

the National Photographer

APRIL 1959

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.
152 W. Wisconsin Avenue, Milwaukee 3, Wisconsin
Form 3547 Requested

BULK RATE
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Perk up your prints



From 1955 Graflex Photo Contest—Lawrence Schiller, Hollywood, Calif.

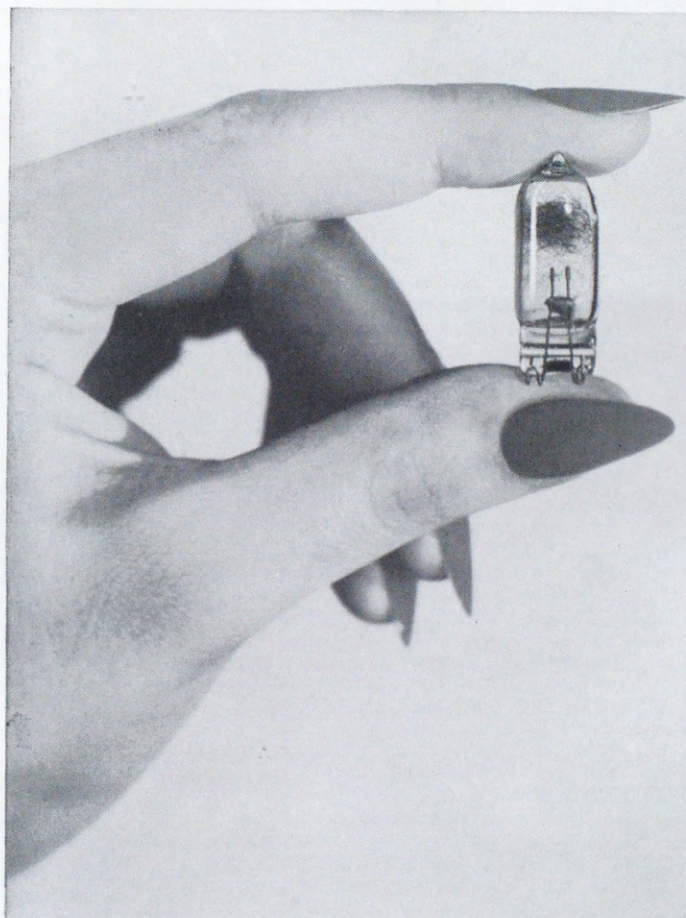
Your negatives fairly *spring* to life on photographic papers by Haloid Xerox! There's a special, top-quality paper for your specific needs . . . including: *Varaloid*®, an excellent variable contrast paper most often used for commercial enlarging; *Halobrome*®, a high grade projection paper; *Halex*®, 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 your FREE catalog, listing detailed specifications of each . . . emulsion types, printing speeds, contrasts, surface weights, etc. Write: HALOID XEROX INC., 59-367 Haloid St., Rochester 3, New York. Branch offices in principal cities.

**HALOID
XEROX®**

Another First from General Electric:

WORLD'S SMALLEST FLASHBULB

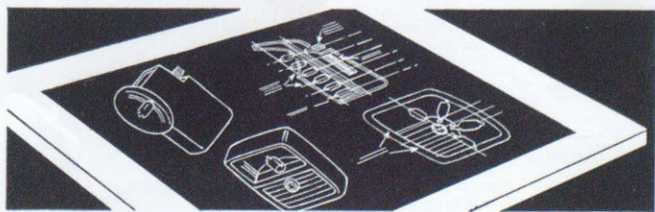


THE G-E "ALL GLASS"

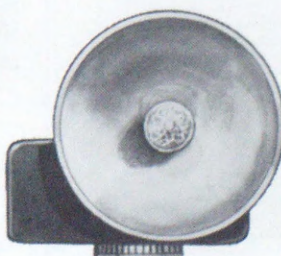
No bigger than a jelly bean...
as powerful as a flashbulb
four times its size!

DWARFED BY FINGERS, the new G-E "All Glass" is only $1\frac{1}{8}$ " long. Zirconium-filled, it delivers the same light output as a G-E PowerMite M2 Flashbulb—7000 lumen seconds (clear)...4000 (blue). It can be used with all cameras, because it has virtually universal synch.

This revolutionary new flashbulb has no metal base, because it needs none. It will be packaged in two six-lamp clips, for easy dispensing or automatic feeding. A dozen bulbs, box and all, won't even make a bulge in your pocket. It's truly the world's smallest flashbulb!



THE G-E "ALL GLASS" opens the way for completely mechanized flash holders...completely automatic flash cameras.



NEW 2" REFLECTOR is just the right size for the new G-E "All Glass." Its tininess vividly demonstrates how this new "jelly bean" flashbulb makes pocket-sized flash equipment practical.

GENERAL



ELECTRIC

Photo Lamp Dept., Nela Park, Cleveland 12, Ohio

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.

April 1959



Vol. 10 No. 4

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this month's cover . . .

is the work of Vincent Thomas, M.Photos., of the Eastman Kodak Technical Service Center, San Francisco. The background was painted on a window shade (6' x 7½' long) with flat oil house paint, using a 3" brush to avoid too many small patterns. Mr. Thomas stressed that "any pastel colors used be barely off the gray side," and that no color should dominate the area. He also believes that a photographer can use fine furniture to good advantage. In photographing a middle-aged lady, the back of a chair close to the body helps to keep the body size down. Lights used were Photogenic Studio Speedlamps with 100 ws output. Two aluminum wrap-covered reflectors (2' x 6') were placed close to subject at left. The film was Ektacolor, Type S, 8 x 10. The four-color plates for the cover were furnished by Eastman Kodak Co.

Member, Chamber of Commerce of the United States
Business Consultant, Arthur W. Gutenberg, Ph.D., Phoenix, Ariz.
Public Relations Counsel, Glassner & Associates, Chicago, Ill.
Legal Counsel, George E. Frost, Chicago, Ill.
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ONLY
30 DAYS
LEFT!

in the



annual

photo contest

53 CASH AWARDS

\$2,500 IN PRIZES

\$500 GRAND AWARD

4....\$250 1ST PRIZES

4....\$100 2ND PRIZES

4....\$50 3RD PRIZES

40...\$10 HONORABLE MENTIONS

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

**SEND IN YOUR
ENTRY TODAY ...**

CONTEST EDITOR

Heirloom
820 N. ORLEANS STREET, CHICAGO 10, ILL.

NAME _____

FIRM _____

ADDRESS _____

CITY _____

STATE _____

☐ CONTACT

☐ ENLARGEMENT

CLASSIFICATION OF ENTRY _____

**NOW! Get Your Share
of COLOR
BUSINESS...**

with B & J's NEW
"Color Roll"

120 ROLL FILM
CAMERA
BACK

5 x 7"
model
\$7950

8 x 10"
model
\$8950

ADAPTS YOUR 5 x 7" and 8 x 10" PORTRAIT
and VIEW CAMERA FOR 2 1/4 x 3 1/4" BLACK and
WHITE OR COLOR ROLL FILM!!!

- Adapter fitted with 2 1/4 x 3 1/4" ground glass focusing panel! (Can take 2 1/4 x 3 1/4" standard cut film holders).
- "Quick Shift" feature automatically centers adapter!
- Offers 8 - 2 1/4 x 3 1/4"; 12 - 2 1/4 x 2 1/4"; or 16 - 2 1/4 x 1 3/8" exposures per roll!
- Removable roll film holder for easy loading or additional adapters. "Life-time" construction. GUARANTEED! For Full Details Write NP 459

BURKE & JAMES, INC.
321 S. Wabash Chicago 4, Illinois

EFFORTLESS

"It Swings Into Position"



SOLAR-MATIC

As advanced as the rocket era!
Backed by 30 years of Enlarger
Leadership! 4 x 5 Enlarger with
coated f/4.5 anastigmat lens...

\$174⁵⁰

NP 459

Also available to accept your lens.

BURKE & JAMES, INC.
321 S. Wabash Chicago 4, Illinois

JULY 1ST DEADLINE

Of the utmost importance to all commercial photographers is the deadline for Qualification in the 1960-61 Directory of Professional Photography — July 1st, 1959 *this year*.

Each person qualified in the current Directory must submit new examples of his work for qualification in the Directory to be released July 1, 1960. (Qualification for the next Directory has been closed.)

Certain changes have been made in the Commercial Division Qualification Program which will strengthen and improve it. Revised rules, instructions and Form B envelopes were sent to all Commercial Division members in January. Additional copies of the rules and envelopes are available from Milwaukee.

Review of entries will be on a much stricter basis than before. The rules must be followed exactly or the entry will not go before the Board of Review.

The Qualification Program is the best service offered to buyers of professional photography. Don't fail to try to qualify. Deadline for receipt of material is July 1, 1959. Send for copies of the rules and application forms to PP of A, 152 West Wisconsin Ave., Milwaukee 3, Wis.

WAGE AND HOUR LAW CHANGES

Since February 2, 1959, the criteria employed by the Wage and Hour Administration of the U. S. Department of Labor for determination of exempt workers have been changed. All of the changes deal with the salary tests used to determine executive, administrative and professional employees.

Since the establishment of the Wage and Hour Law, all firms engaged in manufacturing or dealing with products from interstate commerce (with certain exclusions) are subject to the provisions of the law as they apply to minimum wages and to overtime. The law also provides that certain classes of employees are exempt from these provisions.

Salary Tests Raised

The interpretation of the act regarding what constitutes executive, administrative and professional employees as far as duties of the job are concerned *have not been changed*. However, the salary tests which are also used to determine exemption have been raised.

As of February 2nd persons classed as executives under the act must be paid at least \$80 a week on a salary basis. Individuals in the administrative and professional categories (which includes photographers) must be paid a weekly minimum of \$95 on a salary or fee basis for the exemption to be valid. Employees qualifying under the "streamlined" duty tests which includes workers in operations requiring exercise of discretion and independent judgment (such as a lab man) must now show earnings of \$125 minimum.

HAWAII BOUND

The list of photographers and their families scheduled to go to Hawaii for the 1959 Convention keeps growing. The latest reservations have been received from the following:

Miss Janet Anderson, Jamestown, New York.
Mr. and Mrs. Conan J. Doyle, Medford, Wisconsin.
Mr. and Mrs. Chester R. Elliott, Atlanta, Georgia.
Mr. and Mrs. Harvey L. Ensminger, Harrisburg, Pennsylvania.
Miss Rena Frandsen, Los Angeles, California.
Mr. and Mrs. Judson Hawthorne, Los Angeles, California.
Mr. and Mrs. Charles R. Henle, Spokane, Washington.
Mr. and Mrs. Steve F. Hood, Nashville, Tennessee.
Mr. and Mrs. Adrian Jacobs, Homestead, Florida.
Mr. and Mrs. Albert Lake, Brooklyn, New York.
Mr. and Mrs. Mark D. Miller, Fort Collins, Colorado.
Mr. and Mrs. Robert M. Opfer, Philadelphia, Pennsylvania.
Mr. and Mrs. C. E. Redman, Albuquerque, New Mexico.
Mr. and Mrs. Fred Spieth, Sr., Olney, Illinois.
Mrs. Earl V. Wilson, Coral Gables, Florida.

Since there is no permanent exemption under the Wage and Hour Law, all employees deemed excluded under legal interpretation prior to February 2, 1959, should have their present work programs and earning records checked in order to make certain that prior exemptions are still valid. In doubtful cases it is best to consult with the local or regional offices of the Wage and Hour Division of the U. S. Department of Labor. This agency of the federal government can supply printed information regarding the act as well as provide assistance in applying legal aspects of the law to specific job situations. A.W.G.

JOINT INSURANCE PLANS

The Charter Enrollment Period for the new PP of A Group Major Medical insurance plan has been completed. All members may apply at any time, and provided their health record is acceptable, they will be issued the standard Major policy.

The Major Medical Expense Protection plan pays up to \$10,000 for all reasonable hospital and physician's expenses authorized and recommended by the doctor. It is available either with a \$100 or \$500 deductible plan.

(Turn to page 156)



Prize-winning photo taken by O. Winston Link with view camera at 1/200th, 28 No. 2 Sylvania flashbulbs and 3 No. 0 Sylvania flashbulbs.



O. Winston Link, New York City

"No photographic lighting source can equal flashbulbs for flexibility, portability, or creative freedom," says O. Winston Link.

Leading photographers always rely on flashbulb lighting to capture the quality inherent in photography of outstanding character.

In keeping with the effort to maintain this level of photographic excellence, Sylvania flashbulbs are standard equipment on every location assignment.

For superior results use flashbulb lighting on your next job . . . and for superior dependability and performance use Sylvania.

SYLVANIA—*world leader in photographic lighting*

SYLVANIA LIGHTING PRODUCTS, DIVISION OF SYLVANIA ELECTRIC PRODUCTS Inc., 1740 Broadway, New York 19, N. Y.

**WHY PAY MORE FOR
EMBOSSED ALBUMS?
COMPARE ABC QUALITY
AND PRICE WITH
ANY COMPETITIVE MAKE!**



**E815—8 x 10
reversible. Same design
on musical 8 x 10 and
compact 8x10 reversible.**

This beautiful album has a hand-rubbed, antique finish. The "Our Wedding" inscription is available in antique silver or plain. Similar design on multi-ring 8 x 10 and vertical 8 x 10 post binder.

Contact your dealer today for the low, low prices. Write for 1959 catalog #12 and nearest dealer's name.

STRATHMORE SALES, INC.

Sales affiliate of ATLANTIC BINDERS CORP.
495 Wythe Ave., Brooklyn, N. Y.

NEWS from page 154

The Disability Income coverage plan will pay income, while a member, if laid up because of accident or sickness. The benefits are dependent on the plan which the member selects and include income for permanent disability, dismemberment and actual loss of life.

Both plans can be kept until age 70. If you are under age 60 and would be interested in having more information in regard to either of these plans, write to PP of A Group Insurance Plan, Donald J. Mertz, Administrator, 3900 N. 71st St., Milwaukee 16, Wisconsin.

HEADQUARTERS COMMITTEE

Wesley Bowman, M. Photog., Chicago, has been made new chairman of the committee to investigate sites for a permanent location of PP of A Headquarters.

PORTRAITS ON TV



Michael J. Kalush
Mrs. Palinsky (right) in television interview.

The use of portraits for home decoration was discussed in a half-hour television pre-

sentation over WJRT-TV, Flint, Mich., featuring Flint artist Mrs. Constance Palinsky. The principal part of her talk was regarding 16 x 20 and 20 x 24 heavy oils provided by Cossman Studios.

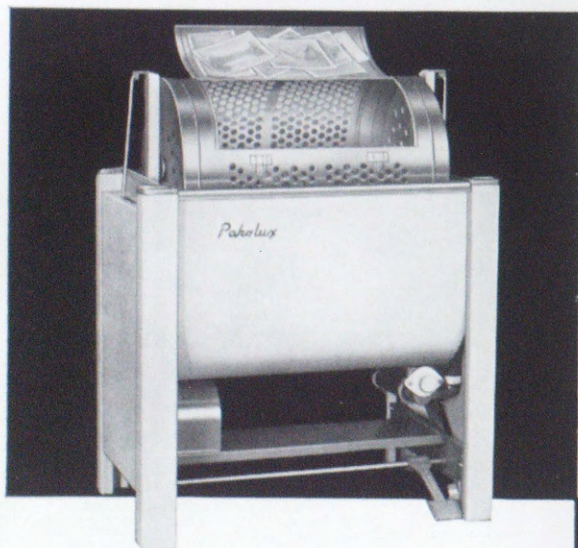
BUSTS FOR HALL OF FAME



Louis Walton Sipley with the newly-acquired busts of Daguerre (left) and Niepce.

The Syndicat General des Industries Photographiques et Cinematographiques has presented to the American Museum of Photography, Philadelphia, for inclusion in its Photographic Hall of Fame, two busts; one each of the French discoverers of the photographic principle and process, Nicéphore Niepce and L. J. M. Daguerre.

This presentation was arranged by M.
(Turn to page 160)



PAKOLUX PRINT WASHER

Write for information



PAKO CORPORATION

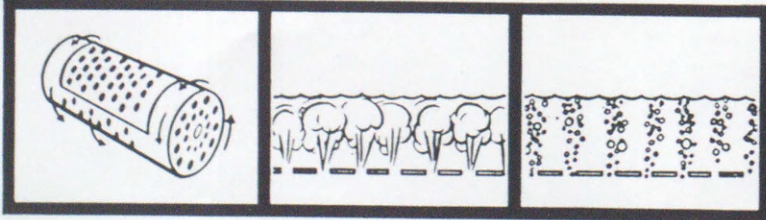
1010 Lyndale Avenue North, Minneapolis 40, Minnesota

PAKO FOR PROGRESS

*Here's everything
you've wanted in a print washer*

**FAST, THOROUGH PRINT WASHING
AT A LOWER COST...and it's
STAINLESS STEEL**

Triple action gives thorough washing



1. MECHANICAL AGITATION ... through continuous rotation of the stainless steel cylinder.

2. HYDRAULIC AGITATION ... jets of water keep prints from matting together in cylinder.

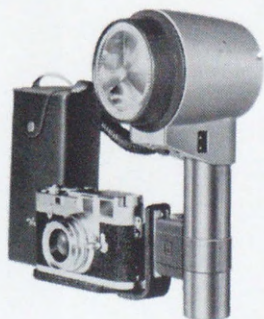
3. PNEUMATIC AGITATION ... air injected into the water keeps prints in constant movement.



**more light
output
than ever...
smaller size
than ever**

the all new Heiland

STROBONAR 72A



The 72A can be mounted on virtually all cameras by choosing the proper Heiland brackets and shutter cords. It accepts the Heiland Model E Clamp, Quick-Release Clamp, or Graflex mounting rings.



Kodachrome guide number of 45-50...
2-6 second cycling... 70° wide-angle light
distribution... 600-800 flashes per battery—all this
in a smaller package than ever, with a total weight
(including battery) of only 3 pounds, 14 ounces!
That's the new Strobobonar 72A.

Here's a unit designed around Heiland's famous high-voltage system, preferred by professionals because no other can match it for quick cycling, maximum efficiency, and dependable service. If you shoot fast-moving news, sports, weddings, or any other event that calls for rapid-sequence pictures, you'll find the 72A in a class by itself.

Other features you'll appreciate are the coiled power cord, detachable at *both* ends to accommodate an additional cord for extension; the special capacitor-forming circuit which adds battery life; the large exposure dial which makes camera settings quick and easy; and the compact power pack that can be snapped to your belt or slipped in your pocket. Effective exposure time is 1/1000 sec.; 510 v battery is Eveready #497 or equivalent.

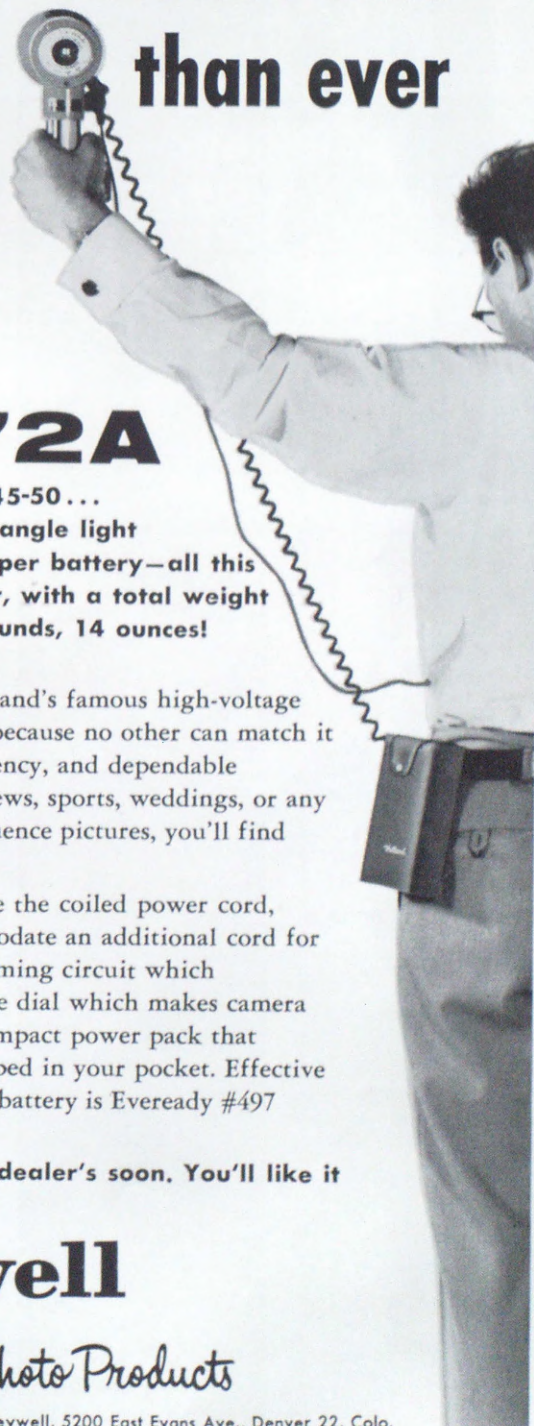
See the Strobobonar 72A at your dealer's soon. You'll like it because it's made for you.

Honeywell



Heiland Photo Products

Heiland Division, Minneapolis-Honeywell, 5200 East Evans Ave., Denver 22, Colo.



Mass Produce Large Color Prints

AS WELL AS BLACK AND WHITE
WITH THE NEW
APAC 810-C RAPID PROJECTION PRINTER

- ★ Prints color and black and white from any size film from 35 mm. to 3½" x 5".
- ★ Makes prints from 2½" x 3½" to 8" x 10".
- ★ Takes any roll paper from 3½" to 8".
- ★ Paper transport can be varied from 2½" to 10".

This efficient new mass production printer is designed primarily for school work where color pictures are taken under more or less controlled conditions. The printer is equipped with a white light condenser system and a special color filter holder located between the film and top condenser. Filter changeover is simple and rapid.

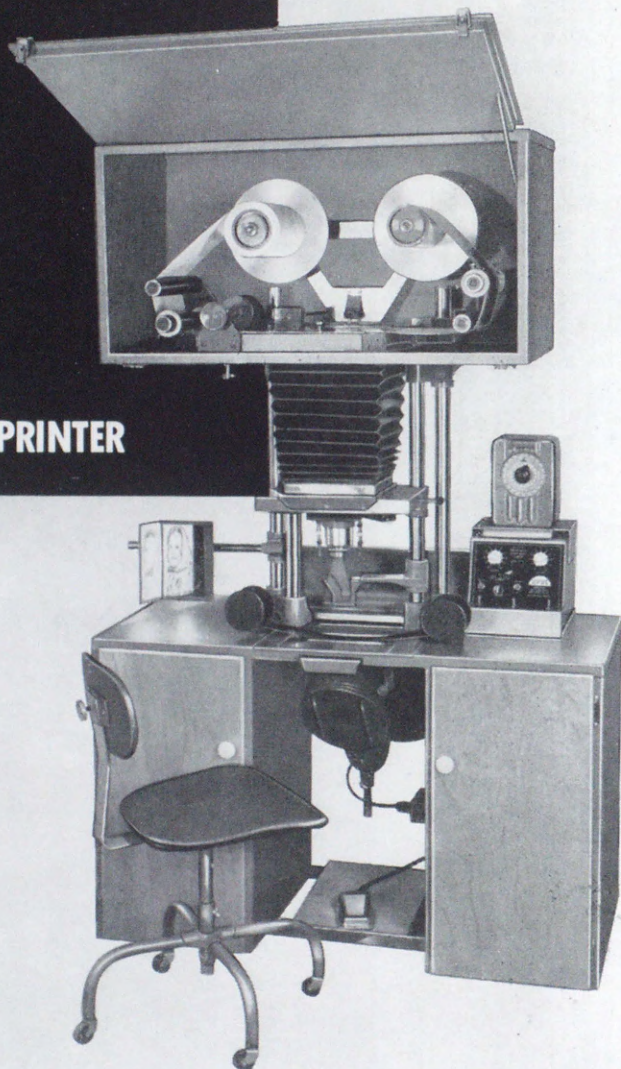
Exposures are controlled by an electronic timer and rapid solenoid controlled shutter located just above the lens hood.

COMPLETELY LIGHTPROOF

Can be operated in brightly lighted room after roll paper is inserted.

ALL THE WANTED FEATURES

Standard equipment includes 1000W prefocused base lamp, electronic timer with 1/20-second settings to 5 seconds, and automatic roll paper take-up for continuous processing. The driving mechanism is fully en-



closed yet is easily accessible at anytime for inspection and adjustment.

OPTIONAL ACCESSORIES

Can be equipped with automatic numbering device print slitter or graphite marker.

COMPACT

Simple in design and operation.
Requires only 3' x 4' floor space.

For further information and prices, write

AMERICAN PHOTOGRAPHIC APPLIANCE CORP.
GREENFIELD, MASSACHUSETTS, U.S.A.

AnSCO

builds your business with ads that hit those who need photography!

Take this ad which is appearing in the April issue of *Dun's Review*, a leading financial publication. It appeals to the executive... the man who really needs photography in his business.

And this ad pointedly suggests the benefits of visiting a photographer regularly. Advertising of this type, sponsored by Ansco, is designed to promote *your* business and *your* profits by increasing public demand for your work.

This is another one of the many services offered by Ansco to promote professional photography and photographers. Why not contact your local Ansco representative and find out about other interesting professional services available to you!

Ansco, Binghamton, N. Y.,
A Division of General Aniline
& Film Corporation.



Picture
yourself
getting
ahead

Most successful men make the most of corporate and personal publicity. And a recent portrait is your basic tool for all public relations needs. So why not make an appointment with a photographer this week? He'll give you the picture for getting ahead.

AnSCO

Fine Photo Products

AnSCO

Professional Products

To please
your most
discriminating
clients, use...

TRU-SITE®

**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
TRU-SITE
picture glass

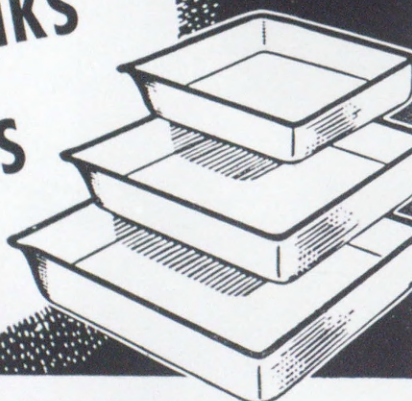
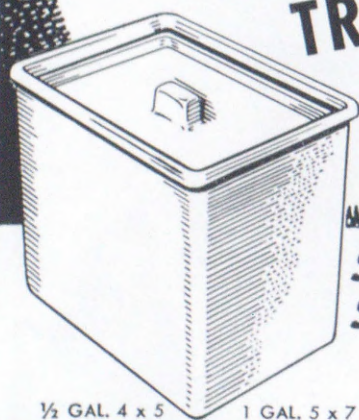
this is
ORDINARY
picture glass

6600 SO. HARLEM AVENUE
BEDFORD PARK, P. O. ARGO, ILLINOIS

GUARANTEED UNBREAKABLE

CESCO Lite

**FILM TANKS
and
TRAYS**



Safe • FOR COLOR
Safe • FOR BLACK and WHITE
HIGH-IMPACT PLASTIC

½ GAL. 4 x 5 1 GAL. 5 x 7 — 3½ GAL. 8 x 10

COLUMBIAN ENAMELING & STAMPING CO., Inc., Terre Haute, Indiana

PLANNED GROUP PHOTOGRAPH



Good Group photographs are rare. International Harvester photographer Angus McDougall planned this photograph of IH plant managers by chalking approximate individual positions on three-step bleacher. Some positions and postures had to be changed and the cameras (two Rolleiflexes at ground level) were ready to click. The session took ten minutes.

Angus McDougall
Harvester World

NEWS from page 156

lePresident A. Landucci of the Syndicat General following a visit to Paris last October by Louis Walton Sipley, Museum Director.

EISENDRATH TO PMI

David B. Eisendrath, Jr., participant in the 1959 National Industrial Photographic Conference, is now serving as Technical Editor of PMI (Photo Methods for Industry) magazine and is writing a regular column for the working industrial photographer. At PMI, Mr. Eisendrath will resume his interest and activities in the field of functional photography.

NEW HONOR FOR EDGERTON



Stopped at 1/2,000,000 second, a .22 caliber bullet has pierced a balloon held by Dr. Harold E. Edgerton in his laboratory at MIT.

Dr. Harold E. Edgerton, Hon.M.Photog., professor of electrical measurements at the Massachusetts Institute of Technology was selected as the outstanding engineer of 1958 by the Engineering Societies of New England. The award was presented to him at an Engineers' Week luncheon at Harvard University on February 24. Dr. Edgerton is known as the father of the photographer's strobe and famous for his millionth-of-a-second and deep-sea photographs.

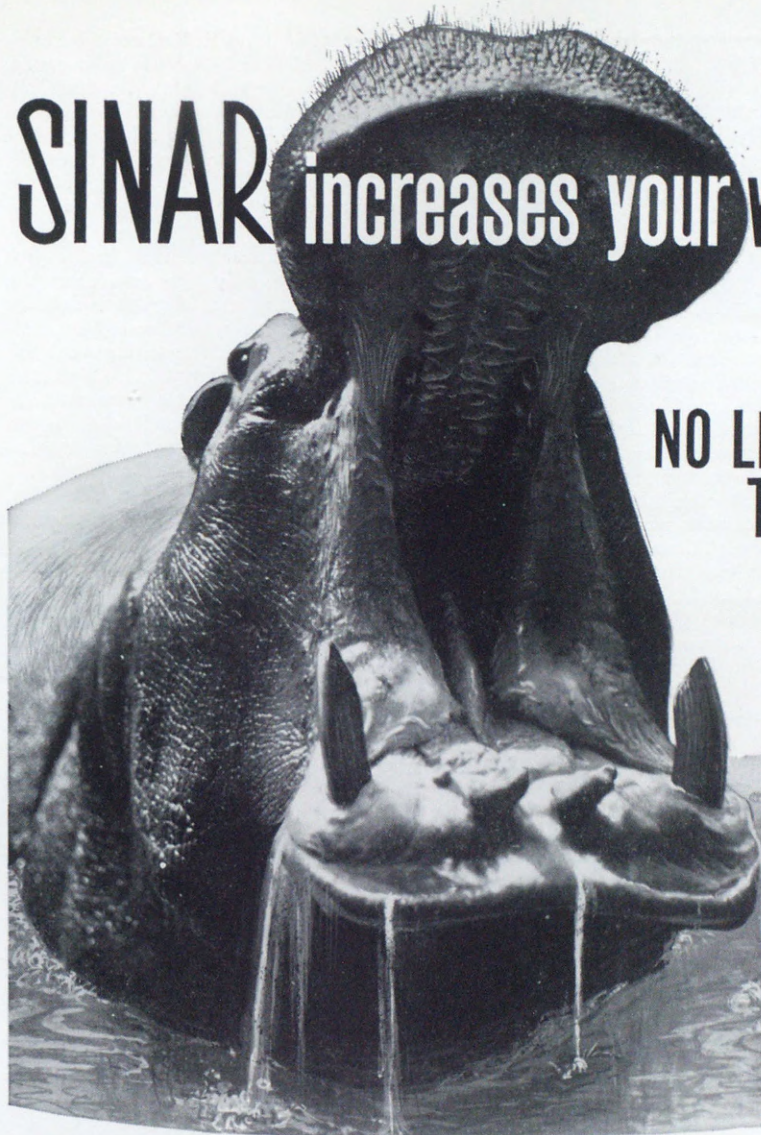
CONTEST DEADLINE

The \$2,500 Heirloom Frame contest for professional photographers will close April 30. Judges will award 53 cash prizes. The categories are children, weddings, portraits and confirmations-commencements. Entries should be sent to Photo Contest Editor, Heirloom Frames, 820 N. Orleans St., Chicago 10, Illinois.

KENT STATE SHORT COURSE

The Kent State University Short Course in Photojournalism will be held June 16-19 on campus at Kent, Ohio. This is the 18th annual seminar open to all press, commercial and other advanced photographers. ▲

SINAR increases your wide-angle coverage



NO LIMIT TO LENSES

4x5" Format-
65 or 47*mm

5x7" Format-
90 or 65*mm

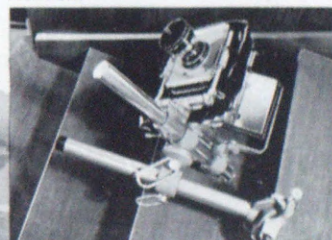
8x10" Format-
120 or 75*mm

plus telephoto
lenses of any fo-
cal length



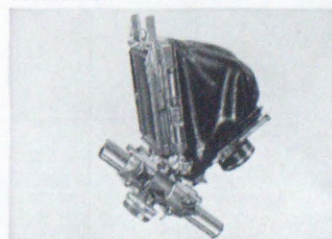
ARCHITECTURAL PHOTOGRAPHY

Completely collapsible wide-angle bellows and construction, easily detachable mat box, short optical bench tube, leveling gauges, compact, light-weight and portable design make the SINAR the ideal camera for rapid set-up architectural photography on location.



INTERIOR SHOTS

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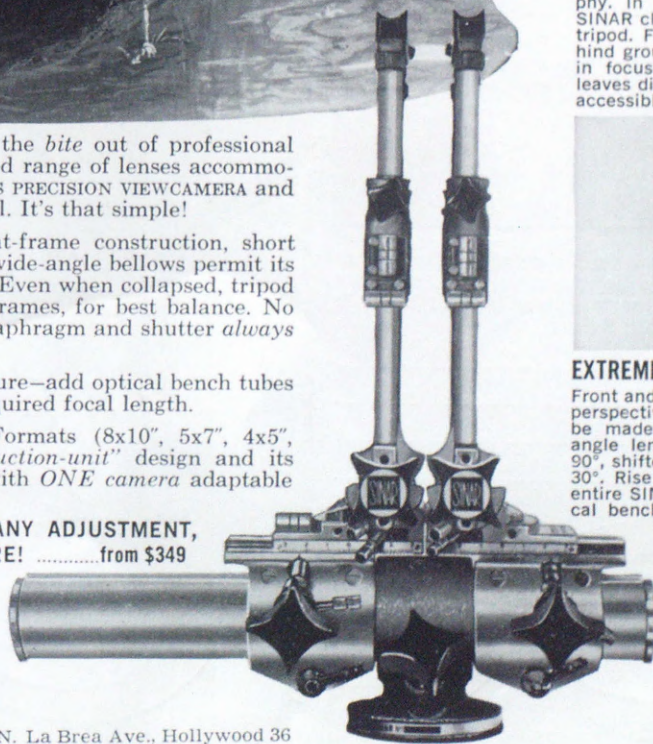
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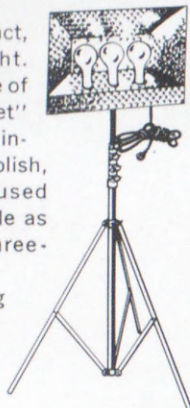
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WHAT'S DOING

By Val Albrecht

The tear-streaked face of a small hospital patient, caught by the camera of Walter Sheffer, M.Photo., of Milwaukee, won a national photography contest for the Milwaukee Community Welfare Council. . . . California photographers who captured top prices in a contest for the best western wildflower photos sponsored by Richfield Oil Corp. are Joseph Muench, Santa Barbara, \$750 award; Whitland Locke, Glendale, \$500; and Robert Clemenz, Los Angeles, \$250. . . . James S. Dugan of Stamford, Conn., deserves orchids for his "What Is a Grandmother?" and other direct mail pieces.

H. E. Shoemaker, whose Newton studio was completely destroyed by fire last December, is expecting to be in his new building by May 1st and wishes to thank the many Kansas photographers who offered their assistance and equipment. . . . The recent St. Louis tornado did minor damage to his studio but Ed Goldberger, in the darkroom at the time, fortunately escaped injury.

Andy Moore, M.Photo., is now occupying his new commercial studio premises in Louisville which spread out almost a full block. . . . Don Schoentag has purchased the Cottage Studio in Oelwein, Iowa, from D. Schneider who has retired. . . . M.Photo. Charles Snow is celebrating his 50th year in business in

Boulder, Colo., and E. Beckquist is entering his 52nd year of camera shop operation in Muskegon, Mich. . . . Lee Falk has moved into a new studio in Jamaica Estates, N. Y. . . . T/Sgt. Jasper J. DeRouen, formerly stationed at Laughlin AFB, Texas, is now in charge of the base photo lab at Etain Air Base in France.

Busy studios aren't unique in the profession BUT — only two days after the birth of her new son, Mary Ann Behrens occupied her time in the Crete, Neb., hospital by doing print retouching work for husband Norman Behrens. . . . Other new arrivals in photographic families are Michael, son of Joyce and Mel Alberts of Hartford, Conn.; Carrie, daughter of Perry and Jean Ives of San Rafael, Calif.; and a 4½-pound son of Mr. and Mrs. James Clark of Augusta, Maine. . . . In Phoenix, Ariz., Bob Wilcox was a recent victim of chicken pox. . . . Entering the hospital to visit a friend with a broken leg, PP of A Asst. Exec. Mgr. Norma Goman got her hand tangled in the door and wound up with a fractured finger.

Mills Steele, M.Photo., left Greenville, S. C., to attend the Wis. PPA convention in Milwaukee. With him were Bill Shields, M.Photo., and his wife, Ame, of Clinton, S. C. The trio was met in the Atlanta airport by PP of A Exec. Mgr. Fred Quellmalz, Hon.M.Photo., who had left Milwaukee only hours before to attend the Southeastern convention in Charlotte. On their return trips, the four-
(Turn to page 164)

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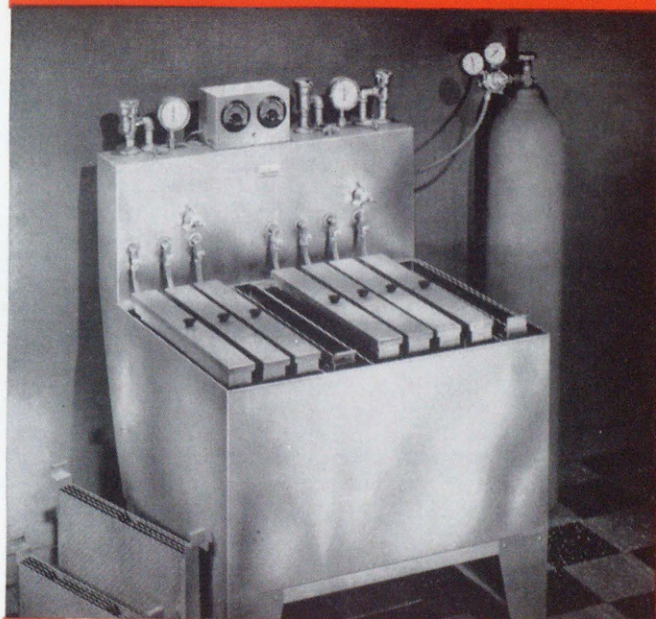
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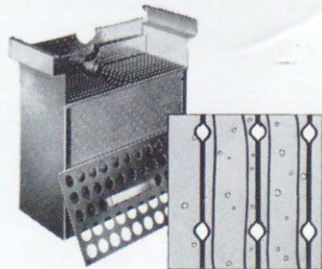


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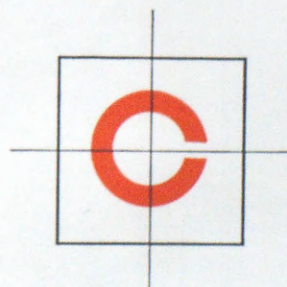
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As any organization grows, we've always thought it a good idea to analyze what makes them grow. . . what are their strengths and weaknesses. . . their specialties. . . and most important, what do they do better than anyone else?

This year we've been analyzing our own company, and the results have conclusively shown that what is best for us, is also best for our customer-dealers. . . for the ultimate consumer. . . and for the photographic industry as a whole!

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As a studio whose place is serving your community we hope you are enjoying the profits of both these special operations. We also hope that when you are ready for the finest in packaged school pictures (black & white or color), or any mass produced photographic service, that you will contact us. . . whose special "place" this is!

Sincerely,

Robert S. Bremson, President

*Complete addresses furnished on request.

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MEMBERSHIP APPLICATIONS February 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
Gist, Leroy D., Gist's Studio, W. Willow St., Scottsboro (A-P)

ARIZONA
Boltz, Kirby Walker, 4634 E. 12th St., Tucson (A-C)

CALIFORNIA
Adams, Ansel, 131 24th Ave., San Francisco (I)
Alexandre, Jerome, Elson-Alexandre, 1421 W. 8th St., Los Angeles (A-P)
Baldwin, Victor, Animal & Pet Photography, 2901 Angus St., Los Angeles (A-P)
Bayly, Lula Marie, Bayly Studio, 522 W. Orange Grove Ave., Pomona (A-P)

Carr, David C., David's Studio, 1065 W. 1st St., Livermore (A-P)
Connell, Will, 335 N. Berendo St., Los Angeles (A-C)
Cunnison, Pat, Scripps Institution of Oceanography, La Jolla (I) *Antonio Ricca*
Dancy, John P., Fidelis Photos, 1465 Morena Blvd., San Diego (A-C)
Fike, Robert Lee, Robert Lee Studio, 8310 Lincoln Blvd., Los Angeles (A-C)
Ganahl, Paul J., Pete Ganahl, Photographer, 222 Rancho Rd., Corona (A)
Goursolle, Noel T., Jr., Coronet Portraits, 2116 21st St., Sacramento (A-P)
Hageny, Jack W., Del Hagen Studios, 309 Santa Monica Blvd., 418 Huniper Bldg., Santa Monica (A-C) *Victor Barnaba*
Hesketh, Dean Douglas, Dean D. Hesketh Photography, 624 N. Brookhurst, Anaheim (A-C)
Hovsepian, Alex, Hawthorne Studios, 2510 W. 7th St., Los Angeles (A-C)

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INSIDE INDUSTRY

NATIONAL PRINT EXHIBIT

By David B. Eisendrath, Jr.

Having served on the National Jury of Selection for industrial prints last year, I have been somewhat disturbed by the en-



tries. Although the exhibits have been excellent in the past, it is my sincere hope that this year (and each succeeding year) the Industrial Print Exhibit will be better and get more favorable comment.

One of the most heartbreaking things for last year's judges was the number of prints submitted that were not hung; not because they were not good photographs, or were not of exhibition caliber, but because the photographers who made and submitted them *didn't read the rules*. Eastman Kodak and Ansco have told me for years that 80% of all customer inquiry would be eliminated if people would only read the directions. Now I know how they feel!

Fair to Everyone

In order to make judging fair to everyone, it is essential that all exhibitors abide by the same rules. As chairman of the industrial jury I started the judging by reading the rules to all of the judges so everyone was aware of the conditions under which prints were to be submitted, evaluated, chosen or rejected, and finally hung. You have no idea how futile a judge feels when he finds a picture before him of excellent quality, beautifully executed, and certainly destined for permanent Loan Collection — and then discovers, for example, that the name, address, title of picture, and studio, or company name is not on the back. This was rule 9 last year. It was a tough one but, in all fairness, judges had to stick to the rules. *Please read the rules and follow all of them.*

A comment on the word "title" above: Whether you do or do not agree that a picture must have a title (a debatable point, admittedly) rules say that all prints must bear titles on the back of the mount. (A title *may* appear on the front, too, although it doesn't have to.) Even if you call your picture "Study No. 64" or "Experiment" — give it some kind of a working title. Titles often help explain just what the problem was and enable the judges to determine how well the photographer solved the technical or interpretive aspects. In industrial pictures, particularly, this is very important. Please note that all entries *must* bear the *signed* declaration which is described in the rules. In the past we have had magnificent portfolios submitted which were not judged because they bore no declaration.

(Turn to page 192)

How to Make Convention Prints

By Frank J. Pechman, M.Photog., Kaukauna, Wisconsin

THE PRINT exhibit is one of the most important functions of any convention, state or national. It offers the photographer the one opportunity of the year to compare his work with that of other photographers and to have his work graded by an expert panel of judges. To the serious workman it answers his most anxious question: "How am I doing?"

How are you doing? Speaking as a portrait judge of several years experience, it saddens me to have to tell you that in general, portrait photographers are not doing very well. The industrial and commercial photographers are doing a superior job in their fields but the average portrait entry to the PPA National Print Exhibit is a rather sorry sight indeed. Only about 25% of the thousands of portraits entered are ever seen by the conventioners. That is very small percentage of acceptable work created by men who are making a living at portraiture. In fact, I think it is something to worry about . . . perhaps to be ashamed of.

Hours of Thought

What's wrong with portrait photographers in general? I have given this subject hours of thought and I think that I have some of the answers.

If we are to indulge in a frank self-analysis of this problem we must, above all else, be completely honest with ourselves. Let us begin by setting aside all this loose talk and lame excuses for rejected prints: "The judges were too tough" . . . "The system of judging is unfair" . . . "It's only the personal opinion of a couple men" . . . "My customers like my work," etc.

"The judges always reject my prints but my customers love them" is the greatest paradox in our profession. In a national survey some years ago, it was found that the public is satisfied with the general workmanship of photographic portraits. Seemingly then, you have no problem . . . and if you are interested only in making money, it is true, you need not worry. Financially you seem to be fairly successful. However, human nature being what it is, you want to "sell" your work to the judges as well as to the customer . . . and you are finding that infinitely more difficult.

The fact that a print was sold to a customer for \$150, or the fact that a customer was so pleased with her print that she called you especially to tell you that you are the finest photographer in the state, does not rate one single

point with any fair judge unless the print was actually a good one from an artistic standpoint.

Fundamentals of Art

The reason why we have this paradox of the public willingly buying our portraits for a good price while the judges continually reject them, is simply this — a majority of the photographers, as well as a majority of the public, has never had a day's formal art training and cannot distinguish a good print from a bad one. This is also the reason why the commercial and industrial branches of photography are so much better than ours. Their work must please art directors and layout men who have had excellent art educations. These men know and understand the fundamentals of good art.

The simple truth that most portrait photographers do not understand the fundamentals of art may be the most difficult one to accept because there is hardly a practicing photographer alive who doesn't think of himself as being a "natural born artist." Perhaps a notable quote might help us over this hurdle: "He who knows not, and knows not that he knows not, is a fool . . . shun him. He who knows not, and knows that he knows not, is young . . . teach him. He who knows, and knows that he knows, is wise . . . follow him." The most sensible course for all of us to follow would be the second one . . . be young . . . young in mind, try to learn all we can about the rules of art. The laws of composition, balance, tone value, color harmony and lighting, apply equally to all media whether it be drawing, etching, painting or photography.

Art Books

If you have never had any formal art training you will find that the most accessible art course available to you is in the art books of your own public library.

It may take many evenings of intense concentration to pick up a good art training by yourself but it can be done. The next best possibility is to take some night-school art courses at your local vocational or training schools . . . or you might hire the local art teacher as your private tutor for a few evenings a week. Whichever way you acquire it does not matter just so long as you do acquire a good understanding of art principles . . . that is a *must*. May I caution you not to rely to heavily on state and

national platform programs for a detailed art education . . . these demonstrations do not lend themselves as well to aesthetic training as they do to the "how to do it" practical portion of photography. Gerhard Bakker, M.Photo., has come as close to giving a broad art appreciation program from a platform as anyone I know. At the Winona School of Photography he does an excellent job on this subject. If you have not taken his courses at Winona you should seriously consider it.

About Judges and Judging

I am going to attempt to tell you some of the do's and don'ts in submitting prints to either your state or national convention. At the outset, let me first explain a little to you about judges, juries and our judging system. Repeated rejection of your convention prints is very discouraging. No man sends prints that he considers anything other than his very best work. Consequently it hurts one's ego to have them sent back . . . rejected. After a few years of that he may become so discouraged that he refuses to submit at all. This condition is bad for the photographer as well as for the association, because in most cases he will blame the judges, not the quality of his work.

I would like to state emphatically that the possibility of your prints being rejected unfairly is more rare than the possibility of a wrong decision being made by an umpire or referee in any national sport. To me that seems like a very healthy percentage. Being human and not infallible, it sometimes happens, perhaps, that a print is rejected that should have been hung . . . but it happens so rarely that you should never be hurt or discouraged by it.

The judges do their human best to be fair and open minded . . . but do you do your best in making the prints? I wonder. From the tens of thousands of prints that I have seen, I would guess that most of them are submitted from the regular run-of-the-mill workmanship. There is no rule against this; however, the average print as delivered to a patron from most studios is a far cry from a convention print.

Our most difficult problem in judging is the judges themselves. It is not easy to find 20 or more competent, fair-minded judges for jury work. Theoretically, anyone who has earned his Master of Photography degree is eligible to be a judge, but in actual practice we find that many men, though fine photographers themselves are not capable of having an open mind in judging the work of others.

Some judges are very prejudiced toward or against certain prints, others are specialists in their own fields and do not understand any prints outside of that field. We avoid selecting these men for judges. If by chance we get such a man on the jury one year he is never invited a second time. An alert chairman can easily spot such a judge while

he is working and instruct him accordingly. Because of the very careful screening job on selection of judges for the National, you are assured of the most honest and capable judges that the profession has to offer.

Mechanical Aids

Even though our print judging system does not have the mechanical aids like the stop-watch and photo-finish camera of racing, it is still the very best system that many serious minds have been able to devise to date. Each print is rated by at least five judges and more often ten. To prevent one judge from influencing another, no audible word or sound is allowed until after each judge has voted. Each judge holds a voting dial in his hand, hidden from the view of the others. By turning the dial, he may award a print any number of points from one to 50.

Each meter held by the five judges which compose a jury, is connected to a master calculating machine which automatically computes the average number of points voted. If a print receives 30 or more points (average) it is automatically accepted for hanging in the General Exhibit. If the print receives 40 or more points it is considered a Loan Collection print. If a print receives 28 or 29 points it is rejudged by a second jury. The highest rating received between the two juries is the accepted one . . . thus, if the second jury awards it 30 points it is hung. Also, if any judge feels strongly about a print, regardless of the number of points it received on its first judging, he may ask for a recall and have a second jury rejudge it. Again, the highest number of points is the accepted rating. Also, all pre-rated prints from affiliated state conventions, if rejected by a first jury, are automatically judged by two juries and the highest rating is awarded. Prints receiving less than 30 points are rejected.

Educational Experience

Surely, you will agree that the breaks are all in favor of the maker. A borderline print is much more likely to be accepted than to be rejected. A reasonably good photographer should have little difficulty in hanging prints by this lenient system. Thirty points out of a possible 50, means that a print needs to be only a little better than half right to be hung.

Any photographer can approximate the lighting conditions for judging in his own studio. Place your print on an easel, or wall or drape that has a neutral color and as close to a 40% reflectance as possible. Adjust the room lights so that the illumination level at the print surface is about seven footcandles—with no distracting glare or reflection near the print. Then adjust glare-free lighting so that uniform total print illumination level of 25 footcandles is achieved. The actual technique for lighting the prints is relatively unimportant as long as glare-free illumination of proper intensity is obtained.

Judging takes place two or three days before the National Convention and it is open to all PPA members. It is a very educational experience and I am always surprised at how very few photographers attend a judging session. Why not plan to sit behind the jury this year and watch the thousands of prints go through the judging? You will find it one of the most worth-while programs of the entire convention. Judging will be held at the Los Angeles County Fairgrounds, Pomona, on July 22-23.



Frank J. Pechman

Frank J. Pechman, M.Photo., is a leading portrait photographer, instructor and photographic art critic. He was Chairman of the Jury of Selection for the PP of A National Print Exhibit competitions in 1957 and 1958. This article was written to aid all photographers entering print competitions. Mr. Pechman's valuable comments will help improve saleable photographs as well as give the photographer some idea of print competitions from the judge's viewpoint.



PP of A Staff members Jo Anne Stocke, Bob Blum and Carol Mappes checking entries last year at the Conrad Hilton Hotel, Chicago. *Roberts Studio*

Subject Matter

Let me emphatically debunk any comments that you may have heard over the years concerning supposed "taboos" on subject matter for National convention prints. We have hung every conceivable subject from nudes to nudes and from bugs to brides. Any subject that is done well and does not violate the laws of decency, will be hung. It may be true that some subjects and some processes are seldom seen at the convention. This is so, not because of any restrictions but rather because they are difficult to handle, and few photographers do them well.

A case in point is a white vignette. Grey vignettes are often seen but not white vignettes. Many are submitted but few are hung. A white vignette, one that uses the paper itself as a background requires a great understanding of true high key workmanship. When properly done they are among the most beautiful of portraits. A true white vignette, high key print, is created in the camera room and not in the print room. Vignetting white corners into a print in the printing room results in an amateurish-looking print. The workmanship becomes very obvious and it seldom is worthy of hanging.

Difficult to Do Well

Religious subjects and nudes are seldom hung . . . but again, only because they are difficult to do well. The spiritual quality necessary to create an acceptable religious print is so very delicate as to demand near perfection.

Nudes are rarely seen, not because the judges are prudes but because many photographers cannot tell the difference between a naked woman and a nude study.

Hand coloring, although more frequently seen in recent years, is still a poor bet with the judges. If you could stand behind the judges during a color run you would soon understand why this is true. You would also be ashamed of many of your brother workmen. It is almost unbelievable what horrible combinations and techniques the colorists of our profession can dream up. Many of them, obviously never heard of, much less understand, the principles of the color wheel and color harmony. This is by far the weakest phase of portrait photography. It could be so easily corrected if each studio would send their colorists to the Winona Color course or to study and work with the excellent teachers within our membership.

Beard Portraits

Beard Portraits — Over the years you have heard much talk about the multitude of accepted beard portraits and some talk about a proposal to exclude them. May I set the record straight? Excellent portraits of men with beards always have been hung and always will be hung. But do

understand that not every portrait of a man with a beard is a good one. And let me warn you against using a model who has a handsome beard and travels from studio to studio all over the country. Some years we have had 15 or 20 portraits of the same professional model. This is no rule violation but again you must understand that unless your print of him is outstanding it suffers by comparison and is more apt to be rejected than accepted.

I would like to caution you upon entering humorous subject matter. It requires uncanny ability to portray humor and still retain fine photographic quality. Often, something that seems funny to one man, may end up as so much corn before a serious jury.

Slapping a derby hat on a child's head and shoving a cigar into its mouth for a photograph may seem funny to the maker but it seldom sparks such a hilarious mood among the judges as to send their dials racing to high points. Each year entries contain a goodly number of such unfunny prints. They may be excellent window stoppers but they seldom raise the pulse of the voting machine. The funny print that does hang is usually a spontaneous, unplanned photograph.

Duplication

Duplication — Although there is no definite rule that prevents a photographer from using the same model for all his entries, we do like to feel that you have enough sense of fair play to make all the prints completely different from each other. Using the same girl, the same pose, the same lighting and merely changing the direction of her eyes seems pretty close to cheating to most fair-minded judges. If you were a judge what would you do in that case? What satisfaction can a photographer have in wearing a Masters medal earned by submitting prints of the same model year after year? Yet, it has been done.

To sum it up, subject matter for convention prints is not nearly as important as what you do with it. The pretty girl, the ugly man, the beautiful bride, the average child, the family group, the nude, the beard — all can be made into acceptable convention prints if they have the needed qualifications. But just what are these "needed qualifications"? That is the question.

What Do Judges Look For?

Judges are instructed to seek three things in a print — impact, good composition and fine tone quality.

The most quickly accepted prints are the prints that make the strongest impact. They ask for special attention, and they get it, because they are different. There are innumerable ways of achieving impact . . . originality, lighting, sensitivity of expression, exquisite range of tones, composition, mood, approach, etc., anything that elevates it out of the run-of-the-mill category. It is impossible to list all the ways to achieve impact because they are endless. Some of them have not yet been discovered! It is the *lack* of impact that causes so many prints to be rejected.

The judges, like your patrons, have the right to take it for granted that you know how to make a negative and a print that is technically perfect. It is a tool of your trade. The overexposed or underexposed print or negative is as unforgivable as a carpenter using a brick instead of a hammer to drive nails.

With all the electronic aids of exposure meters in the

camera room and densichrons in the printing room it should be relatively simple to make technically perfect prints. Considering all the flat prints and contrasty prints that are sent in yearly, there still remains a great aura of mystery over this phase for many photographers. Such prints are, and always should be, quickly rejected. No man is worthy of the name "professional" unless he can adroitly handle the tools of his trade.

Part of Creator

Technical perfection does not in itself assure acceptance. Prints still must contain that all-important ingredient of *impact*. Failure to understand this is the source of much irritation to the technical expert who never sees his work hung at the convention. Let's put it this way: Technical perfection is that portion of a print that is achieved by the science, mechanics and chemistry of photography, lighting, cameras and processing. Impact, on the other hand, is that portion of *himself* that the creator imparts to his print. It becomes personal, creative, different. It is his mark. It separates the technician from the artist. The technician merely follows instructions but the artist creates and originates.

The Print Clinic

As a practical example of a print that would not be accepted and one that would, compare the two brides on this page. On the bride above, the lighting . . . too flat. There is no roundness in the face, arms and body because the fill-in light is almost as powerful as the main source. A good light ratio from highlight to shadow side might be about one to two and a-half, or even one to three. If you wish to keep it in high-key then the former would be better. High-key is very adaptable to bride subjects.

Another reason why the print looks so flat (notice the lack



Study this photograph for details that make the big difference. F. J. Pechman Studio



A print that would not be accepted by judges is criticized in detail by Mr. Pechman to help improve the photography of brides.

of roundness in her right arm) is that the key light was used too far front . . . this is known as a broad light source and it does have a tendency to flatten. A "short lighting" would have achieved more roundness (watch for detailed descriptions of the various lightings in a future issue of *the National Photographer*).

A third reason for the lack of sparkle in this print is caused by the complete lack of "emphasis" lighting . . . edge-lighting and back-lighting. The veil particularly could have had some back-lighting to record the soft loveliness of the tulle or net . . . back-lighting would have made it transparent as this material actually is. (The veil is covering too much of her body and should be kept off the shoulders as much as possible.)

The flowers, too, would have had some form and interest if they had been carefully lighted. As they look now, they might well be a hand full of lettuce leaves. Again back or edge-lighting would be indicated.

Slenderizing Subjects

The maker of this print also sent in eight others with the comment "I can't seem to slenderize my subjects, they all look fat, thick, and short." Proper posing is of prime importance in slenderizing women . . . particularly brides.

Notice how the ungraceful pose makes this bride's waistline look thick. Why? Simply because he has added the thickness of her right arm to the thickness of her waist. Waistlines are all important to a bride portrait and there are several ways of accomplishing this—turning her sideways to the camera; keeping the elbows away from the body so that the retoucher can get at both sides of the waistline with his tools; and thirdly, if the pose is such that the arms cannot be held away from the sides then they should be held in front of the body so that the arm nearest the camera does not project beyond the edge of her waistline as here shown . . . by moving her right arm forward in her lap so that the outer edge of her arm would blend with the outer edge of her body we would have a more slender-looking waistline.

Remember too that it is invariably more graceful to pose the body so that the eyes, shoulders and hips are not all facing in the same direction. The other bride was photographed by one of my cameramen . . . notice how much more graceful it looks . . . study it closely for details that make the big difference. ▲

Successful Advertising

By Arthur W. Gutenberg, Ph.D., PP of A Business Consultant

Suitable advertising media can be selected only after specific objectives have been established — sixth in a series

ROBERT HALE was reviewing his budget for the balance of 1959. The section on advertising expenditures still presented a problem. After seeking help a year ago, the first expenditure eliminated was advertising. Now, it seemed time to start again. The question was when and how should an advertising program be installed.



A. W. Gutenberg

A preliminary investigation showed that there are many factors in an advertising program which make it a personal affair. Even the authorities can't always agree on the applications that bring best results.

For purposes of evaluation Mr. Hale decided to list all of the available methods with some pertinent comments. Here is the list.

1. Periodicals and Magazines

The field here is profuse and the claims of advertising salesmen often are confusing. Although total circulation is frequently characterized as most important, the total readership is really meaningless; instead, the number of individuals that can be reached by the medium *who are present or potential buyers of the type of photography sold by the studio* should be the basis for space purchases. After all, the cost of the advertising must be covered by new customers who are attracted by the advertisement and the retention of present customers who are thereby induced to return to the studio.

Except for chain studios or highly localized and specialized publications this category of advertising is usually too expensive to use since the circulation of most magazines is too broad to be effective.

2. Programs, Special Publications, Shopping News, etc.

This group of publications is similar to the one already described but more localized in circulation. Here the chief problem is not so much circulation since this can be easily verified but rather the makeup and permanence of the publication should be questioned. Oftentimes programs are made up by amateurs, hence the end result is a very poor product. The life of the publication is also often very short. Special releases are only once-a-year products and unless a sufficient number of them can be lined up during the year, it will be difficult to achieve the necessary repetition of the advertising message.

The printing process and quality of paper used in the publication should be examined. Many programs are so poorly reproduced as to make the insertion of actual photographic samples in the advertising unwise.

Short Term Contracts

Finally, it is best to restrict advertising in these publications to short-term contracts unless the publication has a long record of sustained operation. Every year many of these publications appear before the public only to die for lack of sufficient revenues. In most instances creditors claim all of the cash resources of the firm leaving nothing to rebate to former advertisers.

3. Newspapers (Daily and Weekly)

It is difficult to generalize about this group since there is such a wide variation of size, quality and circulation in this medium. The most important criterion to be used is that of the cost of reaching the prospective customer. Research has shown that in general circulation papers (as distinguished from trade publications) even the large ads are recalled by only a small percentage of the total readership. Normally only about 15% of all readers remember the ad at all and only 15% or 20% of this group remembers the message it contained. This means that any newspaper advertisement (1) must be large enough to be seen and (2) must be repeated often enough to be read by a sufficiently large group of people to attract the volume of customers which make the advertisement profitable.

Quality of reproduction is another limitation of this medium. Newspaper photographic reproductions must represent simple pictures as the finer tones will not be reproduced.

Sunday Supplements

Recently many newspapers have introduced specially printed Sunday supplements. Here the advantage is one of better printing quality. However, the addition lacks flexibility since copy for this part of the paper must be in the hands of the advertising department several weeks before publication and release is restricted to Sunday. Secondly, since the paper finds the printing costs higher, all attempts are made to increase circulation. If this increased reading is in the local area that is all to the good. If, however, it is

in distant places the photographer finds no gain in the special edition.

4. Radio

This medium, if used properly, can be a very good one. There is a tendency to confuse the total listening audience with the potential buying one. For instance, the so-called "top 40" type stations (which play and replay from a list of 40 tunes), although very popular in most areas, very often have only teenagers as an audience. Hence, the most important aspect of radio advertising is the selection of the station which serves the present and future customers in the largest number. Today most well run radio stations can supply statistical data about the type of audience served, etc.

Another problem in radio advertising is the preparation of the advertising message. Many advertisers depend wholly on station personnel to write the commercials on the mistaken assumption that the continuity people are professionals who can do a better job than the businessman.

It is true that usually these people have had the experience in writing copy but they also, if they have been in the business for some time, have probably fallen into a rut where they will write essentially the same message to sell a few pounds of pastrami for the neighborhood delicatessen as for the swankiest beauty salon selling the newest coiffure.

Quality Merchandise

Although there is a tendency to associate only AM radio with this medium, the smaller FM side should not be overlooked for those who sell quality merchandise or specialized services. Here again the cost of reaching the customer, present and potential, should be the governing factor.

5. Television

Here is a medium which can be the salvation of some and the nemesis of others. It is the only mass medium which simultaneously pounds the advertising message into the potential customer both by visual and auditory means. However, since it is expensive the advertiser with a limited budget cannot afford to be wrong in choice of time or advertising message.

As was mentioned before, the cost of bringing the customer into the store is the measure of the success of the advertisement. Hence, the important part of the TV audience is not the total number of viewers but the total who will potentially come into the place of business with the intent to make a purchase.

Advertising Agency

Since the cost of television initially is very large in relationship to most other advertising commitments, it may be desirable to buy this service with the aid of an advertising agency. Even though it may be far too costly to engage one of the large agencies, there are small advertising firms who are glad to get any business. These firms receive a 15% rebate from the television station, hence the cost of this service is not as great as might be imagined. If the size of the account is big enough and calls for only

routine service, often there will be no charge to the client at all.

When entering into a television advertising campaign it is usually very important to develop the objectives of the campaign and to reach some conclusions on the costs thereof because the costs of the program may run so high as to preclude other advertising programs. The failure to achieve the objectives of the campaign may leave the firm in worse shape than before the campaign was started.

6. Direct Mail

This type of advertising deals with the mailing of advertising matter to a selected group of individuals through the mails. It is certainly the most versatile for the smaller business operations as it provides a flexibility not possible with the other mass communication media.

Mailing lists can be purchased or they can be prepared by the individual advertisers. The advertising message is often prepared by professionals and only the firm's name needs to be added prior to mailing.

Some individuals have raised the objective of high mailing costs as one of the limiting factors to this form of advertising. However, a careful analysis of the costs will reveal that it is no more costly than the use of other forms. The difference is found in the fact that in direct mail advertising the total costs of the project are more easily identified as such.

7. Billboards

This medium, though impressive because of its large size and apparent low cost, is not well suited for the small business. There is relatively little motivation to buy since the person viewing a billboard is not, at the time of viewing, in a position to go to the firm. For the same reason, it is a good supplemental form of advertising or a trade promotion as it serves as a continuous reminder.

8. Miscellaneous

Of the other forms of advertising used, the telephone directory is probably the most important. Every retail business should certainly be listed. At the same time, there is evidence which suggests that many advertisers devote too much money to phone and other directory advertising. Recent tests have demonstrated that a one-inch ad in the regular columns of the yellow pages is about as effective as larger display ads. Certainly several smaller listings in different categories have often been more profitable than one listing of any size with a large advertisement. In the final analysis it is again a matter of how much does it cost to get that customer into the business.

Where advertising expenditures are limited, every expenditure must be carefully controlled. What is true for phone directory advertising is also true for other directories.

The *Directory of Professional Photography*, published by the PP of A, is an excellent media for commercial photographers because of its wide distribution to buyers of professional photography and relatively low cost.

Other forms of advertising include the special display cards, point-of-purchase displays, show windows, store fronts and cooperative advertising.

(Turn to page 195)

THE SIX *Masters* OF *Houston*

An Exhibit of photographic art will create a favorable and lasting impression on the public — it's good business

THE WORK of six Houston Masters of Photography was on display in two prominent exhibits early this year.

The award-winning photographs were displayed for six days in the Houston Music Hall foyer, beginning on January 5, and then moved to the lobby of the Bank of the Southwest for two weeks.

The Houston Masters Exhibit was planned following the St. Louis Masters Exhibit held at the St. Louis Art Museum in December 1956. Advice from PPA of Greater St. Louis members Irv Schankman and Edward H. Goldberger helped contribute to the success of the Houston exhibit. Glassner & Associates, public relations counsel for the PP of A also furnished helpful suggestions. The Houston Public relations firm, Bruce & Company, handled the details for the two exhibits.

Six Masters

The six Masters of Photography represented in the Houston exhibit were Paul Linwood Gittings, Paul Gittings, Jr., Harris G. Johnston, J. Milton Lawless, Harper Leiper and Kaye Marvin. Lawless and Leiper are commercial illustrators and the others are portraitists.

A specially-prepared booklet was distributed during the two exhibitions. The booklet contained one-page biographies of the six Masters, with a portrait of each and a reproduction of the Master of Photography medallion. One page was devoted to an explanation of the exhibits and a detailed description of the Master of Photography degree, its significance and how it is awarded. The cover of the booklet featured the Master medallion and ribbon on a solid black background.

Hundreds of Houstonians viewed the first public showing of the photographic art in the Music Hall. Thousands more saw it during the following three weeks.

Publicity through various local media was very good, considering that this was the first time anything like this has been done in Houston. Items appeared in the three Houston, plus suburban, newspapers; radio and television stations gave the exhibits good news coverage; the exhibits



Harper Leiper Studios

Houstonians viewed the first public showing at the Music Hall.



Harper Leiper Studios

Pictured in the order that they received the Master of Photography degree are Houston's (seated) Paul Linwood Gittings (1940), J. Milton Lawless (1954), Kaye Marvin (1954); (standing) Harper Leiper (1955), Paul Gittings, Jr. (1955), Harris G. Johnston (1958).

were listed in the Arts Council Calendar and *You're in Houston*. Items were in *Houston* magazine (two issues) and the Houston Symphony Program.

The effect of good public relations for all professional photographers in the Houston area is still being felt. The chairman of the fine arts committee of the Houston Symphony said, "We feel that the interest the public has shown in these exhibitions proves that the people of Houston are eager to have more displays of fine arts at places where they can conveniently enjoy them. This is the type of thing which stimulates artistic interest and redounds to the benefit of all those who are interested in the cultural level of our city."

Well Received

"To say that it was well received would be a tremendous understatement of fact," wrote a vice president of the Bank of the Southwest. "Many people indicated that they were surprised that such detail and beautiful color could be captured in a photograph. I am sure that your display has created a very definite interest in the work accomplished by the Masters of Photography. From our bank's point of view, we are convinced that this display brought many people into the bank who had never been here before, which of course pleases us."

All professional photographers can benefit from some sort of public exhibit of their work. Whether it is done on an individual basis or cooperatively with other photographers, a photographic art exhibit will create a favorable and lasting impression on the public—it's good business. ▲

You Can Too . . . *Eat Blue Ribbons*

By M. Edwin Vaughn, Lancaster, Ohio

The challenge of a print competition will improve regular work and can mean added profit for your studio

TOO OFTEN we hear that the winning of blue ribbons and merits is not very important in the business life of the portrait photographer.

Success, we are told, is for the fellow who keeps turning out bread-and-butter portraits at a lower price than the guy down the street and who three or four times a year thinks of a way to give the customer twice as many photographs for half the usual price.

Profitable

The photographer who regularly attends the National convention and submits prints to the print competition is supposed to be a cloud-headed dreamer and those Winona courses he attends and the merits and ribbons he brings home from the National and state conventions don't mean a thing because everybody says, "You can't eat blue ribbons."

Nonsense!!! We say you can too "eat" blue ribbons. You can use them to make your studio operations more profitable as well as personally satisfying. When we entered professional photography in 1944 we had great respect for the men and women capable of producing merit-winning portraits. We started entering prints in national and state competitions and have found that it has really paid off financially and in increased skill. (The portraits in this article have been exhibited at conventions and are from sittings which resulted in very good orders.)

Hotel Lobby Exhibit

In 1955, when we bought the studio of U. S. G. Salyers, we had to let the people of Lancaster, Ohio, know that we were capable of producing the high quality photography they had come to expect. The manager of the Hotel Lan-



These portraits were exhibited at conventions and are from sittings resulting in good orders.

caster agreed to our setting up an exhibition easel in the hotel lobby for a salon showing of merit and blue ribbon winning portraits. We ran an ad in the local paper announcing the transfer in ownership of the studio and inviting one and all to stop in the lobby of the hotel to see our exhibit. For three days we stood there shaking hands, meeting what we hoped would be our future customers, and, incidentally, booking a number of appointments for those first critical weeks. We found that a salon showing of award-winning portraits is an excellent way to open a new studio or announce the remodeling or change in ownership of an old one.

You will find that merits and blue ribbons will pay off in your day-to-day operations also. Go to a little extra effort when you have a customer whom you think would be a good subject for a convention print. Take the regular poses that they have asked for and then, as enthusiastically as you can, ask them if they would mind posing

for just a few more exposures. Tell a man he has a very interesting face, or tell the blonde or brunette beauty she would be perfect for the very special portrait you have in mind.

Often, after you see the proofs of the extra negatives, you will realize that you haven't quite captured that merit-winning pose. But the customer won't know that. Usually they will be flattered because you have found them interesting enough to ask for extra poses. That will be one set of proofs that every friend and relative for miles around will be shown. Quite often what started out as an order for one 8 x 10 and 12 billfolds will turn into an 11 x 14 or 16 x 20 oil colored order.

Tell Subject

When you do come up with those near perfect and very interesting prints, take the time to enter them in state and national competitions. As soon as any are accepted for exhibition let the subject know. Tell him how pleased

you are and what an honor it is. Your reorders on those prints will really make your cash register ring.

As an example: one time a weather-beaten little man came into the studio for a couple of chauffeur photographs. As soon as we saw him we realized that here was the perfect subject for a character study. So, after making the chauffeur photographs, we took a few more poses suitable for exhibition. We entered the resulting print in several competitions. Each time his portrait won an award "Shorty" would come in and order more prints so that finally, after it had been hung at the National and eleven state exhibits, he had paid for over \$100 worth of reorders. It was probably one of the happiest experiences of his life and that \$100 order made us happy too.

If you don't get the type of subject you might want for convention prints, ask people into your studio. Many will order, especially if you happen to win awards on their portraits.

Award winning has terrific publicity value and will help bring prospective customers into your studio. When you win an award on a portrait of "Susie" all of her relatives will stop in your studio to see "Cousin Susie's portrait, the one that was hung at that photographers' convention in Los Angeles." Of course, Susie's friends and neighbors will hear of the honor too and will be urged to stop in your studio and see the portrait and the award it won. Word of mouth advertising, the best in the world, will be working for you.

When the friends and relatives come in, help them oh and ah over Susie's beautiful portrait and then casually suggest that family group or the new portrait of Junior they should make an appointment for.

Valuable Publicity

If you are on friendly terms with your local newspaper, and you should be, you will receive free publicity whenever you win an award, take a course at Winona, or attend a PP of A or state convention. The newspaper will play up your achievements as news and you will find this publicity a very valuable addition to your regular paid advertisements. People seem to be much more impressed with seeing your name in the paper when they know that the newspaper considers it news and not paid advertising.

When you are supplying the newspaper with the details be sure to give them the names and addresses of the subjects in written form and, of course, correctly spelled. If you use the names and perhaps the portraits in a paid advertisement further announcing your achievements, most newspapers will require written releases from your subjects. You will find it easy to get the subjects to sign the releases because they will feel that you have helped make them famous in the community.

Good Will

Your building up the prestige of your subjects will build good will for you and your studio. Susie's friends and relatives will feel a special glow for the photographer who has turned the spotlight of local fame on one of their group. Also, there will be the feeling that next time it may be your portrait of them that will win the awards, that is, if you make sure they have you make it.

Of course you will be using your award-winning por-

traits in your window displays. Play them up big. If your portraits have won merits, frame the merits and put them in the window next to the winning portraits. You may want to have a card lettered telling a little more of the details and also the names of the subjects.

If you have won ribbons and gold cups or plaques display them with the winning portraits. To add emphasis, buy several yards of matching ribbon and drape this over the portraits. You can have one end of this ribbon leading to the lettered card telling about your awards. This will make a very colorful display, especially if you have been so far-sighted as to win only blue and/or red ribbons.

Help Build Reputation

Cut out the news releases and advertisements announcing the winning of the awards and tape them to the window. People who may have missed seeing the announcements in the newspaper will stand in front of your window and read every word.

Include at least a line telling of your artistic achievements in your display ad in the yellow pages of your telephone directory. Something like "Nationally recognized" or "Prize-Winning Portraits" will add to the prestige of your studio. Also, make use of the emblem showing your association with the Professional Photographers of America, Inc. The emblem and the slogan should be used on your business stationery also.

Try going after those merits and blue ribbons. The challenge of making unusual and creative portraits will stimulate you to improve your regular work and the publicity and advertising value you gain will help build your reputation in the community.

All of this will mean added profit for your studio and you will find, as we have, that you can too eat blue ribbons. ▲



Salable portrait exhibited at the Ohio PPA Convention.



A Simple Promotion that **PAYS**

By Robert H. Alexander, Grenada, Mississippi

This promotion was designed to present an exhibit of fine portraits for the community and attract publicity, sales



Harry Rumfelt
Robert H. Alexander

BECOMING increasingly weary of advertising methods that produced little or no direct results, we began a search for a promotion that would produce profitable sittings and still retain the studio's high standards and goodwill.

The universal appeal of children was the starting point. A "Salon Exhibit of Children's Portraits" was planned, designed for the double purpose of presenting an exhibit of fine portraits for the community and attracting publicity and sales.

A set of principles were adhered to rigidly throughout the entire promotion and exhibit. These were:

1. The exhibit will be held without resort to contests, prizes, or price reductions on portraits.
2. All tricks, gimmicks, and misrepresentations will be avoided like a plague.
3. All persons will be clearly informed that portraits shown will eventually be for sale, but would be exhibited with absolutely no obligation.

Using the telephone directory as a guide, my wife, Anne, and I prepared a list of prospects who met the following qualifications: Well thought of in the community; Known as good credit risks; Have children ten years old or under. (With the exception that we did make several groups containing one or two older children.)

The original list contained 125 families, but considerable planning and thought showed that approximately 65 portraits were the limit that could be produced in the time allotted, as many were to be in oil color.

Following the list carefully, each family was called. The conversation went something like this:



Bob Alexander talking to interested visitors in City Hall exhibit.

Photographer: "Mrs. Smith, this is Bob Alexander, how are you today?"

Mrs. Smith: "Fine, Bob, thank you."

Bob: "Do you have a minute, Mrs. Smith?"

Mrs. Smith: "Yes, Bob, I sure do." (Of the 59 families we called, all answered yes to this question.)

Bob: "Mrs. Smith, we're going to do something new in Grenada. We're going to have a Salon Exhibit of Children's Portraits on September 22nd, 23rd, and 24th, at the City Hall and we'd certainly like to use a portrait of your child at no obligation to you whatever."

Mrs. Smith: (Here we received a number of reactions, ranging from "We'd be flattered" to "I'd better speak to my husband about it," but of the 59 contacted, 58 accepted. A surprising number said they had been planning to come and were glad we called.)

Bob: "Let me tell you a little more about the show, Mrs. Smith. We plan to use portraits of children under ten years. When we show you your proofs, we will be glad to show you all the sizes and finishes that we will display, and you can decide how you would like most for others to see your child's portrait displayed. Mrs. Smith, I would also like to say that we have a two-fold purpose in our exhibit. One is to show the people of Grenada what really nice children's portraits look like, and the other is a business promotion. The portraits in the exhibit and any others you might want will be available if you desire to purchase them, but that decision we leave entirely to you." (After this, the appointment was made, and the conversation ended.)

Of the 58 appointments made, all but one or two came. Proofs were shown and a selection of size and finish to be exhibited was made by the parent.

Let me urge you to get an electronic timer if you plan to make black-and-white proofs. The time saved and the rapidity of showing the proofs are of the utmost importance as enthusiasm is high at this point, but gradually diminishes. We recommend delivery of proofs within 24 hours.

Encourage Color

In order to help with the selection of sizes and finishes, a display was set up consisting of three portraits. An 11 x 14, a 14 x 17, and a 16 x 20 were displayed side by side. All were in oil color, although there were many other portraits in black-and-white and Goldtone on nearby walls for comparison. The reason that the three displays were finished in oil color was that we desired to encourage as much color as possible for the exhibit. The end result being that almost every family that chose color as the desired finish eventually purchased the portrait, and, of the total sittings, 54% chose oil color.

We found that a pleasantly large group did not wait for the exhibit but ordered both the exhibit print and several

smaller ones at the proof showing. In all cases where people asked, "Can we order now?" or "Should I pay for them now?" we answered, "That will be fine with us." We firmly believe that simple answer sealed several orders that might otherwise have dragged on for months. All portraits were sold at our normal prices.

City Hall Displays

We allowed ourselves approximately six weeks to complete the orders and found that this was a comfortable amount of time. The City Hall was reserved at an early date and we were happy to find that there was no charge for its use. Then, a problem arose: How should we display this rather large group of portraits? We called two lumber companies and made arrangements to rent 12 eight by four-foot pegboards. (A good suggestion here is to offer to pay the rent in the form of an 8 x 10 photograph of the lumber company owner.) Agreeably, neither company charged us any rental fee.

Small "S" shaped hooks that fit the pegboard are available at nominal cost. One of these can be used to hang a frame, or a matte mount can be set on two of them. We simply lined the City Hall walls with tables that were already there and leaned the pegboard against the walls. This turned out to be a relatively small problem. Approximately 75% of the displays were framed and we recommend that you frame them all.

Advertising consisted of several medium-sized newspaper ads and radio spots and a front page news story. We knew we had a fair audience in parents and friends of children whose portraits were to be displayed.

The exhibit itself attracted many hundreds of viewers, some parents returning as many as six times, each time bringing different friends with them. As we had placed name cards under each portrait, literally thousands of questions were asked regarding the children. Among the questions were a number of statements like, "We certainly want to bring our daughter, Cheryl, for an appointment." Don't fail to write down the names of these prospects.

Agreement with Colorist

One experience we had will be of interest to photographers and colorists alike. At the beginning of the promotion we made an agreement with our colorist that she would color any portrait we desired on a speculation basis. If we eventually sold it, we would pay her double, and if we did not sell it, she would receive no fee. The result was that she received approximately 20% more in fees than the regular rate would have paid her, and we ended up with four large oil colored displays which we can use to advantage and may eventually sell.

As to a time of year for the exhibit, we have found September or October to be good months as children are back in school and the Christmas rush has not yet started.

Summary

As a summary the following interesting details tell the basic story of the promotion:

Number of selected prospects contacted	59
Number of sittings from contacts	(57 completed) 58
Number of sittings from which portraits were ordered	44
Average sale on sittings from which portraits were ordered	\$41.35
Overall average sale per sitting	\$31.90
Largest sale on a single sitting	\$97.50



MICHIGAN SEMINAR

A COLOR and Business Seminar for professional photographers will be held May 17-18 at the Kellogg Center for Continuing Education at Michigan State University, East Lansing.



Bervin Johnson, Howard Bernson and Assistant Dean John Marston shown planning M.S.U. Seminar for May 17-18.

The seminar will be sponsored by the Professional Photographers of America, Inc. (the third such affair initiated by the national trade association) and the Photographers' Association of

Michigan, in cooperation with the Department of Information Services and the Department of Journalism of the College of Communication Arts, Continuing Education Service, Michigan State University. Bervin Johnson, Whitehall, Mich., is the general chairman and the seminar will be under the guidance of Howard Bernson, Conference Consultant for Continuing Education.

A conference highlight will be an actual "how-to-do-it" workshop where portrait and commercial subjects will be photographed, film processed, color prints made and discussed. Color processing equipment will be shown and explained. Attendees are requested to bring their own cameras and color film in order to make exposures that they can take home.

Business of Color

The business of color photography—how to figure cost and overhead, as well as advertising and selling—will be fully covered. Course certificates will be presented by Michigan State University.

Instructors and consultants at the seminar will be Walter Farynk of General Motors Photographic, Detroit; James R. Israel, M.Photo., Mt. Vernon, Ohio; Dr. Arthur W. Gutenberg, Phoenix, Ariz., PP of A Business Consultant; Kenward Atkin, Dept. of Advertising, M.S.U.; Frederick Quellmalz, PP of A Executive Manager, Milwaukee; and A. D. Parker, Alex Lilburn and Rex Anderson, Technical Representatives, Eastman Kodak Company.

Color Specialists

Walter Farynk's color illustrations for General Motors have been the backbone of many of their advertising campaigns. James Israel is a specialist in color and an instructor in color portraiture at the Winona School of Photography. Dr. Gutenberg's broad knowledge of their business problems has been an invaluable aid to photographers.

Mr. Atkin, Frederick Quellmalz and Technical Representatives Parker, Lilburn and Anderson will round out the roster of authorities scheduled to conduct the seminar.

Cost of the two-day seminar is \$25 per person (includes conference fee, meals and hotel room). Professional photographers in the United States and Canada are invited to participate. For reservations write to First Annual Color and Business Seminar for Professional Photographers, Continuing Education Service, Michigan State University, East Lansing, Michigan. ▲

CONVENTION *Commercial* PROGRAMS

Leading commercial illustrators and businessmen will appear at the big 1959 combined Exposition of Professional Photography and Western States Convention

THE CREAM of all that's fresh and new in commercial and illustrative photography—that's the Commercial program for 1959. In the past few years West Coast commercial and illustrative photographers have won numerous national awards for the best advertising photography and their many original approaches and experiments are a challenge to the traditional pace-setters in the East.

For the first time in photographic history leading illustrative talent from this area will be presented during one big convention—the 68th Annual Exposition of Professional Photography and National Industrial Photographic Conference at the Statler Hilton Hotel, Los Angeles, July 25-31.

World Travelers

Some of the convention program photographers who have traveled extensively throughout the world on assignments are Glenn Embree, Erwin Lang, Bob Willoughby, and Lou Jacobs, Jr. Embree's most recent award was in the New York Art Directors' show for a Lurex ad. Erwin Lang's photography will soon appear in a book on the work of one of Mexico's leading architects, Felix Candela. Bob Willoughby's work has taken him to the Middle and Far East. His photographs have appeared in magazines and museums all over the world, including the New York Museum of Modern Art's "Young Strangers" and "Family of Man" exhibits. Lou Jacobs writes extensively for photographic magazines. He contributed photographs for a number of pages in the May 1959 *Cosmopolitan*.

Advertising, Editorial Illustrators

Among the West Coast photographers who have created illustrations for advertising and editorial use are George de Gennaro, Todd Walker, Siegfried R. Gutterman, Jason Hailey, Tommy Mitchell and Dale Healy, all of whom will appear on the convention program.



Peter Gowland

Todd Walker

W. W. Carrier, Jr.

For the past 12 years George de Gennaro has specialized in home fashions (architecture, interiors, food, gardens and product illustration). Todd Walker has most recently done advertising photographs for Chevrolet, Snider's Catsup and Alka-Seltzer. Siegfried Gutterman, well-known as a teacher of photography, has been free-lancing in art and illustrative photography since 1938. From his Los Angeles studio he has produced illustrations ranging from fashions, through the humorous, to complete abstractions and experimental techniques.

Experiments

Jason Hailey, M.Photo., finds time to experiment. His "Selective Eye" exhibition of full color abstractions of paint and paper is being shown at various museums and some of the work has been retained by the Museum of Modern Art for its permanent collection. Mr. Hailey's current accounts include United Air Lines, Plymouth and U. S. Steel.

Three gold medals in a recent art directors' show for a Beechnut campaign were awarded to Tommy Mitchell, Broadway actor turned photographer. Other accounts include Max Factor, Jantzen and RCA and Columbia records. Dale Healy, one of the several on the program who have graduated from the Art Center School, has lately furnished photography for Lincoln, *American Home* and *Newsweek*.

Jack B. Kemmerer, Julius Shulman and Jerry Peterson are also slated to appear on the commercial convention programs. Jack B. Kemmerer has been a photographer since 1934. Today he is a free-lance photographer-writer, specializing in work for company publications including those of Ethyl Corporation, IBM, Du Pont, General Foods, Dodge Motors and General Motors. He also does a considerable amount of work for magazines such as *Popular Mechanics*, *Mechanix Illustrated* and *American Rifleman*.

Challenging Work

Architectural photographer Julius Shulman has been performing this challenging work since 1936. His photography appears in most of the shelter magazines, and practically all other magazines that publish anything on architecture, decoration and home design. Jerry Peterson's mobile studio has taken him to the furniture markets of the West and he has become a specialist in furniture photography.

One of the world's leading glamour photographers will be sponsored by the Commercial Division. Peter Gowland



Erwin Lang, left, and Chicago
illustrator Wesley Bowman.



is a native of Los Angeles, the son of silent screen star, Gibson Gowland. Peter began his career as an actor at 16, but because photography was his hobby he was soon photographing young starlets and actors on the set.

With the assistance of his wife, Alice, Peter Gowland's picture stories have appeared in *Pageant*, *Saturday Evening Post*, *Playboy*, Fawcett publications and in the leading consumer photographic publications. In the past ten years Peter has written nine books on photography and he is currently working on "The Beautiful Women of Europe."

Top-Notch Photographers

All commercial program talent will not come from the West Coast. Other top-notch photographers will be New Orleans illustrative and architectural photographer, Frank Lotz Miller; James F. Laughead, former press photographer and now with his own studio in Dallas; Jerry A. Smolka, president of Oscar & Associates, Inc., Chicago; Chicago illustrator Wesley Bowman, M.Photog., and Memphis advertising and architectural photographer, W. W. Carrier, Jr., M.Photog.

Commercial Division Chairman W. W. Carrier, Jr., Commercial Program Chairman Rudolph J. Guttosch, M.Photog., president of Kranzten Studio, Evanston, Ill., and sub-Chairmen Jason Hailey and Charles A. Weckler (Colorage, Burbank), M.Photogs., have planned sessions for the working commercial photographer and the businessman.

Commercial Sessions

Convention programs will begin Saturday, July 25, and the trade show will open Sunday. Commercial sessions will be held in the Friday Morning Club just two blocks from the Statler Hilton. Monday will be devoted to business management, credit and office methods and techniques. These subjects will be covered by office management authorities (not necessarily photographers) and will be coordinated by Dr. Arthur W. Gutenberg, PP of A's Business Consultant.

One part of Monday's program that will be participated in by photographers is a discussion on key problems in commercial photography. Different regions of the country will be represented. Charles Weckler will represent the



On location: Glenn Embree, left, and Bob Willoughby with model.



Charles W. Weckler, Jr.



George Rappaport



Lou Jacobs, Jr.

Jack B. Kemmerer

Siegfried R. Gutterman

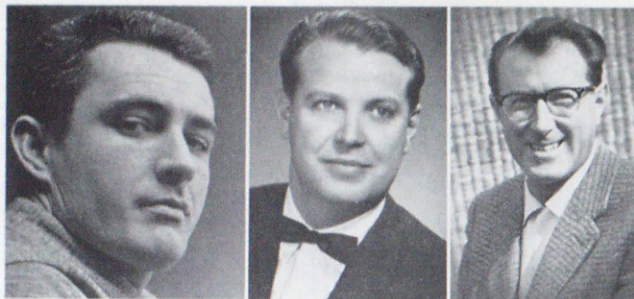
West Coast, Rudolph Guttosch, the Midwest and W. W. Carrier, the Mid-South. Others will be added within a few weeks.

All day Tuesday a group of West Coast Illustrators (Jason Hailey, Dale Healy, George de Gennaro, Tommy Mitchell, Glenn Embree) and George Rappaport, Art Director for Calkins & Holden, Inc., Los Angeles, will present "It Takes More Than A Camera." Charles Weckler will coordinate the day of demonstrations, discussions, question and answer periods and solutions to daily problems.

ASMP Chapter

Members of the Los Angeles Chapter of the American Society of Magazine Photographers, with Charles Weckler as moderator, are scheduled to take over Wednesday morning with practical help in editorial photography and marketing. The group will consist of Peter Gowland, Bob Willoughby, Julius Shulman, Jack B. Kemmerer, Erwin Lang and Lou Jacobs, Jr.

Wednesday afternoon, with W. W. Carrier in charge, general basic commercial photography is the subject. This program is for the portrait man who has occasional commercial jobs, as well as for the experienced commercial photographer. James Laughead will cover sports photography; Frank Lotz Miller, architectural; and Jerry Smolka, special events.



Dale Healy

George de Gennaro

Julius Shulman

A knowledge of the graphic arts is essential to all successful commercial photographers. Therefore, the Commercial Division has set aside Thursday morning, July 30, for a discussion by authorities in the graphic arts field — lithography, letterpress and plate making — to help answer questions and give advice to the commercial photographers. Masters in the field of printing will tell what their needs are in relation to photography.

Roundtable Conference

Thursday afternoon, a Roundtable Conference will be held, giving members an opportunity to participate in group discussions on subjects attendees request: photography, darkroom techniques, sales, advertising, credit, studio modernization, employee relations, etc. Because of the nature of the session, participation in the Roundtable Conference will necessarily be limited. An announcement will soon be made as to how admittance is to be controlled.

"The Thinking Photographer's Filter" is the intriguing title of Siegfried Gutterman's talk. Jerry Peterson will have specifications for his mobile studio and will be on hand to discuss the photography of furniture. Among the foreign commercial photographers at the convention will be PP of A member Percy Butler, F.I.B.P., F.R.P.S., head of Graham Photographers, Bournemouth, England, whose company specializes in color commercial and advertising photography.

Although formal commercial programs will begin on Monday, Commercial Division meetings, open to all members of the Division, will be held on Saturday, July 25, Sunday and on Friday, July 31. Commercial Division breakfasts will be held daily and a luncheon is scheduled for Thursday.

Trade Show

The formal programs of the three divisions and the trade show will keep photographers busy every day. The evenings will be filled with special activities, one of the most important of which is the Masters Reception and Awards Banquet on Wednesday night. The trip to Disneyland and Western barbeque on Tuesday will be another highlight.

Families accompanying members to the convention will be in a veritable whirl of activities — swimming, visiting movie and TV studios and sightseeing. As an added incentive to bring families along, the Statler Hilton Hotel will register, free, children 14 years of age and younger. Likewise, there will be no convention registration fee for children under 14.

Entries to the PP of A national Print Exhibit must be received in Pomona on or before July 1, 1959. Official rules

Healy and de Gennaro, left, and Hailey, below, will be among the illustrators on the Tuesday program; Shulman will be on ASMP panel. Lawton E. Osborn, right, will conduct the commercial session in Hawaii.



Jason Hailey working on his experimental "Selective Eye" exhibit.

and necessary forms were included in the February issue of *the National Photographer* and an additional mailing is being made this month. Don't miss out on an opportunity to get a merit or two toward the Master of Photography degree. Prepare your print entries now.

Hawaiian Sessions

It's still not too late to make plans to attend the Hawaiian sessions. Commercial photographers will have an opportunity to attend programs in their own and related fields. Lawton E. Osborn, M.Photo., Dickinson, N. D., will conduct a session in practical, everyday commercial photography. In addition, industrial and portrait programs in Hawaii will have many valuable aids in the techniques and business of photography. Information on the Hawaiian part of the convention (July 31-August 7) is available from PP of A Headquarters, Milwaukee.

The 1959 Convention is devised to help each member aim today for his goal tomorrow, the target: total development. Sign up now for the most exciting combination business-vacation trip ever experienced. ▲

Trade Show Sold Out!

The Manufacturers Trade show for the Exposition of Professional Photography is sold out. Additional exhibitors since the last list was published are:

Irving Chase
Conference Book Service
Continental Frame
Company
Industrial Photography
Kreonite, Inc.

Macbeth Instrument
Corporation
Photo Methods for
Industry
U. S. Camo Corporation
Wollensak Optical
Company

MOST NEWSPAPERS WILL GIVE

By-Lines TO OUTSIDE PROFESSIONALS

PP of A survey reveals that newspaper editors in general are favorably inclined towards most photographers

FROM PORTLAND, Maine, to Portland, Oregon, from Hawaii and Alaska to Florida, most U. S. newspapers give credit or by-lines "at least sometimes" and "in some categories" to outside photographers who submit prints voluntarily. This was determined from a recent poll taken of 1,000 daily and weekly newspapers by the Professional Photographers of America, Inc. Editors of 304 newspapers returned the questionnaire, which asked:

1. What is your publication's practice regarding the giving of by-lines or credit-lines to professional (outside) photographers for photographs submitted voluntarily?
Give credit-lines: _____ Sometimes give credit-lines: _____ Do not: _____
2. When credit-lines are given, are they given for photographs of:

Engaged girl or engaged couples? _____	Club officers? _____	Sports figures or action? _____
Brides or bridal parties? _____	Business executives? _____	Crime or criminals? _____
Society groups? _____	Celebrities? _____	Fire/Flood/Wind? _____
	Fashion poses? _____	Oddities? _____
	Accidents? _____	

Although only 19 of the respondents said they "never" give credit lines, the reasons they do not are important to press and commercial photographers as well as to advertising and publicity agencies that use photography. Here are some of the comments:

"We pay for pictures. No give credit lines."—*Midland (Mich.) Daily News*, (Cir.: 10, 936). "Rather than give by-lines, we buy pix and omit credit, or credit it as 'Pontiac Press Photo,' "—*Pontiac (Mich.) Press*, (Cir.: 57,926). "We feel that credit-lines are simply a means of free advertising for the photographer. As many of the pictures are taken by out-of-town studios, the use of credit-lines might be looked on with disfavor by our local photographers who are advertisers."—*Malden (Mass.) Press*, (Cir.: 23,000 Free). "We do not. If necessary—we won't use photographs!"—*Johnson City (Tenn.) Press-Chronicle*, (Cir.: M-5,318, E-13,857, S-19,864).

Percentage by Categories

Nearly 95% of the editors responding give credit lines, 38% "at all times," 55% "sometimes." The use of credit-lines by categories shows that 85.4% of the responding editors give them to bride pictures; 84.3% to accident; 77.4% to engaged girls; 72.3% to oddities; 72.2% to fire/flood/wind; 69.3% to sports; 63.9% to society; 62.2% to crime; 58.7% to club

officers; 54.4% for business executives; 47.3% for celebrity photographs, and 43.6% for fashion poses.

The survey revealed that editors are more apt to give by-lines when they are asked to do so and "if the photographer or studio is identified on the back of the prints."

Column and half-column cuts, or repeats of cuts, seldom get credit-lines, the editors reported. Several pointed out that if photographs were submitted in two- or three-column sizes they would stand a better chance of being used and of being credited.

Plastic Halftones

Nearly half of the 12,207 (Ayer's directory, 1958) U. S. newspapers are said to have inplant plastic-mat engraving machines, such as the Fairchild Scan-a-Graver. Machines of this kind produce plastic halftones the same sizes as the photograph. A comparatively few newspapers use the more expensive Scan-a-Sizer, which reduces or enlarges a print up to four times original size.

California, with 20 returns out of 77 polled, and Illinois, with 19 of 53, led the responses.

Among the major newspapers that responded to the poll, most of those with circulations of more than 100,000 give credit.

Harry Montgomery, Assistant Publisher, the *Phoenix (Ariz.) Gazette and Republic* (Cir.: E-62,000, M-104,000, S-151,000),

said: "Our newspapers never give credit lines except for spot news pictures. This means amateurs as a rule, although the practice would apply to professionals under similar circumstances."

"We credit all photographs published by us when the credit-line of the photographer or studio appears on the picture," reported Samuel Sansone, Chief Photographer, the *Los Angeles (Calif.) Examiner* (Cir.: M-355,000, S-702,000).

"We use very few pictures from non-staff photographers, but sometimes give credits for engaged persons, bridal, accident, crime, fire/flood/wind and oddity shots," said Durant Osborne, City Editor, the *Los Angeles (Calif.) Mirror-News* (Cir.: E-307,000).

San Francisco, Denver, Chicago

Charles Thierot, Editor, the *San Francisco (Calif.) Chronicle* (Cir.: M-190,000, S-254,000), said they "sometimes credit engagement, bride, society and fashion poses."

"Credit is given for any picture used," said Palmer Hoyt, Editor, the *Denver (Colo.) Post* (Cir.: E-254,000, S-336,000).

The *Chicago (Ill.) American* (Cir.: E-519,000, S-621,000, and the *Chicago Sun-Times* (Cir.: M-519,000, S-612,000), give credit lines for wedding photographs. The *Chicago Tribune* (Cir.: M-951,000, S-1,276,000) has a credit-line policy for both its news side and Sunday Magazine. Walter Willey, Picture Editor on the news side, reported they give credit lines for wedding photographs in the Metropolitan (neighborhood) and women's sections. Claire Burcky, Picture Editor of the Sunday Magazine, said they give credit-lines "for the most part, but have a lot of exceptions." He advised photographers to submit black-and-white glossies, rather than color or sepia-tones or proofs.

Sometimes for Engagement, Bride

W. C. Phillippi, Assistant Managing Editor, the *Indianapolis (Ind.) News* (Cir.: E-168,000) reported they "sometimes" give credit-lines for engagement, bride, celebrity, crime, f/f/w and oddity pictures.

"Credit-lines are given commercial photographers' prints if the prints merit a by-line. Exceptions: Engagement pictures. On these a by-line is given if requested," said R. P. Early, Publisher, the *Indianapolis (Ind.) Star* (Cir.: M-209,000, S-316,000).

All except society, club, celebrity, fashion and sports pictures get credit-lines in the *Springfield (Mass.) Union*, (Cir.: E-97,000, S-114,000), an executive of that newspaper reported.

An editor of the *St. Louis (Mo.) Globe-*

Democrat (Cir.: M-339,000, S-388,000), reported that they give credit-lines only to engaged women and bride photographs.

A report from Fred Kosslow, Picture Editor, the *Buffalo (N. Y.) Evening News* (Cir.: 300,000), stated: "We credit photographers for an exceptionally good picture, regardless of type."

Paul Sann, Executive Editor, the *New York (N. Y.) Post* (Cir.: E-339,000), reported that his newspaper "practically never" gives a credit-line. And Bill Flahault, Picture Editor, the *N. Y. World-Telegram and Sun*, (Cir.: 454,000), said: "We do not give credit on photos voluntarily submitted except in rare cases of vitally important photos which are submitted on condition that they cannot be published without credit."

An editor of the *Rochester (N. Y.) Democrat and Chronicle* (Cir.: M-126,000, S-180,000), said that "Outside photographs are submitted largely to the women's department. Accident and fire pictures occasionally come in, but we have not used in some time. Probably would credit." They do credit engagement and bride photographs, he reported.

Glenn Thompson, Executive Editor, the *Cincinnati (O.) Enquirer* (Cir.: M-205,000, S-278,000), said: "We pay for all submitted news pictures of crime, accidents, fire, flood, etc., if used. Credit only engagement and bride photographs."

Liberal in Cleveland

In the *Cleveland Plain Dealer* (Cir.: M-304,000, S-501,000), "Credit-lines are liberally used," Edwin A. Vorpe, Director of Photography, reported. But they are used "at the discretion of department editors. Most photos," he said, "offered by studios and by free-lance 'new' photogs are given credit under the photo."

Mrs. Maud Lorton Myers, Publisher, the *Tulsa (Okla.) Daily World* (Cir.: M-94,000, S-151,000), reported giving credit-lines for engagement, brides, accidents, f/f/w and oddity photographs.

George Diel, Picture Editor, the *Portland (Ore.) Oregon Journal* (Cir.: E-180,000, S-230,000), said they "sometimes" give credit lines in all categories except business executives and club officers.

Encourage Outside Photographers

The *Memphis (Tenn.) Press Scimitar* (Cir.: E-146,000), gives credit lines in all categories. An executive of the *Memphis Commercial Appeal* (Cir.: M-201,000, S-248,000), reported: "We encourage outside photogs to submit photographs of all of above (categories) — ones used are run with credit-line and photogs paid minimum of \$5.00."

Managing Editor Mason Walsh of the *Dallas (Tex.) Times Herald* (Cir.: E-176,000, S-184,000), commented: "Credit is given regularly on studio pictures of engaged girls or brides. When we use spot news or feature shots from outside photographers we buy the negatives and usually do not give credit."

Perry Breon, Chief Photographer, the *Norfolk (Va.) Virginian Pilot* (Cir.: M-110,000, S-143,000), in reporting that they give credit in all categories, said: "We do not generally give credit-lines to pho-

tos submitted as part of a PR story or photos bought as part of a syndicated service."

The *Milwaukee (Wis.) Journal* (Cir.: E-353,000, S-495,000) gives credit-lines, according to Wallace Lomoe, Managing Editor, who pointed out: "No credit lines on publicity pictures."

"We give credits (in all categories) in addition to money for pictures used," an executive of the *Milwaukee Sentinel* (Cir.: M-200,000, S-238,000), reported.

Typical Comments

Following is a small sampling of typical comments:

Mesa (Ariz.) Tribune, "... if print is free of charge." *Canyon Crier*, Hollywood, Calif., Richard Sharpe, Editor, "If know the photog." *Pueblo (Colo.) Star Journal and Chieftain*, Ralph C. Taylor, News Director: "No society." *Dover (Del.) State News*, Jack Smytt, Editor: "Mainly to photographers in our area." *DeFuniak (Fla.) Herald*, Howard C. Storrs, Publisher: "... charged price of cut."

Camas Co. Courier, Fairfield, Idaho: "... very few from outside..." *Charleston (Ill.) Courier*, Benjamin Weir, Publisher: "For all outside pix."

Paducah (Ky.) Sun-Democrat: "If photos are free... but not when paid for." *Medford (Mass.) Mercury*, David Brickman, Editor: "On none less than two columns wide." *Bar Harbor (Me.) Times*, C. Edward Shea, Editor and Publisher: "Although I am not strong in my opinion, I feel that some payment should be made for a submitted photo if the photographer is a professional. In lieu of cash I feel that a credit-line is some sort of payment."

Cautious

Jackson (Mich.) Citizen Patriot, Jay F. Fleming, Picture Editor: "We pay amateurs and professional photographers for spot news pictures." *St. Clair (Mich.) County Press*, Bernard P. Lyons: Not if the photographer has been paid for the submitted photo. Not to photographers who "do not take advantage of our ad columns." *Chisholm (Minn.) Free Press & Tribune*, Miss Veda Ponikvar, Editor: "Always when submitted by professional photographers."

Columbia (Mo.) Missourian, Cliff Edom, Director of Photojournalism: "Any except publicity." *Lee's Summit (Mo.) Journal*, Paul M. Gould, Editor: "We have discovered that often (outside) photographers pass on the cost of 'volunteer' photos to the customer — so we are cautious about credit-lines."

Princeton (N. J.) Herald, Frederick S. Osborne, Co-Editor: "All photographs when photographer is known. Another subject you might explore is the provision of smaller prints for newspapers using the Fairchild cut making machine. With this cheaper process the photo must be the same size as the desired cut. Many an 8 x 10 fails to appear because the paper does not have the time or inclination to go to the bother and expense of rephotographing to a small size. Desirable sizes are 2 inches (one column wide) for studio portraits of individuals, 4 inches (one column wide) for studio portraits of individuals, 4 inches (two col-

umns) for small groups, 6 inches (three columns) for larger subjects. I think it would be a safe gamble to advise photographers sending prints to weeklies and small dailies to provide 'actual size' prints."

Bronxville (N. Y.) Review Press & Reporter, Peter Dowd, Editor: "... whenever possible." *Cortland (N. Y.) Standard*, L. B. Van Dyck, Managing Editor: "... in exchange for Photos." *Minot (N. D.) News*, B. Peterson, News Editor: "If picture warrants..." *Chillicothe (O.) Gazette*, H. C. Oyer, Managing Editor: "... all local photographers except on portraits used as 1 col or 1/2 col cuts."

Coatesville (Pa.) Record, Ralph P. Flaminio, Managing Editor: "... on all we do not have to pay for; if we buy the picture, then there is no credit." *Washington (Pa.) Reporter & Observer*: "All Washington county photographers offered a choice of credit-line or \$4.00 publication fee. Most professionals prefer the credit."

Bryan (Tex.) Daily Eagle, C. V. Lindley, Managing Editor: "We make an effort to credit all women's section pictures, which are usually made by local professionals, some members of PP of A. We also give credit lines to our staff." *Moundsville (W. Va.) Echo*, Sam Shaw, Editor: "Want any pix of interest to folks in Marshall County. Prefer prints in actual column sizes." Use Fairchild.

Check-List

After studying and evaluating all comments of those who responded to the questionnaire, the following check-list for professional photographers is suggested:

1. Stamp your own or studio name on the back of photographs submitted.
2. Request a by-line, either in the stamp or personally.
3. Provide two-, four- and six-inch wide pictures, rather than 8 x 10s or 5 x 7s. (Check with newspaper, where possible, about this.)
4. Small dailies and weeklies should get "actual size" (column-widths) photos.
5. Photographs should have tone and contrast necessary for good newspaper reproduction (never proofs).
6. Do not expect credit lines on 1/2- or 1-column pictures, or on cuts re-run.
7. Do not expect credit-lines on photographs run outside your own county.
8. Do not expect credit-lines for pictures that have been paid for by the engaged girl or bride's father, or on publicity pictures.
9. Photographers who submit a photograph and receive a credit-line or pay or both, should not criticize the newspaper if the print does not turn out well on publication. There are many factors involved in processing a photograph, including print quality and newsprint used, and the photographer must accept the result.
10. Newspaper editors and publishers in general are favorably inclined towards most photographers. Closer cooperation with the editors would bring additional benefits to outside photographers. ▲

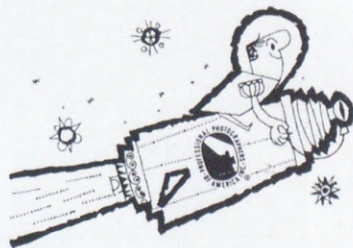
TAKE AIM TODAY FOR YOUR GOAL TOMORROW

the 68th

target: t⊙tal devel⊙pment

ANNUAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY AND NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE

STATLER HILTON HOTEL, LOS ANGELES—JULY 25-31



Set Your Sights for Targets That Tally Success!

ADVANCE REGISTRATION *Fill out and mail your
registration form*

Of course, we're
Name Droppers, we
have a right to be!

Here's a list of the
commercial and illustrative
photographers who will be
on the commercial program
in Los Angeles:

Bowman	Shulman
Hailey	Guttosch
Healey	Kemmerer
De Gennaro	Lang
Carrier	Jacobs
Mitchell	Laughhead
Miller	Guterman
Embree	Peterson
Walker	Weckler
Gowland	Smolka
Willoughby	Leiper

PPA 68th ANNUAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY STATLER HILTON HOTEL • LOS ANGELES

Professional Photographers of America, Inc.
152 West Wisconsin Avenue, Milwaukee 3, Wisconsin.

YES, I want to attend the PP of A 68th ANNUAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY
AND NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE at the Statler Hilton Hotel, Los
Angeles, July 25-31, 1959.*

Enclosed is my check for \$..... forregistrations in the name(s) of:

Print
Name

Firm
Name

Street
Address Zone

City State

✓ CHECK YOUR BUSINESS CLASSIFICATIONS — CHECK ONE OR MORE

Portrait Studio	Commercial Studio	Industrial	Photo Finishing	Photo Mfr.	Photo Dealer-Retail	Photo Jobber	Press	Other
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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. ☐

1959—COMING CONVENTIONS—1959

Association	Date	City and State	Hotel	Officer
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.
Maine Professional Photographers' Assn.	May 11-12	Portland, Me.	Eastland	Adelaide Anderson, Sec'y-Treas. 125 Main St., Lewiston, Me.
Illinois Photographers' Association	May 11-13	Chicago, Ill.	Morrison	Henry Van Westrop, Sec'y 129th and Western Ave., Blue Island, Ill.
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. DePiante, 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.
Professional Photographers of Mississippi-Alabama	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 Hilton	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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Local, State and Regional News

Northern California PA

Officers of the Northern California PA for 1959 are (bottom): Walter Eschenbach, Director; Doug Mack, President; Jerry Gruman, Secretary; Alice Smith, Treasurer; Barry Evans, Im. Past President. Middle row: George Knight and George Perry, Directors; Bob Toren, Portrait Vice President. Top: Carl Harleen, Commercial Vice President; Gavien McCullagh, Henry Van Wandelen, Jurij Bodner and Ted Gurney, are Directors.



Northern California PA

RECENT ELECTIONS

California

The commercial session of the West Coast School, sponsored by the PPA of California, will be held at the Brooks Institute of Photography in Santa Barbara, April 26-May 1. School Director Karl Romaine, M.Photo., has announced the following faculty: Siegfried Guterman, Carl Harleen, Julius Shulman, George de Gennaro and Jason Hailey, M.Photo.

Louisville



Lewis B. Kerberg, of the Louisville Chamber of Commerce, presents awards to Walter Craig, Walton Jones, Sr., Lin Caufield, Gean A. Baron and Lee R. Anderson.

Walter Craig won the Grand Award in the Fifth Annual Photo Contest for Professional Photographers sponsored by the Louisville Chamber of Commerce. Mr. Craig was presented with a silver tray and a sterling julep cup. First place winners who received julep cups were Lin Caufield, Gean A. Baron, Dave Jones, Walton Jones, Sr. and Lee R. Anderson.

Alaska

Ten photographers met in Anchorage on Feb. 10 to organize a PP of A chapter in Alaska. Front row: Thomas Strickland, Ward W. Wells, Forrest Shields, Cliff Morton. Back: Jack Hutchison, E. H. Spears, Ivan Stewart, Walt Burrill, Robert Matsen and Don Steffa. Ward Wells was elected acting chairman of group.



New Mexico



Dick Kent, left, holds Ken Carson Trophy for best print of show; Al Ravanelli holds Indian Capital award for best Indian Picture of the year at PPA of N. M. annual meeting.

Arkansas

The Arkansas PPA "Let's Make Money" convention will be held June 7-9 at the Grady Manning Hotel, Little Rock. Speakers will give programs on the techniques of making pictures and then follow up with merchandising and promotion ideas.

Speakers and their subjects will be: Kenneth Carson, Hon. M. Photo., Dallas—Color; Odel Poovey, Henderson, Texas—Children; Bill Wade, Jacksonville, Ill.—Women; Wm. F. Morton, Litchfield, Ill.—Men; Lewis H. Stewart, M. Photo., Bay City, Texas—Basic Lighting. Commercial programs have not been announced.

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and
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PRINT DRYERS

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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Prices from \$37.95.

The latest in high-efficiency film washing. Double-length tubing, staggered perforations and elongated ledge orifices assure gentle circulation of water throughout tank and past film. No dead hypo pockets. Type 316 S.S. Self drain hose. Submerged hangers prevent contamination. Takes up to 8 x 10 hangers or E.K. #4 rack.

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Address _____
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Milwaukee Wisconsin

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Success in studio selling starts with more sittings

A faculty of 7 accomplished progressive instructors show you how to apply selling ability, how to win customer confidence, how to expand your operation.

You will hear practical and profitable ways to advertise, promote, manage, use the telephone, decorate your windows, apply techniques and many other things you need and want to increase business.

Over and above the subjects covered by lectures and demonstrations, you will have the opportunity for

on-the-spot interviews regarding problems in your studio — problems that these experienced teachers have overcome.

You are invited to bring your Profit and Loss Statements and other financial papers for constructive analysis by a noted business consultant.

A special bonus is included in the low tuition. A packet of promotional material is given to each student. The packet contains working ideas from each instructor. This kit — crammed with "SELL" will be invaluable in your future planning.

This course is not designed for an exclusive group — it has been carefully planned to provide competent assistance and inspiration to portrait studio owners and employees who want to **INCREASE** large volume, **INCREASE** medium volume, **INCREASE** low volume, remove red figures and write only in **BLACK**.

MORE SITTINGS—MORE SALES

You can not afford to miss **THIS COURSE** at Winona



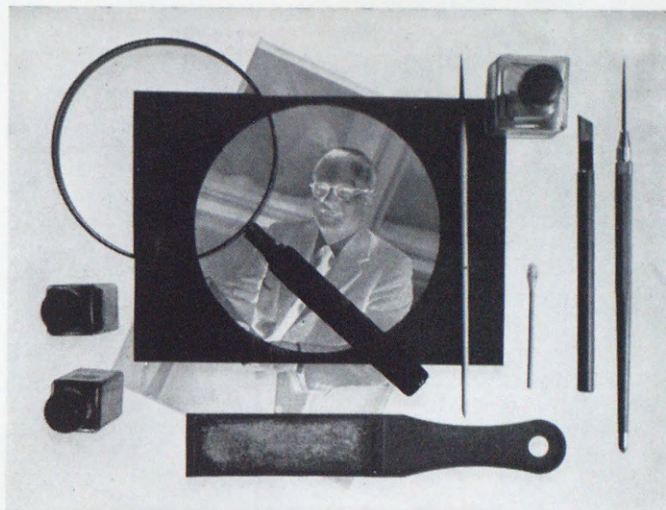
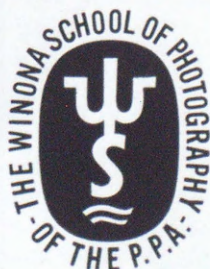
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HERE'S WHAT YOU'LL TAKE HOME THE HOW-TO ON . . .

- \$ Increasing averages
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- \$ Creating seasonal promotions
- \$ Promotion and public relations
- \$ Operating a successful Club Plan
- \$ Profiting from speculative prints
- \$ Promoting and selling restorations
- \$ Decorating your windows and studio
- \$ Photographing the unusual for profit
- \$ School work—large volume and small
- \$ School work—black and white and color
- \$ Creating and promoting a salon exhibit
- \$ Operating a one-man studio successfully
- \$ Maintaining simple records for guidance
- \$ Training and developing Sales Personnel
- \$ Arriving at a profitable price structure
- \$ Presenting various and profitable finishes
- \$ Suggestions how color can change your looks
- \$ Planning effective packaging and stationery

Change the dollar sign from red to **BLACK** by spending one of the most valuable weeks of your photographic career at

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Good retouchers have unlimited opportunities today! The demand is nationwide. Invest a week of your summer to prepare for a lifetime career in this profitable field of retouching! Learn to do both free hand and machine retouching of negatives. You will study structure of the face; how to correct lighting on the negative; etching, modeling, use of retouching dyes.



BRUSH WORK OILS

Enter the interesting and rewarding field of photographic painting and miniatures using brush oils! You can increase the size of your orders by providing this special service! In this course for experienced colorists you are taught how to choose the right materials and also the theory of color and color harmony. Tuition includes oils and brushes used.

See next page
for more courses and
application form



HERE ARE COMPLETE DETAILS ON THE THREE COURSES DESCRIBED ON THE PRECEDING PAGES



BRUSH WORK OILS

(Course No. 5)

One Week — June 28 to July 4
Tuition \$90

INSTRUCTORS

Mrs. Wendell Powell, Richmond, Va.
Gerhard Bakker, M.Photog. Milwaukee, Wis.

PORTRAIT BUSINESS SEMINAR

(Course No. 13)

One Week — August 9 to August 15
Tuition \$75 (Including Kit)

INSTRUCTORS

Edward P. Curry, Cr.Photog. Milwaukee, Wis.
Mrs. Virginia Stern, Cr.Photog. Kansas City, Mo.
Edgar L. Obma, M.Photog. Dodgeville, Wis.
Mrs. Eva Briggs, M.Photog. Pleasant Ridge, Mich.
Arthur W. Gutenberg, Ph.D. Phoenix, Ariz.
Keith Cole, San Mateo, Calif.
Gerhard Bakker, M.Photog. Milwaukee, Wis.

MACHINE AND FREE HAND NEGATIVE RETOUCHING

(Course No. 7)

One Week — July 5 to July 11
Tuition \$50

INSTRUCTORS

Homer English, Cr.Photog. Troy, Ohio
Julius Mihali, Norwalk, Ohio
Gerhard Bakker, M.Photog. Milwaukee, Wis.

Suggestion: Two More "Mr. & Mrs." Specials

STUDIO WIVES: If your studio handles both portrait and commercial photography why not make this trip a family affair and have your husband enroll in Direct Color in Commercial Photography, and you could take Brush Work Oils. Both courses are scheduled for the same week.

If you want to learn more about retouching, come with your husband the week he attends the course in Direct Color in Portrait Photography. Better still — take both courses!

DIRECT COLOR IN COMMERCIAL PHOTOGRAPHY

(Course No. 4) One Week — June 28 to July 4
Tuition \$125

DIRECT COLOR IN PORTRAIT PHOTOGRAPHY

(Course No. 6) One Week — July 5 to July 11
Tuition \$125

OFFICIAL APPLICATION FORM — 1959 WINONA COURSES

Please accept my application for the course I have checked:

- | | |
|--|--|
| <input type="checkbox"/> GENERAL COMMERCIAL PHOTOGRAPHY — Course No. 1
Tuition \$85, Deposit \$25 June 14 to June 20 | <input type="checkbox"/> ADVANCED PORTRAIT PHOTOGRAPHY — Course No. 8
Tuition \$200, Deposit \$50 July 12 to July 25 |
| <input type="checkbox"/> INDUSTRIAL PHOTOGRAPHIC LABORATORY TECHNIQUES —
Course No. 2 — Tuition \$75, Deposit \$25 June 21 to June 27 | <input type="checkbox"/> RECEPTION ROOM TECHNIQUES — Course No. 9
Tuition \$50, Deposit \$25 July 12 to July 18 |
| <input type="checkbox"/> ADVANCED COMMERCIAL PHOTOGRAPHY — Course No. 3
Tuition \$125, Deposit \$25 June 21 to June 27 | <input type="checkbox"/> TRANSPARENT OILS — Course No. 10 (Includes Supplies)
Tuition \$60, Deposit \$25 July 19 to July 25 |
| <input type="checkbox"/> DIRECT COLOR IN COMMERCIAL PHOTOGRAPHY — Course No. 4
Tuition \$125, Deposit \$25 June 28 to July 4 | <input type="checkbox"/> OIL COLORING AND RECEPTION ROOM PRACTICES —
Course No. 11 (Includes Supplies)
Tuition \$60, Deposit \$25 August 2 to August 8 |
| <input type="checkbox"/> BRUSH WORK OILS — Course No. 5 (Includes Supplies)
Tuition \$90, Deposit \$25 June 28 to July 4 | <input type="checkbox"/> SPEEDLIGHT PORTRAIT PHOTOGRAPHY — Course No. 12
Tuition \$90, Deposit \$25 August 2 to August 8 |
| <input type="checkbox"/> DIRECT COLOR IN PORTRAIT PHOTOGRAPHY — Course No. 6
Tuition \$125, Deposit \$25 July 5 to July 11 | <input type="checkbox"/> PORTRAIT BUSINESS SEMINAR — Course No. 13 (Includes Kit)
Tuition \$75, Deposit \$25 August 9 to August 15 |
| <input type="checkbox"/> MACHINE AND FREE HAND NEGATIVE RETOUCHING —
Course No. 7 — Tuition \$50, Deposit \$25 July 5 to July 11 | <input type="checkbox"/> GENERAL PORTRAIT PHOTOGRAPHY — Course No. 14
Tuition \$100, Deposit \$50 August 9 to August 22 |
| <input type="checkbox"/> 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.

Professional Photographers of America, Inc.

STATEMENT OF CONDITION AS OF DECEMBER 31, 1958

Audit Report, February 10, 1959, E. J. Huber, Certified Public Accountant

ASSETS

CURRENT ASSETS

Cash on deposit and on hand	\$166,316.51	
U. S. Treasury notes—amortized cost	6,010.12	
Accounts receivable	\$ 3,680.50	
Less reserve for doubtful	1,000.00	2,680.50
Accrued interest on certificates of deposit and U. S. Treasury notes	1,565.94	\$176,573.07

OTHER ASSETS

Air line deposit	\$ 425.00	
Postage deposits	988.79	1,413.79

FIXED ASSETS

Furniture and office equipment	\$17,415.81	
Less reserve for depreciation	13,475.73	\$ 3,940.08
Convention equipment	\$ 4,647.83	
Less reserve for depreciation	4,093.33	554.50
		4,494.58

DEFERRED EXPENSE

Unexpired insurance	\$ 225.17	
Prepaid expense	850.00	
Prepaid 1959 convention expense	4,009.47	5,084.64

EQUITY IN THE WINONA SCHOOL OF PHOTOGRAPHY

Cash on deposit	\$ 11,175.96	
Accounts receivable	125.00	
Unexpired insurance	566.00	
Land, buildings and equipment, at cost plus appreciation of \$29,266.16 as of August 1, 1940, less depreciation reserve of \$53,313.54	164,568.63	
	\$176,435.59	

Less: Advances by the Professional Photographers of America, Inc.	\$50,115.21	
Building fund	49,136.52	99,251.73
		77,183.86
		\$264,749.94

LIABILITIES

CURRENT LIABILITIES

Accounts payable	\$ 1,300.00	
Employees' income taxes withheld	1,027.61	
Payroll taxes	181.74	
Accrued wages and salaries	628.10	
Hawaiian convention deposits received	5,880.00	
Customers credit balance	27.45	\$ 9,044.90

DEFERRED INCOME

Membership dues for 1959 collected in 1958..	\$ 18,265.54	
1959 Convention booth space sold	21,978.00	40,243.54

MEMBERS' EQUITY

Professional Photographers of America, Inc. Balance December 31, 1957	\$131,461.36	
Add excess of income over expense for the year ended December 31, 1958:		
Executive office	\$38,105.36	
Directory	3,428.49	
Magazine	8,728.36	
Convention	6,669.28	56,931.49
		\$188,392.85
The Winona School of Photography	\$77,183.86	
Less advances by the Professional Photographers of America, Inc.	50,115.21	27,068.65
		215,461.50
		\$264,749.94

This statement of condition is subject to the comments contained in the complete report.
(Turn to page 190)



a checklist for wise photomount investment



- ☐ QUALITY—materials and workmanship
- ☐ DESIGN—tastefully in tune with the times
- ☐ SERVICE—prompt and efficient
- ☐ PRICE—range to suit all requirements
- ☐ SCOPE—continent-wide coverage
- ☐ INDIVIDUALITY—of creations for your artistry
- ☐ SPECIALTY IDEAS—to boost sales
- ☐ NAME DIES—designed and cut in our own plant
- ☐ SPECIALIZATION—single purpose—to manufacture fine mountings
- ☐ REPRESENTATIVES AND DEALERS—informed, capable, friendly.

Merely checking the above list will cause you to use GROSS Mounts now and during the years to come.

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152 W. Wisconsin Ave. Milwaukee 3, Wis.

THE COMMERCIAL CORNER

By Harper Leiper, M.Photog.

When John Doe Company gets a civic award plaque and wants to publicize it through the medium of having a cut made or to put replicas of the plaque in branch offices, the commercial photographer who gets the job of making a photographic reproduction of the plaque may inherit a headache.

We have found two fairly simple methods to whip this headache. With a view camera, the job is easier. Drop your white background paper to the floor and run it out on the floor under the plaque. Place a book or block under the edge of the plaque to tilt it toward the white paper. Set your camera over the near edge of the plaque. Run the lens out until the plaque comes into view on your groundglass, then correct your distortion and focus by making the back and lensboard parallel with the plane of the plaque.



Fig. 1. Setup for reproduction award plaque.

Lighting seems to be easier with four lights, two on each side of the camera (Figure 1) with the light up on the white paper and not directly on the plaque. Read the light coming directly from the surface of the plaque and expose accordingly. The result will be black lettering on a white background. Toning the print will help to give the original tone of the plaque if desired for display prints.

Another method, particularly when you have no view camera, is to prop the plaque at an angle on a stool covered with black paper, against a background of black paper. Tilt your camera on the tripod to the same angle—just as you would to make a copy. Take another piece of black paper big enough to cover the camera and tripod, punch a hole for the lens (this will also hold up the paper). Turn off all room lights. Place two lights to each side at 45° angles and expose by reading the surface of the plaque. Should the plaque be scratched, overexposure and reducing will help remove these from the negative. The result will be white lettering on black. ▲

PHOTOGRAPHS TELL YOUR BUSINESS STORY PERFECTLY

(From page 189)

INCOME AND EXPENSE

EXECUTIVE OFFICE

Income:

Membership dues	\$137,160.91	
Less: Dues for 1959 collected in 1958	18,269.54	\$118,891.37
Emblems and pins	\$ 879.78	
Miscellaneous forms, etc.	264.35	
Interest	4,615.39	5,759.52

Less expenses

\$124,650.89
\$6,545.53

NET INCOME \$ 38,105.36

DIRECTORY

Income:

Advertising	\$ 13,770.36	
Sales	588.00	

Less expenses

\$ 14,358.36
10,929.87

NET INCOME \$ 3,428.49

MAGAZINE

Income:

Advertising less discounts	\$ 85,519.54	
Apportioned from Executive Office for magazine sent to members	12,000.00	

Less expenses

\$ 97,519.54
88,791.18

NET INCOME \$ 8,728.36

CONVENTION

Income:

Registration fees, booth sales, and banquets	\$ 74,199.25	
--	--------------	--

Less expenses

\$ 67,529.97

NET INCOME \$ 6,669.28

IT'S YOUR BUSINESS

By Dave Metcalf

From time to time, to give readers respite from a steady diet of Buntrock-Salie and the opportunity to hear an interesting new voice, we plan to run material from photographers who are showing a spirit of aggressiveness by doing "something extra" to get plus business. Such a photographer is Dave Metcalf, an inventive young man doing business in Spirit Lake, a small northwest Iowa community. His interesting account of a successful eighth grade graduation promotion follows. You will like his enthusiastic approach — Kermit Buntrock.

This article is dedicated to that rare photographer who finds himself looking out the studio window on a winter morning, chin in hand, starry-eyed, snow flakes falling and not a sitting in sight. It was on such a morning that our Eighth Grade Special was born.

We found in looking through our files that there was a large gap from five-year-olds to seniors. Certainly, in this span, there must be an opportunity for a mid-winter or early spring promotion. We decided to take a chance on eighth grade graduation. As far as we knew, it hadn't been tried in our area; and it covered an age group that we were not photographing a decent percentage of otherwise.

As this was the first time most of these students would be getting pictures for themselves and, because in many instances, the cost of the pictures would come from their allowance or earnings, we felt it important to keep the initial cost low. We decided on

a package with one 5 x 7 for parents, two 3 x 5's for grandparents, and 24 "swaps" for friends. We priced it at \$5.95 and gambled that mom and dad would come through for extra prints.

Color Orders

We put a card in the window showing the package made up, and the price. In the next two weeks we had more than 30 "special" sittings. This is half of our local class in Spirit Lake's winter population of 3,000. We started using one sheet of film on a four-way 5 x 7 back, but when our 8 x 10 color orders started coming in, we switched to 3 x 5 for our convenience.

These parents were most responsive when they ordered, with such comments as, "We haven't had her picture taken since she was four (or five or seven)" and, "They certainly do change, don't they?" You bet they do, and right now you had better sell a large colored print, because in another few months that "child" will be an adult.

Last year we advertised extensively, both in the local paper and on the radio station 20 miles away. This station gives us terrific local coverage and also coverage in a much wider area than any other available media. We more than doubled our previous year's promotion.

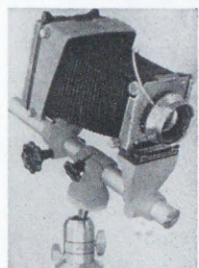
Interesting Future

While it was not a big thing, it hit about 70 sittings at better than a \$10 average. This year, pulling from a larger area, we expect the gross to top \$1,000. It is still small business and may seem like a lot of work. We feel, however, that it has an interesting future.

Like doctors and lawyers, we think that if we can get these customers first and do

(Turn to page 192)

The EDITOR LOOKS at.. New Products



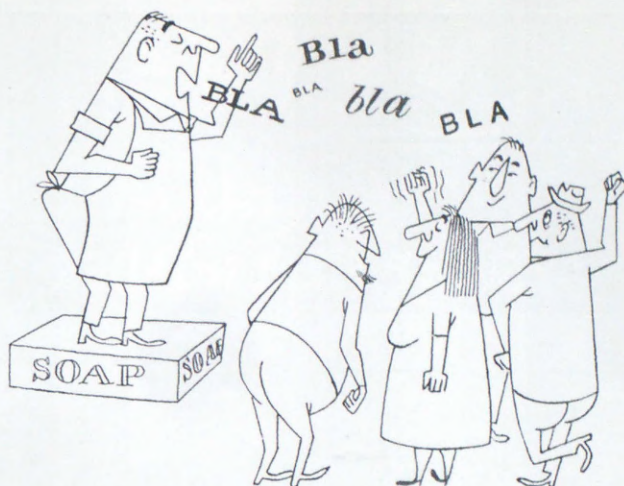
Kling

Kling Photo Corp., 257 4th Ave., New York 10, N. Y., is marketing the Linhof-Color 4 x 5 view camera. Built on the optical bench principle, the camera has a 17° bellows extension and incorporates the same front and back components as the Super-Technika IV. The lens standard can be dropped 1/4", raised 1 1/2"; tilted up to 15° in every direction about the lens axis and shifted up to 1" left or right; the back can be tilted and swung up to 15° in every direction. The Linhof-Color 4 x 5 camera, without lens, is priced at \$219.50. . . .

An aerial camera, the Linhof 4 x 5 Aero-Technika, that uses standard films for routine processing, is another new Kling import. It is lighter and more compact than traditional aerial cameras. Depending on lens selection, the Linhof Aero-Technika, complete with lens, is priced from \$765 to \$1300. . . . A price reduction on Linhof Kardan-Color View cameras has been put into effect. The 8 x 10 Duplex with 24-inch monorail was reduced from \$695 to \$495; the 5 x 7 Duplex, from \$425 to \$299.50.

Nikon, Inc., 251 4th Ave., New York 10, N. Y. — Nikkor 50mm f/1.1 lens with redesigned mounting flange for outer bayonet mount. . . . Intercontinental Marketing Corp., 45-17 Pearson St., Long Island City, N. Y. — West German Multiblitz electronic flash equipment: Color IIa, with 130 ws rating, sufficient power to fire two flashheads, \$99.50; Press unit, 250 ws, wet cell, charger, battery adapters and AC power line, \$189.50. . . . Dormitzer Electric & Mfg. Co., Inc., 5 Hadley St., Cambridge 40, Mass. — Starfire electronic flash unit, transistor powered, operates on AC or batteries; equipped with either belt clip or shoulder strap, \$69.95. . . . Robbins Industries Corp., 214-26

(Turn to page 193)



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But we at MPC do spend much thought and effort on giving color materials entrusted to us for processing the most precise and uniform agitation in all solutions — by electronically controlled nitrogen gas bursts in most cases. Care in processing pays off in better prints. And making the best possible prints is our job.

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Compact • Four lighting units with folding stands, cords and accessories fit into a neat 10" x 13" x 27" carrying case. A carrying strap is provided with the 200 watt-second power pack.

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Will not crack,
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Prevents warping...
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Famous Lisco focal plane accuracy is maintained. The new Regal 4 x 5 also brings you the latest advances in cut film holder design and construction at no increase in price!

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For your requirements of other sizes, be sure to ask for Lisco holders in traditional cherrywood and aluminum . . . the hallmark of quality in material, workmanship, and performance.

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easier loading!

See the new
Lisco Regal 4x5
at your local
camera dealer
or write for
free Folder A.

Prints must be on 16 x 20 mounts — the rules say so. If other size mounts are used, the prints never even get to the judges. If you have a sequence of pictures which should be shown together, you can either put several small prints together on one mount (like a high-speed series or a time-lapse series) or enter them on individual mounts; if you do the latter, be sure to indicate that there is a series to be judged, and order in which pictures are to be viewed.

There were some prints judged and rejected because of "cute" or "tricky" mounting. This does not mean that you can't or shouldn't crop your pictures. Indeed, a long narrow vertical might be effective and dramatic as an 18 x 2-inch picture. But the tricky mounting of a print in the corner of a mount, or the use of stripes, tricky toning, or bad or sloppy artwork is to be discouraged. A daring cropping that helped to emphasize a dramatic perspective, I am sure, would be appreciated. But there is never an excuse for bad taste.

For that matter, there is never an excuse for bad print quality. On the whole, the exhibit of industrial prints has had excellent print quality. (Note that we are slowly but steadily adding new Masters of Photography to the Industrial Division). Yet, there have been prints submitted (and then rejected) which have shown bad print quality, improper processing, poor spotting, or other lack of photographic discipline. Print quality alone, of course, is not enough. There must also be a picture, a message, some indication of photographic skill and craftsmanship, as well as an aesthetic touch.

Big Problem

One of the big problems in the industrial judging has often been to decide "why is this an industrial photograph?" Just why does the photographer who submitted it feel it should be an entry in the industrial division? The quickest way to answer that is to use that information sheet on the back of the print explaining what aspect of industrial photography was represented, or what purpose or use was made of the picture.

One of the biggest puzzlers in industrial judging has been the "product" photograph. Product photography is also exhibited in the commercial judging. At present product photographs as well as portraits, made by industrial members for industry, are judged for the industrial exhibit if the exhibitor marks them to be judged in that division.

One of the big complaints of judges everywhere is in duplication of subject matter by the same photographer. Sometimes a photographer will submit three or four views of the same subject; slightly different views, to be sure, but often just minor variations on the same theme. Usually in cases like this, judges recognize that the photographer was unable or unwilling to make up his own mind as to which he liked best and wanted the judges to do it for him. Often the judges realize the man is trying a shot-gun technique, and he may miss with all barrels.

On the whole, the response to the industrial print exhibits has been good and we hope you'll send your entries in early.

(Turn to page 195)

BUSINESS from page 190

a good job for them, the next time they have need for photographic service, we will certainly have an edge over the other fellow. I'm willing to bet that most of our eighth graders will be back as seniors, brides or grooms — and with their children. The majority of the young people we photograph are old enough to want pictures for themselves. They will be our customers for years to come, if we treat them right.

While we are very pleased with our Eighth Grade Special, it is certainly not a "get rich quick" scheme; but even in a small way it sure beats starry eyes and snow flakes. ▲

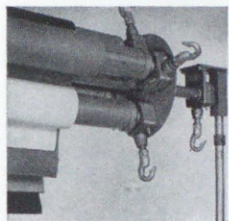
INDUSTRY from page 166

Note that the industrial photographers have an added break. They may also add the "Information to be attached to back of every print" form sent to all PPA Industrial members. This is *not* imperative, but it will be very helpful. Often judges find photographs in technical fields that may be unfamiliar to them; the opportunity to explain may be very important in helping the judge to understand the problem involved. I strongly suggest that you use these forms on every industrial print submitted.

From the notes I made on last year's judging, I'd like to comment also on some of the physical aspects of the exhibits.

41st Ave., Bayside 61, N. Y. — Jockey Cloth, JCF-3, by depositing a thin coating of silicone on surfaces of film, cleans and protects it, removes static charge; in individual plastic bag, \$1.

Krank-N-Roll Manufacturing Co., 18215 Detroit Ave., Cleveland, Ohio, has developed a rotary unit for multiple use and storage of four rolls of seamless background paper of any width or length. Utilizing the principle of the company's Skydrop, the Rotary Skydrop offers four individual units mounted on discs, with a master control. A choice of mounting brackets is available for mounting on a heavy duty stand, side wall, back wall or ceiling. Users add downspout or fibre tube to make desired length of rollers; and metal tubing to make desired length crankshaft. Rotary Skydrop is priced at \$185 f.o.b., Cleveland.



Krank-N-Roll

Hershey Manufacturing Co., 4301 W. Lake St., Chicago 24, Ill., is making available a heavy-duty electronic flash unit, the Hi-Pro, said to put out 150 ws of light over a 60° beam; it is rated a Kodachrome guide number of 90 and can be operated direct from a camera shutter or by a photo tripper; and it operates off a 110 v, 60 cycle AC line. The Hi-Pro features a convenient outlet on each unit, eliminating extension cords; the units can be stacked for multiple use. The Hershey Sun-Lite Hi-Pro electronic flash unit weighs 4 lbs., measures 6" x 6" x 6"; list price, complete, is \$79.95.



Hershey

Caprod Ltd., 251 4th Ave., New York 10, N. Y. — Mamiya Enlahead, enlarger head adapter for use with 16mm film, adapts to 35mm enlargers with standard Leica-thread lens mount. . .

WOW!



12 8x10
COLOR CANDIDS
\$25

from Kodacolor negatives
exposed as we recommend

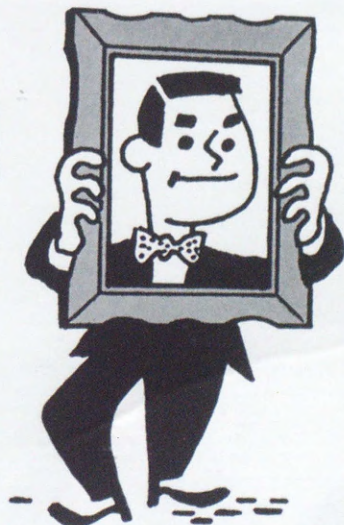
**NOW! SHOOT ALL YOUR
WEDDINGS IN COLOR.**

SEND FOR EXCITING DETAILS

ABAR

COLOR LABS.

373 EDDY STREET
PROVIDENCE 3, RHODE ISLAND



PICK AND CHOOSE TO SUIT YOUR TASTE!

Indulge your individuality with **CHILCOTE-CROWN'S** "tailor-made" line of Mountings—styles, designs and finishes created to *your* order.

PHOTOMOUNTS—Easels, folders, folios, all smartly styled—conservative or modern—contrasting or harmonizing stocks—almost unlimited combinations available to reflect *your* personality.

ALBUMS—For every purpose and pocketbook. Sturdy, handsome volumes with genuine leather, leatherette or "soil proof" covers. Wide range of capacities, sizes, bindings, inscriptions, etc.

FRAMES—A full line of stock items in wood and metal all vibrant with individuality and distinctive character. We also make to order Custom Wall Frames in various finishes, styles, borders per *your* specifications.



THE

Chilcote

COMPANY

2140 SUPERIOR AVENUE, CLEVELAND 14, OHIO

THE CHILCOTE CALCARD CO.
(of California) El Monte, Calif.

CROWN PRODUCTS, INC.
2140 Superior Avenue, Cleveland 14, Ohio

BIRTH LISTS

Nationwide, available by county. Current to 2 years of age. More than 6 MILLION names on file. Write for catalog.

LISLE M. RAMSEY & Associates
404 So. Fourth St., Saint Louis 2, Missouri



DRY YOUR FILM

easier, better, and much quicker
with **SQUEEZE-IT**



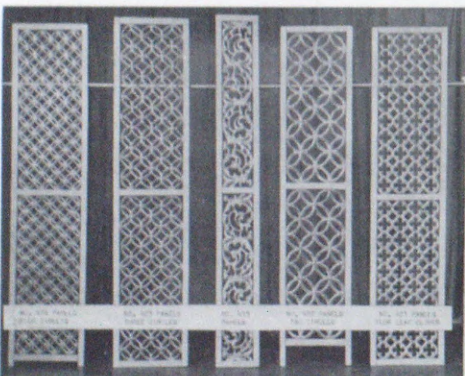
TOMORROW inc. 3775 E. Ft. Lowell, Tucson, Ariz.

Agfa, Inc., 516 W. 34th St., New York 1, N. Y. — Agfa Colorflex, f/2.8 50mm single-lens reflex camera; I, with waist-level finder, \$99.95; II, with prism eye-level finder, \$129.95.

Lektra Laboratories, Inc., 154 11th Ave., New York 11, N. Y., has announced a "flip-tip" filter head for negative color printing. The filter head, which flips in an out at the touch of a finger, provides both yellow and magenta filters from 0 to CC-75 in steps of .05. The unit fits between the light source and condensers and is easily installed without tools. It is currently being manufactured for Omega and Bessler enlargers. Price, \$72.

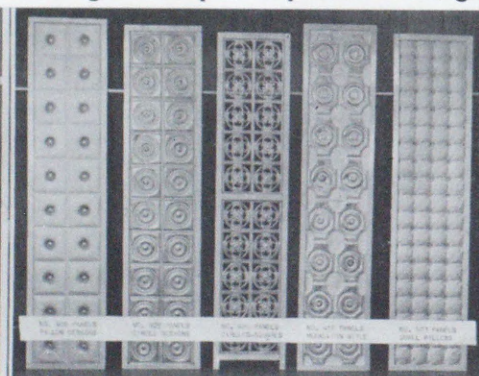
Sterling-Howard Corp., 561 East Tremont Ave., New York 57, N. Y. — Thermagloss print dryer; prints are dried flat; 12 x 17½ enamel finish, single drying surface; \$7.50. . . . Commercial Filters Corp., 2 Main St., Melrose, Mass. — Fulflo filter, 13" high, honeycomb filter tubes, straight line pipe connections.

YOU CAN MAKE THESE BACKGROUNDS using Pierce plastic panels—designs. Costs run from \$6.00 to \$10.00 ea.



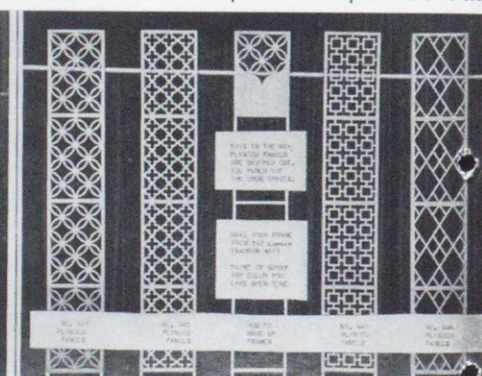
CUT-OUT STYLE BACKGROUNDS

These are so easy to make — you buy the frame lumber locally — panels cost only \$10.95 for 2 (center style — 2 for \$5.50) sent express — these are not available. Four panels only \$19.95.



SOLID BACK PLASTIC PANELS

Very popular and low in cost — solid panels — 2 panels for \$6.00 (white-gold) — \$5.50 (white). Center cut-out (No. 420) is only \$11.95. Sent express — these are not available.



NEW CUT-OUT PLYWOOD PANELS

Size of panels is 15½ x 23½ — takes four to make an eight foot background — for \$11.95. Get two sets and make a folding background. Cash with order — we ship postpaid (available).

Photo Studios - Give the BLUE GARTER to the Brides
IT GETS THE WEDDING ORDERS!

EVERY BRIDE WANTS A BLUE GARTER

REGULAR SERIES—Satin Ribbon					\$1.00—\$1.25 Retail
Wide Satin Ribbon—regular width French Lace—Single bows.					
No.	Style	25	50	100	250
S	Satin—no lace	\$0.50	\$0.45	\$0.42½	\$0.40
SL	Satin—lace one side	.55	.50	.47½	.45
SLL	Satin—lace both sides	.60	.55	.52½	.50
ECONOMY SERIES—for Liberal Give-Aways					75¢—\$1.00 Retail
Satinne Ribbon—regular width domestic laces—Single bows.					
X	Satinne—no lace	.40	.35	.32½	.35
XL	Satinne—lace one side	.45	.40	.37½	.35

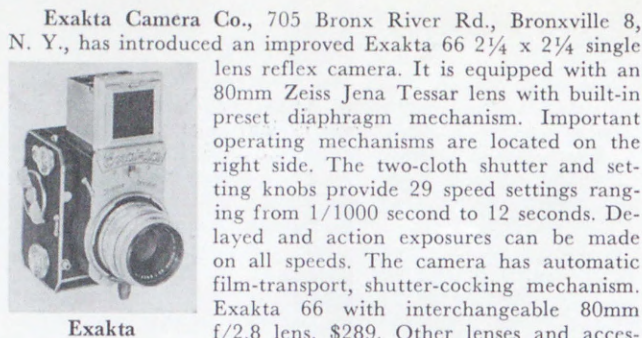
The PIERCE Company 3705 NICOLLET AVE. MINNEAPOLIS, MINN.



ALL PRICES IN 1959 BACKGROUND CATALOG.



Glamour Mesh
FOR STUDIO BACKGROUNDS
Silver - Gold - Metallic

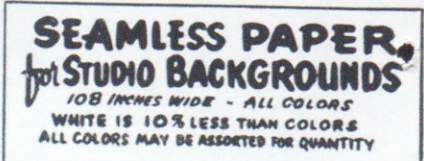


Exakta

Exakta Camera Co., 705 Bronx River Rd., Bronxville 8, N. Y., has introduced an improved Exakta 66 2¼ x 2¼ single lens reflex camera. It is equipped with an 80mm Zeiss Jena Tessar lens with built-in preset diaphragm mechanism. Important operating mechanisms are located on the right side. The two-cloth shutter and setting knobs provide 29 speed settings ranging from 1/1000 second to 12 seconds. Delayed and action exposures can be made on all speeds. The camera has automatic film-transport, shutter-cocking mechanism. Exakta 66 with interchangeable 80mm f/2.8 lens, \$289. Other lenses and accessories are available. . . . Also being marketed by Exakta is a fully automatic Isco Westrocolor 50mm f/1.9 lens for the Exakta, priced at \$130 list.

Free Literature

Peerless Photo Products, Inc., Shoreham, L. I., N. Y. — Bulletin on new mobile copying camera, "Copy-Cart"; folder on using Photo Positive paper to reproduce engineering drawings. . . . Eastman Kodak Co., 343 State St., Rochester 4, N. Y. — From Motion Picture Film Department, "Causes and Prevention of Static Markings on Motion-Picture Film." . . . Kling Photo Corp., 257 4th Ave., New York 10, N. Y. — From franchised Linhof dealers (or for 50c direct from Kling), Linhof product handbook, "70 Years Service to Photography," over 400 illustrations, 120 pages. . . . Amphoto, 33 W. 60th St., New York 23, N. Y. — 1959 Amphoto Photo Book Catalog, 500 titles on 46 photographic subjects. . . . Bausch & Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y. — "Optical Products," a 24-page illustrated index listing current B & L catalogs. . . . Charles Beseler Co., 219 S. 18th St., East Orange, N. J. — Booklet on Slide-O-Film, "Photo Magic without a Darkroom." Free Slide-O-Film sample kit (25c to cover mailing and handling costs).



BOOK BRIEFS

MY CAMERA PAYS OFF. By Ozzie Sweet. New York. Amphoto, 33 W. 60th St., New York 23. 175 pp. \$4.95.

An eminently successful photographer's tips on producing pictures that editors and advertisers want and pay for. Well arranged and illustrated.

ENLARGING. By C. I. Jacobson, Ph.D. England. Distributed by Amphoto, 33 W. 60th St., New York 23. 312 pp. \$4.50.

Seventeenth edition on all phases of enlarging from basic equipment to paper, chemicals, etc.

PORTRAIT GUIDE. By Edna Bennett. New York. Amphoto, 33 W. 60th St., New York 23. 128 pp. \$1.95.

A guide to natural portraiture detouring far around the stilted "watch the birdie" clichés.

CONTAFLEX MANUAL. By Edward S. Bomback. New York. Morgan & Morgan, Inc., Publishers, 101 Park Ave., New York 17. 256 pp. \$7.95.

A complete manual of photography for single-lens reflex camera, particularly, of course, the Contaflex.

AMATEUR PHOTOMICROGRAPHY. By Alan Jackson. England. Distributed by Amphoto, 33 W. 60th St., New York 23. 184 pp. \$5.75.

An excellent clarification of the technique of photomicrography by an expert in the field.

WHERE AND HOW TO SELL YOUR PICTURES. By Arvel W. Ahlers. New York. Amphoto, 33 W. 60th St., New York 23. New York. 144 pp. \$1.95.

A revised edition on marketing photography by the photographic advisor of J. Walter Thompson Company. ▲

SQUEEZE-IT PRICE

The National Photographer's March issue carried an advertisement for Tomorrow, Inc., 3775 E. Ft. Lowell Rd., Tucson, Ariz., in which the Squeeze-It was priced at \$8.50. The item actually sells for \$8.95.

GRAFLOK BACK

Effective in September all Pacemaker Graphics will be equipped with the Graflok Back instead of the Graflex Back. A spokesman for Graflex, Inc. has stated that Graflex film accessories will be continued for a reasonable length of time.

INDUSTRIAL from page 192

One last pleading word: *Please follow the rules and follow them to the letter.* P.S. This is an unofficial and off the record comment by the guy who wrote the above: No rules have ever been revised to allow an exhibit of "functional" industrial photography. But I'd like to see the rules relaxed or revised. Won't someone submit some classic examples of functional photography as exhibit pieces (e.g., a plywood panel coated with emulsion and bear-

ing the image of a template; a sheet of aluminum with highly accurate images used as a scale or guide; an involved bit of three-dimensional printed-circuitry on lucite)?

I don't know how they would or could be judged. But if they were worthy of being exhibited, I, for one, would vote for them. D.B.E., Jr.

MARYLAND IPA

New Maryland IPA officers elected at the February meeting are Vernon Taylor, National Institute of Health, President; Allen Mayers, Koppers Co., 1st Vice President; Randolph Kennedy, Vitro Labs, 2nd Vice President; V. R. Boswell, Jr., Secretary; William Floyd, Vitro Labs, Treasurer. All officers and the following are members of the Board of Governors: C. W. Ashley, George Blakeslee, Philip K. Morris and John Sheldon. ▲

ADVERTISING from page 172

It should be obvious that the exterior and interior appearance of the place of business is one of its most important advertising aspects. This means that it is also important that once the customer has been invited to the place of business he must not be scared away by the appearance of it. For this reason the total facade of the firm from its calling card, business stationery and monthly statements to the inside and outside looks of the store must be considered as a part of the firm's advertising program and maintained accordingly.

In line with the "looks" of the firm it

You can INCREASE SALES with School Drapes

"VERY FAST AND EASY TO USE"

SEVERAL STYLES IN ALL COLORS & MATERIALS



V-NECK VELVET SCHOOL DRAPES
The most popular numbers for School Use. Easy to put on—has sleeves and ties in the back without a size problem. The drape can be worn high on the shoulders or all the shoulders. In all colors—very well made.

DARK COLORS—Black—Royal Blue—Laural Green and Tiv Red. Velveteen materials.

LIGHT COLORS—Aqua—Light Blue—Pink and White Velvet materials.

ORDER 120 — V-NECK SCHOOL DRAPE WITH SLEEVES — SPECIFY COLOR...\$9.95
(BUY TWO — ONE LIGHT AND ONE DARK FOR \$19.00)

SWEETHEART DESIGN VELVET DRAPES

You can get the Sweetheart Design Drapes in all the above colors at the same prices as the "V" Neck Styles.

ORDER 122 — SWEETHEART STYLE NECKLINE WITH SLEEVES — SPECIFY COLOR...\$9.95
ORDER 123 — SWEETHEART STYLE NECKLINE WITH SLEEVES — SPECIFY COLOR...9.95



THREE DRAPES FOR \$10.00
For studios that want to get started using Drapes this is the best combination to start with. These are all wrap-around styles (clothes pin included) and you get three different types of material—Velvet (dark colors), Silver Cloth (white-pink-blue) and Satin Drape (light colors are best)—One each of these three materials for only \$10.00.
ORDER 100A — THREE DRAPE ASSORTMENT...\$10.00
EACH VELVET-SILVER AND SATIN...\$10.00

V-NECK GLAMOUR PLEATED SATIN "PETITE"



PETITE DRAPE & BODICE (Velvet)
This is one of the best drapes we ever had—made from genuine crush resistant Velvet (very creasy) and is made up to fit over the shoulders. This drape is a wonderful school number—comes in two parts.

Drapes fit over shoulders and is adjustable for most any size with another piece of velvet for the bodice to give a dress effect (fits under the laurel).

Made from the finest Chiffon Velvet in Black, Royal Blue and Bolero Red—Turkey Red for Color Photography.

ORDER 127 — PETITE DRAPE WITH BODICE TO MATCH—CRUSHED RESIST VELVET...\$10.95



A VERY GOOD "SCHOOL" DRAPE
Pleated Satin
Two Pieces
Two & 1/2 Fold. Fits every girl. Use over each shoulder. Drapes so easy and fast.
• CREAM SATIN • LIGHT BLUE • AQUA COLOR

PLEATED SATIN DRAPE
A new idea for School drapes that is so easy to use—made from a very heavy weight Satin Material—with pleated folds and it drapes across shoulders (two pieces) and can be clipped in the back. Takes 30 seconds to put on.

Many Parochial Schools or Church Colleges want shoulders covered—this Pleated Satin Drape is perfect for this type picture for year books, etc.

Made in Cream—Light Blue and Aqua Satin, and is so easy to use—no size problems. Other colors available, white, pink, grey, black and brown.

ORDER 125 — PLEATED SATIN DRAPE (HY WEIGHT) SATIN — TWO PIECES FOR...\$12.95
ORDER 126 — PLEATED SATIN DRAPE — MEDIUM WEIGHT SATIN — TWO PIECES...10.95

The PIERCE Company 3701 NICOLLET AVE. MINNEAPOLIS 9, MINN.

SAMPLES OF PAGES FROM THE NEW 1959 CATALOG (On the Left Pages) DRAPES (Sample Pages on This Page) BACKGROUND CATALOG (On the Right Pages)

GLAMOUR PHOTOGRAPHY is so easy with DRAPES · BACKGROUNDS · FEATHERS · FLOWERS



ADJUSTABLE NECK STYLE VELVET DRAPES
So Easy to Use!
AVAILABLE IN ALL COLORS VELVETEEN — SPECIFY ORDER 124 AND COLOR WANTED...\$8.95

A new number that every studio would like to have for making V-Neckline drapes. This one does not have sleeves—but is two pieces of material sewed with elastic "non-slip head" so you can make either a narrow or wide "V" style.

GORGEOUS "bouffant" NYLON NET DRAPE
So easy to use...makes delicate Glamour Poses.

WHITE — BLACK — PINK — BLUE — AQUA — TURQUOISE — TURKEY RED (for color) are all stock numbers. Other colors may be added later.

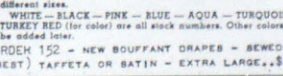
ORDER 152 — NEW BOUFFANT DRAPES — SEWED ON (BEST) TAFFETA OR SATIN — EXTRA LARGE...\$12.95

This new style is so much easier to use—makes a better "Glamour Shot" because the new drapes are made on a Satin foundation that is flat against the subject—and full "ball circle" of beautiful net material, very fluffy and airy.

Made extra long so it goes completely around almost anyone—held together by clothespins—and makes wonderful front side or back view poses. Does not stick out so it looks like an "inner tube." This fits flat—does not scotch and adjustable to different sizes.

WHITE — BLACK — PINK — BLUE — AQUA — TURQUOISE — TURKEY RED (for color) are all stock numbers. Other colors may be added later.

ORDER 152 — NEW BOUFFANT DRAPES — SEWED ON (BEST) TAFFETA OR SATIN — EXTRA LARGE...\$12.95



MARABOU STOLE
FOR GLAMOUR PHOTOS
These and like for Stoles
IN SATIN LINED
\$2.95 PER YD.

THE BEST MARABOU DRAPE MADE — COMES IN THREE SIZES — THREE COLORS — WITH POCKETE

WRITE FOR THIS INFORMATION AND PRICES.



VELVET GLAMOUR DRAPES
The Satin Drapes which proved so successful for many studios last year are now available in VELVET MATERIAL and these are really the "Most Terrific of all Drapes." When they are used—it looks like a Velvet Evening Gown and are made in choice of several colors for variety and style.

BLACK VELVET for the all black style and LAUREL GREEN (rich dark green shade) gives a dark color with highlights. These two are the most popular shades for most studios.

AQUAMARINE — OLD ROSE — BLOSSOM BLUE — GRAY these Velvet drapes really look like Gorgeous Evening Gowns and will increase your sales and profits with almost every customer. These are adjustable and can be photographed in two minutes dressing time. Use Nylon Tulle for Extra Glamour and you have poses that will sell and can be colored in the larger sizes for Extra Profit.

ORDER 114 — VELVETEEN GLAMOUR DRAPE — SPECIFY COLOR WANTED ON ORDER...\$3.95

ORDER 118 — VELVET GLAMOUR DRAPE WITH MARABOU TRIM (ALL COLORS)...\$6.95

MADE UP DRAPES FOR STUDIOS

(3) SILVER CLOTH — (1) GOLD CLOTH
This is probably the best number in the entire line. We strongly suggest that you order at least one SILVER DRAPE when you make up your selection. Either the Silver or the Blue Silver will make the most Gorgeous Glamour Drapes you have ever used. Being Nylon Tulle—you'll always get a "Sales Price"—and one that will sell to your trade.

— Silver Cloth — Pink Silver — Blue Silver — Gold Cloth

ORDER 112 — SILVER CLOTH DRAPES...\$3.75



The PIERCE Company
3701 NICOLLET AVE. MINNEAPOLIS 9, MINN.

NEW *Yankee* **INSTANT FILM DRYER**



- DRIES FILM IN 2 MINUTES
- IMMEDIATE PRINTING

GOOD FOR YOUR FILM

Yankee PHOTO PRODUCTS
3325 Union Pacific Ave. • Los Angeles 23, Calif.

PHOTOGRAPHIC LIGHTING
PROFESSIONAL
SEMI-PROFESSIONAL

the Starlites **ELECTRONIC INCANDESCENT**

for instructive literature write
SCHEIBE ENGINEERING, BOX 208, BURLINGTON, WIS.

is also important to stay away from excessive novelty advertising. If a novelty which ties in directly to the firm's activities can be established it is fine to use it. But the use of a novelty for the sake of novelty is a detriment to the firm's growth and ultimately will cost without bringing in any benefits. No right thinking person would hire a clown to keep the firm's books. So too will a potential buyer fail to be attracted by foolish gimmicks, silly tricks, cheap merchandise or sex stories.

Finally, there is the problem of so-called "tie-in" campaigns. This is the situation where a manufacturer will participate in a local campaign by assuming part of the costs or where the large advertisers (eg., a shopping center or department store) will invite participation of smaller firms. If properly used these programs can be very successful. However, the decision to participate should be based on careful study and should not be made on the spur of the moment. It should fit into the overall scheme of operation. Furthermore such proposals should originate in the offices of reputable firms (either the advertisers themselves or their agencies) and not in the cubicles of sharp promoters.

Most of the promotion kits prepared for studies by the photographic materials manufacturers show evidence of having been carefully worked out. They merit consideration by any photographer for advertising purposes.

In the final analysis the advertising medium can be selected only after the specific objectives have been established since each medium has its advantages and each has its limitations. The most effective medium is the one that provides the most customers at the lowest cost.

To determine the best medium or media to use takes experience and background data all of which Mr. Hale found to be lacking in his firm. Therefore, he decided to carefully watch his customer sources. At the same time he ordered a one-inch ad in the telephone book under "photographers-portrait" and a heavy type listing

as "photographers-commercial." The balance of the allocated advertising funds Mr. Hale decided to spend on direct mail because it would be simple to expand, modify or contract. Mailing would be made in time for (1) Easter (2) Mother's Day, Father's Day, Graduation and June Weddings (3) beginning of Fall and (4) early Christmas.

After the advertising medium has been selected the problem of developing the advertising message still remains. That will be the objective for the next article. ▲

APPLICATIONS from page 166

Jepsen, A. Falck, A. Falck Jepsen, 43 Town & Country Village, Palo Alto (A-P)
Johnson, Carlton E., DBA Martel Studio, 404 American Ave., Long Beach (A-P)
Kushner, L. D., Larry Kushner, Photographers, 605 S. Barrington, W. Los Angeles (A)
Murrell, Victor A. G., 11229 Wright Rd., Lynwood (A-C) Charles A. Weckler, Jr.
Norlin, Dottie Ruth, A. Ricca, Photographer, 512 N. Juniper, Box 903 Escondido (A) A. Ricca
Pompa, Robert, Art Streib Studio, 1972 Hillhurst Ave., Los Angeles (A) J. N. Streib
Reichner, Larry, Larry Reichner Studio, 541 E. Pacific Coast Highway, Long Beach (A-C)
Sager, Ray, Patterson & Hall, 425 Bush St., San Francisco (A)
Schofield, James A., Schofield's Studio, 140 S. 6th St., El Centro (A-P) E. Eger, Jr.
Sobotker, H. D., Jr., Cal Tech Jet Propulsion Lab., 4800 Oak Grove Dr., Pasadena (I)
George Emmerson
Trimble, Lloyd, Foster & Kleiser Co., 1675 Eddy St., San Francisco (A)
Walker, Thomas Murray, Photo Center Studio, 814 San Fernando Rd., San Fernando (A-P)
Wetzel, E. P., E. P. Wetzel Commercial Photographer, 537 Gough St., San Francisco (A-C)

COLORADO
Barber, Tom A., Barber Studio, 1010 8th Ave., P. O. Box 436, Greeley (A-C)
McDowell, Richard, McDowell's House of Photography, 1107 13th St., Boulder (A-P)
Partridge, E. H., Partridge Studio, 133 E. 8th St., Durango (A-P)

CONNECTICUT
Shea, William F., Shea's Studio & Camera Shop, 87 Main St., Danbury (A-P)
Shoulun, Brewer H., Park City Engraving Co., 745 Hancock Ave., Bridgeport (A-C)

DISTRICT OF COLUMBIA
Farnham, H. M., U. S. Dept. of Agriculture, Forest Service, 4248 S. Agriculture Bldg., Washington (I)
Stewart, William Thomas, 108 Atlantic St. S. E., Washington (I) F. William Manni

FLORIDA
Milkey, Robert G., Bob-Syl Studio Camera Store, 59 Chaveseville Rd., Jacksonville (A-P)

GEORGIA
Satterwhite, Harry Archibald, Jr., Satterwhite's Studio, 1323 Columbia Dr., Decatur (A-P)
Spearman, Mathew, Georgia Blue Print Co., 119 Luckie St., N. W., Atlanta (S)

HAWAII
Rosen, I., Irving Rosen—Color Photography, 1130 Koko Head Ave., Honolulu (A-C) E. W. Lusby

IDAHO
Melville, William Paris, Melville's Studio & Camera Shop, 460 B St., Idaho Falls (A-P)

ILLINOIS
Brown, Tom P., Patsey's Children Portrait, 120 S. Madison St., Peoria (A-P)
Buffalo Photo Company, 152 W. Huron St., Chicago (S)
Conneely, Margaret E., W. F. Straub & Co., 5524 Northwest Highway, Chicago (I) F. Quellmalz
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Kilcoyne, J., New World Publishing Co., 109 N. Dearborn St., Chicago (A)
Merrill, C. E., Merrill Studio, 402 E. Broadway, Monmouth (A-C)

Nienkamp, R. L., Color Technique, Inc., 100 E. Ohio St., Chicago (A-C) P. J. Letourneaux
Rayniak, Walter Thomas, 4048 Gremlay Terrace, Schiller Park (A)

Sigle, Norman Z., Norman Sigle Studio, 215 Menomonee St., Chicago (A-C)

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Beatty, Freeman, Swiss Studio, 627½ Main St., Tell City (A-P)
Hucker, Richard J., Hucker Studio, North Judson (A-P)

Jackley, Charles H., Zenith Camera Shop, 674 Wabash Ave., Terre Haute (S)
Mode, Norris E., Mode Studio, 301 Spring St., Bensinger Bldg., Jeffersonville (A-P) H. J. Chase
Wallace, Robert, Kirk Studio, 693 E. 82 St., Indianapolis (A)

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Wicke, J. A., Iowa Manufacturing Co., 916 16th N. E., Cedar Rapids (I)

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Davis, Rex H. A., Locomotive Finished Mat. Co., P. O. Box 480, Atchison (I)
Epperson, Harold, Epperson Studio, 122 S. Washington, Wellington (A-P)

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LeCroy, C. L., General Electric Co., Appliance Park, Louisville (I)
Wainscott, Curtis, Spengler Studio, 104½ N. Limestone St., Lexington (A-P)

LOUISIANA
Thornhill, C. V., Thornhill's Studio, 300 Pelican Ave., New Orleans (A-C)
Walther, Hugh L., Walther Studio & Photo Supply, Box 838, Jennings (A-P)

MAINE
Uzzell, Robert K., Uzzell's Studio, 572 Main St., Rockland (A-P)

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Cromwell, Joseph H., 320 St. Paul Place, 13th Floor, Baltimore (A)
France, Earl M., 932 Bardswell Road, Baltimore (A)

Gaydos, John, Mt. Vista Road, Kingsville (I)
Mitchem, Francis J., 6228 Falkirk Road, Baltimore (I)

Thurston, Walter C., Thurston Studio & Camera Shop, 151 Market St., Salisbury (A-P)
Zervos, Frank Taylor, F. W. Dodge Corp., Standard Oil Bldg., Baltimore (I)

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Craig, Avard W., Jr., Craig Studio of Photography, Bridge St., East Dennis (A-P)
Dephousse, Joseph, Dephousse Studios, 782 Commonwealth Ave., Boston (I)
Farino, Patrick J., Farino Studio, 79 Winn St., Woburn (A-P)
Fitts, Frederick B., Fitts Photo Shop, 22 Union Ave., Framingham (A)

Kerr, John, Maconi Service, 627 Concord St., Framingham (A) Roger Maconi
Loncar, John James, Maconi Service, 627 Concord St., Framingham (A) Roger Maconi
Lydiard, Alan F., John Hancock Mutual Life Insurance Co., 200 Berkeley St., Boston (I)
Mullen, William J., Jr., Mullen Studio, 130 S. Main St., Fall River (A-P)

MICHIGAN
Dausser, William Charles, Dausser Studios, 22 Melody Lane, N. Muskegon (A-C) Berwin Johnson
Detroit Camera Shop, 325 State St., Detroit (S)
Larsen, Alfred, Larsen Studio, 342½ River St., Manistee (A-P) Berwin Johnson
Mitchell, Pat C., Pat Mitchell Pictures, 107½ E. Michigan Ave., Lansing (A-P)
Parker, Edward, Clark Equipment Co., Photo Dept., 24th St., Battle Creek (A)
Royle, Ralph, Chrysler Corp., 326 E. 4th St., Royal Oak (I)

Stannard, Floyd L., Atlas Press Co., 1819-2019 N. Pitcher St., Kalamazoo (I)

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Wood, James Terry, Terry Wood Studio, 108½ S. Spring, Tupelo (A-P)

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Lezotte, Hubert O., Keith County Studio, 217 W. 3rd St., Ogallala (A-P)

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Smith, Dick, Box 295, North Conway (A-C)

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Rothbard, A. M., National Color Labs, 306 W. 1st Ave., Roselle (S)

Thorpe, Rogers D., Thorpe-Mistretta Photographers, Clifton (A-P)
Weeks, Stanley D., Weeks Studio, 446 E. Melrose Ave., Westmont (A-P) Roger L. Earle

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Burns, George L., Copy Products Inc., 27 E. Huron St., Buffalo (S)

Childs, Glenn, Glenn Childs Photography, 5488 Main St., Williamsburg, Buffalo (A-P)
Connor, George C., Sylvania Electric Products Inc., 1740 Broadway, New York (A)

Fong, Chuck, Wellington Lee Studio, 44 Mulberry St., New York (A)

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Jones, Sid B., Photography by Sid Jones, Silverbrook Dr., Flanders (A-P) S. Alaimo

Langtry, James, Langtry Photo Service, Inc., 119 Broadway at Elm, Buffalo (A)

Losch, Alfred, Corona Color Studios, Inc., 70 W. 46th St., New York (A-C)

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Nevins, James, Westchester County Publishers, Inc., 104 E. Locust Ave., White Plains (I)
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Plymouth Ave., S., Rochester (I) D. L. Smith
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Washington, Napoleon (A-P)

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Frebis Ave., Columbus (I)

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McHugh, Thomas G., Commercial Photographic
Inc., 112 E. Woodruff, Toledo (A-C)
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Trauger, John F., The Standard Oil Co., Midland
Bldg., Prospect and W. 2nd St., Cleveland (I)
Upton, Celia F., Folkert Studio, 329 1/2 Broad-
way, Greenville (A-P)

OKLAHOMA

Ransom, Clyde, Ransom Studios, 106 E. 4th St.,
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Seal, Allen, Allen's Studio, Cushing (A-P)
Selteneich, Clifford Neal, Marquise Studio, 222
W. Randolph, Enid (A)

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Bennett, Russell L., Russell Bennett Studio, 145 S.
Main St., Butler (A-P)

Craig, James, Armo Steel Corp., Butler (I)

Drehs, W. F., Drehs Camera Shop, 47 S. 6th St.,
Reading (S)

Sipos, Frank J., 106 Carlisle St., Homer City (I)
Werts, George S., Fischer & Porter, Athorbo (I)
Wyatt, Alfred J., Philadelphia Museum of Art,
Parkway at 26th, Philadelphia (I)

Zarle, John F., Beaver Valley Engineering Supplies
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Jackson (A-P)

Stewart, Milton C., Piedmont Productions, Box
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Strasser, Joel Eugene, Photography by Joel, 1900
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Parrott, Lily Dillner, 112 S. Tennessee Ave.,
LaFollette (A-P)

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point Terrace, Memphis (A-P)

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Dunlap, Frank, Dun Bar Studio, South 8 Meta
Dr., Midland (A-P)

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Lufkin (A-P)

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St., McAllen (A-P)

Qualls, Howard, Howard Qualls Studio, 317
Dumas Ave., Dumas (A-P)

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Tech'l Photographic Branch, Ft. Belvoir (I)

Hill, Frank J., House of Portraits, P. O. Box
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Seattle (A) Robert Parker

Mitchell, Harry O'Daniel, 3253 Commodore Way,
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Pitner, Mirko, J., 306 E. Birch, Colville (I)

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Benfer, Leland M., Milwaukee Sentinel, 4532 N.
Woodburn St., Milwaukee (I)

Boltz, Robert H., Bob Boltz — Photographer, 148
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Warner, Don, Don Warner Studio, 1127 Main St.,
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Attention: Permanently established studios only. Does itinerant competition affect you? If so, investigate our copyrighted sales promotion, most unique in helping combat such practices. Send one dollar for complete information on how you may obtain an exclusive franchise for your entire county. W. M. Hughes, Lumberton, North Carolina.

Credit forms. Complete system for photographers with name imprinted. Write for samples and prices. The Hi-Mark Company, 5463 Virginia Avenue, Los Angeles, California.

Amateurs — Professionals. Print your negatives on pre-sensitized imported gold-trim china dishes. Tremendous profits. Wonderful gifts. Sample only \$1.87 postpaid. Details free. Bronstein Photo Supply, 1027-N-3 Kansas Avenue, Topeka, Kan.

Professional Albums, most beautiful, studio, couples name gold. Also musical. Free catalog. Photofit, 131-17 West 42nd, New York 36.

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TV personality Julia Meade. Photography by Gene Botsford.
Ektacolor Print made from Ektacolor Film.

... meet your new salesman

On Mother's Day, May 10, Julia Meade will congratulate the mothers in her audience who on that day received portraits from their loved ones.

And she'll emphasize that Father will be celebrating *his* day in just six weeks. She'll make quite a point, too, of how much he would enjoy a color photograph of Mother and the children, or of either alone.

You can turn Julia's emphasis on color into bigger-than-usual profits by shooting Mother's Day and Father's Day portraits with *dual-purpose* Kodak Ektacolor Film.

Ektacolor negatives give you full-scale, highest quality black-and-white prints on Kodak Panalure Paper. But they also give you flattering color that looks alive (and sells itself) on Kodak Ektacolor Paper. Your cost? Only a little more than for black-and-white alone. Your profit? Color profit with every color sale.

Remember: watch colorful Julia Meade sell the portrait idea for you on the May 10 Ed Sullivan Show, CBS-TV. And ask your Kodak Dealer about Ektacolor materials and processing in time for Mother's Day and Father's Day business.

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