business. Therefore, it should be emphasized that when there is talk of a profit rate it refers to maintaining an *average rate of profit*. Actually the profit on some jobs must exceed this rate to compensate for those jobs where there is no profit or where the profit does not meet expectations. Obviously, the better the cost controls the fewer unprofitable and low profit jobs will appear and the less will be the pressures for that on "really high profit operations," the greater will be the opportunity for increasing business. On the other hand, for the inefficiently operated firms it becomes a vicious circle of ifs . . . if only we had . . . if costs only were . . . if we only knew . . . etc.

Cost Savings Vary With Type of Costs

Having established the need for cost control, the next step is that of determining the areas where cost controls can be of greatest service in providing savings. In some areas all costs are the same or almost the same, as in the case of telephone bills (they are always too high). In other cases the costs can be controlled by the individual firm to a great degree as for example the layout in the darkroom. It is, therefore, important not only to control costs but because cost control itself costs money, management must first determine at what point a cost system will pay off and when it becomes another cost to the firm. Secondly more detailed controls must be applied in those areas of operation where returns are greatest and to a lesser degree where great savings cannot be gained.

There are four broad areas of costs each having processing peculiarities of interest to management. These cost groups are (1) fixed or investment costs, (2) variable or costs which fluctuate with the volume of business done, (3) direct or costs which can be traced or allocated to a specific job or sales, and (4) overhead or burden which comprise the costs incidental to the operation of the firm.

Rising fixed costs are one of the problems facing today's business management. It takes an increasing amount of money to open a business and more investment to stay in operation. For example, there is an increased amount of capital required for the proper equipping of a color lab as compared to a lab for processing only black-and-white. Or again, the cost of equipping a lab for mechanized production as against one that uses only tanks and trays in manual operation. It is agreed that under specified conditions this mechanization is desirable because it provides for the handling of increased business volume. If that volume is reached the work is handled at a *much smaller per unit cost* than at older manual methods *but* the planned for larger volume *must be maintained or exceeded* if the firm is to operate at a profit.

Decision Making Emphasized

With the increasing need for large, long term investment, management faces the new responsibility of determining ahead of time and with greater accuracy than formerly, just which investment will be of greatest yield during the lifetime of its application. Control of fixed costs is also important because investment forms the base upon which the federal government has placed the depreciation deductions from income. This has in effect established the rate at which the investment can be reclaimed. Since this invested money cannot be reclaimed immediately it represents a risk and costs interest until the principal is reclaimed. It is an added risk that must be covered in any cost and profit analysis.

Variable costs are more easily controlled than fixed costs because they can usually be more readily stopped should it become necessary. By the same token, they are often the most neglected cost factor because many of the items in this category appear to be insignificant. For example, what difference in profit is the waste of one sheet of film. To a firm with total annual sales of \$50,000 a wasted sheet of film is negligible but if this waste is multiplied by the waste of one sheet on each job, the effect on profit mounts. This example also points out that cost control is not a matter of setting up fancy

sheets in the bookkeeping department alone. It becomes a matter of training all employees in controlling costs by cutting waste, becoming technically more competent and recognizing that the motto "work hard, the job you save might be your own" carries many ramifications with it.

Cost Control Not Restricted to One Field

Other controls over variable costs include the importance of proper buying. Often it is possible to achieve savings by making bulk purchases and arranging for delayed shipments. This avoids storage costs. Again, savings can be achieved by insisting on certain packaging so that storage can be facilitated. Anything which saves handling of materials saves money.

Effective management also controls purchases by taking cash discounts. Proper purchasing means adequate inventory control and pilferage prevention. There are many other applications of controls over variable costs which could be listed here but for the sake of brevity and because they lack universal applicability they will be omitted here. However, cost control over each job should also be established. All of the materials and labor consumed by the job can only be measured if they are accurately recorded at the time these costs are incurred. This is the only way in which the cost and profit situation can be accurately determined and the base for future estimates established.

Finally, it should be emphasized that even in expenditure areas where no competitive advantage appears likely, it is often possible to obtain cost savings through non-cost concessions. For example, it is often very difficult to obtain any kind of discount concession on the purchase of photographic supplies beyond certain industry wide practices. Through purchases made just before the end of the year by a cash accounting base, a non-corporate firm can often lower its tax bracket appreciably. Sometimes this procedure also reduces taxes for a corporation. Further savings can be achieved by the aforementioned techniques of delayed deliveries, special packaging or other non-monetary concessions contracted for when the purchase is made.

Employee Participation Important

The problems of control of some direct costs have already been mentioned. The importance of waste reduction in the completion of the order is always of prime importance. At the same time, the reduction of waste motion in the accomplishment of the various tasks will be very helpful. In most cases large reductions will only come from the institution of many small ones. Everyone in the firm should be constantly on the lookout for ways of reducing these costs. Employees who discover savings in time and costs should be rewarded by compliments. Recognition both social and pecuniary should be used.

Not only should the accolade be for those who succeed in effecting savings but also for those who try. After all, their suggestion next time may be the one that will save the firm thousands.

The list of savings which can be instituted is long. It starts with the initial contact of the customer and ends only after he has paid his bills. At the same time it should be remembered that valid savings in cost comprise only those savings which are incurred in the course of the business' operation without harming customer-firm relationships.

In many instances overhead costs present the greatest opportunity for cost reductions. This is the area of management-administrative costs, accounting, advertising and maintenance. Some managers feel that they must visibly demonstrate their importance to the firm by extravagant spending, thereby spending the savings effected in other areas. Others are so convinced that only the employees incur unnecessary expenditures that they fail to analyze their own portion of the firm's operation.

There are many other reasons for management's failure to clean its own house. The important point is not that it is prevalent, but rather that the presence of this attitude among too many managements encourages waste in other operations and sets a pattern of disinterest and discontent among all personnel of the organization, from top to bottom. Then too, overhead costs are reflected in all costs for the organization, not only for a particular project. Therefore, savings in this area always have a far reaching effect. In summary, it should be emphasized that before taking the organization's employees to task on reducing costs let management be sure that its own area has been studied and is functioning at an efficient level.

In conclusion, it should be stated that the outlook for economic activity in the future appears bright. Our markets are expanding as a result of our expanding population and a rising standard of living. The estimated population of the United States will increase 30% from present levels by 1975. Our total national expenditure has increased in the last 18 years by 113% (measured in constant dollars).

At the same time our productivity has been increasing. Production has increased 50% during the past 30 years. An added 40% increase in productivity is estimated during the next 20.

Simultaneously, our technology has been advancing at an increasing rate. Fifty-five years after the first airplane flight we are seriously discussing the first trip to the moon. Investment in capital goods per worker increased over 25% (in constant dollars) in the few short years from 1950 to 1957. This trend is continuing. One reliable source forecasts a doubling in machining capacities by 1975 at an increase of only 35% in labor force.

All of these changes, of course, will come about in a period of increasing competition at home and abroad as each nation seeks a greater share of the world's markets. So far this nation has successfully demonstrated that these changes can best be achieved in a capitalistic society based on a private enterprise, profit-motivated business system. Its continued operation will spell continued success. Are you prepared to meet this challenge which management must meet if the aforementioned goals are to be attained in the social system of our choosing? Will you be present, as a manager, to enjoy the fruits of your labors and take credit for them?

KEY MAN PROBLEM CLINIC

Dr. Arthur W. Gutenberg, Moderator

Gutenberg: We cannot treat with specifics here. The objective of this whole conference is to give you the backgrounds of the fundamentals or the framework in which your own organization has got to work. Ultimately, you're dealing with people and although you say that "this should be so and that should be handled in that way," if you have a comptroller that's also a whiz at finances make him also treasurer, or if the comptroller can't handle the office even though in most situations the comptroller should be the office manager, you give him something else to do instead. This is the flexibility you have got to have in dealing with human beings and that is after all what management consists of. So within that framework let's try to answer some of these questions.

The first question that I have here is: "How do you get an old timer to teach a new man the work, so that the old timer has no fear of losing his job?" In other words, how do you protect job security?

Member: I don't think it's any problem, as far as that goes, because if you know your business, you don't have to be afraid of your job. I would set up a date with him to take him out to dinner, sit around after dinner a little while with him and discuss the fact that if he did give his secrets away, he would be entitled to his job; as long as he had his health, was willing to work, he'd have his job and maybe he'd be impressed by the extra occasion that maybe I meant it.

Gutenberg: One of the things I think we've missed is—we have an old timer who is a skilled man, he cannot possibly move up into another job until he has trained a replacement for his job. Now this pertains not only to the old timer, but pertains to everybody in your organization. It is impossible for the organization to grow, or this particular man to grow within your organization. He may stand still and the organization may go way beyond him and his job may become a very minor one. We need a second line of defense—for every key man you have to have a second string man for him. When you're gone on your vacation, or if you aren't there somebody has to be there to take over for you. You have to be able to delegate that to somebody underneath you. This is a problem at top management level that you have quite extensively, but I think the way to sell it basically, is this man cannot upgrade himself or go on into a higher job unless he has a replacement for himself.

Member: If you were to put him in a position to be supervisor of the new man it might not mean a difference in salary, but make him a supervisor, but by being supervisor, he has to train this man. In this way it may give him a more secure feeling because he has been elevated.

Member: There are some people who do not want to be supervisors, they don't want to have the burden of management or anything like that. They'd rather just do their specialized work. What would you do then?

Member: You could give an assistant to a man like that, although it would be a pretty touchy thing, I think in some instances. If the man you select to learn is intelligent enough even though the man doesn't tell him, he's going to find these things out whether he's been told or not.

Gutenberg: I think that your answer actually has been laid down,

that essentially the person who feels secure in his job is not going to fight that position. Now you can't preach security overnight, this is something that has to be done over a period of time. That has to be done repeatedly and has to be done at a time when you don't need the individual. I know one company where the statement has been made, "There will be no promotion until you have trained somebody to take your place. If you want to stick where you are with no raises, no workups, just don't train anybody and the company will build around you." And it works very effectively.

Member: I don't see how that works because you have key men involved. How can they build around a key man when the key men are the ones that are supposed to be helping in the building and are part of it?

Gutenberg: The key man is not going to last very long. The question here was not specifically related to a key man, because then I blame management itself, because you don't leave a man in a key man position. Your five responsibilities of management are planning, administration, follow-up, appraising of the work that's been done, and training. And if any of those areas are neglected, a man is not a key man.

Member: An old timer who has a position for many years in a company, if relieved of that position and has no replacement he must be a key man.

Gutenberg: My own feeling is that I would blame top management for this, because no man is indispensable. He may be for a short period of time, but if I find that a man in my organization is indispensable or if he thought so, I would see that he got out in a hurry. And if he was actually indispensable, I would take every precaution to make sure that in six months or a year that he wasn't. The fallacy of the indispensable executive is, what happens if a man dies; not what's going to happen when he becomes a prima donna, but what happens when he has his heart attack, or his ulcers? And this usually happens to the indispensable man.

Semi-Social Educational Meetings

Now we have another question: "Are personnel semi-social educational meetings valuable in indoctrination?"

Member: I think it depends on positions. When a new man is taken into an organization, this is a very critical time. That is the time he will really be indoctrinated right or wrong and consequently will follow his indoctrination. I think it is good for everyone to get together once in a while; not only the key men, but your various departments and kick around the problems you have, on a semi-social level, because at that level you find things that you wouldn't find at business meetings. Certain things come out that might be of assistance. I think it's a good idea under controlled conditions.

Gutenberg: What do you mean by "controlled conditions?"

Member: In other words, not regularly or every six months, but when necessary, controlled by department heads or a group to conduct these meetings—a brainstorming session.

Gutenberg: There is some indication that now brainstorming is no longer in favor with all concerned. This is a study that, I believe, was made at Harvard. They took 12 people of fairly high intelligence, brainstormed with six of them; the other six were locked up in a room by themselves, given the problem and were asked to write down every idea that they could that related to the problem. The output on the six isolated individuals exceeded the brainstormed group, because each brainstormer had to contribute something to be effective. Whereas, the individuals by themselves kept thinking and working the thing through for the same period of time, and the contribution actually was greater than under a brainstorming session.

What are the dangers of a semi-social activity at the time that you have a new man brought in your organization? At that point, over-familiarity may ruin the whole situation. The time to get at an employee is when he is just joining the company, because at that point, he's scared. He wants to make an impression, he has no contact, he is going to observe and if he sees anyone goofing off, smoking where they shouldn't, or throwing cigarette butts on the floor, sloppy appearance in front of a customer, or anything like that, he'll copy it. This I think is a real danger at that time. What's the role of the key man in this situation?

Member: I would say that it is his job to properly indoctrinate the new employee, because when a new employee comes into an organization he has a lot of handicaps, he's like a batter getting up at home plate with two strikes against him. And I feel that a new employee properly indoctrinated after the second day is an employee that already has had a month's service as far as you're concerned. He knows everybody in the organization and he knows the rules and he doesn't have to probe.

Member: I may have misunderstood this, but I don't think the indoctrination period can last just for a few days. The indoctrination

period as a whole, depending on the individual, might last from two months to four or even six months. I feel personally that in our organization, once a man is hired, he is working under the direct supervision of our key men. Now it is up to our key men from there on. Once he's hired he goes to them, he already knows the rules and regulations that we set forth in our organization. He goes to the key men to learn his job.

Member: How does he know these rules? That's what I am interested in.

Member: We give them to him in written form and we also go over the most important ones when he is hired. I feel that the important things are gone over and told to him directly by myself and then it's up to the key men in the organization. They know that when he reports for work the first day, he has read those rules and regulations. Now the next thing he has to learn is his way around the studio, he's got to learn what the rest of his fellow workers do, and most important he has to learn his own job, and that will take months sometimes.

Role of Key Man in Indoctrination

Gutenberg: What is the role of the key man in the indoctrination program?

Member: Well, he's a teacher basically, isn't he?

Gutenberg: More than that, the immediate supervisor is the teacher, assuming that the key man is separated from the worker by another individual. I am asking here, in effect, what is the role of top management, from the top of the firm right down through management in the indoctrination program? Unless your company from the top down shows a sincere interest and follow up, the key man has got to ask that foreman, "What did you do in your indoctrination program? What was this man told? How much did you tell him? Did you cover this?" There must be a follow-up responsibility.

Member: Don't we assume that the immediate supervisor has enough brains to do that?

Gutenberg: You cannot assume this, because unless you are interested in that job and actually ask questions of the employee, and specifically in the presence of your first line supervisor you may find that the immediate supervisor is not following up. Ask him, "Did you find out about the rules, have you found out about the insurance program that we have? Do you know what to do in case you get hurt?" It had better be a personal question, because it makes the guy feel like he's part of the job. This is one of the advantages that you have being a small concern. This is one of the shortcomings of General Motors.

I have known firms with a thousand employees where sometime during the first two weeks of employment the president will come through the shop or whatever it is and say "Who are the new people in here?" and he will personally shake their hands and see how they are getting on, as a part of the indoctrination program. The reason for it is, that the employee will go home and say "Gee Whiz, this guy personally came in and saw about my welfare today."

Member: Getting back to the previous situation, what happens if the new man says "No, he didn't tell me this?"

Gutenberg: Then you take the foreman aside and give him a lesson, you give him a talking to. If it's the president and you've got intervening people, you call in everybody down the line. I'll give you a ridiculous example of this that actually happened. When Eddie Rickenbacker took over Eastern Airlines, the problem was cost control. Every expenditure above \$25 had to have the president's signature, and he personally signed them for six months. In this way, everybody in management, up and down the line, learned which expenditure he would approve and which expenditure he wouldn't. By the time the six month period was over, he wasn't getting the ridiculous ones anymore.

It's the same way here. It doesn't take very long and you can do it in passing through, someplace along the line, "You're the new man aren't you? First chance I've had to meet you. Are you set up, do you know about such and such?" You ask that question in the presence of your first line supervisor and he's going to make sure that he can answer it because he knows that otherwise, he's going to get chewed out by whoever his superior is within half an hour.

Member: This chain of command is almost similar to the Army chain of command, which was a tough item, but in order to establish authority and follow back and forth, you have to set up this pattern, this line of authority, so it progresses up and down the line through a certain series of steps. One of the key points of this is that it gives you direct authority from the top and gives the bottom a direct line to the top, so that you try to break it off so you don't get too long a chain going. But this is important so the bottom thinking gets the top thinking and the top thinking gets the bottom thinking. It has to go both ways.

Gutenberg: There are some companies I know where all information is given simultaneously. The president will call in his vice presidents and issue his instructions and then he'll say "Gentlemen, I want you to set up a specific time when you will be able to transmit this information to your department heads and I'm going to be there." You always have one step higher in the chain of command, sitting in on this information program. That's in the beginning, you don't do this permanently because all that your executives and key men would be doing would be sitting in on meetings.

At the outset, to make this information move up and down, you have one extra step in there, listening in to make sure that the things are being carried down properly. Then your questions will move up. You don't have this by-passing, you don't have them going around corners; and your grapevine, you will be surprised to find, begins to disappear, because no matter where it is, it comes back into the line, because the line has the information.

From here it becomes a managerial responsibility—to get information down as fast as you get it, as much as you get. I don't think that there is very much that is a secret, because sooner or later it is found on somebody's desk or some will talk some place else, so you may as well tell them to begin with. The more information like that that you can get, the more you build your organization structure and strength. Again here, the problem is, I think basically to follow up and always check to make sure that the job is being done. This is the only way you're ever going to get a job done right.

Welcoming New Employee

One other related question has to do with welcoming the new individual. The procedure that I think is good is not to give the person too much when he first comes to work. Everything is new, give him the essentials and wait a day or two before you give him the fine points. Ask him then if there are any questions and don't just say, "Have you got any questions?" But you say, "Do you know what to do in case of accident? Do you know what the rule here is about telephone calls?"

After about two weeks, then, actually review or have your supervisors review the employee's progress. That is, "You've done an admirable job, these are your strong points. We suggest you gain additional help in this area," or "We're going to have to work here a little better," or "We like these points about you." At this point the worker is still receptive, and you carry this down to a lesser and lesser degree for the first six month period.

In fairness to the employee too, I think that at the end of that time, management should have the guts, if he isn't going to pan out, to tell him so. Tell him that he shouldn't waste anymore time with the organization. Too many organizations say, "Well, we'll try him another six months." What they are saying of course, is that he's too stupid to learn, but we don't want to get rid of him because it's an unfavorable decision, something that I don't want to do personally, to tell the guy—You're fired.

Authority to Hire and Fire

Here is an important question: "How far should authority go in the first line supervision? What rights particularly towards hiring and firing should be planted in the first line supervision?"

Member: When the need for additional personnel becomes apparent, I don't think that any plant supervisor should have a specific part in the hiring. He should be able to request from his superiors a person of certain qualifications and abilities, and then leave it up to higher management to make the selection, since we assume that they probably are more adept at it and a like situation would be true in firing a person. No immediate supervisor or first line man should be able to fire a man; however, his recommendations certainly should be weighed carefully by the higher management.

Member: I believe that should work both ways. The first line supervisor or the man who will be directly in contact with the new man all the time he's with the company should also at least have a review of the man before he's directly hired. I think personnel is more qualified to judge the individual qualities of a man, but I also believe that the first line supervisor who is directly over him, should at least OK the man or take a look at the man's record and talk to the personnel manager; and he should have some say as to whether he's hired or not so we don't have the personnel man pick who he thinks is a good man for the job and then dump him on the supervisor.

Member: I think that your management level could do the screening part as to which he thinks will fit the job.

Member: I don't see how you can possibly isolate it in one department. I think there would have to be a mutual discussion program and advisement all the way through.

Gutenberg: We seem to detect here two definite schools of thought,

one of them which says, "We'll let the guy keep him when we're hiring" and the other says that its got to be something that we agree on.

Member: Don't you think sometimes that the supervisor is more capable of passing on a man's technical ability than the actual key man or personnel manager?

Member: Yes, he might be more capable to pass on his technical ability but how about second-guessing his personality?

Member: I think in our type of business where closeness, totality of effort is necessary, everyone is depended on, they're working together. Personality is awfully important and I think we're probably underestimating our key men in their ability to decide on an individual when he comes into an organization.

Member: The general screening as to the character qualifications of the applicant could be done at the higher level and then if they narrow it down to three, four or six people, then they go down to the department level where the immediate supervisor would take these people and see whether they can actually do the things that they say and let him make the final selection.

Wesley Bowman: I don't think there is any strictly safe sure way of hiring people, until you know them. We develop our own people, we hire young people and they develop themselves and grow along. We do that for a very definite reason, so they'll know that they're part of the studio. If after they are there for a short time and they are on their way up then they are there for some length of time, we hope. This is proven by the fact that some of my people have been with me since 1929 and 1930 and some have from 8 to 10 years service.

I think we have to be sort of practical because when you say supervisors, or assistant supervisors, top level management etc., that puts a man in two or three different positions. In my particular case, I'll be top management, I'll be chief supervisor, among other things, because we don't have a big organization and we're very close knit.

We interview one, two, three or four men and the one that looks best to me, I will hold in the office, then I will call in our production manager and introduce them and let him talk to the applicant. Then I'll let the boy go around the studio or somewhere else, while I check with the production manager—"How does he look to you?" Usually I'll get the answer that he looks alright, we'll see what he can do.

Then I take this new applicant all around the studio and show him the whole layout before I start giving him any indoctrination or rules. Then I bring him back into my office and tell him a number of things and I think some of these are important enough to repeat at this time. One is—we do not allow making pictures on his own. If we learn for instance that he has gone out and made pictures on week-ends and charges for them, he is no longer working for us. Another thing, because flood damage can be an expensive thing in any studio, anyone who leaves a studio at night must see that the water is shut off, because insurance on floods is so terrifically expensive. Also if he is going to be there by himself at night, I must know about it or someone else must know about it for insurance reasons, because if anything happened and he was there and we don't know about it, we can't protect ourselves and neither can we protect him. Now these are very definite rules and they are musts.

I've explained these things to him and then we will talk about salaries and hours, and some of the other things such as insurance, vacation and absenteeism, etc., and I don't tell him much more at that time because I don't think he's ready to get much more. He's got to be there awhile before he can absorb anything more that you might be able to tell him.

We've got him this far so then I ask him, "Why don't you spend the day around here or why don't you spend two days around here. See if you like us as well as we hope we'll like you." Then I take him to the operating room or the production room and I've introduced him to the people in those particular spots and maybe more people through the studio and I leave him with the production manager, we'll say, for that day. Then along in the afternoon, I'll say to the production manager, "How does he look to you?"

The next day, I again check with him. Then I'll ask the new chap himself, "How is it going; do you like it; is it working out for you; do you understand what we're trying to do here?" I get some funny answers, sometimes he says, "No, I don't think I like it and that ends it." Now usually in that case, it saves me from letting him go, because he's not equipped for it, it's not the thing for him, he didn't know what we were trying to do, he just came in looking for a job and so we're better off and he's better off, if he can see that.

He is paid for these two days. He doesn't know that he's getting paid for it until after we have decided to keep him. From that point on, we start giving him information and teaching him. We give ourselves a chance to make a decision before we definitely commit ourselves and we give the chap a chance to make up his own mind.

Member: Who determines how long it's going to take to find out whether he likes it?

Bowman: I think in two days time a man can have a pretty good idea whether he thinks this might be the spot for him or not.

Gutenberg: Basically, this hiring function or procurement of people should be the responsibility of some individual. In an organization that isn't large enough to make it a full-time job, some one individual should take it as a part-time job of screening the obviously unfit from those who show promise. I think it's important that one individual do all this for judging purposes. Every firm should have an application blank to test the ability of the individual to write and to get his Social Security number and a few things like that and the ability to find out whether or not he actually has a friend for references.

The other thing that you should do at this point is test some of his abilities. In other words, if he says that he has performed a certain type of work the last five years, or he has had "this and this" education, ask him a few things. You might even send him to the lab or the camera room to demonstrate whatever he claims to be doing.

There is a problem in checking into the background of these people. And there are two good ways that I know of, where you can get a little bit of background information. One of them is to run a credit check on an individual. That will show faster than anything else about his background, because your credit association has the information on where he's been working, how much he's been making. This is an excellent way of checking on an individual. Another way that has only opened up recently is a nationwide organization of ex-FBI people by Delafax, they charge about \$35 for each individual that they check out. If you want background information and an FBI type of report, you can get it on a man.

Now, back to the other question that was raised originally as to who hires finally? I firmly believe that it should be the person who will supervise the individual. My reason is this: How can you expect a man to supervise if you don't give him the authority to hire? Otherwise every time this guy goes up he can say, "You hired him, I didn't. You face him." This is the first road to buck-passing. Now, obviously you can sway that decision. You can say, "Joe, what do you think about this man? Let's review, these are the things I see for him and these are the things against him. You're going to have to work with him, do you think we ought to hire him?" At least he's had the chance to say yes or no.

Member: What emphasis do you place on samples?

Bowman: You can see all kinds of samples. When you see some good samples, that you know yourself are good, you can find out very quickly of what part they might have had in making those pictures, with just a few questions and such things as, "What was the weather like when you made this picture?" I have one picture in mind a chap showed me and he could describe exactly and I knew he made the picture. If he hadn't and someone else had, you could tell very quickly. A few questions like that and you'll get the answer pretty quick, if he made it. If he made it then he's probably pretty good, then it's a matter of finding out if he's a good congenial person to work in your organization. Yes, you should consider samples.

I think the weakest place in samples are the ones that come out of schools because I don't think it gives the individual the opportunity to show what he can do. There are lessons, there are problems and they certainly look like it in most instances and students are not given a chance to do anything really creative. If they show good techniques in making those samples, then you can help them into being a creative person, as well. Samples have their place, but I don't put everything on samples, I don't think you can.

Member: I think a man's samples are always better than the work he performs. Everybody will have lucky accidents. He can come up with some very nice things, but if you turn a very specific problem over to him and he falls perfectly flat and he has a lot of reasons for not doing it—I think anybody can make ten pictures and get one good one out of it and two bad, one mediocre and one real bad one, but that's not performance. If he has ten pictures to make, he has got to come up with ten good ones. If he cannot come up with ten good ones, he's not a professional photographer. I think you have to consider the individual as a whole, of how he thinks, his temperament, his nervous disposition, his ability and a lot of things.

Gutenberg: To summarize then, I would say that actually it is one of the aids in evaluating a particular applicant for the job.

The selection process is always going to be imperfect, regardless of what you do and anything that you can use to build it up, to strengthen it, is useful. In some instances some of you may have an opportunity, if you hire enough people, to even use tests, such as an IQ test. Generally speaking I would caution you against using them unless you are a real big firm. The reason I mention them is that you will find from time to time salesmen will make the rounds, particularly of smaller business houses to try and sell you a package deal that they will make up just for your use and they are generally not very useful, unless you can really get it set up.



Attentive listeners W. W. Carrier, Jr., Jerry A. Smolka and Fred Good.

Member: You very often hear it said by different owners that they would rather have a young person to train, one that has no photographic background, rather than have somebody that's been in it just a short time. What are the opinions on this?

Gutenberg: I think that again is a matter of personal choice—where he fits in, where he got his training. A lot of times, a guy that has just a little training, that you have to untrain, is a guy that's shopping around. He's failed at one or two positions. He's had some training, but he doesn't know how to use it. He shouldn't have been in the industry in the first place. I think, that to categorically make the statement, you will probably find that the fellow with the short period of training, who's been shopping around is the kind of a guy who can't make the adjustment, therefore he's the weak one anyway. That's the problem, rather than the other way around.

Now we'll get the other side of this picture, and that's the firing. Who should have the authority for that? You have this one kind of termination—for the person leaving the water running all night. I would very strongly urge all of you, when once you say that this is subject to dismissal, you mean it. Because if you don't mean this and a guy comes in and says he has a wife and ten kids and so on and he cries, the next time somebody else is going to leave the water running, he's going to say, "You did this to him, you can't do it to me." So I would say, if you're going to stick to certain rules and regulations, stick to them. Beyond that should be the immediate supervisor who does the firing.

Member: I don't think the immediate supervisor should have the final say so, because into that problem, personal feelings can fall. I feel he should have his say so, but yet someone higher up should have the final word.

Gutenberg: Alright, so I'm a first line supervisor. If I get mad at this guy and dismiss him, you come in and say that I lost my temper, it's a personality clash. Then you tell the employee, "We'll keep you but we'll put you over in another department," and as this guy goes by my door, he's going to go like that.

Member: I don't believe in transferring a person to a different department because you can't get along with him. When you are working for unity, you have to try and get along. I think that came up at one of our discussions yesterday. If you want to make an organizational click, your personal feelings have to be left out and you must work along with the man.

Member: If two individuals couldn't get along, I think there's a pretty good reason for separation right there, after all you have to evaluate which is more important, your supervisor or your employee which just came into the organization.

Member: But, firing a man is a serious enough thing so that you just can't do it on the spur of the moment. I don't think that should ever happen, possibly excluding the violation of company rules.

Member: I think the front line supervisor should have the power to fire the man; however, I think the actual decision, should never be left to him alone. He should recommend to the next level and if your faith is in the particular supervisor, as such, it eliminates the fit of anger firing where there could be a personal reason and therefore the company could lose a valuable employee.

Gutenberg: I think your main cause for firing is insubordination and along with this I am of the opinion that an employee's immediate superior can fire that man for insubordination. Now in most organizations there is such a thing as employee evaluation. A supervisor, key man foreman, has the value and knowledge of the rest of the key executives' feelings on the evaluation of any employee. With this knowledge in hand, then it's only judgment that he has to use and it's got to be good judgment, because you've given that man that power to hire or fire as he sees fit, with good judgment. It's just something that has to be worked out within your organization. You evaluate your employees with your key men.

In summarizing this part of the problem, I would make several observations. First of all, be consistent in your policy, don't show any favoritism because this can wreck an organization faster than anything else. Secondly, seriously weigh the fact on the firing. Weigh the facts and lead to the discussion and evaluation beforehand, be sure that the man has had every chance.

Find the cause for the insubordination. Is there a problem at home, is the guy just basically a smart alec, is there something that was overlooked? And if it's a fault of the company, it should be corrected. There are times when you will have to fire someone (to be blunt) when it was your own fault. You led up to the circumstances. The important thing then to do it to separate this man as quickly and as painlessly as possible and make sure that that mistake doesn't happen again.

Lewis Glasner: The hiring procedure is an intimate thing and, among studios, doesn't occur with a great degree of frequency and more time and effort should be expended when those situations arise. In other words, don't do it as a matter of the moment, but be prepared to add people and by the same token indoctrinate and train them carefully. As a matter of company policy be determined to have that man hired on a trial basis of 30 days.

Gutenberg: I think that as a matter of company policy, in most large companies, your people are hired on probation for a period of three to six months. They know that this is a trial period and that the job is permanent if you don't at the end of that probationary period tell them so. After that you get up in effect which is often called tenure, then you only fire for cause. There are many union policies that point out that a person does not join the union until after he becomes a permanent employee, which is at the end of three months. Over this trial period the employee has no vested rights in retirement plans, in hospitalization, in vacation pay and all of these other things. That is part of the definition, so that when a person is separated at the end of this trial period the company has no cost involved, other than his wages.

Glasner: You're dealing with highly creative, intangible type of work, with the exception of a production operation, where they do the same thing day in and day out. But let's take the fellow who comes to you who is a creator, a cameraman, who is a set-up man, or the man who is a salesman. Regardless of his past experience with anybody else, you're buying an unknown.

Exit Interviews

Gutenberg: What is the value of exit interviews? In other words, as you hire the person, you interview him, you also do the same when he leaves. The value of it actually is that there are two or three objectives. First of all you want to determine the reason why he is leaving. The thing that they tell you, oftentimes, is entirely different from the actual reason. And getting them aside, before you give them the last check, in big industry particularly, oftentimes highlights things that can't be spotted. Another reason for it, and this is probably a better one than any of them, is that even though there may have been some misunderstanding, some disagreement, a skilled interviewer, at that point at least can make the separation a pleasant thing. So that when the person leaves, he will not talk unfavorably of the organization.

Member: When a man is hired, you give a questionnaire, therefore it is my belief that for a long time now and I know that industry is now turning a little bit towards it, that you don't necessarily give a questionnaire when he leaves. You can't very rightly say that the man is not going to tell the truth, but if you give him a questionnaire about his supervisor and he had the supervisor's name on that questionnaire, I believe that he would take that chance to get back at the man for the reason he left; he would check that box.

Gutenberg: What you're doing there is likely putting the supervisor on the spot in writing and your supervisor himself is going to feel, "Sure my boss is fair, but there's always going to be that written form in here on me that says that I'm a so-and-so." There's a danger there. I'm not saying this shouldn't be done, I'm saying the danger is that you're going to build a file of invective individuals that some girl browsing thru the file somewhere along the line can use against the individual. It may start a whispering campaign. It can do all kinds of things that you want to be careful of.

Member: I didn't mean it in that respect, I meant that if two men in a period of one year are fired from one department, under one department head and two questionnaires are going to appear in the file and they are similar, then evidently there is some tie-up between these two persons and therefore you're compiling information.

Gutenberg: Here's another question: "How do we make a man want to come to work each day?"

One answer that has been brought out in the course of this conference as I can see, is letting him share in the business. Not financially, but let him feel that he is a part of the organization and an im-

portant part. Let him know what's going on, what the problems are. Incidentally, so often you find that in the employee's mind he thinks that management gets 95% of the gravy and what's left over goes to him. Let him see what these things are, give him financial statements, not the whole business, because he won't understand it, but let him see what is happening, where the firm stands, what his share of it is, how important he is. Some organizations, both large and small, hold open house two or three times during the year or once even, where every man stays at the job, or where the wife and the kids can see daddy and what he's doing.

Another closely related question is: "What degree of shop discipline is necessary and how do you enforce it?"

I don't think there is any one answer. There is a difference between a loose run and a tight run organization. There are those that say familiarity breeds contempt. There are others that say you have to act as one of the people in order to get the support. The important thing there again is how much follow-up is there on the part of management to see that things are carried out, to see that there are no loose ends? On the other hand, it is going to depend on the way you yourself are, the way your own personality is. Generally speaking I have always found in my own situation that I like to be informed. There are others who can't do this because the minute they do they find that they are doing everything but staying with the employees right in the same room, the employees pretty soon take over. I've seen organizations where everyone from the lowest porter on up, called the boss by his first name and respected him. Yet in other areas, everytime you mention the boss's name somebody had to spit or you'd see the guy walking down the street and he'd get all kinds of signs behind him. This is part of the total situation, the attitude as to how you treat the employees.

Another question: "What is the value of rotation of jobs?"

It depends on how well trained your people are, basically how they can tie in, or what you mean by rotation of jobs. If you have related jobs to train people to move into the next step, I'm all for it. If you're going to take the guy that's normally doing the sweeping and put him in the camera room there's something wrong, because he should either be there or else if you're going to let him do this, he's picked it up on his own, then he's going to be dissatisfied very shortly about what he is doing and he's going to leave you anyway.

Down Time

There's one other question here that I see is very close to this one and that is: "What should be done during down time, during the time that your business has slowed down?" This is an important problem.

Member: In our type of business we prepare and work ahead for the busy period. I'm speaking basically of things like maintenance, and some of the things which we are not able to take care of when we are operating consistently.

Gutenberg: There are several techniques that can be used. Maintenance is one of the first ones, another agreement that I just might mention to you, is one that is used by the Hormel Company, where they tell their people, "We are going to give you time off, during down time, we can't use you. When the job is done, you go home. On the other hand, we expect you to come back and owe us some time, when we get rushed." They have a complex compensation system, whereby they guarantee minimum wage and build up a kitty beyond it, and this is something that basically you have to build up, but this is one thing that you can develop to key to your own situation. By the way, you can go up to a 56-hour week without paying overtime. To clear that, if you have any questions on it, I suggest that you contact your U. S. Department of Labor, Wage and Hours Division. There is provision in the Wages and Hours act that makes it possible for you to exceed the 40-hour week. There are some qualifying factors; on women of course, your state laws supercede your Federal wage and hour act, for example in Arizona, you cannot work a woman more than eight hours out of a 24-hour period. Its given a real headache to the women executives, banks, etc. You can do this 56-hour week, I believe you can do it for about a quarter of a year, not sustained, but you are exempt under certain conditions, where you set this up. That is why I say contact your local office of the U. S. Department of Labor, they will tell you what you have to do to qualify.

Member: If we have slow time, we always know of accounts that we think we can be beneficial to, we do experimental work and in most every case it has worked out, maybe not in the next week but in a month or two months this experiment that we've done on some particular product will pay dividends in one way or another.

Rudolph Guttsch: In closing this session, we hope that over the series of programs of this conference we have given you some tools to find the specific answers. We can't arrive at the specific answers to all specific problems; however, we hope that you have gotten some of the tools you need to figure out the answers to these. You're only as good as you make yourself. We are only able to give you the ground rules.

Small Town Photographer

By Lucien Aigner, Great Barrington, Mass.

When the author (right) started in Great Barrington he had two empty rooms and no furniture, not even a table for his typewriter. Today his studio consists of four rooms, including equipped darkroom. Reception room (below) has home atmosphere with large photographs, no commercial displays.



I AM WRITING this story with the ambitious young man in mind, the young man who has had a measure of success with photography in his hometown, who has, perhaps, made a little money and has even seen his own by-line in the local paper. I can visualize this young man chafing, sickened with ambitious dreams of celebrities in big cities, luscious chorus girls, money in the streets, and heavily carpeted editorial offices in luxurious skyscraper buildings where generous art directors are waiting for talented young photographers to be discovered.

Young man with the great dreams, you who are distressed because in your town "nothing ever happens"—beware. Don't go to the big cities. Before you bruise your head against stone walls in the overcrowded fields of photo-journalism and advertising photography, read my report. Read about experiences of a man who had spent 30 years in and out of those swanky offices here and abroad, had had his share of success (and heartaches) in photo-journalism, earned both recognition and money in the field, yet came to a small New England town to start a portrait studio from scratch.

The Massachusetts town where I opened my portrait studio a few years ago has less than 7,000 population. It is

a resort town with plenty of traffic during the summer, but not much to speak of in winter. Nothing suggests potential success to an ambitious photographer about to start a new business.

When I arrived in July 1954, there were two photographers operating in town and another on a part-time basis. This number was considered by all concerned more than ample for the town's photographic needs.

Before coming to Great Barrington, I had been through a grueling personal experience which had left me all but shipwrecked in the big city. My entire equipment consisted of an old, battered Rollei (not even automatic), a few banged-up flood lights, and an old Omega C-2 enlarger. My darkroom equipment would not have satisfied an amateur. I had no furniture, no office equipment and only \$92 in my bank account.

What in heaven's name, you will ask, made me decide to open a small town portrait studio and why in thunder did I choose Great Barrington?

World Celebrities

As I hinted before, I had been photographing world celebrities for many years as a free lance photo-journalist in Paris, later in New York City and Washington, D. C. Although I had six big scrapbooks full of clippings from leading magazines all over the world, celebrities can be wearing and I had switched to children and features on education. Doing odd jobs for friends first led me into home portraiture of children which later developed into a fairly successful one-man operation. Great Barrington, where I had spent many vacations, appealed to me because of its genuine New England atmosphere—a combination of tradition, craftsmanship and art, and a resistance to extreme commercialism.

Today, I still think I made the proper choice. I have completed nearly a thousand sittings, my studio is recognized as one of the child photography leaders in our area and my adult portrait clientele is growing. Two summers ago I started earning credits toward my Master of Photography degree by attending the Winona School of Photography. I still feel happiest using the small cameras with which I became familiar earlier in my photographic career but I have acquired a healthy respect for studio techniques and I am trying to combine them with my own candid

spontaneity. Financially, it has been a slow growth, but if my volume continues to grow as it has so far, the PP of A may politely ask me to consider higher dues.

How did I do it?

First of all, by having dreams; by not accepting the fact that people in this town needed only photographs of the kind they already had; by not believing that the only type print that could be sold was the 5 x 7 in a cheap easel frame, with an occasional 8 x 10 thrown in; by not contenting myself with the concept that such photographs had to be placed on a dresser and then in due course junked and thrown into a drawer already bulging with dusty old images of children who had grown up a long time ago.

So I started dreaming of portrait galleries, salon prints on living room walls; hand-colored portraits in heavy oil of every father, mother and grandparent even in families below the middle income bracket; framed portraits on fancy paper, illuminated by picture lights so that they may be seen and admired by visiting neighbors instead of becoming lost in the darkness of the average home.

Many of my neighbors, including my photographer colleagues to whom I spoke about these dreams at the early stage of my Great Barrington adventure, thought I was slightly touched in the head. The fellow photographer, who was charitable enough to let me use her darkroom for several weeks before I had my own, smiled at me as one would at a child who says he will be President or a millionaire.

My first semi-commercial job in Great Barrington was part-time camp photography. By September I had my studio in town — two empty rooms in the "professional building" next to the Post Office. Across the hall was the shop of a beautician. "At least I can exhibit my wares," I thought, "where businessmen coming for their mail or mothers for their weekly treatment cannot help seeing them."

A few pieces of furniture, salvaged from my "shipwreck" came from the city piecemeal in friendly travellers'

car trunks. Soon I had a desk and chairs and in a week or so my darkroom was ready to operate. The local paper gave me a nice write-up stressing my encounters with Dr. Einstein, Winston Churchill, Sarah Delano Roosevelt and others, but for nearly a month nothing happened. The deadly silence in my studio was not broken for days on end except by a call from the telephone or the power company inquiring about the payment of the bill.

Cold Canvassing

I decided to start ringing doorbells. I had done cold canvassing before, but this was colder than cold. My neighbors on a whole responded cordially to my knocking, but gave me no business. New England appeared pretty slow in warming up to my dreams. It took my son and me about a week to book our first sitting. By the end of the week we had 16 "One dollar for the first 8 x 10" orders. The average gross on these turned out to be around \$30, previous visits of itinerants notwithstanding. We caught Christmas business just in time.

Soon we extended our operations to neighboring towns, but by the end of October we had no more time for canvassing. We had been tied up in the studio and darkroom. The lesson I learned in those days was that the regular descent of "kidnappers" can be counteracted by a local studio if one is willing to meet competition and produce the goods.

Fresh Approach

In the beginning my main business was child photography. Soon I discovered that the public was willing to buy more photographs than before my coming. My fresh approach, instead of meeting resistance, aroused curiosity and interest. I found that the fact people had never heard of the kind of photography I was offering them — sequences of expressions rather than one sold by the dozen — did not necessarily mean that they did not want it. Some of them did and that meant all the difference in the world for me.

I closed the first year (of four months) with about \$2,000 gross volume. In it was an order for \$200. The future looked promising.

True, some of my dreams remained dreams — artistic black-and-white picture post cards, more extensive picture coverage for the local paper, etc. Then I landed the school yearbook contract.

Some enthusiastic seniors went to bat for the new local studio and the kids voted me in ahead of a big Boston studio. My magazine experience helped me to produce lively action photographs and the seniors felt happy and content. Their book landed an award in a national yearbook contest.

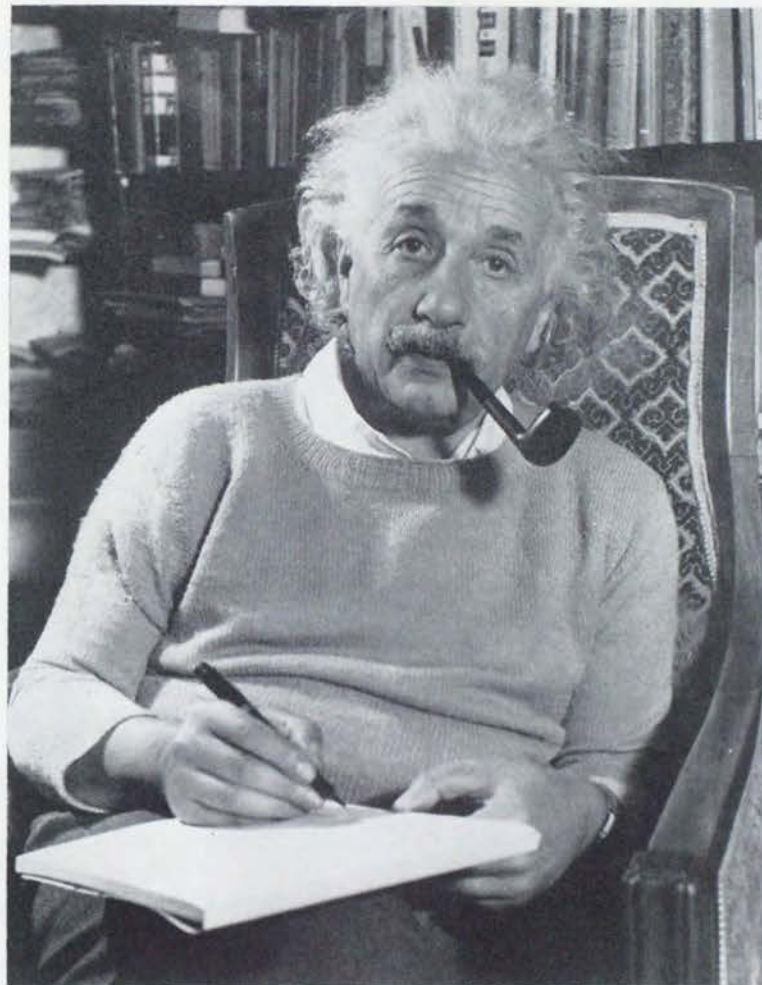
Financially, even though I grossed over a thousand dollars (from a class of only 65 seniors), the yearbook deal was not much of a success. It took me too long to correct the many mistakes I made. I said to myself, "At least I have a toe-hold in 65 families. How wrong I was! In our town graduation pictures are for life, the only other photographs were made at weddings. Yet, I was not ready for the wedding trade until years later.

Help Local Trade

By May of the first year, I hit upon an idea. With the help of some merchant friends I convinced the local Cham-

Wedding candid below was made by Aigner with available light.





As photo-journalist for 30 years, Aigner's subjects included Dr. Albert Einstein (left) and Winston Churchill. The candid portrait above is of "a little wanderer" who just would not hold still before the camera.



Left: Photograph made with Rolleiflex is sufficiently sharp for catalogue reproduction. Poses like the one at right were not common before Aigner presented, and sold, them. Below: an 11-year-old girl giving a science talk to 8-year-olds in school for gifted children—from a series for booklet on the school.





Left: Local stores displayed entries for Beautiful Child Contest in windows. Center: Attendance at fashion show (and announcement of winners) and final exhibition was good. Right: Exhibit is divided into age groups; number of prizes was in proportion to entries in each.

ber of Commerce that a Beautiful Child Contest could help local trade. They accepted sponsorship with the three local professional photographers. Seventeen merchants offered prizes and chipped in to meet the expenses of collective advertising. Entries were 8 x 10 portraits which people could get at any local studio for \$2. Participating stores distributed entry blanks and exhibited the entries for a week in their windows for judging by the public. A final exhibition was held in one of the town's public meeting halls.

At first the venture was less than a moderate success. Entries barely trickled in. I had to do a lot of telephoning before I could obtain permission from a score or two of mothers to enter photographs I had made of their children. Only a few took advantage of the reduced contest rate to get additional prints for which they had previously paid \$5 apiece.

Good Publicity

With all this extra effort we had about 120 entries from the three local photographers. We had 18 prizes to award (merchandise valued from \$5 to \$10) plus a grand prize of a \$25 US Savings Bond.

We had good publicity — \$100 in paid ads and about 250 lines of free editorial write-ups. People kept talking about the contest. Some merchants reported increase in traffic. Most important, however, was the show along Main Street — 17 stores exhibiting more than a hundred chil-

dren's portraits. It was quite a display. People came from neighboring villages over the week-end to inspect the windows (and hunt for their candidates since they were not told in which store to look for them). At least some merchants thought they *did* get their money's worth.

Mistakes

On D-day, when the prizes were given out, we had a small crowd of about 30 people; somewhat disappointing, I thought. When the event was over and lights in the hall were turned off I went home pondering the mistakes we had committed.

Let me skip the details. Apparently we had unwittingly followed too closely the pattern of a chain drug store's "contest." There the number of votes depended upon the amount of purchases. Many a mother and father remembered only too painfully their last minute desperate buying only to find that some other parent spent more — and won.

The following year I ran the contest alone with some of the merchants participating as co-sponsors. We had 40 more entries than the previous year. I eliminated the voting and substituted the decision of a committee of judges composed of leading local citizens.

The third year's contest ran with 20 sponsors and more than 180 entries.

Criticism

While the success of the contest was clearly established, I encountered some criticism as well. Some of the merchants wanted to know why they should contribute to promote *my* business. Of course there is no denying that the contest is good promotion for my studio. It is equally true, however, that it is creating an atmosphere which is helpful to local business in general.

To those who were unable to see this, I pointed out that any merchant can increase his sales by reducing some prices if the reduced price not only gives the customer goods of the same value but entitles him to participate in all the fun of a local contest. I also explained that participating merchants usually got as much out of their participation as they put into it.

Those who availed themselves of my offer to use the final show for promotional schemes of their own choosing (at no extra cost) got even more. Wasn't it natural then that my studio, which alone contributed as much cash as all the other sponsors put together, would profit the most?



This view of a church service was one of nearly 100 of various aspects made by Aigner for his own church's Every Member Canvass.

The argument made sense to some. A local milk company found it advantageous to distribute reduced rate entry blanks with its weekly bills and were willing to pay for the printing of 500 entry blanks and circulars explaining the contest to their customers. This sponsor was so pleased with the good-will effect of his gesture that the next year he persuaded three other milk dealers to participate. They even let me use their weekly radio program to promote the contest.

Two insurance agents and a garage helped me sponsor a special radio program during the contest and one agency owner has helped me for three years by acting as MC at the distribution of the prizes. The other agency manned a table at last year's final show, distributing balloons to the children and leaflets to parents. One children's apparel store put on a fashion show at our final exhibition and drew more than 100 people (a very good attendance in our town). The ice cream was on my studio.

Disadvantages

Of course, this contest has some disadvantages as well as advantages. Now that people know about it, they expect it in the spring and many mothers wait until contest time rather than have their children's portraits made at regular prices. However, there seem to be enough parents left to keep me busy during the rest of the year.

Some of you may want to know how much photography I sold to "contest parents." To be truthful, not a heck of a lot. Many of the sittings remained "aces" of course—parents contenting themselves with simply withdrawing their contest prints. Even so the average sale was \$8 to \$10. Furthermore, I sold about 60 11 x 14 salon prints (at reduced rates) which have become my oversize visiting cards in as many homes. Salon prints today are certainly more common in our town than in many towns of our size around the country, I believe. (The above figures concern last year's contest.)

Future Customers

If what we learn at Winona is true that the first step in selling is the creation of desire in future customers, I am now much closer to selling even to those who haven't yet been customers. Townspeople today have a more complete idea of what photography can do for them in their homes and business than they had three or four years ago.

Much remains to be done. Since my arrival in town, I have hoped to interest local businessmen in pictorial advertising. So far I have succeeded in interesting only a few but the ice is broken.

In summing up, it is difficult to set down hard and fast rules about how to promote photography in a small town. Each situation will offer individual twists and the personality of the photographer will play its part.

One thing I believe more and more firmly, and events have confirmed my beliefs to a great extent; if you are interested in photography and in pioneering, there are still plenty of frontier towns, photographically speaking. Gold and honey are not necessarily flowing in the streets but a successful business is not an unattainable dream, either.

A hard pull, you say? Sure it is. If you are in a hurry, I would suggest you try some "other racket." ▲

STUDIO SUPPLIERS EXPAND

"For Better Business in Professional Photography"

AT A TWO-DAY meeting in New York City January 8th and 9th, the Studio Suppliers Association achieved nationwide status by expanding its membership to include every former member of the Photomount Manufacturers Association. With the increased membership totaling 30 firms, a definite step forward was taken to realize the basic aim of the organization—"For Better Business in Professional Photography."

Revised by-laws of the group vest responsibility for its management in a Board of Directors which consists of the following:

B. H. Roberts, Art Leather Mfg. Company
Frank C. Willson, The Medick-Barrows Company
Edwin C. Evans, Evans Color Laboratory, Inc.
Morgan E. Williams, The Williams Co., Inc.
Nathan Gottlieb, Normac Printing & Envelope Co.
Louis B. Carr, M. W. Carr & Co., Inc.

The board elected Mr. Roberts to the office of president and Messrs. Willson and Evans as vice president and treasurer, respectively. Thomas B. Frank will serve as the group's executive secretary and Edward J. Hickey, Jr. has been appointed legal counsel.

Help the Photographer

The major part of new business conducted at the meeting concerned the theme, "How can we help the photographer improve his business so that we, as suppliers, can improve ours?" The success of the program undertaken will be measured in terms of how effectively it answers that basic question.

Several committees were set up to explore specific phases of activity. Chairmen appointed are: Edwin Evans, Convention; Morris D. Schneider of Leather Craftsmen, Education and Public Relations; Frank C. Willson, Ethical Practices; and Kevin J. Whelan of Gross Photo Supply Company, Membership.

As a step toward helping photographic associations, the Committee on Conventions has drawn up a list of "Recommended Practices for a More Successful Trade Show."

Program of Action

By the close of the meeting, committees had mapped out a program of action for the next three months which will include:

1. The publication of a quarterly bulletin of "Hints and Aids" for studio owners. The suggestions contained therein will concern themselves with merchandising and general problems of running a successful studio.
2. A speakers bureau of qualified personnel who will be available to give talks at state conventions and local meetings of professional photographers.
3. A question and answer service for subjects of a non-technical nature. Questions mailed to Thomas B. Frank at 10 Briar Lane, Roslyn Heights, L. I., New York, will be forwarded to the proper person or persons for reply.

The meeting closed on a high note of optimism. There was definite proof that members had formulated a working organization to proceed with a definite program to accomplish the goal expressed on the group's letterhead, "For Better Business in Professional Photography." ▲

'Free' Photos May Be Costly

85,000 in State Bilked Through Various Schemes

By Malcolm M. Manber

"Free" photographs are costing New Jersey residents thousands of dollars every week.

The Professional Photographers' Assn. of New Jersey estimates that some 85,000 people in this state are bilked of more than a million dollars a year through various "free picture" schemes. Its estimates are based on complaints filed with police, better business bureaus and chambers of commerce.

Admittedly, the border-line photographers who operate the high-pressure, "something-for-nothing" enterprises do so legally, relying on the embarrassment of their victims, small print on contracts and frequent changes of their company names for fast—and large—profits.

The professional photographers' group, while gnashing its collective teeth over the disrepute which falls over legitimate studios from these operations, grudgingly admits the tactics used are highly effective.

Mothers Susceptible

Mothers, especially new mothers, are particularly susceptible to glib salesmen. Once past the front door, the fast talkers play upon maternal love and the life-long value of baby pictures.

Entry for the photographer is eased in one of several ways, according to Leonard Kartzman of Linden, PPA (N. J.) vice president:

"Every baby born at such-and-such a hospital receives a free picture." Invariably, the hospital has no knowledge of the tie-in.

"It's for a baby contest, and we have heard you have a lovely child." What proud mother would question that statement?

"We're opening a new studio in your town and offering free photo-

graphs." Needless to add, the studio is never opened.

Or the well-known "model racket" come-on: "One of the scouts for our model agency saw your child (on the street, at a movie, etc.) and we would like to send his (her) picture to a large advertising firm." Again, who can resist the vision of fame and fortune?

Tie-in Claims

Some claim tie-ins with juvenile furniture or diaper service firms. Others offer free samples of inexpensive baby foods, implying but not claiming connections with the food company, and offering free or inexpensive photographs.

The real squeeze comes, of course, when the proofs are brought (never mailed) during the day (never at night when the husband might be home and husband-wife discussions make the sale more difficult).

There is one free picture available—usually an unsatisfactory proof—but the real aim of the agent is to sell as many additional pictures as possible. And he sometimes becomes abusively unhappy if the mother insists on settling for only the free picture. After all, he's working on a commission.

Files of the PPA are filled with statements from victims of these high-pressure, fast-talking salesmen. Kartzman said the women frequently tell of bullying, insulting tactics. Several, he said, who insisted upon nothing but the free photograph, reported having the photo proof thrown at them and others torn up before their eyes or scattered over lawns.

Proofs Never Left

Proofs, other than the free one, are never left overnight, and the "special offers" usually end "today."

A favorite tactic is the "special five-year plan"—providing for a picture of the child every year or six months, after a contract is signed and a deposit handed over.

The contract usually is turned over to a collection agency, which will seek immediate payment. Demanding that photographs be taken during the five-year period may be difficult, especially when the photographing firm has changed its name and location. If a photo actually is taken, there is no guarantee of satisfaction with it. All the contract calls for is "a photograph." Promises by the salesman mean little, since most contracts—in bold lettering—state "Verbal agreements will not be honored."

Prominent businessmen have also been taken in by representatives of "press associations," who state their photos are wanted by national publications. Whether or not the pictures are ever used, the businessmen are pressured to buy prints at exorbitant prices.

Favorite Techniques

Kartzman pointed out that other favorite techniques are the mailing, COD, of pictures of "your son's ship" to families of Navy men (cheap snapshots of similar vessels at inflated prices); the sale of over-priced picture frames or albums with fair-priced photos, and the sale of cheap, but over-priced oil-painted photos to the families of recently-deceased persons (after claiming the deceased had ordered it as a surprise, giving a substantial down payment).

The National Better Business Bureau reports it received 96,272 complaints and inquiries about photographic firms in 1957, indicating the national aspects of these operations and profits. ▲

APPLICATIONS from page 111

Cornejo, Alex Felix, Susan's of San Francisco, 2517 Mission St., San Francisco (A) R. Alvarez Eschenbach, Walter John, 16190 Foothill Blvd., San Leandro (A-P)
Figge, William Vassar, William V. Figge, 901 Briarwood Lane, Glendale (A-C)
Gill, William H., Santa Anita Studio, 142 E. Huntington Dr., Arcadia (A-P)
Grunman, J. R., N. & J. Grunman c/o Levy Bros. Portrait Studio, 4th & Ellsworth, San Mateo (A-P) Robert Toren
Hamilton, Cecil Arthur, Cecil Hamilton Studios, 3876 Fairmont Ave., San Diego (A-P)

Hoadley, H. W., Marquardt Aircraft Co., 16555 Sarcoy St., Van Nuys (I) Roy L. Wolford Kahabka, George John, 1124 N. Labrea, Hollywood (S) Art Thelin
Kregg, N., Nicholas Kregg Photography, 109 S. El Camino Real, San Clemente (A-P) A. Ricca
McConnell, W. B., Brooks Institute of Photography, 2190 Alston Rd., Santa Barbara (A) Gene W. Kohring
Murdock, Richard Morris, M. I. P. Studios, 507 E. Citrus St., Redlands (A-C)
Nunn, Fred, Fred Nunn Studio, 3245 Fair Oaks Blvd., Carmichael (A-P)
Robison, Cecelia M., Rogers Studio, 111 N. Euclid Ave., Ontario (A-P)
Rodriguez, George, Lockheed Aircraft Corp., Burbank (I) Jack Brusto

Spaulding, Elwyn J., Technical Filmstrip Production, 2011 E. First St., Los Angeles (I)
Toren, Miriam Smith, Toren Photographers, 30 W. Portal Ave., San Francisco (A) Robert Toren
White, C. F., Tiffany Studio, 417 Santa Monica Blvd., Santa Monica (A-P) John E. Watton
White, Douglas C., White's Studios, 4924 Lankershim Blvd., No. Hollywood (A-P)
Windle, Donald William, Jr., 421 1/2 E. Valerio, Santa Barbara (A) Emmert E. Lawson
CONNECTICUT
Iorzo, Dominick Carmine, The Teleregister Corp., 445 Fairfield Ave., Stamford (I)
Sicotte, Jean Louis, Royal McBee Corp., 150 New Park Ave., Hartford (I)

(Turn to page 143)

The EDITOR LOOKS at... New Products



Burke & James describes the Watson sweep second timer with instant reset. The sweep second hand and minute register return instantly and securely to zero with a push of the lever. The four-inch round dial is white with black arabic numbers; price is \$21.

Eastman Kodak Co., 343 State St., Rochester 4, N. Y., has announced an improved, faster Ektachrome film — daylight 50 and tungsten 32 — coupled with finer grain; improved definition and improved color reproduction especially noticeable in yellows and greens. In sheet sizes (2 1/4 x 3 3/4 to 11 x 14) the film is known as Kodak Ektachrome Film, Daylight Type and Type B. It is also available as Kodak Ektachrome Professional Roll Film, Daylight Type only, in 120 and 620 sizes at \$1.60 per roll. The film has been designed for Process E-3; Ektachrome film designed for use with Process E-1 will be discontinued.

Kling Photo Corp., 257 4th Ave., New York 10, N. Y., has introduced to the American market the Baldamatic I 35mm camera, from West Germany's Balda Camera Works. Many automatic features are found on this moderately-priced camera; shutter-coupled exposure meter, coupled rangefinder, parallax correction, and rapid film advance-shutter cocking; 45mm f/2.8 coated and color-corrected Baldanar lens; Prontor SLK exposure meter is coupled to shutter with speeds of one to 1/300 second, MX synch, B, built-in self timer; large luminous frame optical viewfinder; Keymatic rapid sequence film advance; drop-in loading; and automatic snap-out rewind crank. Baldamatic I 35mm camera, \$89.95.

Karl Heitz, Inc., 480 Lexington Ave., New York 17, N. Y., is distributing the Alpa Macro-Switar 50mm f/1.8 Apochromat 7-element lens with fully automatic diaphragm and Kern Visifocus automatic depth-of-field indicator; available with Alpa 4, 5, 6, 7 and 8 for from \$359 to \$499. . . . A rapid wind lever of transparent lucite is now supplied with all Alpa Swiss 35mm single-lens reflex cameras and can be installed at a cost of \$15.

Haloid Xerox, Inc., Rochester 3, N. Y., has introduced a completely new line of graphic arts products, which includes paper-based films, contact papers and enlarging negative materials. A new trademark, "Halolith," is prefixed to each of the products. The films and papers are coated with an extremely high contrast, orthochromatic emulsion. The emulsion surfaces are lightly matted for pen, pencil or etching knife impressions, and the non-halation backing on transparent bases clears away completely during processing. The Halolith graphic arts products are: Film Standard, a paper film on a 0.0054" base, for general purpose and halftone work requiring a coarser screen (Turn to page 139)

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including Alaska, attended the Jan. 1959 Camo-Color Seminar and they are now "in CamoColor". Those not accommodated will be happy to know that another CamoColor Seminar is scheduled for APRIL 5-8 in Kansas City. Attendance will again be limited. **MAKE arrangements NOW!**

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YOU'LL HIT YOUR TARGET FOR TOTAL DEVELOPMENT faster after learning how America's foremost portrait photographers do it . . . You'll be ON TARGET every time when you follow the form of the MODERN MASTERS and CHAMPION CRAFTSMEN . . . Nearly 30 of the nation's outstanding specialists in every facet of studio portraiture will demonstrate their methods for your benefit.

WHEN YOU LEARN MORE, YOU EARN MORE . . . and you'll learn ALL THAT'S NEW AND BETTER at the PP of A's Portrait Programs . . . You'll be bursting with knowledge, confidence and ambition after these fascinating, entertaining, instructive people give you THE TRICKS THAT CLICK.

A WEALTH OF TOPICS to enhance your business operation await you . . . Posing, Color and Black-and-White . . . Oil Painting and Coloring . . . Sales and Promotion . . . Bookkeeping . . . Reception Room Technique . . . Advertising . . . Copying . . . Color Negative Retouching . . . Children . . . Executives . . . Fashion . . . Glamour . . . Weddings . . . EVERYTHING TO SET YOUR SIGHTS ON AND MORE! "A Day at Winona," family groups, home, garden and studio lighting, speedlighting . . . all the advanced techniques based on study, experiment and skillful application.

Led by Madison Geddes, M. Photog., president of PP of A, a host of gifted portrait experts will demonstrate their advanced techniques . . . Paul H. March, Danny Rouzer, Laurence W. Blaker, Gerhard Bakker, Paul Linwood Gittings, Mills Steele, Emilie Romaine, Charles Downey, Harold L. Johnson, Leslie Tompsett . . . all Masters of Photography.

Special demonstrations by such specialists as Virginia Stern, Harry and Helen Garfield, Irving Newman, Tom Atkinson, Cecil Robinson, Bob Forester, James Downey, Manfred Magnuson, Caroline Leonetti, Roger Cecconi and others.

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Registration fee for PP of A members, wives and employees is \$9.50 each. Registration fee for non-members or to the National Industrial Photographic Conference is \$21.50 (of which \$12 may be applied toward dues for a PP of A membership). Limited privilege, good only for admission to the Trade Show, is \$2.50.

*For information on the Hawaiian part, July 31-August 7, please check here. ☐



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INSIDE INDUSTRY

ASSOCIATIONS



Port of New York Authority
R. E. Handley presents award to Hampson.

IPA Award—James E. Hampson, M.Photo., Chief Photographer of the Arkansas Fuel Oil Corporation, Shreveport, La., and PP of A Industrial Director was honored with an award for his contributions to industrial photography by the Industrial Photographers Assn. of America, New Jersey Chapter, on January 29 at West Orange, N. J. Mr. Hampson was selected through a ballot held at the 1958 National Industrial Photographic Conference in Chicago last July. PP of A President Madison Geddes, M.Photo., and Industrial Director Richard C. Kinstler, Procter & Gamble, Cincinnati, were "surprise" guests at the award dinner. Robert E. Handley, Supervisor, Photographic Section, Port of New York Authority, IPA President, presented the award.



Port of New York Authority
Mrs. Walter Carlock; Walter Carlock, IPA Past President; PP of A President Madison Geddes; R. E. Handley; Miss Betty Parsons.

Capital District API (N. Y.)—The Capital District Association of Photography



James O. Burns, far right, receives achievement award from Donald L. Bell, G. E., Past Pres. and F. L. Warner, CDAPI Pres.-elect.

in Industry held an award and election dinner recently in Latham, N. Y. James O. Burns, outgoing president was presented with an achievement award for his presidency term of 1958. Frank L. Warner, General Electric, was elected new President; Cornelius Moynihan, Niagara-Mohawk Power Corp., Vice President; Louis Di Cerbo, G. E., and Edmund Freitag, NYS Dept. of Commerce, Directors. Committee Chairmen are Everett Stevens, Jr., Donald L. Bell, Les Brown, Monroe Dixon, Arthur O'Keefe, Frank Smith, John Cusano and John Connery.

Wisconsin IPA



Arthur Barsamian

Recently elected officers of the Wisconsin IPA are, bottom: Michael Durante, M.Photo., Allis-Chalmers, 1960 President-elect; Edward Rappold, Wis. Electric Power Co., 1959 President. Top: Clarence Hanson, Allis-Chalmers, Secretary; Gene Suchecki, Milwaukee Public Library, Treasurer. (Not shown are Directors Arthur Barsamian, AC Spark Plug, and Raymond F. Hildebrand, M.Photo.)

Greater Pittsburgh PI



"Exposure, Development and Image Control" was discussed at the February conference of Greater Pittsburgh PI. Jack Engel, United Engineering & Foundry Co.; Gene Ostroff, Ilford Inc., guest speaker; Irving Botton, Allegheny County Crime Lab; Tony Costanzo, Fuller, Smith & Ross, Inc.

INDUSTRIAL NOTES

Photo-copy program—Haloid Xerox, Inc., Rochester, N. Y., has announced a six-point program it is offering to all users of photo-copying machines—its own make as well as competitors'. Included in the photo-copy program are complete lines of papers, machines and chemicals; free service on all makes of photo-copying machines and free operator training courses either on the job or at the Haloid Xerox Photo-copy Training School in Rochester. . . . Automatic exposure control—The develop-

(Turn to page 143)

Local, State and Regional News

RECENT ELECTIONS

PPA of Northern Illinois



Langdon Studio

Seated: Miss Dorothy Bender, Treasurer; Harry T. Langdon, President; Bob Johns, Secretary. Standing: Richard Montgomery, M.Photos., First Vice President; John Persona, Second Vice President. Committee chairmen are Joe Matthews, William White and Randall Harbuck. W. H. Edwards was reappointed the Executive Manager.

PP Guild of Houston



Seated: Mrs. Francis Woodallan, Director; Joe Maurer, Vice President; James R. Deaver, Secretary; Robert D. Dixon, President; Victor Helm, Treasurer. Standing: Arch Hetherwick, Gene Swinney and Lloyd Koenig, Directors.

Central and West Texas PS

Hugh Capps, President; Jim Bean, Vice President; George Etz, Secretary-Treasurer; Directors Henry Cole, Garnet Ledford, Mel Thurman, R. L. Fortune and Eddie Little.



Billy Lynn Little

First meeting for 1959 of Central and West Texas PS had record attendance. Kaye Marvins, M.Photos., and Gene Sutphen were on the program. Seated: John L. Blackstock, TPA VP; Mrs. John Frazier, TPA Board; Marvins, TPA President. Standing: Eddie Little and Gene Sutphen, TPA and SWPA Board.

Massachusetts PPA

Leonard Levy, President; Charlotte Goldman, Vice President; Morgan K. Williams, Secretary-Treasurer.

PPA of New Jersey

Joseph Zeltzman, President; Vice Presidents: Robert Haven, Howard Beattie,

Leonard Kartzman; Harold G. Morse, Secretary-Treasurer; Bill Dunkinson, Executive Secretary; Mike Q. Bulletin Editor.

Dallas PPA

Bill Cathey, President; Jim Laughead, Commercial Vice President; Joe Grimland, Portrait Vice President; Tom Collins, Secretary; Ralph Geddie, Treasurer.

Northern California PA



George Shimmon

At the annual awards banquet of the Northern California PA held recently in San Francisco, outgoing Pres. Barry Evans presented gavel of authority to successor, Doug Mack.

Indiana

Talent scheduled for the PP of Indiana annual convention, Severin Hotel, Indianapolis, April 26-28, includes M.Photos. Gerhard Bakker, Milwaukee and Max Munn Autrey, Hollywood; Cr.Photos. Homer English, Troy Ohio, and Paula Tompsett, South Bend; Ferris C. Parsons, Rogers City, Mich.; Ralph Bray, Lexington, Va.; Merle S. Deardorff, Chicago.

The association's new publication, *Indiana Professional Photographer*, features a four-color cover for each issue, is edited by Robert Fahrenkrug and printed by the Printing Division of Fahrenkrug Studios, Evansville.

Ohio



Harry Pluto, Paul Cromer view OPPA Exhibit.

A traveling print exhibit, co-sponsored by the Ohio PPA and the Ohio Bankers' Association, is now touring the state. The 50 prints for the exhibit were chosen from 500 entries at the OPPA 1958 convention. The display will be on exhibit for one week in the lobby of each bank where scheduled. Publicity kits are provided to bankers, and photographers who have prints on display.

Two additional traveling exhibits are planned: One will include the top 50 prints hung at the 1959 OPPA Convention, March 8-10; the other will include a collection of animals and children. ▲

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Complete control of temperature — apron pressure — drying time for glossies — mattes — color prints. Gives smooth, flat, true-tone prints in 5 to 8 min. Model A-24 dries 48 SW 8 x 10 prints hourly. Use in series for rapid volume production. Eight models.



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For 35 mm, 120 and 620 Nikor reels. No reel center posts allows light to pass through reels to film for reversal. Fits any 3 1/2 gal. tank. Type 316 S.S. All parts are welded. A rugged unit. Capacity: thirty 35 mm or eighteen 120-620 reels, or any combination without costly adapter. Has control strip film holder. \$21.45.

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**ADVANCED
PORTRAIT PHOTOGRAPHY
SPEEDLIGHT
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**GENERAL
PORTRAIT PHOTOGRAPHY
5 COURSES ON COLORING,
RETOUCHING AND
RECEPTION ROOM PRACTICES**

DIRECT COLOR IN PORTRAIT PHOTOGRAPHY

Direct color in portraiture is now a reality. Invest just one week of your summer in this exciting course and master a new and challenging technique!

The instructors in this course are experts in their field and will cover every important phase of color photography. They will help you overcome any doubts you may have in your mind about the know-how of making color portraits.

The course will feature lighting and making exposures, use of speedlights, processing color films and making Ektacolor prints. You will not only watch but will be making color portraits yourself under the supervision of your expert instructors. This course for experienced photographers includes lectures on color harmony and composition in portraiture.

You can launch direct color in your own studio and get additional profitable business!

Dates for this course parallel those of course No. 7—Machine and Free Hand Negative Retouching—a "Mr. and Mrs." Special.

INSTRUCTORS

Course No. 6—July 5 to July 11

David LaClaire Grand Rapids, Mich.
Paul Gittings, Jr., M.Photog. Houston, Texas
James Israel, M.Photog. Mt. Vernon, Ohio
Gerhard Bakker, M.Photog. Milwaukee, Wis.
Merle Deardorff Chicago, Ill.



Wendell B. Powell Studio

ADVANCED PORTRAIT PHOTOGRAPHY

The first week you will learn the sound principles of direct color photography. Your teacher-experts will demonstrate how to make Ektacolor negatives and prints of men, women and brides. Then you will photograph and print under their supervision. Lectures will include composition, color harmony, suggestions for suitable props, backgrounds and accessories.

The second week the accent will be on black-and-white portraits of men and women, photography of children, brides and groups. Portraits of men for both business and personal use, projected backgrounds, posing, lighting and accessories will be covered.

Dates for this course parallel those of courses 9 and 10—Reception Room Techniques and Transparent Oils—a "Mr. and Mrs." Special.

INSTRUCTORS

Course No. 8—July 12 to July 25

Wallace L. Seawell, M.Photog. Hollywood, Calif.
Leslie A. Tompsett, M.Photog. South Bend, Ind.
Gene Claseman, M.Photog. Sioux Falls, S. D.
Van Moore, M.Photog. Richmond, Va.
Orion Barger, M.Photog. Chamberlain, S. D.
Harold Woolwine, M.Photog. Enid, Okla.
Gerhard Bakker, M.Photog. Milwaukee, Wis.

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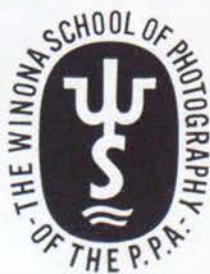
William M. Shields, M.Photog.



Gene Claseman, M.Photog.



Wendell B. Powell Studio





Wallace L. Seawell, M.Photog.



Kenneth L. Ball, M.Photog.



Wallace L. Seawell, M.Photog.

Special NOTE:

The portraits on these pages are representative of the work of some of the portrait instructors who will be at Winona this summer. Their lectures, demonstrations and personal attention are yours when you enroll in the courses described.



Kenneth L. Ball, M.Photog.

SPEEDLIGHT PORTRAIT PHOTOGRAPHY

Here is a chance for you to take advantage of the very popular speedlight course.

During this one week the characteristics and advantages of speedlights will be thoroughly explained through lectures and demonstrations.

Learn how to use speedlights in bridal portraiture, glamour portraits, men and women, portraiture of children, groups and school photography, and how to make it profitable.

You will get actual practice making all types of portraits with speedlights and how to achieve special lighting effects under the supervision of instructors with long and successful experience in speedlight photography. Included, of course, will be lectures on composition, the correct way of posing, the use of props, etc.

Dates for this course parallel those of Course No. 11 — Oil Coloring and Reception Room Practices — another "Mr. and Mrs." Special!

INSTRUCTORS

Course No. 12 — August 2 to August 8

Leslie A. Tompsett, M.Photog. South Bend, Ind.
Leo Stern, M.Photog. Kansas City, Mo.
Alvin Duis, M.Photog. Sidney, Neb.
Jim Jernigan, M.Photog. Ocala, Fla.
Gerhard Bakker, M.Photog. Milwaukee, Wis.
Merle Deardorff Chicago, Ill.

GENERAL PORTRAIT PHOTOGRAPHY

A complete course — in just two weeks — planned for those men and women just starting out and for those with some experience who want the stimulation of a refresher course.

You'll get a well-rounded course covering posing, lighting, head-and-shoulders and three-quarter length portraiture; also children, family groups, bridal photography and lectures on composition will be included.

You will watch the instructors work, putting their techniques into practice; then, in the camera rooms, you will have an opportunity to make your own portraits. On the technical side you will learn the best techniques in processing, retouching and printing.

INSTRUCTORS

Course No. 14 — August 9 to August 22

Glen Worley, M.Photog. Alliance, Neb.
Kenneth L. Ball, M.Photog. Casper, Wyo.
Carl W. Blakeslee, M.Photog. Tampa, Fla.
William Shields, M.Photog. Clinton, S. C.
Homer English, Cr.Photog. Troy, Ohio
Gerhard Bakker, M.Photog. Milwaukee, Wis.
Merle Deardorff Chicago, Ill.



Wallace L. Seawell photographing Yvette Mimieux



Gene Claseman, M.Photog.



Wendell B. Powell Studio



See next page
for more
courses and
application form



Courses for Portrait Studio Personnel



BRUSH WORK OILS

(Course No. 5)

June 28 to July 4—Tuition \$90

Tuition for this course includes oils and brushes used. A course for experienced colorists only. Covers photographic painting and miniatures using brush oils. Selecting the right materials. Pricing. Increasing size of orders through use of colored portraits and miniatures. Theory of color and color harmony.

INSTRUCTORS

Mrs. Wendell Powell Richmond, Va.
Gerhard Bakker, M.Photo. Milwaukee, Wis.

MACHINE AND FREE HAND NEGATIVE RETOUCHING

(Course No. 7)

July 5 to July 11—Tuition \$50

Subject matter will include both free hand and machine retouching of negatives. Structure of the face, correcting lighting on the negative, use of retouching dyes.

INSTRUCTORS

Homer English, Cr.Photo. Troy, Ohio
Julius Mihali Norwalk, Ohio
Gerhard Bakker, M.Photo. Milwaukee, Wis.

RECEPTION ROOM TECHNIQUES

(Course No. 9)

July 12 to July 18—Tuition \$50

Proved business methods, promotion and merchandising ideas for the small town studio. Techniques for handling the customer. How to present proofs for better sales. Budget plans.

INSTRUCTORS

Dolores Shrader, Cr.Photo. Little Rock, Ark.
Gerhard Bakker, M.Photo. Milwaukee, Wis.

TRANSPARENT OILS

(Course No. 10)

July 19 to July 25—Tuition \$60

Included with tuition for this course are all supplies and materials needed. Beginners will be accepted for enrollment. Tips on making portraits come to life with color. Lectures on theory of color and color harmony.

INSTRUCTORS

Aida Price, M.Photo. Milwaukee, Wis.
Gerhard Bakker, M.Photo. Milwaukee, Wis.

OIL COLORING AND RECEPTION ROOM PRACTICES

(Course No. 11)

August 2 to August 8—Tuition \$60

Here is a course for the photographer's wife. Oil coloring of all types of portraits, selling in the reception room and on the telephone. How to handle inquiries on a variety of jobs from brides to babies, from business glossies to banquet coverage. Lectures on theory of color and color harmony.

INSTRUCTORS

Paula Tompsett, Cr.Photo. South Bend, Ind.
Margo Kent Zink, M.Photo. Staunton, Va.
Gerhard Bakker, M.Photo. Milwaukee, Wis.

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OFFICIAL APPLICATION FORM — 1959 WINONA COURSES

Please accept my application for the course I have checked:

- | | |
|--|--|
| ☐ GENERAL COMMERCIAL PHOTOGRAPHY — Course No. 1
Tuition \$85, Deposit \$25 June 14 to June 20 | ☐ ADVANCED PORTRAIT PHOTOGRAPHY — Course No. 8
Tuition \$200, Deposit \$50 July 12 to July 25 |
| ☐ INDUSTRIAL PHOTOGRAPHIC LABORATORY TECHNIQUES —
Course No. 2 — Tuition \$75, Deposit \$25 June 21 to June 27 | ☐ RECEPTION ROOM TECHNIQUES — Course No. 9
Tuition \$50, Deposit \$25 July 12 to July 18 |
| ☐ ADVANCED COMMERCIAL PHOTOGRAPHY — Course No. 3
Tuition \$125, Deposit \$25 June 21 to June 27 | ☐ TRANSPARENT OILS — Course No. 10 (Includes Supplies)
Tuition \$60, Deposit \$25 July 19 to July 25 |
| ☐ DIRECT COLOR IN COMMERCIAL PHOTOGRAPHY — Course No. 4
Tuition \$125, Deposit \$25 June 28 to July 4 | ☐ OIL COLORING AND RECEPTION ROOM PRACTICES —
Course No. 11 (Includes Supplies)
Tuition \$60, Deposit \$25 August 2 to August 8 |
| ☐ BRUSH WORK OILS — Course No. 5 (Includes Supplies)
Tuition \$90, Deposit \$25 June 28 to July 4 | ☐ SPEEDLIGHT PORTRAIT PHOTOGRAPHY — Course No. 12
Tuition \$90, Deposit \$25 August 2 to August 8 |
| ☐ DIRECT COLOR IN PORTRAIT PHOTOGRAPHY — Course No. 6
Tuition \$125, Deposit \$25 July 5 to July 11 | ☐ PORTRAIT BUSINESS SEMINAR — Course No. 13 (Includes Kit)
Tuition \$75, Deposit \$25 August 9 to August 15 |
| ☐ MACHINE AND FREE HAND NEGATIVE RETOUCHING —
Course No. 7 — Tuition \$50, Deposit \$25 July 5 to July 11 | ☐ GENERAL PORTRAIT PHOTOGRAPHY — Course No. 14
Tuition \$100, Deposit \$50 August 9 to August 22 |
| ☐ INDUSTRIAL PHOTOGRAPHIC MANAGEMENT — Course No. 15
Tuition \$125, Deposit \$25 August 24 to August 28 | |

I am enclosing a deposit on each course for which I apply and I understand that it will be credited to my total tuition fee. I also understand that the entire balance of the tuition fee is payable on the first day of the course. I certify that I have had a minimum of one year's experience in a professional photographic studio. If I am applying for the course in Advanced Portrait Photography, I also certify that I have had a minimum of three years' camera room experience. If I am applying for the course in Direct Color in Portrait Photography, I also certify that I have had a minimum of five years' camera room experience.

Name

(please hand-letter or typewrite)

Street

City

Zone

State

NOTE: Refunds of deposits will be made only in case of emergency and under no circumstances later than two weeks preceding opening date of course. Full details as to supplies required, housing service, etc., will be mailed upon receipt of application and its acceptance. All courses are limited in enrollment, and will be processed on a "first come, first served" basis. A minimum of \$25 deposit must accompany all applications. Mail to: Executive Manager, Professional Photographers of America, Inc., 152 West Wisconsin Avenue, Milwaukee 3, Wisconsin.

than that used in polystyrene-based products; Transaloid, transparent medium giving results comparable to acetate film but with important price concessions; Paper A, coated on a 16-pound photo-base paper; Paper B, on 25-pound photo-base baryta paper; Film Thin, paper film on 0.0034" base, for image reversals, halftone positives, overlays and strip-ins; Poly-S Film Standard, paper film on 0.0054" polystyrene base for extreme dimensional stability; Stripping Transaloid with 0.0012" permanent support base laminated to a Halolith Transaloid temporary base.

Oscar Fisher Co., Newburgh, N. Y.—Portable, plastic-encased pump and filter unit, Fisher Pump-Filter combination is complete with electrical switches, wiring and piping; uses 110 v or 220 v 60 cycle AC; solution exits from filter at the rate of ten gallons per minute. . . . Bar-Ray Products, Inc., 209 25th St., Brooklyn, N. Y.—Formula No. 875, liquid cleanser for stainless steel and monel; sample bottle, 25c. . . . The Pierce Company, 3701 Nicollet Ave., Minneapolis 9, Minn.—Modern Filigree plastic panels for making sides or complete backgrounds, as used on TV; \$6 to \$10; full description and plans for building sent upon request on studio letterhead. . . . Arne W. Lunke & Company, 913 Forest Ave., Evanston, Ill.—Portable embossing check-protector for the small businessman; fully guaranteed, \$10 postpaid.

Free Literature

LogEtronics, Inc., 500 E. Monroe Ave., Alexandria, Va.—Reprint of "The LogEtron," technical paper by Glenn Davidson delivered in talk to American Photoengravers' Association. . . . Harwald Co., Dept. NP, 1245 Chicago Ave., Evanston, Ill.—Audio-visual and film handling equipment catalog, No. 59. . . . Holson Co., 40 Belden Ave., Norwalk, Conn.—Photographic Division 1959 catalog of albums. . . . Eastman Kodak Co., 343 State St., Rochester 4, N. Y.—Pamphlets: "Kodacolor Film Exposure and Color Balance," four pages, No. E-4; "Preparing Large Color Prints on Kodak Ektacolor Paper," 20 pages, No. E-54. . . . Byers Color Laboratory, Inc., 4033 E. Milwaukee Ave., Portland 2, Ore.—Color finishing price list. ▲



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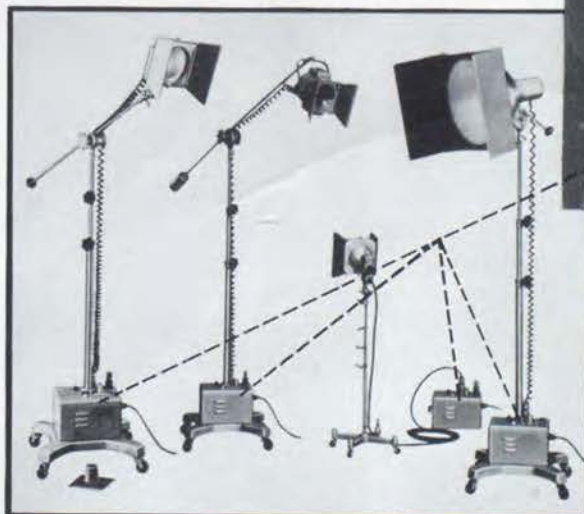
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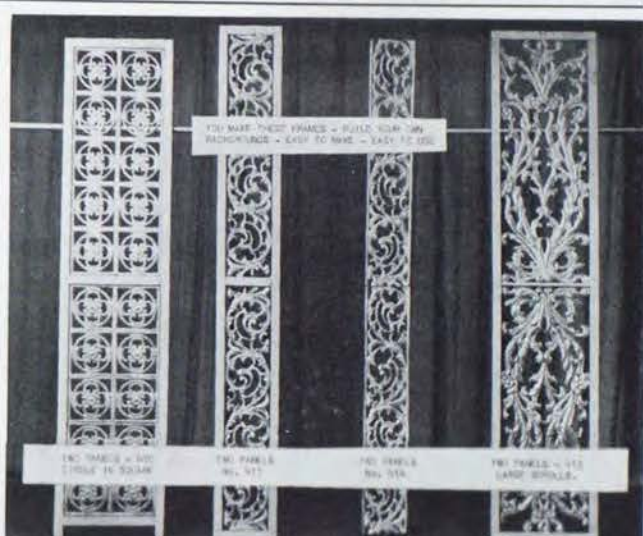
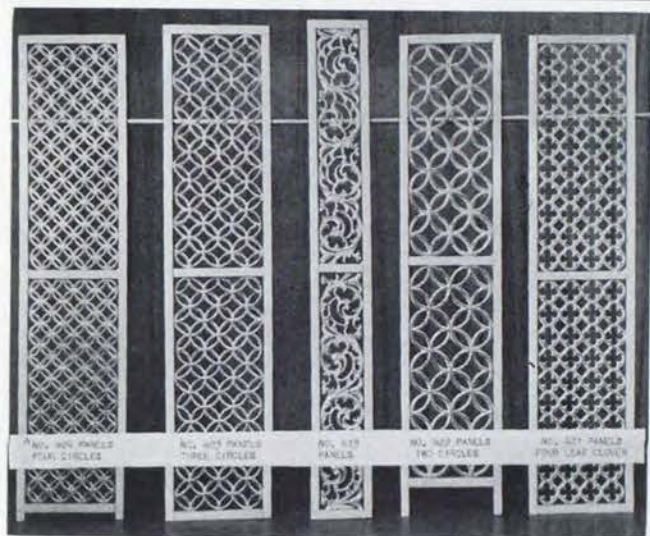
• The Photogenic Tripmaster consists of a small transmitter attached to the camera and receivers installed at each of the Speed-Lites. A high frequency pulse synchronized with the camera shutter is generated by the transmitter. This pulse is intercepted by the receivers which trigger all lights simultaneously, even on the lowest intensities. Regardless of location, the receivers will intercept the high frequency pulse at a distance of hundreds of feet from the transmitter, on all lights being operated on a circuit from the same 110-120 Volt main A. C. line. This permits freedom of light placement with the assurance that all lights will be triggered.

1959 — COMING CONVENTIONS — 1959

Association	Date	City and State	Hotel	Officer
Professional Photographers' Assn. of Oklahoma	March 7-9	Tulsa, Okla.	Mayo	Mel Newsom, Sec'y 541 S. University Blvd., Norman, Okla.
Ohio Professional Photographers' Assn.	March 8-10	Columbus, Ohio	Neil House	J. Edwin Farmer, Exec. Sec'y 50 W. Broad St., Columbus, Ohio
Professional Photographers of Rhode Island	March 15	Providence, R. I.	Sheraton-Biltmore	Connie McDonnell, Sec'y 114 Atwells Ave., Providence 3, R. I.
Missouri Photographers' Association	March 15-17	Columbia, Mo.	Tiger	Leeon Smith, Conv. Chmn. 1010 Broadway, Columbia, Mo.
Professional Photographers' Society of New York	March 15-18	Buffalo, N. Y.	Statler-Hilton	Dan Owen, Sec'y 224 Cedar St., Syracuse, N. Y.
Southwestern Photographers' Association, Inc.	April 11-14	Dallas, Texas	Adolphus	Harper Leiper, Sec'y-Treas. 4001 Travis, Houston, Texas
South Dakota Professional Photographers' Assn.	April 12-14	Sioux Falls, S. D.	Sheraton-Cataract	Roland V. Dinger, Sec'y-Treas. Box 291, Britton, S. D.
Massachusetts Professional Photographers' Assn.	April 20	Framingham, Mass.	Armand's Beacon Terrace	Morgan K. Williams, Sec'y-Treas. 60 Dav St., West Somerville 44, Mass.
Arizona Professional Photographers' Assn.	April 26	Phoenix, Ariz.	Hiway House	Norman A. Pederson, Sec'y 2107 E. Clerendon St., Phoenix, Ariz.
Professional Photographers of Indiana	April 26-28	Indianapolis, Ind.	Severin	Raymond F. Patnaude, Pres. 116 W. Colfax Ave., South Bend, Ind.
Kansas Professional Photographers' Assn.	April 26-28	Wichita, Kas.	Broadview	LaVerne Friesen, Sec'y 117 Main, Buhler, Kas.
Ontario Society of Photographers	April 26-28	Toronto, Ont.	King Edward	Albert McGlenister, Conv. Chm. 66 Church St., St. Catherine's, Ont.
New England Police Photographers' Assn.	April 27-28	Swampscott, Mass.	New Ocean House	Tom Bulcock 79 Precourt St., Manchester, N. H.
Connecticut Professional Photographers' Assn.	May 3-4	Hartford, Conn.	Bond	Carl Wallis, Conv. Chmn. Mott Hill Rd., East Hampton, Conn.
Photographers' Assn. of Nebraska	May 3-5	Omaha, Nebr.	Paxton	Al J. Werthman, Exec. Mgr. Hartington, Nebr.
North Dakota Professional Photographers' Assn.	May 4-5	Fargo, N. D.	Graver	Leonard H. Shaver, Sec'y 906 Lincoln Ave., Harvey, N. D.
Illinois Photographers' Association	May 11-13	Chicago, Ill.	Morrison	Henry Van Westrop, Sec'y 129th and Western Ave., Blue Island, Ill.
Maine Professional Photographers' Assn.	May 11-12	Portland, Me.	Eastland	Adelaide Anderson, Sec'y-Treas. 125 Main St., Lewiston, Me.
Professional Photographers of Iowa	May 17-19	Des Moines, Iowa	Savery	Kermit Buntrock, Sec'y 615 1/2 Lake Ave., Storm Lake, Iowa
Professional Photographers' Assn. of Pennsylvania	May 17-19	Erie, Pa.	Lawrence	Vincent P. DePiant, Jr., Exec. Sec'y 1756 Clinton Ave., Shamokin, Pa.
Professional Photographers' Society of Vermont	May 25-26	Burlington, Vt.	Oakledge Manor	Mrs. Clifford Patch, Sec'y-Treas. 14 School St., Randolph, Vt.
Professional Photographers' Assn. of Montana	May 29-31	Kalispell, Mont.	Elks Lodge	Marion E. Lacy, Sec'y-Treas. 240 Central, Whitefish, Mont.
Arkansas Professional Photographers' Assn.	June 7-9	Little Rock, Ark.	Grady Manning	Earl L. Saunders, Jr., Sec'y-Treas. 2121 Chester St., Little Rock, Ark.
Tennessee Professional Photographers' Assn.	June 20-22	Nashville, Tenn.	Noel	T. W. Dickerson, Pres. Main St., Franklin, Tenn.
Mississippi-Alabama Associated Photographers	June 30-July 2	Biloxi, Miss.	Buena Vista	Hazel Graf, Sec'y-Treas. 1905 1/2 2nd Ave., Bessemer, Ala.
Texas Photographers' Association	July 11-13	Houston, Texas	Rice	Odell Poovey, Sec'y-Treas. 201 S. Marshall St., Henderson, Texas
Minnesota Professional Photographers' Assn.	July 12-15	Minneapolis, Minn.	Calhoun Beach	Carleton E. Rust, Sec'y 1554A White Bear Ave., St. Paul 6, Minn.
PROF. PHOTOGRAPHERS OF AMERICA, INC.	July 25-Aug. 7	Los Angeles, Calif. Honolulu, Hawaii	Statler Hilton Princess Kaiulani	Frederick Quellmalz, Exec. Mgr. 152 W. Wisconsin Ave., Milwaukee 3, Wis.
Professional Photographers' Assn. of California	July 25-30	Los Angeles, Calif.	Statler	Natalie Rokusek, Exec. Sec'y 88 Springfield Dr., San Francisco, Calif.
Rocky Mountain Professional Photographers' Assn.	Aug. 16-18	Denver, Colo.	Shirley-Savoy	P. H. Broadie, Exec. Sec'y 2170 S. Lincoln, Denver 10, Colo.
Professional Photographers' Assn. of West Virginia	Aug. 24-25	Beckley, W. Va.	Beckley	Lonnie Safford, Sec'y 408 Main St., Point Pleasant, W. Va.
Virginia Professional Photographers' Assn.	Sept. 13-15	Virginia Beach	Cavalier	William McIntosh 718 W. 21st St., Norfolk, Va.
Photographers' Assn. of New England	Sept. 20-22	Portsmouth, N. H.	Wentworth-by-the-Sea	Anton Hanania, Sec'y 26 Emerson St., Newton, Mass.
Professional Photographers' Assn. of New Jersey	Sept. 27-29	Asbury Park, N. J.	Berkeley-Carteret	Bill Dunkinson, Exec. Sec'y 47 Woodland Ave., East Orange, N. J.
Florida Photographers' Association	Oct. 15-17	Tampa, Fla.	Hillsboro	Duane Herrig, Conv. Chmn. 212 N. Dale Mabry, Tampa, Fla.

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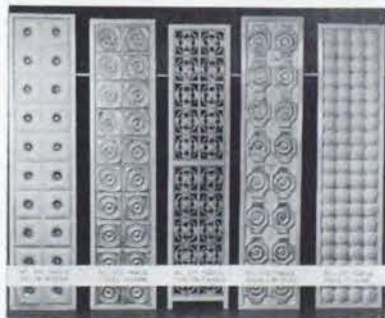
You have seen these Backgrounds on many TV Programs and when you use them in your Portraits — they add something that will be new and different — and helps sell portraits easy. Make these backgrounds yourself — frame costs about \$1.00 panel — looks like \$75.00 Backgrounds. Order 2-3 different styles for variety.

BACKGROUND PANELS — 18 x 96 size

Order by numbers above — two panels makes on backgrounds — (all numbers except 413-414).

Two panels	\$10.95	No.'s 413-414	
Four panels	19.95	Two panels	\$ 5.50
Six panels	28.50	Four panels	10.50

Shipped express F.O.B. Mpls. 5% Cash Discount from above prices — pays part express costs.

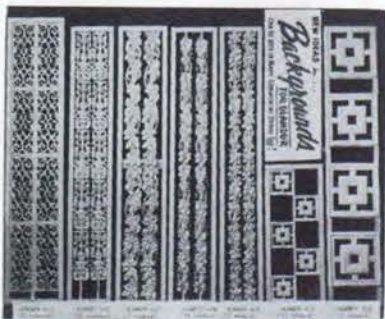


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Similar to above — but solid prices includes cardboard backs.

Two panels	\$ 6.00
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S	Satin — no lace	\$0.50	\$0.45
SL	Satin — lace one side	.55	.47 1/2
SLL	Satin — lace both sides	.60	.52 1/2

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XL	Satin — lace one side	.45	.40

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DS-2	Satin — wide lace — 2 sides	.75	.70

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DS-2	Satin — wide lace — 2 sides	.75	.70

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Each occupies less than 6 sq.
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60 rolls color film, 100—5 x 7
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Fast film drying using less heat, with the new self-contained dehydration unit. Consistent uniform drying year around. Moisture is removed by refrigeration. No vent required. For Black and White Film, ideal for Color Films and Prints. Drying time B/W 10 to 15 minutes; Color 20 to 25 minutes.

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No. 9049—range 2B to HB (Soft to Medium)

No. 9050—range HB to 2H (Medium to hard)

No. 9050A—range 2H to 4H (Hard to Very Hard)

WHAT'S DOING from page 110

manager of professional and technical sales promotion; Edward G. Stamboulis, marketing manager, professional products, motion picture division; J. M. Sarver, New York district sales supervisor; Herbert W. Gost, Detroit district manager; and J. D. Rullo, supervisor of x-ray sales.

Joseph C. Wilson, president of Haloid Xerox Inc. has announced the promotion of Dr. John H. Dessauer to the position of executive vice president in charge of research and product development and Sol Linowitz to vice president and general counsel. . . . Argraph Corporation of New York City will function as the exclusive distributor for the Durst (USA) Inc. line of phototechnical equipment for the upper and middle Atlantic states.

Ralph A. Sickles of Chicago has been named sales and service representative for Emby Photo & Film Machine Company of Germany.

DEATHS Only a few days after she received the news that her husband, R. Harold Sigler, had been awarded an Honorary Life Membership in the PP of A, Helen Armstrong Sigler died in a Boise, Idaho, hospital of cancer. . . . Donald H. Gottschall, 32, president of J. L. Hanson Company, a Chicago photo album firm, died as a result of injuries received in an automobile collision which occurred in California. . . . Edwin Schober, 47, a Fresno commercial photographer, died of heart disease. He was secretary of the PPA of Central California and was a member of many civic and professional groups. . . . Wilbur H. Porterfield, one of the oldest working newspaper photographers in the country, died in his sleep. He was 85 and had been working with the Courier-Express in Buffalo, N. Y. ▲

HAWAII from page 113

Even this flowery form can't describe Hawaii. It's really another world—I think you'll adore it.

Yesterday we made a trip to Pearl Harbor, then a tour of the Island in the afternoon—and sandwiched between beach and swim, the last, of course, a daily affair. Evenings are an attempt to cover all the

sumptuous places—one better than the next food-wise—entertainment good but repetitive.

The shops are fun. Dress is very native and informal—extremely colorful. Endless flowers—orchids adorning every salad! The people really are a happy lot—service wonderful.

We've been staying at the Hawaiian Village—many acres of hotel, restaurants, shops, little theater, five pools, etc. The room is excellent with its own lanai facing the ocean and Diamond Head—exquisite view.

The water and weather are wonderful. The entire hotel is open glass doors in part, but many times just roof.

We've toured the pineapple plants, orchid gardens, all the hotels and beaches, enjoyed the sports of outrigger canoes and riding the surf, been to a native luau, from Waikiki Beach to the City of Honolulu, International Market. . . .

Balmy air is always blowing here—you soon develop a Polynesian lassitude—just lap up the charm and beauty. Many people that I've met are on their second or third visit—though on the ship, out of 750 voyagers, most were first timers. This land is really a mixture of all things and people. We're leaving here tomorrow for a tour of the other islands (3-day affair). ▲

INDUSTRY from page 132



VI-2 Autex has automatic exposure control.

ment of the Model VI-2 Autex, an accessory which provides automatic exposure control for any camera and a wide variety of lenses, has been announced by Flight Research, Inc., P. O. Box 1-F, Richmond, Va. According to the maker, using a small motor-driven control head connected to the iris diaphragm of the lens, Autex continu-

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ously adjusts the f/stop of the lens to assure correct exposure even in rapidly changing light conditions. . . . Automatic x-ray processor—Fisher Fax-Ray, a unit that automatically develops, fixes, washes and dries x-ray film of all sizes, up to and including 14 x 17, has been introduced by the Oscar Fisher Company, Newburgh, N. Y. The processor is fabricated entirely of type 316L stainless steel. Approximate dimensions are 6' long, 7' high, 4' wide and about 500 lbs. in weight. The price of the new unit is \$15,000. ▲

BLUEPRINT, DIAZOTYPE COATERS

The board of directors of the National Association of Blueprint and Diazotype Coaters has elected Herbert F. Bruning, president of the Charles Bruning Co., Inc., as President; L. W. Bramwell, president of San Diego Reproduction Products Co., Vice President; and B. K. Elliott, Jr., vice president of the B. K. Elliott Co., Treasurer.

APPLICATIONS from page 128

FLORIDA
Grant, F. F., Franklin Grant Studio, 5102 St. Thomas Pl., Orlando (A-P) Louis F. Garcia
GEORGIA
McVey, William Joe, Hardy Studios, 47 W. Park Square, Marietta (A)
Minor, D. G., Minor Studio, P. O. Box 414, East Point (A-P)
Owens, T. H., Jr., Owens Studio, P. O. Box 470, Fitzgerald (A-P)
ILLINOIS
Beatty, David Eugene, David E. Beatty, Photographer, 1521 S. Fourth St., Springfield (A-C)
Canine, G. C., Oscar and Associates, Inc., 63 E. Adams St., Chicago (A) Jerry A. Smolka
Collier, Clarence Clyde, Food Machinery and Chemical Corp., Hoopeston (I)
Giddens, Raymond Leslie, II, The Studio of R. L. Giddens II, 164 Division St., Elgin (A-P)
Klus, Edward A., International Harvester Co., 2626 W. 31st Blvd., Chicago (I)
Larsen, Robert E., Larsen Studio, 1709 Oak St., Chicago Heights (A-P)
Leonard, Justin B., Leonard's Studio, 967 State St., Chester (A-P)
Mihalek, Charles Lawrence, Oscar and Associates, 63 E. Adams St., Chicago (A)
Slauson, C. R., Muisson Label Co., Inc., Box 178, Peoria (I)
Werner, W. H., Bell & Howell, 7100 McCormick Rd., Chicago (I)

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The Holliston Mills	Waltz the Camera-man, Inc.
The Housh Co.	Webster Brothers Laboratory
Div., Winthrop-Atkins Co.	Wollensak Optical Co.

Zilius, R. B., Streeter-Ames Co., 719 Dresser Dr., Mount Prospect (I) Jerry A. Smolka

INDIANA
Adkins Studio, 7 N. Meadows Shopping Center, Terre Haute (A-P)
Burrell, Donald James, Edward Valves, Inc., 1200 W. 145th St., East Chicago (I)

IOWA
Vriezelaar, Arthur D., Midland Photographic Service, Monroe (A)

KANSAS
Rorabaugh and Millsap Studio, 2906 E. Central, Wichita (A-C)

KENTUCKY
Bryson, Robert, Bryson Studio, Box 391, Central City (A-P)
Maloney, Frank John, F. J. Maloney Photographer, 1062 E. Mary St., Louisville (A-P)

LOUISIANA
Davis, John G., Jr., Davis Studio, P. O. Box 192, Ruston (A-P)
Shannon, John E., 2001 5th St., Lake Charles (A)
Smith, T. C., Film Arbor Studio, Inc., 330 1/2 Milam St., Shreveport (A) W. E. Alexander

MAINE
Barter, Robert, Bob's Photo TV, 29 Townsend Ave., Boothbay Harbor (A)

MARYLAND
Stringer, J. T., Jr., U. S. Naval Medical School, National Naval Medical Center, Bethesda (I)

MASSACHUSETTS
Bauman, Stanley A., Stanley A. Bauman, Photography, 46 Breer St., Brockton (I)
Cabot, Arthur Tracy, Jr., 190 Mystic Valley Pkwy., Winchester (A)
Corrigan, George Gilmore, Purdy Photographers, 367 Boylston, Boston (A-P)
Del Vecchio, Robert Scott, Del Vecchio Studio, 294 Washington, Boston (A)
Hodges, C. DuBois, C. DuBois Hodges Photography, 817 Main St., Agawam (A-P) A. Johnson
Lewis, George E., La Riviere Studio, 266 Main St., Marlboro (A-P)
Martin, J. W., Jr., The Martin Service, 161 Lexington Rd., Billerica (I) Roger Maconi

MICHIGAN
deVries, John F., deVries Studio, 52 E. Main St., Zeeland (A-P)
King, George M., 105 1/2 E. Chicago St., Bronson (A-P)
McClure, Harley H., McClure Photographs, 731 West Cross, Ypsilanti (A-P)
Mincoff, John, Mincoff Photo Studio, 212 Walnut St., Manistique (A-P) Walter J. Roob
Mitchell, Robert W., Mitchell Models Studio, 2930 Niles Ave., St. Joseph (I)
Rosenberger, Philip John, Byerly Studio, 802 Greenwood Ave., Jackson (A) G. Byerly

MINNESOTA
Burleigh, Arden W., Burleigh Studio, 121 Sibley Ave., N. Litchfield (A-P)
Kroeger, John Henry, Everett Kroeger Studio, 5 Mackubin St., St. Paul (A) K. Wright
Ruskin, John, Archer-Daniels-Midland Co., 340 Campbell Dr., Hopkins (I)

MISSISSIPPI
Dakin, John Robert, John R. Dakin, Cleveland (A-C) John E. Sawyer, Jr.

MISSOURI
Ghio, Robert Augustus, Ghio's Studio, 210 S. 8th St., Columbia (A-P)
Meek, Elizabeth U., Meek Studio, 1005 High Grove Rd., Grandview (A-P) M. M. Matney
Mignard, Paul Robert, Mignard Studio, 1339 S. Glenstone, Springfield (A-P)

MONTANA
Campbell, Oliver, Harold, Manhatran (A-C)
Ham, Albert H., Jr., Haugen's Studio, 520 S. 3rd West, Missoula (A) Robert E. Haugen

NEBRASKA
Downey, J. C., Downey's Midwest Studio, 17 E. 16th St., Scottsbluff (A) C. D. Downey
Stewart, George Lee, Photography by Stewart, 517 N. Washington, Lexington (A-P)
Tuttle, K. C., K. C. Tuttle Photos, 1008 S. 55th St., Omaha (A-P) William P. Mortman

NEW MEXICO
Jones, H. C., Howard's Photography, 1016 S. Butler, Farmington (A-P) Albert Karamelli

NEW YORK
Bloomsburg, R. A., General Mutual Insurance Co., 598 Broadway, Albany (A)
Conley, G. C., J. Walter Thompson Co., 420 Lexington Ave., New York (A) H. J. Christy
Grabijas, M. Jr., Sterling Photographers & Studio, 727 Ridge Rd., Lackawanna (A) R. Stierling
Grossman, Irwin, 312 Laurelton Blvd., Long Beach (A) Val Albrecht
Grube, Christian H., Christian H. Grube Industrial Photography, 6 E. 184th, Bronx (I)
Kennedy, John R., 155 Rockne Rd., Yonkers (A-C)
Lints, Lee, Onondaga Pottery Co., Syracuse (I)
McCoy, F. N., Frank McCoy—Creative Photographer, 229 N. Division St., Peekskill (A-P)
Moran, G. D., McGraw-Hill Publishing Co., Inc., 330 W. 42nd St., New York (A)
Nodler, Paul, Nodler Studio, 112 N. First St., Olean (A-C)
Puls, Richard Albert, Puls Photography, Meadowview Park, Macedon (A-P)
Regensburg, Roderic Schmitt, Kollman Instrument Co., 8008 45th Ave., Elmhurst, L. I. (I)

Runfola, Stephen Francis, Runfola Studio, 113 N. Main St., Mt. Morris (A-P) Norman Miller
Telaak, Clyde R., Telaak Studio, 3090 Main St., Buffalo (A-P)
White, Thomas Leroy, Pennington Studios, 326 New York Ave., Huntington (A)
Widder, Eileen, 77-14 115th St., Forest Hills (A) Peter Nicastro

NORTH CAROLINA
Arscott, P. Lloyd, Arscott's, 351 Main St., Troy (A-P)
Duckworth, R. B., Rembrandt Studios, Inc., 108 1/2 S. Church, Charlotte (A-P)
Goodnight, A. R., Aurilla Goodnight Photography, 414 1st St., South, Conover (A-P)
Kearns, E. Dale, 3511 Kirby Dr., Greensboro (A-P)
Lineberry, R. E., J. P. Stevens & Co., Inc., Printing Div., 1302 W. Lee St., Greensboro (I)
Shannon, Roger Benjamin, Photo Kolor Co., Inc., Manteo (A) Dan C. Morrill

OHIO
Byland, Harold C., 426 Washington, N.W., Warren (A-P)
Hadley, C. Vance, The Hadleys, 131 S. Main, Bellefontaine (A-P)
Horvath, Edward, The Standard Register Co., Dayton (A)
Moneyhan, Virginia H., Gene Moneyhan's Myers Studio, 421 Washington St., Steubenville (A)
Morrison, Roger Eugene, Morrison Studio, 822 Orchard St., Zanesville (A-P)
Paris, Rob. Rob Paris Picture Center, 6995 Haines, Cincinnati (A-P) R. Loder
Taylor, Harrier, Taylor Studios, 810 Broadway, Bedford (A)
Vance, John William, 8100 Camner Ave., Cincinnati (A)

OREGON
Hodge, Maurice B., Hodge Photos, 517 S.W. 13th Ave., Portland (A-C)

PENNSYLVANIA
Bauer, Paul, Paul Bauer Photographer, 608 Franklin St., Reading (A-C)
Brustle, Edward Emil, Franklin Studio, 220 13th St., Franklin (A-P) Anthony L. Olivetti
Deutsch, William Rogers, Orchard Lane, Ithaca (I)
Eddie, Gene, Gene Eddie Studio, 88 Orchard St., McKees Rocks (A-P)
Haines, Paul E., E. J. Lavino & Co., P. O. Box 29, Norristown (I)
Navratil, H. O., Allis-Chalmers Mfg. Co., Columbus & Preble Aves., Pittsburgh (I) Rev. V. Deer
Purdum, Andrew, The Strunk Studio, 10 N. 9th St., Reading (A-P)
Srem, Cyril, Srem Studio, 900 Penn Ave., Pittsburgh (A-P)
Teller, Robert, Robert Teller Photography, 1520 Niles Rd., York (I)

TENNESSEE
Crutcher, Cameron Bundy, Crutcher Studio, 135 N. Water Ave., Gallatin (A-P)
Harris, Henry S., Harris Studio, 117 Park Avenue, North, Hohenwald (A)
Olan Mills, Inc. of Tennessee, Box 391, Chattanooga (A-P)
Riley, Thomas J., Union Carbide Nuclear Co., P. O. Box X, Oak Ridge (I)
Sidicane, Stanley Herbert, Norris Collins Photographers, 102 12th Ave., South Nashville (A)

TEXAS
Jordan, Edwin Riggs, Ed Jordan Photography, No. 1, Ebony, Brownsville (A-C)
Lomax, Robert, Robert Lomax Photographers, 301 W. Houston, Marshall (A-P)
Polhem, Roland Gunnar, Gittings Studio Inc., 3327 D'Amico, Houston (A)
Sloan, John P., Magcobar, Box 6504, Houston (A)

UTAH
Warren, Robert L., Robert L. Warren Studio & Camera Shop, 417 S. Main St., Del Rio (A-P)

VIRGINIA
Hutson, Jim, Photography by Jim Hutson, 4410 Colley, Norfolk (A-C)

WASHINGTON
Hatta, Claude, Hatta Studio, 907 Pacific Avenue, Tacoma (A-P)

WISCONSIN
Flasch, Arthur P., Cleaver Brooks Company, 326 East Keefe Avenue, Milwaukee (I)
Leininger, Charles E., The Leininger Studio, 115 North Broadway, DePere (A-P)
Roberts, Keith, Nekoska-Edwards Paper Company, Port Edwards (I)
Wald, Eugene, 3557 North Oakland Avenue, Milwaukee (S)

WYOMING
Pownall, Herbert Darlington, Photo Service, University of Wyoming, Old Main, Laramie (I)

CANADA
Leclair, H. J., Dept. of National Health and Welfare, Government Biological Photographic Laboratory, 214 Garland Bldg., 142 Queen Street, Ottawa, Ontario, Canada (I)

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