



the National Photographer



OCTOBER 1959

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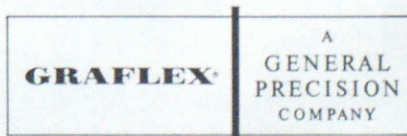
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For complete information on Stroboblast units see your Graflex dealer or write Dept. N-109, Graflex Inc., Rochester 3, N. Y. A Subsidiary of General Precision Equipment Corporation.



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the National Photographer

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October 1959

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Vol. 10 No. 10

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this month's cover . . .

was in the 1959 PP of A General Print Exhibit at Los Angeles in July. Walter Free of Philadelphia has titled it "Slender Bride." Lights were three 100ws Photogenic Studio Masters (one on each side of lens, diffused, and one, raw, to right of bride); one 200ws back light; one 100ws speed spot casting shadow from ivy leaf held by stand to right. A Deardorff 8x10 commercial view camera was used with 12" Commercial Ektar lens at f/16. Kodak Tri-X 8x10 film was developed in DK-50, 1:1. Exhibit print was printed on 16x20 Ektalure K, developed first in Selectol Soft, then Selectol developers. The black border was prepared through flashing. Customer's reaction: "Tears of joy (mother) and a kiss for the photographer."

Member, Chamber of Commerce of the United States
Business Consultant, Arthur W. Gutenberg, Ph.D., Phoenix, Ariz.
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4" Cherry Finish Wood
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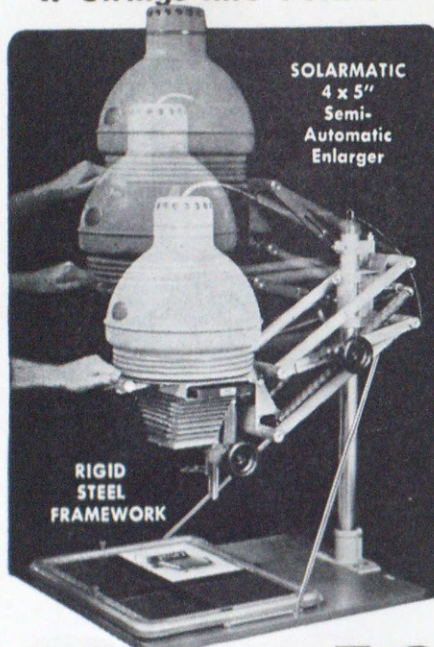
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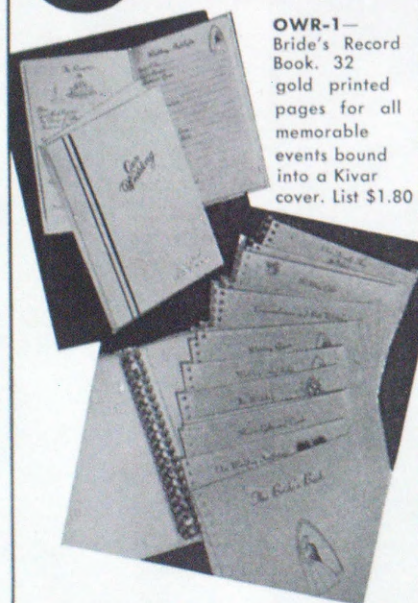
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NEWS AND NOTES



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Arizona Professional Photographers' Association
Arkansas Professional Photographers' Assn.
Prof. Photographers' Association of Calif., Inc.
Prof. Photogs. Assn. of Central California
Industrial Photographers' Assn. of So. Calif.
Society of Industrial Photographers (Calif.)
Prof. Photographers' Assn. of the Inland Empire
Kern County (Calif.) Prof. Photogs Assn.
Prof. Photographers' Assn. of Long Beach
Northern California Photographers' Association
Sacramento Photographers' Association, Inc.
Prof. Photogs. Assn. of San Diego County, Inc.
Prof. Photographers' Assn. of Southern Calif.
Tri-Counties Prof. Photographers' Assn. (Calif.)
Professional Photographers of Greater Denver
Connecticut Prof. Photographers' Association
Florida Photographers' Association
Georgia Professional Photog's Association
Illinois Photographers Association
Chicago Photographic Guild
Prof. Photographers' Assn. of Northern Ill.
Southern Illinois Art League
Indiana Association of Photographers
Professional Photographers of Iowa, Inc.
Midwest Industrial Photographers' Association
Kansas Professional Photographers' Association
Kentucky Professional Photographers' Assn.
Prof. Photogs. Assn. of Greater Louisville
Prof. Photographers' Association of Louisiana
Prof. Photog. Guild of Greater New Orleans
Maine Professional Photographers' Association
Prof. Photographers' Assn. of Maryland, Inc.
Maryland Industrial Photographic Association
Massachusetts Prof. Photographers' Assn.
Professional Photographers of Michigan
Minnesota Prof. Photographers' Assn., Inc.
Professional Photographers of Miss.-Ala., Inc.
Missouri Photographers' Association
Prof. Photogs. Assn., Greater Kansas City, Inc.
Prof. Photog. Assn., Greater St. Louis, Inc.
Prof. Photogs. Assn. of Southwest Missouri
Montana Photographers' Association, Inc.
Professional Photographers' Assn. of Nebraska
New Hampshire Assn. of Professional Photogs.
Prof. Photographers' Assn. of New Jersey
Industrial Photographers' Assn. of America
Photographers' Assn. of New Mexico
Prof. Photographers' Society of New York
Buffalo-Niagara Section (PPS of New York)
Hudson Valley Prof. Photogs. Society of N. Y.
Syracuse Professional Photographers' Assn.
North Carolina Photographers' Association, Inc.
North Dakota Photographers' Association
Ohio Professional Photographers' Association
Prof. Photogs. Assn. of Greater Cincinnati, Inc.
Cleveland Society of Prof. Photographers
Columbus (Ohio) Soc. of Professional Photogs.
Professional Photographers' Assn. of Oklahoma
Photographers' Association of Oregon
Commercial Photographers' Assn. of Oregon
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Commercial Photo Guild of Pittsburgh
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Texas Photographers' Association
Central and West Texas Photographers' Society
Dallas Professional Photographers' Association
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Mid-Coast Photographers' Guild
Panhandle Professional Photographers' Assn.
South Plains Professional Photographers
Valley Professional Photographers' Guild
Utah State Photographic Association
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Virginia Professional Photographers' Assn.
Professional Photog. Assn. of Washington, Inc.
Central Wash. Chapter, PPA of Washington
Seattle Chapter, PPA of Washington
Spokane Chapter, PPA of Washington
Yakima Chapter, PPA of Washington
Prof. Photographers' Assn. of West Virginia
Wisconsin Professional Photographers' Assn.
Wisconsin Industrial Photographers' Association
Fox River Valley Photographers' Association
Indianhead Prof. Photographers' Assn. (Wis.)
Wyoming Professional Photographers' Assn.
Architectural Photographers' Association
Photographers' Association of New England
New England Police Photographers' Assn.
Rocky Mountain Prof. Photographers' Assn.
Southeastern Photographers' Association
Southwestern Photographers' Association
Commercial & Press Photogs. Assn. of Canada
Alberta Prof. Photographers' Association
Professional Photog. Assn. of British Columbia
Ontario Society of Photographers

PRESIDENTIAL GREETINGS

The following telegram received by
Madison Geddes was read by him at
the Annual Awards Banquet, July 29:

To those attending the 68th
Annual Exposition of Professional
Photography, I send greetings.
The art and science of photography
have become indispensable tools
of communication. In the fields of
research, production and distribution,
the Professional Photographers of
America contribute much to our
national economy. Best wishes
for a fine exposition.

Dwight D. Eisenhower

SMOLKA WINONA SCHOLARSHIP



Flanders

Oscar Smolka Winona Scholarship
plaque is viewed by Frederick Quell-
malz, Hon.M.Photog., Mrs. Oscar Smol-
ka, son Jerry, and Howard Weber,
M.Photog., Winona School Director.

A plaque commemorating the Oscar Smol-
ka Winona Scholarship, established by the
Chicago Photographic Guild, was installed
at the Winona School of Photography,
Winona Lake, Ind., in August.

ASP ELECTION

The American Society of Photographers
held their annual meeting and banquet at
Los Angeles on July 26. New officers



Kenneth L. Ball

electd were: Ken-
neth L. Ball,
M.Photog. Casper,
Wyo., Pres.; Al-
bert Ravanelli, Al-
buquerque, N. M.,
Vice Pres.; Alma
V. Gray, M.Phot-
og., Walla Walla,
Wash., Sec'y-Treas.
Directors are
M.Photogs. Winton
Medlar, Spencer,
Iowa, and
Horace J. Chase,
New Albany, Ind. New members installed
were Fred Quellmalz, Hon.M.Photog., Mil-
waukee; Jeanne Lindquist, Decatur, Ill.;

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APAC 14-C

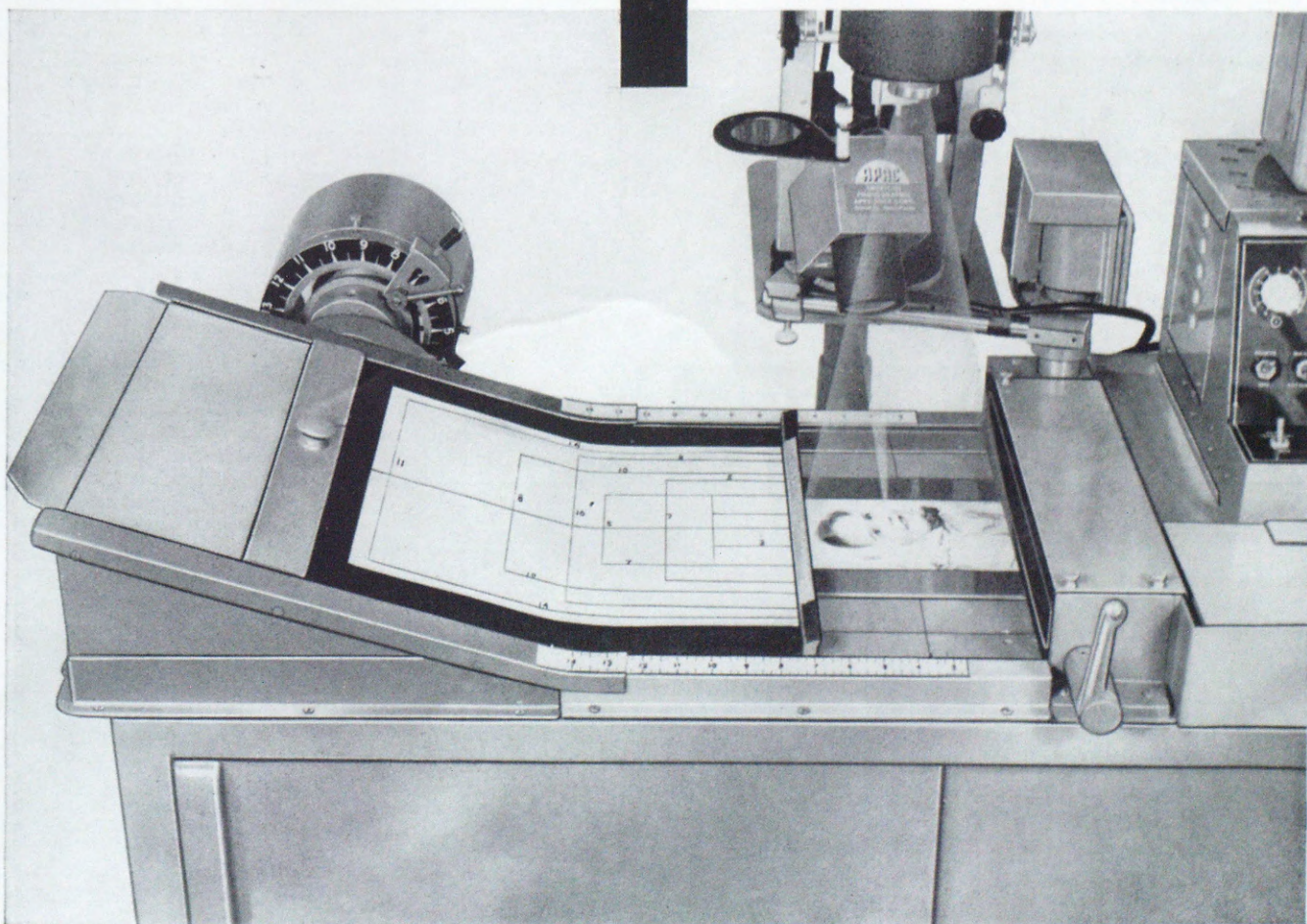
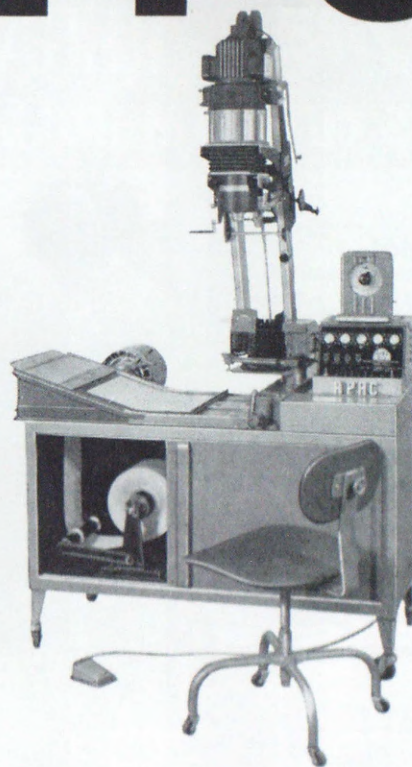
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in less space...
permits faster,
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See the new
Lisco Regal 4x5
at your local
camera dealer
or write for
free Folder A.

Professional photographic stockhouses will offer a series of six fine-quality Christmas folders especially designed for portrait greetings by a noted artist. Each folder is embossed and has a brief message of greeting printed in gold leaf on fine paper.

Inside the folder the photographer may insert a standard 3 1/2 x 5 color print of a family group portrait. There will be room for a handwritten message.

Personal, Lasting Gift

Reviewing the background of the program, Christy said:

"A photographic greeting is treasured by recipient and sender. Every one of these quality greetings which professional photographers can supply to their customers will be more than a card. It will be a personal and lasting Christmas gift from one family to another." He urged that portrait photographers begin immediately to prepare for the program by going through recent files of family portraits in color from which to prepare sample cards for distribution to prospects.

To gain full sales advantage of the new program, the photographer will first make a 2 1/4 x 3 1/4 negative on Kodacolor or Ektacolor Film—preferably in his customer's home—then arrange for a color laboratory or dealer to have standard prints produced in quantity.

The folders themselves are expected to cost approximately \$25 per 100. The full promotion kit—containing a display card for counter or window use, streamers, samples of direct mail pieces, and ad mats are available through the Advertising Department, Eastman Kodak Co., Rochester 4, N. Y.

EXAKTA CONTEST

Prizes of \$1,000, \$500, and \$250 in equipment will be awarded to the winners of a contest in honor of the 250,000th Exakta camera produced. Owners are invited to state which new features introduced by Exakta induced them to buy, and additional features they would like to see in the "Exakta of the future." Entry blanks, available from dealers or Exakta Camera Co., 705 Bronx River Rd., Bronxville, N. Y., must be postmarked before February 1, 1960.

NEW COMPANY

The formation of a new company which will be active in the photography field has been announced by Miles Laboratories, Elkhart, Ind. The organization has been named the Miles Chemical Company. It consolidates into one the Summer Chemical Co., Takamine Laboratory Division, and Citric Acid Production. In the past, Takamine has produced enzymes for the removal of gelatin from film. Present plans call for increased activity in this area.

HIGH SCHOOL CONTEST WINNERS

George Eastman House, Rochester, N. Y., was the site for the selection of winning entries from among the many photographs submitted by teenage photographers in the 1959 Kodak High School Photo Contest.

The contest is sponsored annually by Eastman Kodak Company to encourage the artistic and photographic abilities of the

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NEWS from page 478

Jim R. Jernigan, Ocala, Fla.; Lawton E. Osborn, Dickinson, N. D.; Wm. W. Carrier, Jr., Memphis, Tenn.; and Carl B. Lewis, Ephrata, Wash. (all M.Photos.); Kenneth Martin, Terre Haute, Ind., and John Boyd Rodgers, Evanston, Ill.

TEETH FOR F.T.C.

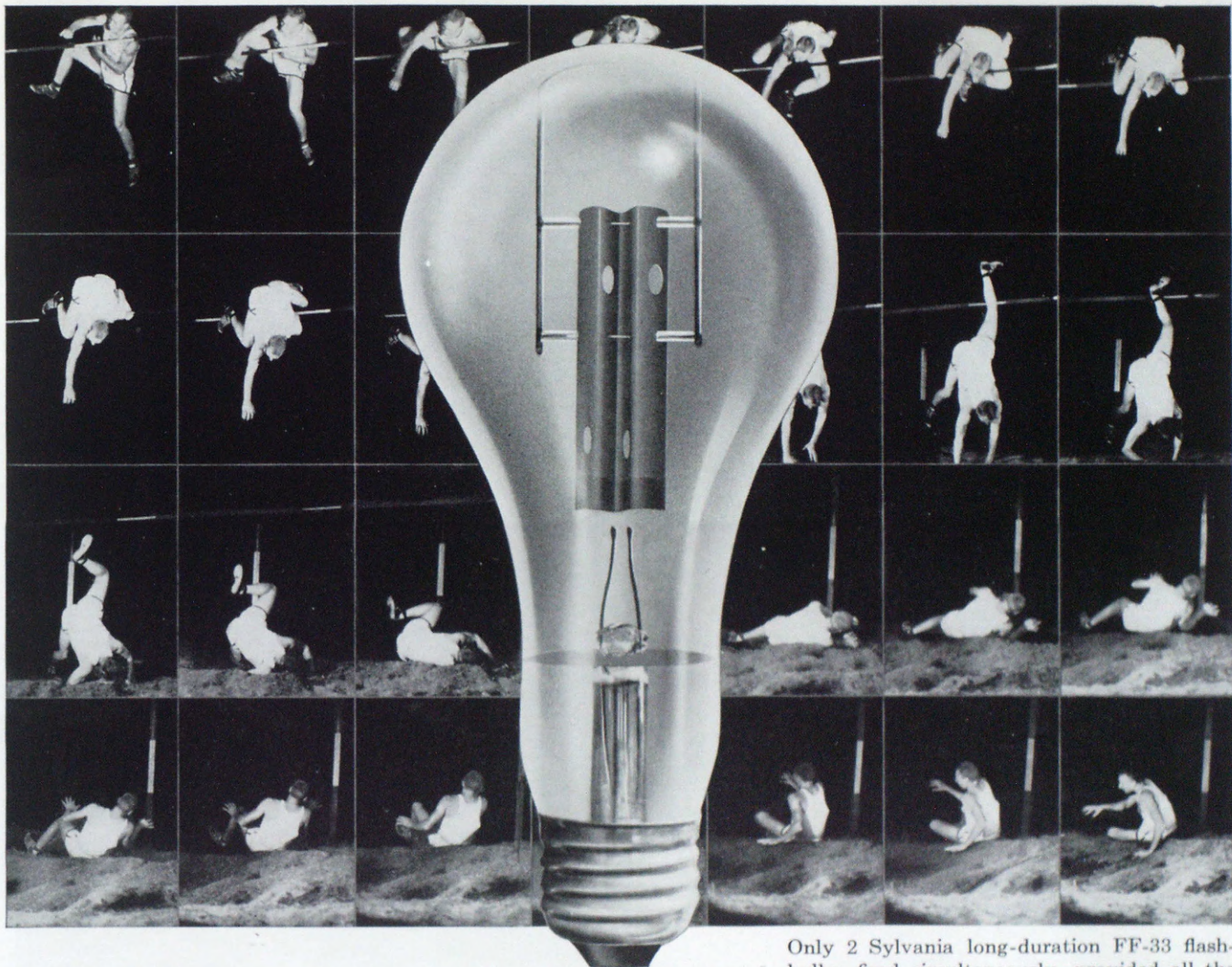
The newly enacted Sparkman-Cellar Act provides the Federal Trade Commission with greater enforcement power to back up cease and desist orders. The new measure carries penalties up to \$5,000 daily for non-compliance. Formerly deceptive or mis-

leading practices could be prolonged indefinitely with little fear of reprisal.

CHRISTMAS GREETING PROGRAM

A new program designed to help photographers provide quality Christmas greetings containing professionally-made family group portraits in color has been announced by Eastman Kodak Company. A promotion kit to assist portrait photographers in advertising and selling their color photographs for use in Christmas greetings will be made available.

H. James Christy, Hon.M.Photos., Manager of Portrait Photography Promotion for Kodak, outlined how the program will work:



Only 2 Sylvania long-duration FF-33 flashbulbs, fired simultaneously, provided all the light for this 28-frame sequence exposure.

How Sylvania's new FF-33 long-duration flashbulbs provided light for this 28-frame sequence photography



Mr. Howard Hammersley, Jr., Photo Manager of The Roanoke Times and The Roanoke World-News, reports: "The 1.75-second duration

of the new Sylvania FF-33 flashbulbs gave me all the light to take these 28 frames. Using a Hulcher 70 camera equipped with 162mm lens, I fired at 20 frames per second, shutter speed of 1/720 of a second.

"Two Sylvania FloodFlash FF-33 lamps, fired in a Graflite gun (three cell) and 15-foot extension, furnished all the light to expose approximately 25 feet of 70mm film.

"Since FF-33 lamps are as easy and convenient to use as regular flashbulbs, I can see many new interesting possibilities in using them with high-speed sequence as well as high-speed motion picture cameras."

Whenever and wherever fast action occurs, the Sylvania FloodFlash

FF-33 lamp helps you get exactly the picture you want. This revolutionary lamp operates on small photo-flash "D" batteries. No bulky power cables, remote power sources or high heat common with floodlightings.

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flashbulbs outsell all other brands



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COLOR PRINTS
OF INDIVIDUAL

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\$1.99
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- HIGH SCHOOL BANDS
- MILITARY BANDS
- FRATERNAL GROUPS
- GIRL AND BOY SCOUTS
- LADIES AUXILIARIES
- ALL OTHER UNIFORMED GROUPS.

A new Abar color promotion opening up a big market for color prints.

Handle like a prom job. Arrange in advance for pictures. Decide on your selling price and collect at time pictures are taken. Shoot individual full length standing poses only. Use daylight with strobe fill outdoors, or strobe indoors. Lighting must be the same for each individual in group. Shoot only 120 Kodacolor roll film, negative size 2 1/4 x 2 1/4 to 2 1/4 x 3 1/4. **IMPORTANT:** Make one exposure on each roll with subject holding Kodak gray card. This will not be printed, but is necessary to insure high quality prints. Minimum number of individuals photographed in any one group must be ten for low cost prints. Remit with order: \$1.99 for each individual photographed, plus \$1.00 for each roll of film to be processed.

ABAR

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COLOR LABS.

CONVENTION PHOTOGRAPHS

Individual Exposition photographs (pages 500-510) may be ordered from Ralph Morris & Associates, 3186 W. 8th St., Los Angeles 5, Calif. The majority of photographs from Hawaii may be ordered from Lucien Aigner, 15 Dresser Ave., Great Barrington, Mass.

MEMBERSHIP APPLICATIONS

August 1959

ALABAMA

Graf, Hazel, Graf's Studio, 1905 1/2 Second Ave., Bessemer (A-P) J. F. Knox
Stewart Douglas L., Jr., 2214 11th St. S.E., Decatur (I)

ALASKA

Advincula, Gaspar, P.O. Box 2156, Anchorage (A) Thomas N. Strickland

ARIZONA

Beinlich, August William, Beinlich Photography, 2807 N. 21 St., Phoenix (A-C)
Deuel, Eddie, Eddie Deuel Studio, 4409 N. 7th St., Phoenix (A-P)
Duke, James Riley, James Duke Photography, 2804 N. 7th Ave., Phoenix (A-P) B. Wilcox
Partridge, Herbert A., 220 West G St., Glendale (A-P)

ARKANSAS

Chandler, Commodore David, Moncrief Studios, Fayetteville (A) Jack Moncrief
Hooker, Gene, Fame's House of Photography, 104 Main St., Pine Bluff (A-C) Offie Lites, Jr.
Leach, James McClellan, Paragon Photog. 708 Division St., Ft. Smith (A-C) E. L. Saunders, Jr.

CALIFORNIA

Adair, N. DeWitt, Neale Adair Studio of Photog., 459 N. 8th St., Colton (A-P) W. E. Kingham
Adams, Keith V., Convair Astronautic, San Diego (I) Robert H. Ries
Anderson, John E., 1180-B Forest Ave., Pacific Grove (A-P)
Anderson, William F., Anderson Photography, 1181 N. Palm Canyon Dr., Palm Springs (I)
Andrews, William B., Andrews Photography, 3713 Main St., Riverside (A-C)
Andrus, George Gibson, George Andrus, 1216 N. Avon, Burbank (I)
Anthony, Eldon Edward, U. S. Civil Service, Code 7522, U.S.N.O.T.S., China Lake (I)
Arbogast, William H., 820 Loma Verde, Palo Alto (I)
Austin, Robert H., Los Angeles Police Dept., 150 N. Los Angeles St., Los Angeles (I)
Baca, John Dwight, 2331 Elmgrove St., Los Angeles (I)
Bassett, Rich, Rich Bassett Industrial Photography, 2426 Spurgeon St., Santa Ana (I)
Beem, I. Kinner, Beem Studios, 1521 Broadway Plaza, Walnut Creek (A-P)
Bernsen, Jerome J., Aeronutronic — Div. of Ford Motor Co., 14718 Rummymede, Van Nuys (I)
Black, John D., Lawrence Radiation Lab, East Avenue, Livermore (I)
Bogenschur, Ed, Photographic Services, 7846 1/2 Woodley Ave., Van Nuys (I)
Brennan, James C., Pacific Outdoor Advertising Co., 995 N. Mission Rd., Los Angeles (I)
Campbell, Dennis R., California Div. of Highways, 150 Oak St., San Francisco (I)
Cartwright, Vern W., Cartwright Aerial Surveys Inc., 2574 21st St., Sacramento (I)
Chang, A. H. Y., Quality Evaluation Laboratory, U. S. Naval No. 66, c/o FPO, San Francisco (I)
Clark, Francis R., Western Photo Service, 323 High St., Marysville (I)
Clickenger, J. O., Hughes Aircraft Co., Fullerton (I)
Collins, Steve, 2424 W. Valley Blvd., Alhambra (A-C)
Cornell, J. K., Lockheed Aircraft Corp., 1122 Matilda Ave., Sunnyvale (I)
Dalbo, Ben F., Convair San Diego Division, 4153 Falcon St., San Diego (I)
Davis, George Winters, George Davis Studio, 304 N. Main, Porterville (A-P)
Davis, Jack, Modern Arts Studio, 4154 1/2 S. Vermont Ave., Los Angeles (A-P)
Dopking, Elliott Hartman, Sandia Corp., Livermore (I)
Ellett, Melvin H., Ellett's Studio & Camera Shop, 119 N. Butte, Willows (A-P)
Embree, Lee, U. S. Air Force, 7052 East Avenue "H", Lancaster (I)
Essayan, Ivan G., Cal-Pictures, Inc., 925 Harrison St., San Francisco (I)
Ferguson, Robert C., Douglas Aircraft Co., Inc., 2563 S. Bentley Ave., Los Angeles (I)
Fountain, Alfred Edward, Station Photo Lab., U. S. M. C. Air Station, El Toro (A)
Frigulti, John M., John Frigulti Studio, 1910 Echo Ave., Fresno (A-P)
Fukuno, Setsuya, Convair, San Diego Division, Pacific Highway, San Diego (I)

(Turn to page 517)

NEWS from page 480

increasing number of teenagers who have turned to photography as a means of expressing themselves. A total of 328 prizes amounting to \$10,400 were awarded.

Judges found that winning photographs varied widely in subject matter as well as technique. All eligible entries had to be taken by the teenagers themselves. Contestants were allowed to develop and print their own entries or have pictures processed commercially.

From among the winners a selection of prints are assembled into traveling salons (Turn to page 518)

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WHAT'S DOING

by Val Albrecht

Prompted by Elwood Brennerman, the Storm Lake, Iowa, Kiwanis Club honored members Duane Salie and Kermit Buntrock on the attainment of their Photographic Craftsmen degrees; Winton Medlar, M.Photo., came from Spencer to participate in the tribute. . . . Another Iowa photographer, John E. Amborn, was cited by the Chamber of Commerce as "Fort Madison's Most Exemplary Father for 1959." . . . Newly named Master of Photography Carolyn Carter moved to New York City last month but will maintain a permanent residence on Jekyll Island off the coast of Brunswick, Ga.

Walter Sheffer, M.Photo. of Milwaukee, abandoned the role of wedding photographer September 26th to take the role of groom; the bride was Margaret Roethke Purdy. . . . Bill and Olivia Krouse of Fairview, Okla., have been named "Honorary 4-H Club Members" for their work in supporting the group's local activities. . . . Oklahoman Joe Hardin of Henryetta is seeking information about any fellow octogenarians still active in the profession.

A photo-essay, perhaps the first of its kind, has been completed as a master's thesis by Carl Chiarenza, a graduate student in journalism at Boston University's School of Public Relations and Communications. . . . PP of A staffer Norma Goman is hobbling around in a knee-high cast after being stepped on by an unfriendly horse.

New studios have been opened by Bob Huff in Fayetteville, Ark.; Al and Dorothy Dougherty in Bradford, Pa.; and Charles and Eleanor Gruber in Wheeling, W. Va.

INDUSTRY

Dr. Herman H. Duerr, technical director of Anasco, has received the Herbert T. Kalmus Gold Medal Award of the Society of Motion Picture and Television Engineers for outstanding achievement in color motion pictures. . . . Mike Lavelle, president of Authenticolor, Inc., is writing a column for "Argosy" magazine. . . . Paillard technical consultant Ernst Wildi, A.P.S.A., served on the international jury at the 12th International Amateur Film Festival in Cannes, France.

J. B. Woodson, Jr., has left Du Pont public relations department to teach at San Jose (Calif.) State College. . . . Ralph M. Hattersley, Jr., instructor in the photo department at Rochester Institute of Technology, has received an award to participate in the International Educational Exchange Program under the Fulbright Act.

Paul H. Hammond has been elected vice president and general manager of Beattie-Coleman, Inc., while J. A. Wilcox and L. B. Blythe were appointed vice president and treasurer respectively. . . . Yashica Inc.'s new post of sales manager

is being filled by John N. Seward. . . . Expansion and reorganization of Data-Graphic Systems, Inc., has brought Matthew M. Gouger into the firm as president. . . . Emilio Colella, former picture editor of an Italian news magazine, has been appointed an account representative for the photography division of Mel Richman, Inc.

Less than a month after he received his Master of Photography degree at the PP of A Los Angeles convention, Julius H. Frank of Van Nuys, California, died of a heart attack while on assignment in Mexico City. He had served as lab technician for Julius Shulman for ten years. ▲

WINONA NEWS

The ninth annual luncheon and meeting of the Winona School Alumni Association, Inc., was held on Wednesday, July 29, 1959, at the Statler Hilton Hotel, Los Angeles. Alumni President Virginia Stern, Cr.Photo., Kansas City, Mo., presided. Mills Steele, M.Photo., Greenville, S. C., Chairman of the Winona Trustees, accepted a check for \$2,000 on behalf of the school. This is the first payment on a new heating plant for the school. A total of \$15,800 has been contributed to Winona School by the Alumni Association.

G. J. "Buddy" Shrader, M.Photo., Little Rock, Ark., presented a check in the amount of \$865.97 from the Southwestern Photographers' Association. This figure will be matched by the Alumni Association for the establishment of the C. A. "Pop" Taylor Student Loan Fund.

Carl W. Blakeslee, M.Photo., Tampa, Fla., was the luncheon speaker.

New Hat for Virginia



Flanders
Walter J. Roob, Milwaukee, presents currency-hat to Virginia Stern for class's 1960 dues.

At the conclusion of the Portrait Business Seminar at Winona in August, all students presented to Virginia Stern a straw hat decorated with currency. The money on the hat was from class members who had joined the Winona Alumni Association or, if a member, paid 1960 dues. ▲

Frames make a wonderful gift for a bride.
— Kiddie Kapers

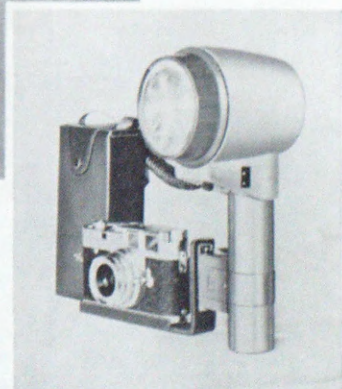
multiple lighting the easy way



STROBONAR 60-S



MODEL 55 FOTOEYE



STROBONAR 72-A

Whether your job calls for photographing glamour, weddings, features, sports, or industrial subjects, you'll probably agree that multiple lighting usually makes the difference between an ordinary picture and a good one. And now these special Heiland units make it easier than ever for you to get the extra quality and dimension that many lights provide. Compact, light, and efficient, they eliminate connecting cords between units, set up in a jiffy, take little space in your gear. Ask your dealer to demonstrate them, or write Heiland for more information.

Shown above: (right foreground) **STROBONAR 60-S**. Only completely self-contained electronic flash slave unit on the market. Kodachrome guide of 30; 3-5 sec. cycling. **\$79.50** less battery.

(left foreground, on Futuramic Strobosonar) **MODEL 55 FOTOEYE**. Only 4 oz.; exclusive "matching switch" permits use with almost all electronic flash units. **\$19.95** less battery.

(at camera) **STROBONAR 72-A**. Kodachrome guide 45-50; 2-6 sec. cycling; 70° coverage; 600-800 flashes per battery; special capacitor-forming circuit. **\$99.50** less battery.

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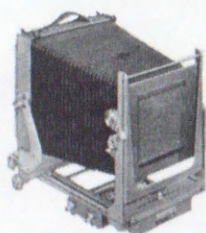


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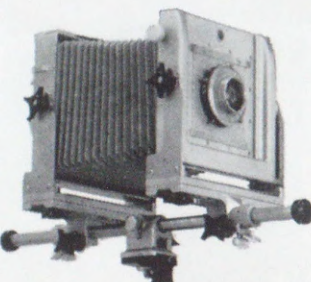
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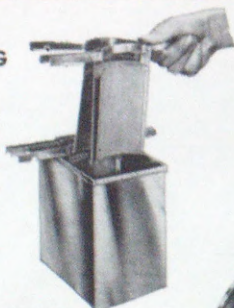
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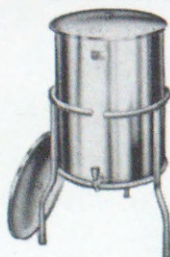
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FROM THE MAILBAG

To the Editor:

I have been awarded Life Membership in the PP of A and have attended 35 or more National conventions. Each one was as good as the previous convention, or a little better.

But, the 1959 Exposition in Los Angeles should go down in the history of photography as the greatest of them all. It was well arranged and each demonstration was well attended.

The outstanding feature was the fact that the public was given the opportunity of viewing the finer work photographers are producing in the U.S.A. A tremendous display at Barker Bros. store across the street from the Statler Hilton was crowded with interested prospects for photography, and members attending the convention. That display for the public did a great deal of good for the Los Angeles photographers, and it boosted photography.

My wife and I were fortunate enough to obtain cancelled reservations, so we were among the photographers who went to Hawaii. This was the highlight of all conventions. Those of us who were there will never forget this marvelous experience.

I want to congratulate the Board of Directors and especially our President Madison Geddes for being far-sighted enough to make these arrangements. I wish to mention that President Geddes should be commended for his contribution of the "Portraits-in-the-Home" movement.

Actually, President Geddes was the father of the idea as it being followed now. This tremendous contribution to portrait photography should never be forgotten.

In my judgement all photographic publications should from time to time carry an article about Portraits-in-the-Home and never forget to mention the fact that Madison Geddes was responsible for its success.

Max Green, M.Photos.
Chicago, Ill.

To the Editor:

I am indeed happy to be mailing my PP of A dues at this time.

While I am writing there is a matter which has been a source of irritation to me over the years. And as far as the Association goes it happens to be something which in no way reflects upon the organization or its officers, but to me it reflects upon the personal attitudes of perhaps hundreds of members.

A little incident which occurred at the National convention a couple of years ago may well illustrate what I am driving at. I attended one of the very best platform demonstrations I had watched and listened to in years. The speaker, a very able man, mentioned that in taking certain photographs he often set his camera on some books placed on the floor to gain the low vantage point which this gave.

An hour or so later I happened to meet the man down in the manufacturers' exhibition hall and introduced myself and de-
(Turn to page 520)

IT'S YOUR BUSINESS

TAX ASPECTS OF BAD DEBTS

Debts can go bad in any business. The circumstances under which the debt is considered uncollectable for tax purposes, and the manner in which it can be deducted are explained here by the American Institute of Certified Public Accountants.

Bad debt deductions are allowable for debts arising out of your business, and for non-business debts. However, non-business debts are deductible only within the limits applicable to capital losses. This article is concerned with bad debts which are encountered by the business; these are fully deductible.

When Does a Debt Become Bad?

The deduction must be taken in the year the debt becomes bad. It is not necessary to wait until a debtor is declared bankrupt before a bad debt deduction can be claimed. It may be clear before bankruptcy that a debt is worthless. A deduction may be made after reasonable efforts at collection if the debt seems uncollectable now and in the future. It is also permitted to claim a deduction for a partially worthless business debt if it can be shown that the debt is partially uncollectable.

Treatment of Bad Debts on the Books

The first year in which a debt becomes worthless, a choice must be made between deducting the debts as they become uncollectable or deducting an estimated reserve each year for debts that are expected to become uncollectable. The method chosen must be followed thereafter unless permission to change is obtained from the Commissioner of Internal Revenue.

Reserve for Bad Debts

The choice between using charge-off or reserve for claiming bad debts should be made carefully as significant tax differences may result.

A reserve for bad debts must be based on experience. You cannot arbitrarily guess at the percentage of accounts receivable that is likely to go bad. A certified public accountant determines an adequate reserve for bad debts by analyzing the accounts receivable that are past due and the length of time they have been outstanding. He then evaluates the slow-moving receivables after discussion with the company's credit manager, and estimates the amount that may not be collected. A reserve based on an analysis of this type will almost invariably be accepted by the Internal Revenue Service.

If you do not employ a CPA, and must decide for yourself whether the charge-off or reserve method for claiming bad debts is best, you need to know how the reserve works. For example, at the end of the year accounts receivable are \$20,000. Based on an analysis of the accounts, it is determined that \$600 is likely to become uncollectable, so the \$600 is deducted as a reserve for bad debts.

During the following year, \$550 worth of receivables actually go bad, leaving \$50 in the reserve account. Receivables are now \$25,000, and it is estimated that \$750 will become bad debts. A reserve of \$50 remains from the previous year, so an additional \$700 is deducted, bringing the total reserve up to the estimate of \$750. This same procedure would then be followed each year.

Bad Debt Recovery

In several instances a seemingly uncollectable debt could be repaid. A debtor may be in such bad financial condition that his debt is considered uncollectable, but a few years later, the success of his business results in

payment. If payment of a debt charged off in an earlier year as uncollectable is received, the payment must be recorded on your tax return as income, but only to the extent that the earlier charge-off helped reduce taxes. The amount of the bad debt that was used as a deduction should be considered here. The foregoing applies only to a taxpayer who deducted bad debts on a charge-off basis. Taxpayers on a reserve basis would credit recoveries to the bad debt reserve.

If you need additional information on your bad debt deductions or on any other business problems, consult a qualified advisor. ▲

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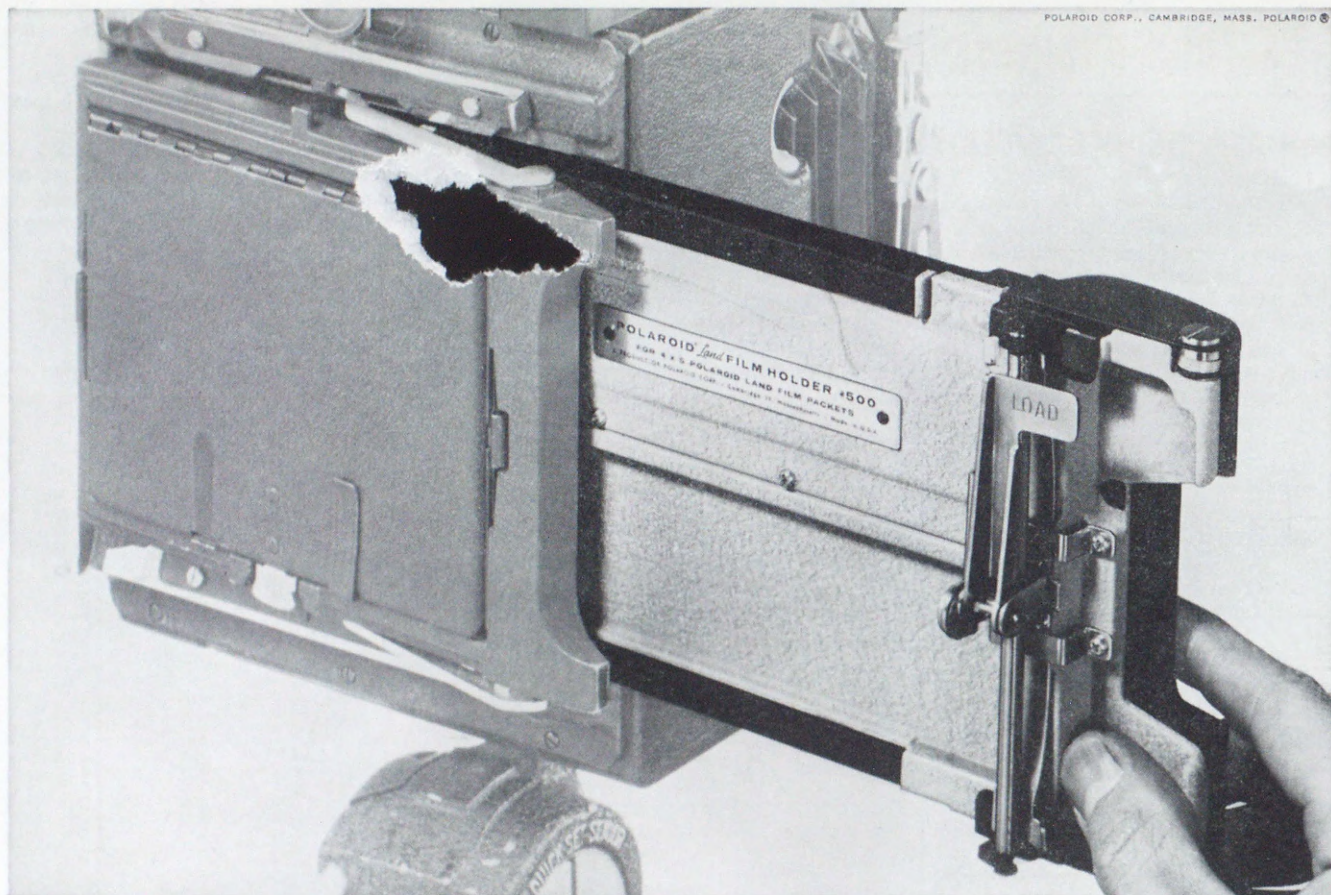
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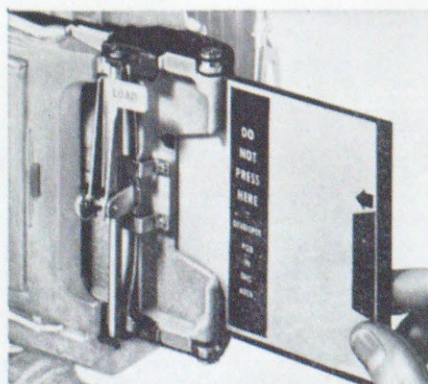


(1) This new Polaroid Land film holder is interchangeable with your regular film holders. Slide it in and you're ready to produce a finished full-size 4 x 5 picture of professional quality in 60 seconds. There's no change in film plane; no readjustment of range-

finder or ground glass. The holder remains in the camera as you shoot picture after picture without delay. A new specially designed 4 x 5 film packet contains negative, positive sheet and developing pod... all the elements necessary for a 60-second picture.

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Instantly adapts your 4 x 5 camera for 60-second pictures!



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(3) Picture processes itself inside its packet, *outside the camera*. In 1 minute, pull packet apart and see the finished picture. If desired, development can be postponed.



(4) The pictures are of exceptional quality, made with either of two new Polaroid Land films. The film holder costs \$49.95. The packets, \$6.22 and \$7.31 per box of 12.

EIGHTH IN A SERIES

DON'T FILE PROFITS AWAY

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

Proper planning of office procedures will reduce unproductive time and increase revenue-producing work hours

TIME SPENT on useless office routines is doubly costly. It contributes to overhead costs thereby reducing profits — a waste of time and money. Authorities on office management point out that any manager who fails to organize his office procedures properly may lose from 25% to 50% of valuable office time on useless operations. Time is lost in the handling of badly designed forms, poorly designed letters, inadequate filing systems, and in the filing of useless items. Even in the small office, reduction of wasted time can mean an extra daily hour or two devoted to selling or other productive labor, rather than overhead.

Available statistics show that an average of five hours each business day is devoted to productive labor and three to overhead operations (filing, letter writing, checking inventory, ordering supplies, making bank deposits, etc.). The successful business manager who can compress overhead activities to two hours daily has increased his revenue-producing work hours by 20% while simultaneously reducing profit-robbing overhead time by one-third.

These thoughts were running through Robert Hale's mind as he sat before his cluttered desk. He had wondered how guilty he was of wasting office time ever since reading an article on the subject in a leading business magazine two nights before.

Classify Documents

Now was a good time to find out, he mused, since business was on the quiet side. A few minutes spent now in checking could mean dollar savings later on, but where to start?

The most obvious place was right in front of him — his desk. Into the waste basket went all routine mail of no importance such as form letters, announcements, etc., followed by various pencilled notes and memoranda already acted upon. Mr. Hale also made a mental reminder not to let items of this type accumulate in the future. Not only did the freshly cleared desk make the entire reception room look more businesslike, but now it was also much easier to find the important papers which remained.

So as not to destroy any important papers that might be needed in the preparation of financial reports, the photographer next called his accountant and asked for the

latter's advice on how long various documents should be kept. Since Mr. Hale's books were audited quarterly, it was decided that all incoming and outgoing routine, promptly settled business correspondence with vendors, should be held three months. The same was true for all receiving tickets, purchase orders and requisitions, packing slips, bank statements, and expired insurance policies.

Governmental Controls

Since there is need for periodic referral to old work sheets used in the preparation of financial statements, it was decided that they would be retained in the files for two years. Upon reflection, Mr. Hale felt that other internal reports, including physical inventories, etc. should also be kept for the biennium.

With the ever-increasing surveillance of business by various governmental agencies, the accountant further listed a whole series of items which should be held until the statute of limitations expired on them. These included cancelled payroll checks, invoices, both from vendors and to customers, payroll summaries, data on ex-employees, duplicate deposit tickets, time cards and tickets, cost compilations, and audit reports.

Finally, a list of items which should be filed permanently was prepared. This group was comprised of books of account, cancelled checks, vouchers and cost data on capital improvements, as well as all tax returns and related papers. The accountant then warned Mr. Hale if he ever incorporated, minute books, capital stock ledgers and transfer records as well as reports to stockholders should also be permanently filed.

Legal Requirements

Many of the items listed by the accountant carried legal overtones so Mr. Hale decided to stop by his attorney's office on his way to lunch and briefly check with him. After looking over the list, the lawyer pointed out that copies of all completed contracts and leases should also be filed for the statute of limitations period. The same is true for accident reports, general releases from law suits, and assignment, attachment and garnishee papers.

To the list of items which were to be filed permanently several other groups of documents were added. Deeds,

mortgages and other conveyance or lien instruments on real property are some of the items in this category. All property records, insurance, and such "perpetual" agreements as might be established to cover pension plans, group life insurance, etc. also are in this group.

Back in his office later that day Mr. Hale added two more classifications to his records control check list. All routine incoming and outgoing correspondence relating to the operation of the business or dealing with customers would be filed for three months from the time the matter referred to in the letter was settled. That left only the plans, profiles, specifications and maps relating to his buildings which he felt should be filed permanently.

Having prepared his list, Mr. Hale discovered that the job of simplifying office work was only partly done. Yes, he had put some reason into his filing system but the files themselves were still as inadequate as ever. He reasoned that as long as he had come this far, he might as well finish the job. The next afternoon he made it a point to invite the owner of the office supply store down the street for coffee and seek his advice. To his surprise, Mr. Hale found that most office equipment manufacturers publish literature on proper filing techniques and that the National Office Management Association also has prepared several reports on the subject.

Working Space

To be useful, a filing system must have room for expansion. Physically, there should be space for additional materials. In terms of identification, it must be possible to add new subjects without reworking the entire set-up. This also means that there must be working space in each file. Any subject containing five or more papers should have its own folder; none should contain more than 50 items. A file guide should be used for each inch of material.

Current materials which have no lasting value should be placed in a special suspense file. In this way, they can be destroyed easily in a few days without creating the risk of also removing important documents.

While on the subject of losing items, it should also be noted that papers belonging together should be stapled; not joined by paper clips or pins. Proper identification, instructions on final disposition and (if needed) dates for destruction should be noted on all materials to be filed. Finally, one person should be designated as in charge of the files and should maintain them. This individual should daily file all materials lying in baskets or in the open.

Parenthetically, it should also be pointed out that desks are poor places for storing materials. Only folders currently being used should ever be left there.

Periodic Review

As the size of the files grows, it becomes increasingly important to establish a system of cross references. This will save time when searching for specific items. Time can also be saved through the use of proper labeling, both on the folders and the file drawers. Controls of this type will also help avoid the filing of duplicate items.

As the business grows, the filing system often grows at an even faster rate. This means that there should be a periodic review of the system employed, the procedures

SECOND ANNUAL

KEY MAN CONFERENCE

PLANS ARE taking shape for the second annual Key Man Conference sponsored jointly by the Chicago Photographic Guild and the PP of A at the Hotel Moraine-on-the-Lake, Highland Park, Ill., November 6-8.

The conference for studio supervisors, department heads and owners of commercial photography studios was initially organized as a seminar for secondary management personnel of the Chicago Guild members. It was a natural outgrowth of the Business Management Seminars conducted by the PP of A at Rochester, N. Y. An enthusiastic response to this type of meeting made it necessary to open it to all photographic studios. The 1958 Conference drew attendees from as far as St. Louis and Memphis.

Some of those scheduled as speakers for the 1959 Conference are: Gerhard Bakker, M.Photos., Milwaukee, Dean of Winona School of Photography; Dr. Burleigh Gardner, Director of Social Research, Inc., Chicago; Dr. Walter Peterson, who participated in the 1958 Conference, of the Chicago Psychological Institute; Jack Walsh, CPA, Chicago; and Frederick Quellmalz, Hon.M.Photos., Executive Manager of the PP of A.

Subjects planned for discussion are: The Relationship between Sales and Production; Lost Costs; How to Handle Complaints; Roll-Playing as a Training Aid; Motivating Personnel; Improving Your Memory; and a problem clinic to answer specific questions.

A registration fee of \$50 includes all sessions and meals. To register, contact Ray Good, Executive Secretary, Chicago Photographic Guild, 20 N. Wacker Drive, Chicago, Ill. ▲

used, and the standards established to determine whether an item should or should not be filed. In this way, the cost of the filing system can also be established. The final proof of the effectiveness of any system employed is still the test of whether or not any needed item can be quickly and economically located when it is called for.

Simple though the rules appeared, Mr. Hale found that he had violated many of them — and at a loss of profit. Once the initial labors of righting his wrongs of the past had been accomplished, he noted that the dreaded job of filing was cut in half, materials in files could be found much more readily, files were less bulky, and, most important, tempers which always flared up when items were misplaced in the files were much more even now.

Convinced that proper planning of office procedures would reduce unproductive time, Mr. Hale decided to review his other office routines but that had to wait until later — the client for the next appointment had just arrived and was ready for a sitting. ▲

High-Speed Photography

**PAST
PRESENT
FUTURE**

by William G. Hyzer, Consulting Research Engineer, Janesville, Wisconsin

HISTORICAL trends in the high-speed photography of motion are closely related to the history of photography itself. Men have always been fascinated, and sometimes awed, by the rapid, but rhythmic motion of earth's creatures and natural phenomena. Even in ancient times, as man became interested and began to study these rapid actions, the limitations of the human eye became apparent. The eye requires about 1/100 second to perceive a stimulus and it retains the sensation for about 1/20 second after the stimulus is removed. The invention of photography permitted these actions to be recorded instantaneously and permanently, at a speed of response many times faster than the human eye.

First High-Speed Photographs

One of the first truly high-speed photographs was taken by William Henry Fox-Talbot as early as 1851. Fox-Talbot used a short duration electric spark, generated in air by the discharge from a Leyden jar, to photograph a page taken from the "London Times" as it was spun rapidly on a rotating disc. Three decades later, in 1881, Professor E. Mach of the University of Prague commenced to study high-velocity projectiles in flight using a short duration spark initiated at the required instant to produce a shadowgraph of the projectile as it passed between the spark and the photosensitive plate. Since the spark is essentially a point source of light, and the duration is on the order of 1/1,000,000 second or less, a sharp shadowgraph can be obtained by this simple method.

In this country, in 1872, Edward Muybridge began his classic studies of animal and human locomotion. Muybridge used a series of 24 cameras with trip wires leading to individual camera shutters which were tripped sequentially as the subject passed. A white background with an imprinted grid was used to aid in measurement. Muybridge employed the zoopraxiscope, a forerunner of today's motion picture projector, to project these photographs before small audiences. Later, in 1903, Lucian Bull of the Marey Institute of Paris, used a rotating drum camera to record the motion of insects in flight at a rate of several thousand frames per second. A spark gap powered by an induction coil was triggered at select intervals by the rotating film drum to produce a picture sequence of the action. Image

Sequential action of camera shutter taken with a Strobodrum high-speed rotating drum camera and Strobokin high-frequency repetitive flash equipment.

Dr. Ing. Frank Frangel

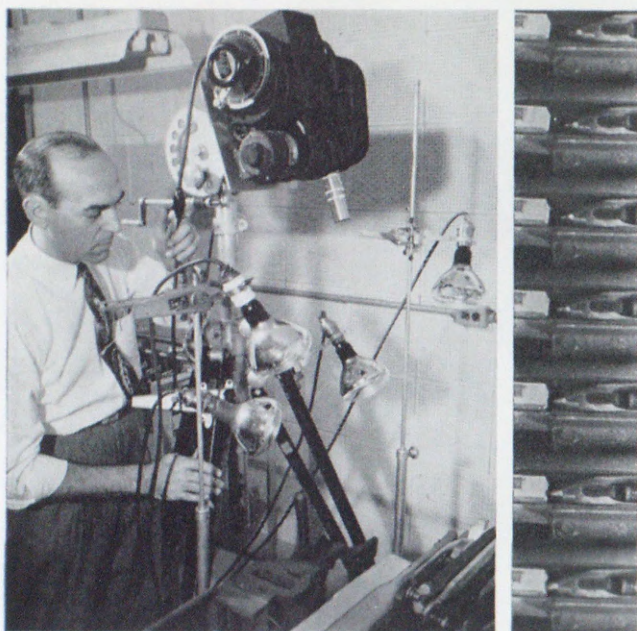
blur resulting from film movement during exposure was minimized by the short duration of the exposing flash.

Today, the art and science of high-speed photography has advanced considerably since these humble beginnings, although the basic techniques are essentially unchanged. Spark light sources are still used when extremely short exposures are required for ballistic studies. The U. S. Naval Ordinance Laboratory studies the action of high-speed projectiles by firing them through a pressurized range consisting of a steel tube 300 feet long with 25 shadowgraph stations spaced at intervals along the tube. Each photographic station comprises a 1/2,000,000 second duration spark source and two photographic plates, one vertical and the other horizontal, with a mirror interposed to expose both plates simultaneously as the projectile passes.

Flash Tubes

In the early 1930's Dr. Harold E. Edgerton, Hon.-Photog., experimented with spark light sources, and being dissatisfied with the low level of illumination produced, demonstrated the advantages of a mercury arc in producing an intense light of short duration (1/100,000 second). By continuing his work in this field, Edgerton later developed the flash tubes and electronic circuits used so commonly today in all phases of photography.

These electronic flash sources depend upon the flash of light produced when the electrical energy stored in a high-voltage capacitor is discharged through a mixture of inert gases under moderate vacuum. Extremely short duration flashes on the order of one millionth of a second are possible with this technique by reducing the internal resistance of the flash tube and the size of capacitors used to store the electrical charge. Short duration is obtained at the sacrifice of total light output. A commercial unit, the General Radio type 1530 Microflash, uses a 1/3 micro farad condenser charged to 7,000 volts, which discharges through a small tubular shaped bulb filled with argon and hydro-



Research & Development Center, Armstrong Cork Co.

Left: Set-up for recording high-speed shuttle-picker action (right) on textile loom includes Beckman & Whitley Magnifax and four PH750R GE lamps. Staff Photographer J. W. Brinser, Armstrong Cork Co.'s Research & Development Center, checks illumination arrangement.

gen to produce a flash of two millionths of a second duration at a guide number of 20.

High-Speed Cine Cameras

Electronic flash has wide application in engineering and scientific work where mechanical and animal motions must be stopped for careful analysis.

Short duration flash is obviously not applicable to the study of self-luminous phenomena, exemplified by explosions, arcs, forging operations, etc. Here a shutter must be used to limit the exposure received by the photosensitive plate. Mechanical shutters are limited to speeds of 1/10,000 second or so. The electro-optical shutter, first perfected by Karolus in 1925, is based on a principle discovered by Kerr in 1875 and in its present form operates at a maximum speed of 1/100,000,000 second. This shutter consists of a transparent liquid, usually benzene, in a cell which becomes optically polarized when an electrical potential is applied to it. If the cell is placed between two crossed polarizers, light is transmitted only for the brief duration that the high voltage pulse is applied to the liquid.

Image-Compensating Cameras

Aside from the invention of the flash tube, perhaps the most significant factor which has led to the wide-spread use of high-speed photography in scientific and engineering work as we know it today, has been the development of the image-compensating motion picture cameras, which are capable of extremely high picture taking rates. The familiar intermittent type cine camera is limited to maximum picture frequencies on the order of 250 frames per second. The intermittent principle consists of advancing and stopping the film alternately through the focal plane, so the film moves forward when the camera shutter is closed and is held stationary while the exposure is being made.

At high intermittent speeds, greater than 250 frames per second, the film and camera mechanism are subjected to self-destructive forces, which limit the maximum picture frequencies obtainable.

The image-compensating camera, on the other hand, utilizes a continuously moving film in conjunction with a synchronized rotating prism or a system of lenses and mirrors to optically shift the image so that it follows the continuously moving film during the brief instant of exposure of each frame. Portable image-compensating cameras, dating back in basic design to the early 1920's, now produce picture frequencies on the order of 25,000 frames per second using commercially available 16mm film in 100 to 400-foot rolls. Representative of several cameras made in this country are the Beckman and Whitley Magnifax and Dynafax cameras, the Wollensak Optical Company's Fastax series, the Fairchild Motion Analysis Cameras, and the Photo-Sonics Inc. line of rotating prism cameras.

Time Magnification

The process by which motion is slowed down through the application of cinematography has been aptly referred to as "time magnification." High-speed cinematography might be compared to photomicrography, in the sense that one magnifies time; the other magnifies distance. Time magnification is obtained by the straight-forward process of taking motion pictures of an action at a camera speed (in frames per second) greater than the picture frequency used to project the film.

At 3,200 pictures per second, a jet aircraft traveling at the speed of sound will be slowed down to mere walking speed—less than four miles per hour! Since these films are projected at a normal picture frequency of about 16 frames per second, the time magnification is 3200/16 or 200:1. High time magnifications are obtained by using high camera operating speeds and low projection frequencies. Flicker becomes objectionable at projection frequencies less than about 15 frames per second, so maximum time magnification might be defined as:

$$\text{Max. time magnification} = \frac{\text{Camera speed in frames per second}}{15}$$

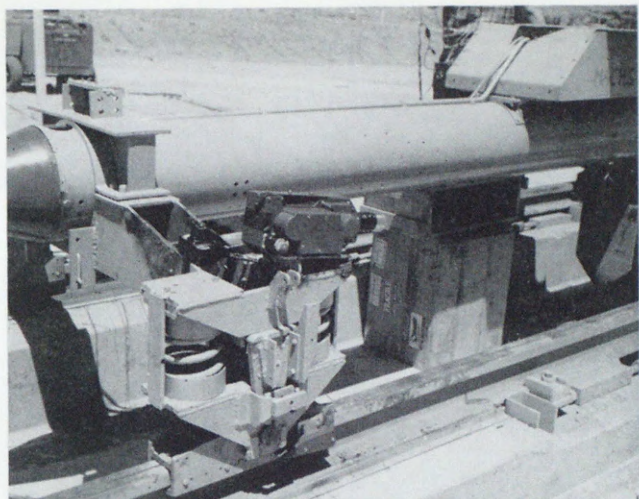
Time magnifications on the order of 1600 are possible with today's portable high-speed cameras and as high as

.....

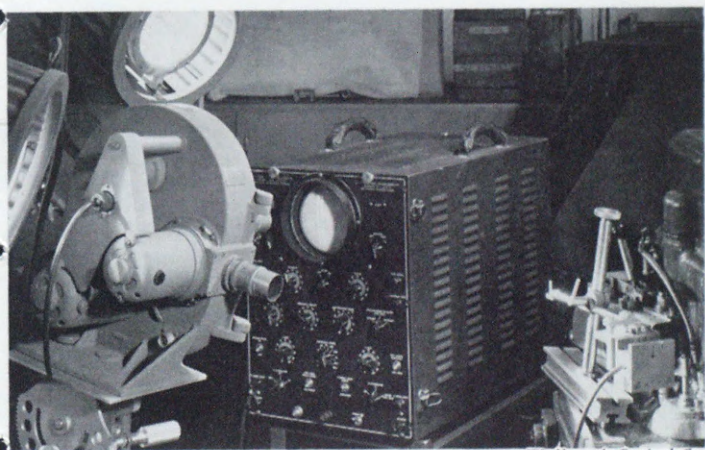
As a consulting engineer, William G. Hyzer has conducted research in various fields for many nationally-known companies. He is the author of numerous technical papers in the scientific and photographic instrumentation fields and is currently working on a book devoted to high-speed motion picture techniques.



Author with several high-speed cameras, from left: Beckman & Whitley Dynafax, Wollensak Fastax, Beckman & Whitley Magnifax and Fairchild.



Fairchild HS-100 camera is mounted to a rocket test sled to record the shoe action of the sled during one of the acceleration tests.



Wollensak Optical Co.

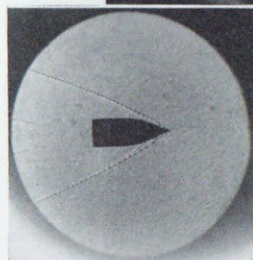
Fastax WF 4 camera set up for simultaneous recording of malfunctioning machine (right) and oscilloscope (left) showing vibration of machine.

400,000 with specialized cameras used in the study of ballistics and explosive actions. Representative is the Beckman and Whitley Model 189 framing camera which takes a total of 25 pictures at framing rates up to 4,300,000 per second.

Slice of Time

There are several advantages in using motion pictures to study high-speed phenomena. A single photograph taken with the aid of short duration flash or an electronic shutter records only one stage of the action, so that the scientist has no knowledge of what precedes or follows this "slice of time." With high-speed cinematography, on the other hand, a complete chain of events can be recorded on film to be viewed by projection at considerably reduced speed or to be analyzed frame by frame.

The shutter speed of several portable high-speed motion picture cameras can be varied within a limited range to control the exposure time per frame. The individual exposure time per frame for the Dynafax camera can be varied from about one to five millionths of a second, at a picture frequency of 25,000 frames per second. With the



Left: Shadowgraph of .22 cal. bullet traveling at 4100 feet per sec. Exposed with synchronized spark light source.

Above, right: Typical installation of hypervelocity instrumentation for missile and space vehicle research is this shadowgraph system. From right to left: light source and collimating lens, catadioptric light screen that detects presence of projectile breaking the beam, an objective lens being adjusted by scientist, and the Kerr cell and camera. (Photographs courtesy AVCO Research & Advanced Development Div.)

Magnifax and Fastax cameras the exposure time, in seconds per frame, is fixed and is on the order of:

$$\frac{1}{3} \times \frac{1}{\text{Camera speed in frames per second}}$$

The Fastax operates throughout the range of 300 to 8,000 frames per second while the range of the Magnifax is 300 to 3,200 frames per second.

Areas of Application

The widest field of application for these cameras lies in the study of industrial and military problems. In the broadest sense, the primary objective of high-speed cinematography is to slow down actions that are normally a blur to the eye so they can be observed and studied in more acute detail. Measurements can be taken from these films to obtain precise values of displacement, duration of action, velocity or acceleration.

Take for example, an electrical switching device that is mal-functioning. The engineers suspect that the electrical contacts bounce or chatter upon impact. Visual analysis of the film sequence reproducing this action answers the question, "Does contact bounce exist and what seems to cause it?" Measurements taken from the film record reveal the exact amplitude of contact bounce, its frequency and its duration. It is interesting to note that a single high-speed photograph would reveal none of these mechanical actions. Its value lies, however, in the larger film size permissible with this technique, and the correspondingly improved image detail obtained for purposes of visual analysis and measurement. The high-speed camera is truly an important instrument of measurement in the hands of the scientist and engineer. The fact that today's economy demands faster transportation and increased rates of production assures increasing and more widespread use of this technique in the future. ▲

CHILDREN'S

HALF-PRICE

SPECIAL

by Edward D. Storms

LET ME first disclaim any credit for originating this promotion. We are indebted to Edith Garrett's class in Reception Room Technique at the Winona School of Photography, 1956. As is customary among photographers, we were rather skeptical as to whether Mrs. Garrett's idea would work for us, and it took two years and a move to new territory to tip the scales in favor of trying it.

Irving, Texas, is a town of about 50,000 located near enough to Dallas to receive full benefit of all the usual coupon, album and free deals emanating from the lower strata of photography. We soon realized that we had to do something to let people know that we had graced their community with a new studio. Hence the decision to try the Children's Special.

Advertising

This promotion consists simply of offering an 11x14 oil-colored photograph for half-price to children under

August, 1958	March, 1959
Number sittings27	Number sittings22
Total sales\$856.80	Total sales\$969.45
Average sales 35.44	Average sales 44.06
Frames and mats 241.35	Frames and mats 268.25
Advertising Costs:	Advertising Costs:
1,500 post cards\$ 30.00	2,000 post cards\$ 60.00
Printing cards 15.00	Printing cards 10.00
Two ¼-page ads 64.00	One ¼-page ad 42.66
25 radio spots 50.00	Two smaller ads 37.92
Total Adv. Costs\$159.00	Total Adv. Costs\$150.58

ten. To some, this may seem another "cheap deal," but according to our average, there's nothing cheap about it!

We run the special for one month at a time (twice a year); keying most of the advertising to hit a day or two before the first of the month. Then two weeks later we run additional ads in the local paper. We found that direct mail, newspaper and window displays were our best means of promoting the special so we dropped the radio commercials the second time.

Above are the vital statistics, and though the total sales aren't overwhelming, I am very pleased with the average . . . especially since our studio has been in operation for just a year.

In August of last year we made our regular 11x14 proofs, but decided that since the customer was getting an 11x14 anyway, we would change to 3x5 proofs in a folder and sell these in connection with the special. As a result, we picked up an extra \$105 in proofs on the March special.

No High-Pressure

My wife, Ruth, does our coloring. We didn't compromise on our exposures . . . giving at least ten and often 12 or 14 poses. We used no high-pressure selling, indeed, we are both incapable of it, and as a result have only the best customer relationship. We let them know that they were getting a quality product at a tremendous saving, and many bought additional prints at the regular \$20 price.



Rudd Studio

Edward D. Storms' interest in photography began in high school. After three and one-half years as a fighter pilot with the 9th Air Force in Europe, he attended Texas Christian University, majoring in psychology ("which has been a greater help in photography than one might think!"). In 1951 he bought a studio in Fort Worth. He attended Winona in 1955, claims that he dates his career as a photographer from that time. Ed and his wife, Ruth, went to Winona again in 1956. In the summer of 1958, they closed the studio in Fort Worth and moved to a new shopping center in the rapid-growing little city of Irving.

Newspaper ads are run in local newspapers bi-weekly during the time the Children's Special is in effect—twice a year for one month at a time. The promotion combats free deals of itinerants.

We have a very important piece of equipment on the desk where we show proofs and take orders. In fact, it is the *only* item on the desk. It is a small, neat sign printed in gold in a 4x5 gold frame and says:

A DEPOSIT OF
\$10
IS REQUIRED

It isn't gaudy or flagrant, it is just an unavoidable hint, in very good taste, that can't be missed! We even get the \$10 on the Special. If the customers haven't the \$10 at the time of the sitting, we accept what they can spare and tell them the rest is due when they pick up the proofs.

Please Customer

We treat the customers on the Special just the same as our regular cus-

tomers, making every effort to produce truly outstanding photographs . . . letting them know that our primary objective is to please them.

CHILDREN'S HALF-PRICE SPECIAL

During the month of March, Mr. Storms will make for you one of his beautiful \$20.00 11x14 Portraits in Oil for just HALF PRICE! This special price of \$10.00 is for children under 10 years of age. Call BL 3-1416 for your

APPOINTMENT TODAY.

2212 W. GRAUWYLER
BL 3-1416

STORMS
Studio

Simple direct mail, such as post card at left, announced Children's Special and let people know that the Storms Studio had graced their area.

Storms

Studio

ANNOUNCES

their first

CHILDREN'S SEMI-ANNUAL HALF-PRICE SALE

Mr. Storms will make for you
one of his beautiful \$20.00
11x14 oil-colored wall portraits
for just HALF-PRICE

These....the very young years of your child's life....are the
portrait years. Now, before your child leaves his baby ways
behind, let STORMS save that innocent smile, those beguiling
twinkles, in a portrait you'll treasure always.

Make your appointment NOW, as
only a limited number of these
portraits will be made during the
month of August ONLY. This
special price of \$10.00 is for children
under 10 years of age. Call BL-3-1416



Storms

Studio

"For the finest in professional photography"



2212 W. Grauwyler
BL-3-1416
Plymouth Park
Completely air conditioned

This may sound rather trite, but I don't see how we can reach our main objective of making a living without first pleasing our customers with our photography. How foolish it is to try to sell a person something she dislikes when you can just as easily make what she wants with only a little more effort and film.

The word-of-mouth advertising has been terrific and we now have a list of people who have called, asking to be notified when we run our next Special. This may sound like we will soon have all our customers waiting for the Children's Special, but we are thankful they are waiting for *us* and not falling prey to the first door-knocker who comes along. ▲



Schools and Weddings in Natural Color

WE DECIDED several years ago that if we wished to capture a fair share of highly competitive photography around the Twin City market, we should go into something new and different. With the advent of Ektacolor we felt that photographing school dances and weddings in natural color would be offering something never before made available. Not wishing to compete on the basis of transparencies and different types of color photography that the door-to-door photographers sell around the country, we went into color at a good, reasonable price.

I operate a residential studio in South St. Paul, Minnesota, a town of about 18,000 people. There is only one other studio in the town, but we have something like 50 or 60 studios in the St. Paul and Minneapolis area.

Home Portraiture

The majority of our work is done in homes in St. Paul and Minneapolis and we cater to clientele such as doctors, lawyers, business executives, etc. We have always sold a good deal of oil portraits for the wall, transparent oils and other types of coloring. Natural color, we decided, would be one more type that we could offer to the customer. Our price list offers only one black-and-white price and four prices for color.

Up to two years ago, we had a very small camera room but after going into color and starting to do our high school



senior graduation pictures in natural color, we added a camera room that is 25x30 feet, with all-white walls, an all-white ceiling, and an all-white Vinyl asbestos floor. There is no color in the room but white so that we have no mixture of colors in our portraits whatsoever. This is a difficult room to use for black-and-white but by stopping down the lens and keeping away from the walls, we aren't having too much trouble.

Photogenic speedlights are standard equipment with our color. We use three speedlights for high school seniors and for our newly styled children's portraits we use three Photogenics, and two Heiland strobes for the background.

Two years ago we decided to try some natural color on our high school seniors. When the seniors came into the studio, they were shown both color and black-and-white samples and were asked which they would prefer. When told the price, about 75% of them took the black-and-white so at the end of the year we had done very little in natural color portraits of seniors.

All Color Proofs

The following year we tried something new and made all of the pictures in color. We exposed them all on split 4x5's, made all the proofs contact 2 1/2 x 3 1/2 and mailed them to each student in a spiral bound packet containing four proofs, which allowed the student to make the choice at home in front of his parents. This resulted in selling about 80% of the students natural color. The other 20%



Fireplace, music, comfortable furniture help make Blumenfeld reception room an inviting place to discuss and buy photographs. All photographs on display and in albums are in color—natural color and oils. Room is tastefully decorated: dark leather sofa and easy chair are green, far wall is green, chair in front of fireplace is muted yellow, telephone is red. (Print from Ektacolor negative.)

by Milton J. Blumenfeld

Milton J. Blumenfeld attended the Connecticut Academy of Photography in 1947. He was married in 1948 and built his first residential studio. Milton has attended Winona twice. He won the Sweepstakes Award with natural color prints two years (1958, 1959) at the Minnesota PPA convention; he has appeared on the Minnesota and North Dakota state programs. In 1953, he built a new studio and in the spring of 1957 installed a color lab. Mrs. Blumenfeld helps in the studio and on weddings.



Processing line in darkroom has gaseous burst equipment (note tank in right of photograph). Blumenfeld processes all of his own color. Four high school senior proofs, on facing page, are spiral bound in red cover.

didn't buy it mainly because of the price, which was just about twice that of black-and-white. The average in black-and-white is about \$20 and in color the average is around \$40. Students purchased an average of 12 4x6 Vignette natural color pictures, one 8x10 Vignette, and 100 black-and-white wallet size.

Although we do all of our own color finishing, the black-and-white wallets are done by a commercial finisher. We furnish him one black-and-white glossy print which is copied. In our schools, wallets are sold by the hundred.

Geared to 8x10

We made an easel that enables us to print three 4x6 color pictures on one sheet of 8x10 paper. Everything is geared to 8x10 paper. This was a problem without going into roll paper and added expense. We also matte-dry all of our pictures. We bought plastic mattes and cut them up into 8x10 sheets. When the prints come out of the buffer, the plastic is immediately squeezed to the surface of the prints and placed into a midget matte cardboard drier and they are dried that way. When they are dry, the plastic (which is pliable such as is used for shower curtains) is peeled off and used again. We have used our plastics for over two years now and they are just as good as new.

I feel that one secret of selling good candid wedding pictures, dance pictures, high school senior pictures, and portraits in color is that they have to be matte-dried. As soon as customers see regular glossy prints, they immediately get the idea that they are getting a drugstore picture, which is what we have to keep away from entirely. For this reason, we never deliver a glossy photograph unless it is of a commercial type.

The South St. Paul School contract calls for a composite picture to be hung on the wall in the school, consisting of



Above: Color vignettes. Last year students purchased an average of 12 4x6 and one 8x10 Vignettes in color. Left: All production is geared to 8x10 paper. Special easel enables Blumenfeld to print three 4x6 pictures on one sheet.



a 21/2x3 1/2 picture of every student. We printed what we believe to be the first (at least in Minnesota) composite picture in natural color. Every picture was in color whether the student bought color or not.

A year ago, we photographed 140 weddings. Out of this number, we did nearly 120 in color. (This was our second year of weddings in color.) The first year they ran approximately 25% in color. But with word-of-mouth advertising our sample book and all wall samples in color, it has been increasingly easy to sell.

During a ten-day period this past June, out of 24 weddings, 20 were in natural color. After that time, my wife and I decided that we would have no more black-and-white weddings and we expect that in a year or two our entire business will be 100% color except for glossies and reproduction pictures that have to be in black-and-white. All of our wedding pictures are made with a Rollei-

Here are your . . .

PREVUE PROOF EXPRESSIONS

for Your Selection!

Here's important information about them:

These are rough proofs . . . their only purpose is to show you the various poses made by our camera.

No finishing, retouching or other corrections have been made. Proofs appearing light or dark do not affect finished photographs.

All necessary corrections will be made in completion of your finished photographs from poses or expressions you select.

Here is all you do: Study these Prevue Proof Expressions to select those you like best. Return them personally to BLUMENFELD STUDIOS. We will help you in placing your order from our wide selection of styles, sizes and finishes. Advise us of any special wishes.

NOTE: All proofs must be returned within 10 days. Proofs are property of BLUMENFELD STUDIOS and if not returned will be charged for at full finished portrait rates.

Fine photographs, like any custom product, require many careful steps to produce, each by skilled artists. Every modern laboratory technique is used by our Studio for very best results in Your Photographs.

It will be a pleasure to make these photographs for you!

1	12—4x6 Vin Portraits	Reg. \$26.95
	1—8x10 Black and White Portrait	Special \$25.45
	100—Black and White Wallets	SAVE \$1.50
2	12—4x6 Vin and Toned	Reg. \$33.95
	1—8x10 Oil Colored	Special \$31.95
	100—Black and White Wallets	SAVE \$2.00
3	24—4x6 Vin Portraits	Reg. \$45.95
	1—8x10 Black and White Portrait	Special \$37.00
	200—Black and White Wallets	SAVE \$8.95
4	24—4x6 Vin and Toned	Reg. \$58.90
	1—8x10 Oil Colored Portrait	Special \$47.50
	200—Black and White Wallets	SAVE \$11.40
5	12—4x6 Natural Color	Reg. \$38.95
	1—8x10 Natural Color Portrait	Special \$37.00
	100—Black and White Wallets	SAVE \$1.95
6	12—4x6 Natural Color	Reg. \$40.00
	200—Black and White Wallets	Special \$37.50
		SAVE \$2.50
7	24—4x6 Natural Color	Reg. \$61.90
	1—8x10 Natural Color Portrait	Special \$52.40
	100—Black and White Wallets	SAVE \$9.50
8	1—8x10 Frame	
	24—4x6 Natural Color	Reg. \$71.90
	1—8x10 Natural Color Portrait	Special \$59.75
	200—Black and White Wallets	SAVE \$12.15
	1—8x10 Frame	

Make-em-up-yourself Kit

12—4x6 Black and White Portraits	\$ 8.00
12—4x6 Black and White, Vin Portraits	10.00
12—4x6 Vin and Toned Portraits	12.00
12—4x6 Natural Color Portraits	20.00
1—8x10 Black and White Vin	\$ 6.95
1—8x10 Toned Vin	7.95
1—8x10 Oil	11.95
1—8x10 Natural Color	8.95

(With 4x6 Color Only)

Wallets—\$10.00 per 100

(With order of 1 dozen 4x6 portraits)

MILTON J. BLUMENFELD STUDIOS 2100 Wentworth Ave.

Blumenfeld high school price list. No. 5 was most popular last year.

flex using SR-2, 100 ws strobe lights. We use two people for double-lighting of every wedding.

Our black-and-white wedding albums used to average about \$85 to \$90, which did not include reprints. In color, an average album is about \$230. We figure the cost was \$50 for a black-and-white wedding and is \$65 to \$70 for color.

1959 CONVENTION REPORT

MEMBERS' COPIES ONLY contain the first installment of the Convention Report, 68th Annual Exposition of Professional Photography and National Industrial Photographic Conference. It is just one of the many and valuable membership services of the Professional Photographers of America, Inc. Don't Stand Alone, write to PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis., for membership information.

When we can, we make our candid portraits outdoors near green foliage. These pictures are similar to those seen in the national ads of the girl and boy in the canoe, etc. We put the bride and groom in the shade, use flash fill, and let the sun highlights pick up from the trees and leaves. The result is very pleasing—and saleable.

A year and a-half ago, the weddings in color (which we price at ten pictures in an album for \$100 and each additional picture at \$7.50), were averaging 15 pictures to an album and we are now approaching 28 to an album. We do not have any proofs. We expose approximately 36 frames, or three rolls. We then print everything that is good, or about 30 pictures, all of which go immediately into the album. The bride and groom come to the studio in an evening and go through the album. We now sell about 28 out of the 30 to every bride and groom.

Credit System

Before color, we had never allowed credit but with color running into more money, we have adopted this system: Before the wedding there is a \$25 deposit. When the bride and groom come to get their pictures (which can be one week after the wedding), they pick out what they like and make an additional payment of \$75, which means that they have then paid our \$100 minimum. We let them charge the balance for one, two, three, four or five months with no carrying charge, and have never lost a penny. Nearly all of our customers use this system; in fact, it is one of our biggest selling points in booking weddings.

Some of our baby portraits are in natural color but as most of my work is in the home and of children of different ages, we have stayed away from color because in homes I don't have complete control of backgrounds and different color carpetings. Since adding our new color studio, we are getting more and more customers to come in.

Amateur Competition

I have been extremely interested in promoting natural color among studios in our locality as I feel that if more photographers will use it, we will be eliminating (especially in weddings) much of the competition from the amateur or week-end photographer who cannot possibly put in his own color lab and do his own work and sell the pictures at a fair price. More professionals will get more business if they offer something that the amateur cannot offer.

I know you will find that if you spend some money and work hard, put in a color lab and learn how to use color and how to process it, you will be repaid many times over. We, after two years, now feel that our investment is beginning to pay off. In one year our gross went up \$5,000, which also increased the net profit by \$5,000. Only color, I believe, can give you that kind of profit increase.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

152 WEST WISCONSIN AVENUE, MILWAUKEE 3, WISCONSIN



the **1959** PP of A

**68th Annual Exposition of Professional Photography
and National Industrial Photographic Conference**

Complete Report

PUBLISHED FOR MEMBERS ONLY

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JULY 25-31, 1959-STATLER HILTON HOTEL, LOS ANGELES, CALIFORNIA

JULY 31-AUGUST 7, 1959-PRINCESS KAIULANI HOTEL, HONOLULU, HAWAII

OPENING CEREMONIES

Official opening ceremonies of the 68th Annual Exposition of Professional Photography and National Industrial Photographic Conference were held in the Pacific Ballroom of the Statler Hilton Hotel, Los Angeles, at 10:00 a.m., Saturday, July 25, 1959. President Madison Geddes, M.Photog., Cleveland, presided. Invocation was by Rev. Gordon A. Whipple, Rosemead, Calif., Grace Church of Arcadia.

President Geddes introduced the Board of Directors and Officers of the PP of A and gave the official welcome. Judsen M. Hawthorne, President, PPA of California, welcomed the convention to California.

The first program was the "Sales Management Seminar," conducted by Paul H. March, M.Photog., Defiance, Ohio, and Harold L. Johnson, M.Photog., Clinton, Iowa, immediately following the opening ceremonies.

PORTRAIT

HOW TO SELL COLOR

by Irving J. Newman

Introduced by Paul H. March, M.Photog.

(Irving J. Newman, Newman Studio, 19 W. Putnam Ave., Greenwich, Conn.)

I'm going to talk today on the ABC's of selling color. I call them ABC's because they are so elementary that they should be self-evident. But from what I have learned in conversations with portrait men, this elementary guide to operation is seldom observed. And on this premise I can argue unassailably, I believe, that unprofitable color portraiture today is widespread, and *is* so due only to the failure to observe these ABC's.

I wanted to call this presentation: "How to Lose Money with Color." I was talked out of it by one of my Madison Avenue friends who convinced me that it was negative psychology. But negative psychology sometimes serves as a boot in the pants, and I feel strongly that that's what we need in this present day period of conversion to color, this period in which most color portraiture is sold at a loss. I want to leave that thought with you for a minute and then return to it.

At the outset, I would like to define terms and set limits on the area in which we are talking. I'm going to talk about custom color—individualized higher-priced color. I know very little about cheap color. Because I lack experience in that field, I will not discuss the inexpensive packages offered by the chain studios or the deals in which an individual studio sends a roll of negative color to a school quantity laboratory which provides him with sets of prints as a price comparatively competitive with black-and-white school work.

I will not touch on the candid man who uses color negative roll film and supplies albums of small prints at a price comparatively competitive with black-and-white wedding work. I'm not discussing this because it is a field in which I have little knowledge beyond the fact that a few specialists have made good money at it, and many, many more have lost heavily in this highly-competitive race. If you feel you are better qualified to run a quantity studio than a custom studio, please seek advice from someone more experienced in the quantity field.

Quality, Price and Promotion

I think very few of you fall in the "quantity" category—most of you have a portrait studio in which you do sittings of adults and children, perhaps from some high school or college portraits, and probably wedding formals and candid. So, let's get back to the ABC's: A—Quality, B—Price, C—Promotion. Sounds simple, doesn't it? It is if you observe the rules. If not, it spells disaster. Or maybe that's too strong a word. "Hidden loss" is a phrase I like better.

Let's take point A. Quality is an overworked word, and it may not be the best choice here. Familiarity, skill, ability—these, I think, convey my meaning. But the point is that we are talking about a high-priced item—luxury merchandise, if you will. So your starting point is the ability to produce that luxury item. To some this may have little to do with selling, but let me assure you, it's the key to the whole sales problem. There has been too much talk about experiment at the customer's expense; too much talk about "just shove a color

holder in among your black-and-whites"; "Hand coloring is better, but direct color is cheaper"—and many other cliches to get you into the color business.

I don't think the material and equipment manufacturers are to blame; I don't think the better trade labs are to blame. But I think some of the salesmen for the "grab it while you can get it" outfits, or those who lack a long-range viewpoint are going to get you in trouble if you take their advice to "just read our little booklet and you are in the color business." And I think many photographers themselves are to blame. They are so susceptible to this kind of promotion because it sounds like an easy way to dive into the big money. Please don't make this mistake.

Black-and-White vs. Color

It is *not* true that color is *better* than black-and-white, and it *is* true that there is more bad color turned out of professional studios than bad black-and-white. And here is the whole point about our letter A—you may sometimes be able to get away with sloppy black-and-white work, but you will never successfully sell color that way. It is inherent in the beast, an incurable ailment we have always had with color photography. Unlike black-and-white, with color anything but the *best* is *bad*—remember that. There is no "let it go, it's almost good enough" in color.

How do you achieve this skill then? Where do you get the technique and the ability to start producing fine color for your first color customer?

We were fortunate. I made my first color photograph in 1929. It was a photomicrograph of an Agfa-color plate taken with Agfacolor.

Mrs. Newman has been doing *some* color ever since she started portraiture. She has learned to pose an individual or a group with a color eye. The lighting is for color, the dress is for color, the make-up (at which she is highly proficient) is for color, the background is for color, the composition is for color.

Camera Experience

That, incidentally, is the more important half of our point A. The other half is, of course, the camera end—the lens, film, exposure, color of light, filters, and then the processing and finishing. But this second half we must assume already exists. It is the starting point. Let me illustrate. Most of you have had job applicants come to you and say: "I'm an experienced photographer—I can use a press camera, a view camera, a 35mm camera. I can use daylight or flash, bulbs or strobe. I learned all this in school, or in the Army, or at the camera club." My answer is the same no doubt as your answer: "Good, now that you know all this, you can *start* to be a photographer. You are now so familiar with your equipment that you can use it automatically, you can concentrate on what is in front of the lens. Go get some experience."

I don't want to deemphasize the technical end. I learned it the easy way—or the hard way, depending on how you look at it—over the years with books and classes and conventions and a lot of trial and error, at my own expense.

But Mrs. Newman who came into portraiture could pick up from me methods and procedure on the technical side, and then concentrate on the first half I discussed—clothes, make-up, composition, lighting—and this is the secret (if it is a secret) of her ability to produce highly-saleable color portraiture.

I don't have to tell you how to get this technique and ability. Many of you already have it. Those who don't know where to get it—books and lectures, conventions and demonstrations, and many, many experiments with your friends and family. And certainly critique by fellow photographers and exhibit judges. I'm not going to lecture to you on technique and photographic methods. I simply want to re-emphasize the importance of developing this ability *before* you start to sell.

Luxury Business

Now that you've learned how to make good color photographs, you have benefited from this training period, to the extent at least of having at hand a few good samples—we go to point B.

B—Price. Before getting into figures let me state in simple terms the basic factor in color pricing. I have been saying this to portrait photographers for several years now. I've convinced many of them. I hope I can convince you.

Here it is: Color portraiture is a luxury business. If you can price it and sell it as a luxury item you will prosper. If you sell it cheap, you won't make money. It's just that simple.

What do we mean by cheap and expensive color portraiture? How

do we determine what price to set to make our sittings profitable? The lower level is set at a point to give you no lower profit, certainly, than you have been making on black-and-white. The upper limit is controlled to some extent, but to a much less extent than most of you might believe, by competition and what the traffic will bear.

Many of you know, or know of, George Heilpern, last year's Connecticut PPA president, and president of the Photographers' Association of New England for the coming year. He is one of the profession's top authorities on costs and pricing. I've discussed with George an interesting statistic that came out of one of his surveys. Photographic material costs of small studios nationally average about 17% of gross sales. In larger studios, instead of dropping as you would expect, this figure increases to about 23%. Another figure showed that the percentage of color done by the larger studios averaged about double that of the smaller ones. I suggested, with agreement from George, that these two figures might well be related; and furthermore, we could project this—study labor and material costs and conclude that generally, the more color—the less the percentage of profit.

This was two years ago. Since that time, although there has not been another comparable survey, the statistical information seems to indicate that the trend in portraiture has been either to drop color or to increase color prices.

Color Candids

So I won't bore you with statistics, let me inject an example at this point. One of the major Fifth Avenue studios in New York a short time ago offered color candid portraits at \$100 for a set of ten 8x10's. Of course, this was a minimum. Their average was probably about double that. By keeping careful cost records for a six-month period they found this formula unprofitable, and dropped color candid portraits.

Our studio tried an entirely different approach on candid portraits. We suggest to the bride-to-be that a few selected pictures be made in color—usually three: the bride and groom posed together, a church interior, and cutting the cake. We charge \$35 each, thus adding about \$100 to the wedding gross. This works very well, probably because by restricting the color to three or four pictures, the bride buys all of them. This eliminates almost entirely the speculative factor. And speculative color can kill you.

Now back to the figures for a moment. If we can say that a 17% material cost figure should hold for color as well as black-and-white, and I believe it should, then can we use this as a pricing formula? This is not too good, but it will help, up to a point I believe, if you observe caution. The caution is this—use the formula only as a rough guide until you have handled enough color to be able to analyze costs to the point where you can observe profit percentages.

At first, for safety, keep your price on the higher side. Most of you have learned painfully that it is difficult to raise prices. It is easy to lower them. The studio that has established a low price reputation has an almost insurmountable wall when he attempts to raise prices. He has to do it a few pennies at a time and take years to reach a satisfactory level.

Costs in Color

Suppose your average black-and-white sitting grosses \$25. Your material costs on this should figure about \$4.25. In color your material for that sitting might figure around \$17. Your labor, laboratory costs, and overhead will, peculiarly enough, increase in about the same percentage. And your profit should also be proportionately higher to cover the expense of training yourself and your assistants in color, and to cover the additional time, skill and experiment that was your preparation for embarking into color. Thus we would come up with a \$100 figure for the color sitting where we have a \$25 comparable black-and-white price. This is hypothetical, and if it should turn out to be your figure, use it as a guide only.

Now comes what you might feel is the painful part. Photographers hate bookkeeping and loathe cost analysis, but it's a must here. Break down your income into color and black-and-white. Break down your cost pages into color and black-and-white: black-and-white film, paper, chemicals, laboratory costs; color film, paper, chemicals, laboratory costs. Keep a simple time sheet so you can assign the proper proportion of labor and overhead to each.

Next, check your profit (if any). Your percentage of profit (mind you—percentage, not net profit, for the reason I previously stated) should figure at least as high in color as in black-and-white. If it doesn't, raise your color prices, or get out of the color business. In spite of the fact that I'm a strong color advocate, I've told many a photographer just that—go back to black-and-white.

Earlier, I mentioned "hidden loss." It is, unfortunately, rather common in photography. For instance, a photographer may average \$50 on a regular black-and-white sitting and \$25 on a school sitting. At the end of the year his books show a profit. Maybe he lost money on the school sittings and made enough on the regular sittings to cover this loss and show a profit besides. But he will never know this. He would never know that he could drop his school work entirely, take a vacation in October and show a higher profit at year's end. He won't know this unless he uses a good cost analysis system—something he is reluctant to do. But in color he *must* do it. If he fails to do so, it can be fatal.

Increased gross business looks lovely on the books, but it obviously is not so lovely if the profit figure fails to keep pace with it.

What's the point of all this? Let me repeat—for the type of operation we are discussing, you must maintain color at a luxury level.

Last year at the convention in Chicago, I gave some figures from the Juliet Newman price list: Color, portrait minimum is \$125, average is above \$200. Family group minimum is \$200, average is \$350. Since the convention, and especially since publication of the transcript in *the National Photographer*, I have had a number of comments and letters. Several photographers, hesitant to risk the problems they feel might accompany this kind of pricing, have said: "But my name isn't Bachrach or Gittings or LaClaire. And I don't have a studio in Greenwich, the home of millionaires." Maybe not. But you have to start somewhere.

Don't Risk Reputation

I can't speak too strongly on a point I've already made—don't try to dive into cheap color with the hope that you can gradually increase your skill, gradually build up a color reputation, and gradually get into higher-priced color. To do so, you would, first of all, be risking the reputation you have already established in black-and-white portraiture. Customers know what junk color looks like. They take it themselves every Sunday in the back yard. When they come in to your color studio, they have a right to expect a Cadillac—the Fords they can make themselves. And they are prepared to pay for it.

Please don't tell me: "My clientele can't afford these prices." I've heard this. Your clientele can't afford \$3000 automobiles either, but they buy them. They can't afford \$5.00 restaurant meals, but they buy them.

But don't start with the can't-afford-it group. *You* can't afford that risk. And if you want some of that carriage trade, I'll try to tell you how to go about it.

Our town of Greenwich is far from typical. It is a suburb of America's largest city. It is America's wealthiest town, in the richest county in the United States, in the state with the country's highest per capita income. But it also has a very high buying resistance. Wealthy people are cautious buyers—they insist on quality, reputation and service—and are always fearful of the possibility of being taken. That's what makes me feel that the Juliet Newman studio has served as a proving ground for you. If it can be done in Greenwich, it can be done wherever there are prospective customers with money.

Where is that? Why it's in your town. Big city? Small town? Suburb? If you live in it, if your business is there, you know where the wealth is located. Go after it.

Once you have established a reasonable amount of business with the chairman-of-the-board trade, the "other half" will start to call on you: "For this Christmas, we have saved up, and we want the best"; "It's a special anniversary for our parents, and we have decided on a special present for them." And this, too, can be choice trade. A friend of mine who has a studio in a Connecticut industrial community talks like this to me: "You can have the yacht club customers; I'll take the working men. No bank loans to cover heavy receivables, no complaints about the high cost of private schools and coming out parties. My customers come in and peel cash off the roll and say: 'Here's \$25. I'll give you 25 next pay day. I don't want any bills; I want these pictures paid for before I pick them up.'"

But let's get back to our starting point—let's get that wealthy trade first.

Promotion

Now, our Point C—Promotion. First before we discuss how to promote, let's discuss what it is we have to promote. You can't just say: "I have color to sell." Color to the average buyer means a hand-colored photograph. Hand coloring has its place, and a lot of money is made in it; but that is a field better discussed by those more qualified than I. We are here today to talk about direct color—natural color. And be sure you call it that. Leave no doubt in your customer's mind that you are not talking about or showing him hand

coloring. This is photographic color, color by camera—or whatever distinctive term you choose to use.

And remember, too, that in this field of specialized studio color portraiture, your competition won't be hand-colored pictures—it will be paintings. To convince many customers, whose background and tradition puts a high value on the oil painting of grandpa on the library wall; to convince them of the value of direct color is an educational job in which we are all having a part. So although this is competition, don't treat it as such in your selling. Approach it rather from the standpoint that oil paintings are important, but here we have something modern, something new, something for which you can have pride of ownership, something very few people *can* own, because so few studios as yet offer this service. One of our window displays was built around a sign that said: "Direct Natural Color—one of the few studios in the United States offering this service." I hope for all of your sakes that it will be only a short time until we will no longer be able truthfully to make that statement.

Family Groups

We offer studio portraiture—men, women, children. We offer bridal formals, and, as I discussed before, candidly *partially* in color. But the bulk of our color is family groups, mainly in the home or garden or on the boat. These represent the largest part of our color business, and we attribute this to two factors. First, the family group lends itself to color—it is spectacular, it is appealing, it looks rich, it looks like a lot of money; it is not as competitive with oil paintings or hand coloring; and it lends itself better to the large size print. The home or garden, of which the family is so proud, is an excellent background for the group photograph.

Secondly, it is more *useful* to the customer than the individual portrait. It makes an excellent gift for grandma or Aunt Martha. And the Christmas card—don't forget the Christmas card. *Please* get on this band wagon. It will be featured extensively in manufacturers' promotions this fall and is an excellent source of additional business.

While our color portraiture is almost entirely negative-positive, and while we do some groups with this technique, the bulk of our groups are still made as 4x5 positive transparencies. While we may soon drop transparencies entirely (we will have to one of these days when all color will be negative-positive), we still have several reasons at the moment for retaining it.

First, we can show proofs quickly—within 24 hours or less if necessary. The transparencies are shown on an overhead type projector. This method of display is received enthusiastically by our customers, and we get a fast order. There is none of this "Let's take the proofs home and show them around."

Another reason is the Christmas card. One of these days the lithographers will accept prints or negatives—but at the moment ours take transparencies only.

Color Prints

As far as prints are concerned, it is just as cheap, or almost as cheap to make them from transparencies. The idea that negative-positive is inexpensive is a fallacy. I'll tell you why. In our experience, you can't sell color with black-and-white proofs; the customer says: "But what will it look like in color?" And you can't sell it from contact color prints; the customer says: "These look like the color snapshots I get at the drugstore."

By the time you have color-printed the whole set of negatives, the cost becomes as high as dye transfer. And remember what I said before—slightly imperfect color is bad color—you can't get away with quick and dirty color proofs; the customer will say: "I might have ordered these if the color were a little better." And then it is hopeless to try to recoup that sale—it's lost. So it must be a complete set of color prints, and they must be good. The cost advantage over dye transfer doesn't exist. If you want to make your own color prints and are not set up for dye transfer, many of the labs are now making good quality conversion negatives from positive transparencies at reasonable prices.

One of the main reasons for our continued extensive use of color transparencies is a sales reason. Where we have difficulty in selling a customer on color, or where there is price resistance, we will suggest black-and-white group photographs and offer to make a few color transparencies at an additional charge of \$25; that is, \$25 in addition to the regular \$50 black-and-white group minimum. For this \$25 the customer receives one of the transparencies which he may retain for later use or put in a light box which we have available for sale. There is no profit in this \$25 but it does cover our material and processing cost and eliminates the speculative method of selling.

In almost all cases, however, once the customer sees the projected transparency, he is sold—Christmas cards or prints, or both. But if he doesn't buy, we haven't speculated, we haven't lost. We eliminate the old problem of: "I don't like these, I don't want any, therefore I don't owe you anything." He has been told in advance that the charge applies the minute we expose color film. If he orders prints or cards, of course, the \$25 charge is absorbed.

Laboratory Costs

Costs, as I explained, are so vital because of their effect on price, and the effect, in turn, of price on selling methods and sales approach. The greatest controversy on this point is over comparative costs of the trade laboratory vs. do-it-yourself. On last year's panel discussion, we got rather hot on this point when I strongly advocated the lab, and John Smucker, who as you know operates a very successful color studio in Mansfield, Ohio, was the champion of home processing. I said then that we did very little of our own processing—just enough to keep our hands in and to help us understand the problems of the laboratories. I said it was poor economy to do it yourself, that the time spent in the color darkroom could be better devoted to promoting business and taking more pictures. I still feel it is *cheaper* to farm it out, but we find ourselves in the last year doing more and more in our own darkroom.

Joseph Zeltsman, of Morristown, N. J., is another do-it-yourself advocate. And Joe, like John Smucker knows his business. So, as a result of my discussions with Joe Zeltsman and John Smucker and David LaClaire and many others, and as a result of our own recent experiences, I'd like to alter somewhat my position of last year.

I still feel the laboratory is most economical. And for the beginner in color, a good lab will certainly give you better quality than you can produce yourself. And some of the labs will give you very fast service.

On the other hand, there are some advantages to studio processing. You will be able to produce the type of print you want to your own standards and specifications, retouched and cropped and dodged the way you want it, and you can get it in a big rush when you need it. And if your quantity increases, the cost factor may also swing in your favor.

Time and Material Costs

I would like to make this recommendation. In starting out, pick a good lab and stay with it as long as the quality, service and price satisfy you. At the same time, devote a *little* time to processing in your own shop, keeping careful checks on time and material costs. As your volume builds up, you will very quickly find for your own conditions of operation, what percentage of work should be farmed out.

The only other point on costs that I want to go into is the question of speculation. I know that several of the laboratories advocate trying a few speculative color exposures on black-and-white sittings—and it is, of course, to their interest to recommend this. But they won't make prints of these exposures for you on a speculative basis, the risk is all yours.

In the current issue of *Studio Light* (Vol. 48, No. 2) are published four interviews with successful color portrait photographers. Only one of these, Willard Stewart, of Wilmington, Delaware, does any speculative sittings. I believe you will find that more and more of the few studios that still do speculative color are dropping it. Joe Zeltsman is rather strong on this point too. He tried speculation, found it highly unprofitable, and now insists on a firm advance commitment. So do we; and so, may I strongly suggest, should you. You may even want to go further. I think most of you read Gordon Bell's very controversial article in the June *National Photographer* entitled "Photographers are Phonies," expressing the views of S. Petrelle, a prominent New Haven, Connecticut, photographer who advocates a paid-in-advance and non-refundable sitting charge equal to about two-thirds of his minimum.

More and more studios are making this charge. This is not a deposit, mind you. It is the fee for taking the picture, and includes no prints—prints are charged additionally. This substitutes the practice of commercial photographers for the old-fashioned portrait method of praying that you will sell enough finished prints to cover the cost of the sitting and proofing. The system has some strong points in its favor, and according to Andre and many of his disciples, it adds up to greater profit from fewer sittings.

Christmas Cards

Basically, Christmas cards are the same as the black-and-white cards—small photographs in folders, with envelopes. The folder

may be of the stock type sold by your film or mount supplier, or it can be handled as we do it—by arrangements with a local printer to make up custom-designed folders to the customer's specifications.

The cards in small quantities can be the so-called jumbo prints of the type furnished by photo finishers for 30-odd cents each. In larger quantities, and our card orders average about 250, they are less expensive and usually of more consistent quality if made by process lithography. This is the same process that many of you order for motel and restaurant post cards. Now please don't tell me that the lithographer's minimum is 3000 cards and no one wants 3000 Christmas cards. If you haven't heard me say this before, I'll say it again! The cards are cheap, and you don't have to tell your customer that you are throwing away 2800 of them.

Now a little on promotion. First, those of you who are fortunate and have a window—feature color. Feature it all the time—with large prints. If you can do color, your customer will know you can do black-and-white too; you don't have to show black-and-white in your window.

Publicity

Get all the newspaper and magazine publicity you can. On all of our color work, we expose black-and-white film too, in order to provide prints to the local and New York newspapers and the local social magazines. The prints are stamped, of course, "Please Credit." Any excuse for a story is provided to the local papers. Here is one tied in with a boating safety article in this month's *Reader's Digest*. We suggested the article to the writer, a friend of ours, and while the newspaper story has nothing to do with photography, it plugs our name.

We sponsored a young lady in connection with the beauty contest of the Photographers' Association of New England. She won the Connecticut contest and since that time won another contest and will now go to Atlantic City for the Miss America contest. Corny and unoriginal? Yes, but we made page one with a picture. Color photography? No. But again our name was in the paper. We always enter photographs in state and regional contests. When they win awards, and fortunately they often have, a telegram, paid for by us, but signed by an association official, goes to the local newspapers announcing the fact.

Most of our promotions are more conservative and dignified. Briefly, here are a few. Displays at women's clubs, country clubs and garden shows. Photographs of Community Chest board members, prominent families, and benefit committee members (in color of course) displayed at local banks and utility companies and in department store windows. Frequently these are made especially for the displays, but usually the subjects buy the color prints after the display so it doesn't cost us anything.

Mailing Lists

Mailing pieces—aim these at your carriage trade. This is a good way to promote yourself into this group. We design our own, but some of the ones supplied by manufacturers are very good—if you don't object to someone else's photographs illustrating your work. I don't have to tell you how to get the mailing list. You can buy it, or pick up good streets in your town directory, or use the highest priced homes from your tax lists.

Follow up this mailing with dignified telephone solicitation. We have found that middle-aged women—with cultured voices are far superior to the youngsters with phonograph type spiels, or the high-pressure dames.

Use Welcome Wagon and similar services—expensive but effective. Tie in with wedding consultants, hotel catering managers, yacht and country club managers. They can frequently recommend studios and will seldom refuse a small commission as a thank you. Arrange to speak to church groups and luncheon and service clubs on "this new color photography," and be sure when you do to display a color print of the president of the club that you "just happened" to have with you.

I think you get the idea—use any dignified means to get your name and photographs before the public.

I'd just like to touch on something that is vital to selling not just color portraiture, but any type of photography—or for that matter, any type of business or profession.

As an officer of our state association, I frequently telephone other studios on association business. With most of them the conversation will go something like this: "Good afternoon, Dugan Studio. No, I'm sorry Mr. Dugan is not in, but I expect him back shortly. I'll have him telephone you, or may I help you?" This is fine. But sometimes we get this "Hello. Yeah, this is the Doe Studio. Who's

this? Wait a minute. Alice, turn the radio down and tell the kids to shut up, I can't hear what this customer is saying."

I don't think it is necessary to comment on this man any more than it should be necessary to talk about the photographers with unpressed suits and unshaven faces and dirty automobiles, or about studios that are decorated with odds and ends of furniture against dirty drapes or unpainted walls. My only comment is to wish these photographers luck—they need it.

CHARM AND FEMININE PSYCHOLOGY

by Caroline Leonetti

(Caroline Leonetti, Caroline Leonetti, Ltd., 6526 Sunset Blvd., Hollywood 28, Calif.)

Louis F. Garcia, M.Photos.: The next speaker is a most unusual personality. For 14 years she has been appearing on Art Linkletter's "House Party" on radio, and in television. For 10 years she has operated a personality workshop at Marymount College in Los Angeles. In addition to these accomplishments she is President of her own firm, Caroline Leonetti, Inc., which, among other things, has the largest modeling and charm agency west of the Mississippi.

She is going to show you not only how to put on make-up, but what to do about correcting and controlling the feminine figure. It is my great pleasure to introduce to you Miss Caroline Leonetti. [*Applause*]

Caroline Leonetti: You know, I glamorize my business, and every business can use my product, but I didn't realize how very true that statement was until about two months ago, when I received in the mail from one of my models a full-page ad that showed this very beautiful model, dressed beautifully, with her hand over to the side, and the copy read, "I'll bet you could never guess I have ants in my plants." The ad was for Bandini fertilizer! We have sold practically everything with models—real estate, oil, practically anything that you can imagine—but fertilizer was an entirely new field that had escaped me.

One of the things that has been particularly interesting to me is the fact that so often when we hear a description of charm we hear so many different ways of describing it, but perhaps the best one was given by Sir James Barrie in his delightful play called "What Every Woman Knows." If you will recall, he described charm something like this—"Charm is sort of a bloom on a woman. If she has it, she doesn't need anything else. But if she doesn't have it, it doesn't make any difference what else she has."

This is so very true, because the major part of my business is working with models, models for the fashion world, the photographic world, motion pictures. We had the good fortune to start in a young actress by the name of Marilyn Novak, now known to you as Kim Novak. Another very delightful young lady was one of my students at Marymount, Dolores Hart. Each of these students had more than being Vogue on the outside and vague on the inside, because today, particularly in the field of modeling, when you and I primarily sell time, every minute must count. Therefore instructions must be followed through to the letter.

Feminine Psychology

Let's, then, talk about feminine psychology, and what it is that you as a photographer can capitalize on in selling your customer as an individual. There is no question that a woman's psychology is basically insecure. A woman psychologically needs to have approval. Psychologically she needs that you show her to her best advantage, as the woman that she thinks she is. Sometimes the woman that she actually is and the woman she wants to be are two different people.

In your portrait you must merge these two people. You must create this illusion that she herself sees in the mirror. It might be entirely different from what you see. But you can help to achieve this ideal look. This ideal look, then, is one which will give her this poise, and poise is nothing but the confidence of knowing how.

A woman reacts basically to the three visual things—her face, her figure, and her clothes. If she knows she has made the most of these, she will have poise.

You, then, can help to give her this poise, so that pictorially she is not only happy with what you have given her, but now you have a lifelong friend and, shall we say, a walking ad. I use again, as one of my by-lines for my business, the statement that very jealously I try to make each one of my models a walking ad for me. Every one of your portraits should be a walking portrait ad for you. It can be achieved, then, by creating this ideal of the woman.

Now, not in order of importance, let's start with fashion, a very important part of our business. There is a tremendous trend today to the return of what we call "the sane." I happen to have gone to Hawaii to have put on their first Hawaiian Fashion Guild Week, and I was delighted when I returned to the mainland at three deaths—the death of the sack, the death of the chemise, and the death of the trapeze, and gloried again that we were back to the feminine figure. This, to me, is most important. I feel that certainly the woman should be glorified and, again, not horrified.

Two Basic Lines

To start with the feminine figure as it is today, let's take a look at the fashions. The line is going to be extremely effective from the standpoint of waist. We are going to have two basic lines, one that will be called the "X" line. The dress I have on at the moment gives you the illusion of an "X" line. It can be created with a very bouffant skirt. In this line you have an accent of the shoulder interest to the top, again meeting and merging at the waist, the minimized waist and the accentuated waist, and then out either into a full skirt or, in this case, a floating panel.

The other important line is called the "T" line, where the exaggeration is only at the shoulder, minimized at the waist and a very straight skirt, what we call the sheath. With this basic dress you do many things. (*Enter model Gloria Hyde.*)

Now I should like you to see this magic dress. I cross this to show you the "X" line, as I mentioned before. Then, on the second line, we have the straight floating panels, which is a more lengthening line with less exaggeration in the waist, but the straight flowing line, again, which is covering up the sheath, rather than just the basic sheath, to give it softness and ease.

Now, if you notice, she is going to unbutton the top. This particular dress happens to have two buttons in the back and two buttons in the front, which gives you a varying line. You will notice now what we call a tunic line. This line is very important in fashion, because over the very narrow skirt you are going to have a great deal, in some cases completely around, as in this case, where we are showing this line.

The bridging out to the side, then, can be created by bearing it out to the width of the shoulder line, and of course in the extent of this design we can go to many, many lines. For instance, use again the reverse by buttoning it, if you wish, to the top, as in this case, with just floating panels to the back—again a variation of the sheath line. This naturally can be done with scarves if you wish to carry it further.

Oriental Influences

We can leave the second button, which is just to the front, creating the flowing and interesting back line, and certainly with the lines that we are seeing now in all of the fashions there is no question that the Oriental influences are definitely here; and particularly since the selection of Miss Japan as Miss Universe, most certainly the interest is going to be to the back, the effect almost of the obi, which is done again by wrapping it around, leaving you the cummerbund, wrapping it into the waist and draping it to the back in obi fashion.

Now I should like to show you jewelry-wise the important notes to watch for. This particular neckline (*indicating*) for the photographer is the perfect line. They are now calling it the portrait collar. It comes in varying degrees—the small and away collar, or it can be held high for the larger line or the very exaggerated portrait, which comes out also in a fichu collar which is very wide across the collar line.

We have certain standard types of jewelry. The jewelry I am wearing now is called cool white or chalk white. This is definitely summer jewelry. Spring and summer from the consumer point of view starts on Easter Sunday; fall and winter, from a consumer point of view, starts on Labor Day. These are your two important seasons from the standpoint of fashion.

Different Combinations

Now, we have basic jewelry and we recommend, because it is year 'round, dateless and classic, a conventional good bead line which is graduated. For those women who have short necks, who have short faces, the graduated bead is the answer. It gives a longer neckline and a longer face line. On the other hand, with a long neck, or with a long face line, the high line or the bead that is the same all the way around is best.

From a basic point of view, pearls are year 'round. They are dateless insofar as time, and you can make as many different combinations as you wish. I recommend two strands of the same so you can make different pieces of jewelry with just simple pieces. Princess

Grace popularized a very simple, plain pearl earring, the same size as the beads or slightly larger. These, then, are your basic earrings and a basic necklace. From this we can go on to many things.

For evening the rhinestone may be added, and it can go right with that same basic necklace if you wish. Certainly the rhinestone is not correct with any dress that would be worn before six o'clock. Fashion-wise, evening begins at six, and so for the evening dress, a cocktail dress, the rhinestone is correct. With this dress it would be incorrect and, incidentally, this bone color is the most important neutral color in fashion today. Bone has taken over all of the basic color tones, by far being the most popular.

To go on with your basic, if you add the two, which can be done if you are going to emphasize the neckline, most certainly fashionwise the neckline is the most important line of the dress. It literally frames the face. So, from a portrait point of view, if you want to glamourize it you can by using the double band as your center or basic for any number of changes that you wish. Of course, using earrings alone can be very dramatic.

If you are going into a line of matches, then let me suggest that you use the very important chandelier earring, which has luster and life, and the aurora borealis, which is the most exciting for color. You can see the fire in your aurora borealis, which is better than just rhinestones, because you can pick up the very color tones rather than just the crystal or, again, just the plain rhinestone. So here from a jewelry point of view, from a basic line, these are anything but basic.

I just did a fashion show for a jeweler, and I talked so much about basic things the jeweler came over and handed me something and said, "Here, Miss Leonetti, is the basic diamond necklace." How blase can you get? Thank you very much, Gloria (*applause*).

Plumb Line

As we mentioned before, figure certainly is a very important thing to a woman, and most especially the coordination of the body and the lie of the hands. (*Enter model Lynn Hall.*) From the standpoint of figure and posture line, it is extremely important that we have a plumb line. A plumb line is an imaginary line that you can see through the ear, through the neck, through the back, through the hip bone line, down the leg, and actually meeting the foot between the heel and the arch. This, then, is the ideal plumb line posture-wise. Everything else is posture in motion.

When a model stands, one foot is in front of the other, diminishing the hip line. You notice there is an angle with the hip bone line following again on to the leg line, giving a smaller hip line and a wider shoulder line—just a little trick, again, so that photographically speaking the hip line will appear smaller. Photographically she lifts the rib cage so that the important features of the figure come forward and will photograph better.

Now, if we do a study in opposition, with the opposite foot she has raised the opposite hand. There aren't any particular rules. Years ago there were positions one, two, and three and four. This is passe. The easy line is to work with someone who has, shall we say, body grace to begin with, which is ideal, but if not, there are certain things to watch for. Certainly if you are doing a standing position and you want to minimize the size of the hip before the retouching room, let her have more of a 45° line, pulling that one hip bone slightly forward; and then again, in order to give a large position to the upper part of the body, have her lift the rib cage and come slightly forward.

From the standpoint of the hand, there is no question that the small view of the hand, whether it be the thumb view or whether it be the small finger view, is by far more attractive photographically. There are exercises we use in practicing and working, starting first to get hand positions so that they come easily and gracefully, whether it be with the thumb or the fingers forward, and then going on into actual exercise, we lead always with the wrist. All of the arm movements and hand movements flow almost in ballet position, using the small of the hand as we mentioned before, either the thumb forward or the little finger forward, but keeping always again the long arms and the long fingers in full view.

The whole picture, then, is one where you are giving this woman the illusion of being the ideal, the ideal so far as fashion is concerned, the ideal so far as her figure and certainly the quality of her hand gestures. Thank you, Lynn (*applause*).

Ideal Figure

Certainly the quality of your picture will depend upon the finishing note, which is, "What does the finished product look like?" To this woman she has idealized herself in her own mind, and this ideal, then, can actually be brought down chart-wise. The ideal figure proportionwise is one part in proportion to the other. There is no one particular height. Years ago, as an example, the ideal height from the

FIGURE ANALYSIS

Weight—100 lbs. to 5 feet, 5 lbs. to every inch thereafter. Large bone structure, add 2 to 5 lbs.; small bone structure, deduct 2 to 5 lbs.; women over 45, add 5 lbs. Models: Subtract up to 10 lbs.

Bust—Bust and center hip should measure same or vary 2 inches. Models: Same as center hip or up to 2 inches smaller.

Waist—10 inches smaller than bust and center hip.

Upper Hip—3 to 4 inches smaller than center hip.

Center Hip—Same as bust or vary 2 inches smaller.

Lower Hip—One inch smaller than center hip.

Thigh—7 to 8 inches larger than calf.*

Knee—One inch larger than calf or same.*

Calf—4 to 5 inches larger than ankle.*

*Tall or long-legged women may take the greater difference. Small or short-legged women should take the smaller difference.

Fig. 1: Ideally, there must be correlation of weight to height.

standpoint of motion pictures was girls who were under 5'5", practically under the 5'2" line. Then we had the Mary Pickfords and going on to someone as short as June Allyson.

On the other hand, we started then with the realist school in motion pictures which revolutionized what we considered to be beauty. We realized that there was no one measure of beauty, that it depended entirely upon the individual. If we had an ideal we would have as many ideals as we had women but, basically speaking, the beauty, then, was much more than being just skin size, and we began to see taller women, the Ingrid Bergmans, Rhonda Flemings, Arlene Dahls, ranging from 5'8" to 5'10". We looked for them even in the contests.

Now we have a complete blend of all types. Ideally, however, there must be a correlation of figure from the standpoint of weight to height, and we use the guide of 100 pounds for the first five feet, five pounds for each additional inch, and then we vary up to five pounds, depending on bone structure. Those going into the modeling field automatically subtract ten pounds (Figure 1).

So then we have other problems. So often we have girls who are right in weight but are off in proportions. Other times we will find they are right in proportions but off in weight, so then we have another guide, and that is for proportion. Bust and hips should measure the same. Waist measure should be anywhere from 14 to eight inches different from the bust. Example: 36-26-36, perfect; 36-25-35; 36-24-34. These would, then, be considered ideal measurements, starting with any measurements you want.

Face Measurements

From the standpoint of the ideal face we have such measurements to start with. The length of the face, which is taken from the hairline to the chin, must be in proportion to the width, which is taken across the widest part of the face. If the width on the widest part of the face happens to measure six inches, the length should measure eight, because the length of a face should be equivalent to the width plus one-third of that width.

If this be true, then the face is in proportion, length to width. If this is not true, then you have either a short face or a long face, so therefore you have one of two problems: Either it is normal or ideal, no problem, or it is long or it is short. What, then, do you do?

We do a number of things from the standpoint of hair style and make-up. We have other features to consider. If a face is very long, why is it long? If the face is short, why is it short? In this case, then, we look at the features and determine whether it is the forehead, the nose or the chin, because these three features should be in proportion to each other. That is, the measurement from the hairline to the bridge of the nose should be equal to the measurement from the bridge of the nose to the upper lip, and from that line to the bottom of the chin. If these three are in proportion, the face is in proportion. If the forehead is very deep we do a Mamie Eisenhower and cover it with bangs; if the forehead is very short we do the same thing and keep it covered with bangs, so you never know where the forehead actually ends.

If it is the nose line, then we can help to make it look shorter by a trick in corrective make-up. If the nose is much too short we

can even create the illusion of lengthening the nose line, which is a very rare problem but it does happen occasionally. Then, as we come down to the chin line we have the same problem. Is the chin too long or too short? Here again we correct it. These, then, are our major problems.

Photographic Make-Up

(Enter model Angel McCall.): Here we have, first of all, what we call a highlight of correction. You know, of course, photographically speaking that you can create different illusions—by using shadow you minimize the size; by highlighting you enlarge it. The same thing applies to make-up. Those of you who have ever painted know that first of all you mold your lines, and in molding lines makeup-wise we start by correcting any shadow; and by correcting we first of all remove any trace of any other grease, so therefore be sure you have cleansed the skin thoroughly first, that you have used a good freshener so you now have a clean plane on which to work.

We have, as we mentioned before, this new trend toward the oriental, which will mean raising the eye line, the doe line, slightly. Another trick to use corrective-wise, is to carry out the line underneath the eye. As you use a correction, and it is done on any area that is dark—under the eye, on the side of the nose, and at the corner up to what we call a 45° line from the outer corner of the eye. Halfway from the outer corner of your eye is the 45° angle (Figure 2).

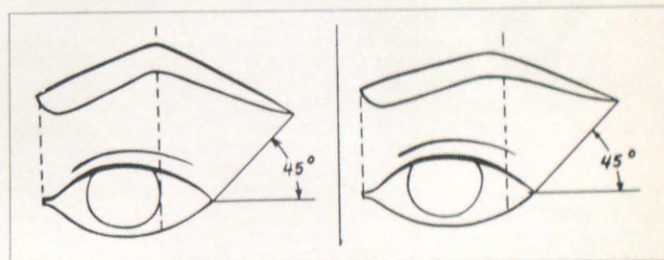


Fig. 2: Halfway from the outer corner of the eye is the 45° angle.

The correction applied under the eyes to the side of the nose, will automatically take away shadows and lines and light it up high on the side; or if there are shadows, for instance, in the corner of the mouth, down the line of the nose, or if the chin is foreshortened or there is a very deep crevice.

This make-up demonstration reminds me of the old days in television. I have been in this television business now for almost 14 years, and when we first started if in the control booth they just got an image that looked like a man or woman they felt that they had arrived. Then we got to the point where it got to be all snow on the outside. Then we at that time had black or gray eye shadow, black for one person, a lighter gray for someone else, and an in-between charcoal gray for someone else, and if any of the actors happened to look at another you almost died of fright. So, if any of your patrons complain about the light, you can tell them of our experience.

One time, we were doing a close-up, and of course it was very hot. I could hardly breathe; my eyeballs were burning, and I said to the director, "I just can't go on in this heat," and he said, "Come on. It isn't as hot as you think it is."

I said, "You just bring a thermometer in here." He did, and I was standing under 147°. So you know my eyeballs were burning!

Natural Look

Television today, just as your color photography, has come to such a fine point that make-up must be as delicate as possible, not theatrical but again using little theatrical tricks and know-how so you will accomplish the end you want, you will have a subtle look so that the woman will look natural. In the case of color, you will do this even more subtly, so your correction will not be detected. In black-and-white, you will still use it subtly. However, you can do it a little more strongly.

Correction-wise, to create shadow, then, we will use a dark, which will be your shadow line; from highlight to shadow, and from shadow on to the jaw line, and you show it to create the hollow look if you wish. The line on the side can be drawn as heavily or as lightly as you desire, but the line comes on under. You can cut, if you wish, a long chin with this line; you can cut a longer nose with the line. If the nose tilts to the side you are naturally going to correct as much as possible from the standpoint of the pose and the light, but you can correct also with make-up. You will use the dark to both sides, and draw a light line of light down the center.

I correct my own nose. I have a slight tilt to the right, and the

nose line is corrected by a light line down the center and the blend on both sides, which narrows and tapers the line of the nose and gives a straight line down the center.

After you have created your undertone, from the standpoint of color, blend it in well. On the all-over cover, which would be next, we do this correction underneath for subtlety. However, in some cases, after you have applied all-over foundation, all-over color, and all-over screen, you may want to correct a little more. If you do, again it is done with great subtlety, but for the beginning we will do it for street make-up, because the same technique is used.

The all-over base or make-up is applied so that it dots lightly on the face; then blend it in completely so that the make-up is smooth and even. You have, then, a smooth, shall we call it "screen" on the all-over face line.

Color Make-Up

You will find, too, that from the standpoint of color you will use colors that are lighter. It depends entirely upon your light. Just as in television, for instance, you could be made up at CBS as I am made up; I go over to NBC, have the same colors on, and the man makes me take it off for NBC color.

The same is true with photographers. Two photographers can use the same color, the same line, and you will have two different tones. So it depends a great deal on how you light but, basically speaking, you will use the lighter normal tones for color than you do for black-and-white where you can go darker with correction, and with your all-over foundation. For black-and-white your eye shadow color must stay in the brown tones. It also can be used for stronger correction in darker brown, rather than an in-between brown. You have different shades of brown, to your very deep on to your shadow.

For color, however, you do not use the brown tones, but rather the natural color tones. If the eyes are blue, use a blue-gray-silver. If the eyes are violet toned, certainly the violet. If they are brown, to the violet; if they are green, to the green. However, a very strong eye shadow color, like a brilliant jade in green or a very royal color in blue, will destroy the color of the eye. It should be in a subtle tone so that the color itself will be predominant in the eye itself, and for this again we use the color line on the lid, but very, very lightly indeed, done again to the color tone and using the 45° line, coming up to the side, giving that extra lift.

The outline of the eye, or what we call the liner, must be done subtly, and subtly it starts at the tear duct, coming along the lid and above the eyelashes themselves, lifting at the corner again to either create the oval look or going on to the doe line, or then carrying on with the eyebrow on the higher line (Figure 3).

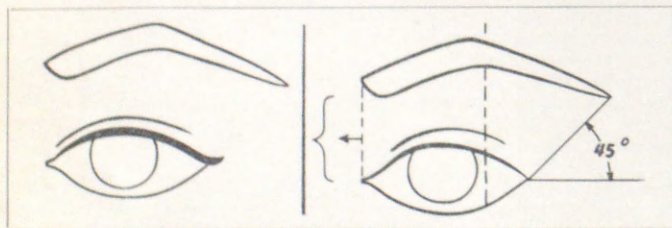


Fig. 3 (left): Eye liner starts at tear duct, is above eyelashes. Fig. 4 (right): Normal eyebrow is shaped like wing of bird in flight.

The normal eyebrow (Figure 4) should be shaped like the wing of a bird in flight with the brow beginning approximately above the tear duct and ending at a 45° angle from the outer corner of the eye. It should start with the greatest width above the inner corner of the eye tapering to the arch and then narrowing to the outer point at the end of the brow. The outer end of the brow should not drop lower than the point over the tear duct or the beginning of the brow.

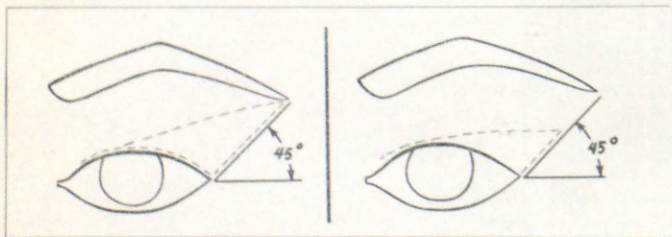


Fig. 5 (left): To lengthen face, arch is closer and higher to the nose. Fig. 6 (right): To shorten the face, the brow is generally straighter.

If we have a straight line, this creates width to the face. If you have a higher peak or an arch, you create greater length to the face. To lengthen and narrow the face, the arch is closer to the nose and higher, the highest point of the arch being just above the outside of the pupil (Figure 5). To shorten and widen the face, the brow is generally straighter with the arch close to the outer corner (Figure 6). So, in order to widen a face, use an eyebrow line that widens. When applying any line to the brow you must remember it must resemble the growth of hair. So brush the eyebrows up from the eye.

The new look, of course, is as natural as possible. Stroke to get a high point on the arch, and then fade out to the side. As you fade out, you will find that the important line to remember is always this 45° line.

If dramatically we want to portray age, all the lines of the face go down. For instance, instead of lifting the eye line, I would have used a dark line pulling down. I would apply rouge or color very low, apple style, on the cheek. All the lines then would be down. For a youth line we use an up line, so all the lines then travel up, and certainly from an eyebrow point of view, when you bring the line down you create that quizzical look.

In carrying through this particular line, which is the corner line, you will find that the exaggeration there can be created in what we call the doe line. The doe line has the extra line of the eyebrow to the side. At no time should the tail of the brow be any lower than the beginning. However, it can be higher if you wish to create the oriental look. This is exaggerated, however, and would not be done with the woman who comes in and who wants a natural look. For some of your high fashion ideas, or for experimentation, if you want to use this particular line, draw your liner underneath and carry this line up the side, out to the side. This gives the lifted brow, the oriental look.

Mouth Line

The eyebrows and the mouth are the two most important features. The mouth line must be determined by the shape of the face. In the normal mouth, the corners of the upper lip are slightly raised (Figure 7). If you want to widen the face, just as if you use the wider eyebrow line we will use a wider mouth line, with the bow minimized on the upper as well as the lower (Figure 8). If, on the other hand, you wish to give the illusion of length and to narrow the face, you will then drop the bow to the chin and lift the bow closer to the nose line (Figure 9). This lengthens and narrows the face.

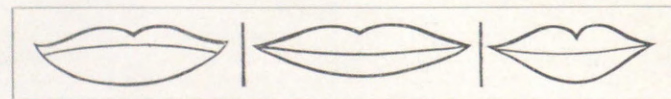


Fig. 7 (left): Normal mouth, corners of upper lip are slightly raised. Fig. 8 (center): To widen face, minimize bows of lips. Fig. 9 (right): For illusion of length drop bow to the chin and lift to nose line.

Lastly, the newest look and the one that you will find being used and that has been used for many years in motion pictures and in television, and in most successful pictures, is the raising of the mouth at the corners, pretending that the corner of the mouth is corrected in this case by merely lifting the corners of the mouth. This is done with the lipstick pencil or lipstick brush, or the use of both, by drawing your lines first and then filling in with the brush, if you do not wield it correctly. You will find again that you can control the bottom line by dropping it in the center to create a longer chin line or create a longer face line; and of course, then, you widen it by merely flattening the case and widening the side.

Certainly from the standpoint of preparing the woman to have the ideal look the first thing you must do is to analyze what you have. You clean off the skin; you are starting off from scratch and, by order of procedure, first with your correction of highlights to minimize all shadow and then creating shadow yourself by using the darker tones to take away width either at the jaw or the nose. If it is the forehead or a protruding jaw, then the same shading may be used. If, then, there is no correction that is needed except for the lights, cover the all-over base completely, and then fluff on ample powder. This is important. The powder actually is a diffusion.

Two Powder Tones

Powders are in either of two tones. They are either in the rose cast or they are in an ivory tone, and it is especially important in color that you create the tone that you want. The fluffing on of the powder is done generally and liberally with cotton. Turn your cotton over and brush away all the surplus.

When you have done that, then you start on the eyes. The first thing is to apply shadow, the liner, the eyebrow, finally the mascara, and for those who have a very dark line or dark eyebrows, such as mine, never use a black pencil. Use a gray or a brown, but never black. As a matter of fact, even after I have applied my eyebrow I always powder over it, because it becomes too dark in the picture. It becomes even too dark on television. So be sure you have it powdered down so it is not so dark.

The important thing today is the eye, and we know with this new trend in Europe, with the lighter mouth and darker make-up itself, the eyebrow, in spite of the fact that is fuller and more natural, is being subdued, so the eye itself is most important.

Now I don't go along with this white lipstick and I hope you agree with me. [Applause] I think there is nothing uglier. I agree with the lighter subtle tones. I don't think a woman should have this red badge right there in the mouth. I think it should be subtle and soft. However, you will find that the new trends today will definitely be to the lighter-colored skin. There will be more of the alabaster look; it will be a more delicate look, a more feminine look. It is definitely lighter all of the way. You will naturally have those who are suntanned, and during the summer you will especially get this, but generally speaking make-up is lighter, therefore your lighter lipstick tones will be used.

Three Lipstick Colors

I believe in natural colors, and lipsticks fall into three categories. They are either blue reds, red reds, or yellow reds. They can't be any other color reds. So the range is from the lighter pinks of the blue reds or the clear reds or your clear yellow, which tend toward orange tones. These are your three basic colors.

Generally speaking, color-wise we use the lighter colors, and for color, use blue tones best for blondes; true reds are best for brunettes, and yellow reds are best for redheads and brunettes. However, they are all interchangeable. I am wearing a blue red at the moment, and in this case Angel is wearing the orange red and red tones because of her color of hair. You are always safe if you will use your blue tones for blondes, true reds for brunettes, and yellow reds for redheads and brunettes. Those are your ideal, and you deviate from there as you will. But the line, then, is extremely important, as important as the color. I do want to thank all three girls for being my lovely models tonight. [Applause]

Now I should like to open for questions on the face, figure, clothes, or feminine psychology or charm — all but my age, except that I do want to say that the greatest credit I have Mr. Garcia didn't give me. That is that I am the mother of a 17-year-old daughter who is one and one-half inches taller than I am.

Question: What color lipstick for gray heads?

Miss Leonetti: The blue reds, primarily, and the true reds. However, when you are wearing the orange or tangerine shades, you must use the yellow reds.

Question: How about shadowing above the eyes? How deep a shadow line do you use?

Miss Leonetti: My shadow line depends upon the placement of the eye. We have three types of eyes, a very deep-set eye, at which time the shading must be done just below the eyebrow with the color close to the very end of the eyelashes, or we have the protruding eye,

what we call a thyroid eye, where you apply your eye shadow basically on the lid, tapering up on the 45° line; or then you have a combination like mine, where you have fullness just underneath and fullness just on the lid. Then you apply your base and your shadow and leave the line at the crease of the eye.

Question: What about the neck? We are all using the net around the shoulder for glamour pictures. Would you start turning more to the jersey type draperies?

Miss Leonetti: I believe it will depend upon the effect that you want. If you want a dressy effect you will use a net. If you want a street length or cocktail look, you can use the jersey and then just drape it differently, your net around the shoulders, and use a very dressy type of jewelry. If you are using the jersey, then a less dressy type.

Inspiration

May I tell you what a pleasure it has been to see so many of my friends that I have seen here. Most especially I want to pay tribute to a very wonderful pair who, frankly, introduced me to this business of photography, and ever since then I have enjoyed being so much of this whole world, and most especially so many of you, but I particularly want to thank Emilie and Karl Romaine. They have really been my inspiration in this photography field, and I particularly want to thank them publicly for this great inspiration in starting this work.

I want to say one other thing, too. This is one of the ideas we have as to how we started, and that is why I particularly say Emilie and Karl were right. I did my first modeling for them. Had they ever seen me before I walked into the studio the answer would have been "No." I weighed at one time 165 pounds, and then all of a sudden I decided I wanted to be a model. Talk about hitching your wagon to the stars! I even suffered from a speech impediment, and today the greatest part of my business is doing public speaking, alive that is, on television, on the Art Linkletter show. They tell us we have 31,000,000 viewers and listeners at the same time.

I am only pointing this out because I hear so often, "Miss Leonetti, it's easy for you." You cannot help other people unless you know. I used every alibi in the book, even to the glandular disturbance, little knowing that everybody else knew that only one out of every ten thousand ever suffers from glandular disturbances. If they are overweight it is a case of overeating, and I was one who always raided the icebox.

Confidence is certainly the basic quality of poise. I know this from knowing the fine photographers that I have, those who have the ability to put their clients at ease. You can help the woman to feel poised and you can do it psychologically. There is nothing that is, shall we say, happier to a woman than to receive a compliment, and there is always something that you can compliment the woman on, whether it be the color of her hair, the color of her eyes, the shape of her head, anything; or just say, "My, what a gracious lady you are." Whatever it is, put her at ease and help her to feel poise and confidence. Your cash box will definitely ring bigger sales.

Garcia: Miss Leonetti, I want to assure you that everyone who has heard you tonight is going back to help glorify the most beautiful creature God ever created, American womanhood, as a result of your talk here this evening. On behalf of our Association we express to you our sincere thanks. [Applause]

COMMERCIAL

A MOBILE STUDIO

by Jerry Peterson

Introduced by Claude Palmer, M. Photog.

(Jerry Peterson, 118 E. Colorado Blvd., Monrovia, Calif.)

The most logical spot to begin this talk is to tell you how our mobile room setting came into existence. Necessity was the mother of invention, as I had nothing to refer to insofar as design is concerned. In fact, as nearly as I can determine, the setting is still the only one of its kind in the country.

My studio is located in Monrovia, which is most easily pinpointed by its proximity to the Santa Anita racetrack. Although we are only

about a half-hour drive from downtown Los Angeles, psychologically we could have been on the Mojave desert.

While making sales calls one day, one account suggested that we bring a studio of some kind into his plant for our photography. My first reaction was, "That's impossible. Look at what I'd have to carry." Later I got to thinking, "They take a stage play on the road and do one night stands for a year or more. That scenery is much more elaborate than I need, so if a play can do it, why can't I?"

After making a few preliminary doodles and sketches, I went to Marvyn Harbert, set designer at the famous Pasadena Playhouse. He expanded the idea, and added a few refinements. My next stop was to a commercial scenery house in Los Angeles, where the basic set was constructed. Incidentally, this cost was such that I'm now building my own.

Nothing stands still — and the room setting is no exception. With every new market something new is added or an existing portion is

modified. For example, we used regular traverse drapes during the first market. These were later replaced by two-foot panels.

Now, to the physical construction of the setting. The flats are designed the same as stage scenery. I carry the flats in a special steel trailer which a welder built for \$250. I'd have a hard time replacing it for \$1000. The trailer carries 40 feet of wall eight feet high, two 12x15 carpets, a mobile darkroom for reloading color film, plus all the spotlight equipment, cases for extension cords, and so forth.

Short Cuts

When I come onto the job at the furniture factory, I ask for two men with strong backs. Until I got smart, I used to ask for one! The flats are unloaded and the rug put down. One flat goes up against another and is kept from falling forward by a sand bag. They are lashed together with ropes which zig-zag from one flat to another.

Special brackets hang the 1x4 drapery battens, and the drapes are mounted on pieces of 1x4 with eyes in the top. These eyes slip onto nails in the batten. When overlapped the drapes look exactly like traverse drapes. Yet, in seconds they can be changed to panels on either side, around a corner, or any combination you want.

Here's a gimmick you can use in your own studio. We did this for several years until the accounts got tired of wallpaper. When it's rested for a while, we'll go back to it again. It's simple to wallpaper a wall with a staple gun. Using only one pattern, I can paper an 8x12 wall in about a half-hour. Using two patterns with a chair rail part way up the wall takes a few minutes more, but what an easy way to construct a den! Incidentally, the wallpaper store gave me a one-third discount and I billed the wallpaper at list price. There are probably two or three hundred staples in an 8x12 wall, and I've yet had one show in the negative.

Normally I carry three 750-watt baby keg lights, and two 500-watt baby kegs. These are augmented by a couple of beat-up 500-watt lights that are used only to give a little added punch to small areas.

I always start lighting a set with one key light. If the piece is a davenport or a chair, this light usually cross lights from the side of the piece nearest the camera, giving texture. Incidentally, texture is extremely important in photographing fabrics. If the subject is a sectional, it is usually keyed from both sides. Then the 500-watt lights are used as fills. Here a note of caution is in order. Don't make your fills so strong that you destroy the texture. I usually put one 500-watt fill at the opposite side of the camera and then feather another in on the far end of the piece. If your fill comes from the same side of the camera as the key light, you'll get a secondary shadow from the arm, which the account will invariably object to.

Cushion welts must be straight, and the tailoring on the furniture must be right. The furniture store buyer will ask the salesman, "If your market samples aren't right, what will the production numbers look like?" This is the fastest way in the world to lose accounts.

This is something that I think, frankly, should be watched on our interior photography. I am extremely conscious of this. Sometimes I will see interiors which are quite lovely except for the welts. It looks like a baby elephant had been sitting on the furniture before the picture was taken. If you are doing an interior, do some of this. You don't have to do this as we do it. You are not photographing the furniture, but the interior. Try to work out the welts.

When I am photographing furniture, I start working out the welts with only a key light in place. It is much more obvious. Sometimes I sit down like the proverbial tailor and start working the welt out. If the piece of furniture is a davenport, I scoot over. If we have a sectional, the sections should come together. The welts along the back of a davenport should be absolutely straight, and they should meet.

Happy Client

I carry a "regulator" in my camera case. This is a long upholsterer's needle, and is used to fill in any low spots in the upholstering. Incidentally, using this needle is a nice bit of showmanship, as the manufacturer never expects the photographer to know how to use one. For major changes the shop foreman may have to be called, but use of the regulator will keep that important gentleman on the production floor more of the time, and will keep the client happier.

If something is wrong that you can't fix, don't be afraid to tell the manufacturer about it. It's no reflection on his furniture. Frankly, many flaws won't show up until the furniture is under the heavy spot lights. It's not unusual for a piece of furniture to go back to the upholsterer's bench and be ripped half apart to fix a major flaw. Always remember *the market samples have to be right, or as near perfect as it is possible to get them.*

One of the most important items in photographing case goods, such as dressers, is the use of a polarized filter. In photographing such an item, I use a G filter and a Pola-Screen. We use a fairly

well-exposed negative, and our filter factor on this combination is 10. In using the polaroid, you'll have to determine which reflection to knock out. Sometimes you'll need to take out the one on the side to get better separation, while at other times the top reflection will be one.

At market time we have to turn out large numbers of prints in a very short period of time. It's hard to find good help on a part-time basis, and carrying such help all year would eat up the profit. Therefore we went to a form of automation that can be put to one side when the peak period is finished. Also, the cost is relatively low.

We use stainless steel baskets to develop prints. They hold 102 prints loaded back to back. Our deep tanks contain 27½ gallons of paper developer and hypo. A third tank which is later drained and refilled to rinse the baskets is used for stop bath. Paul Aggers, who is one of the best printers I've ever seen, makes his test print and runs it in a hanger, agitating every 15 seconds as the final batch will be. If there are 12 prints to be made from the negative, the other 11 are exposed and set aside. When enough are printed to make a run, the basket is loaded. It takes exactly ten minutes to load the basket, run it through the developer and into the hypo, which is pretty fast time. In trays the same operation would take a couple of hours.

Question: Can you use single-weight paper with this?

Peterson: When you use single-weight paper, put your prints in back-to-back, two of them to a slide. I have a bar three-quarters of an inch wide. The bar slips across the top of the rack and down. It holds the prints down. You have to be a little careful in running 8x10 single-weight glossies. They are not as easy as double weights. We used to run a lot of 11x14's. Now they are all 8x10's, thank goodness. At market time, an 11x14 print has to be projected, and projecting at that time is murderous.

Color

It is a problem trying to get furniture people into color. During the last market, I did a sampling job on 8x10 Printon, which I personally think is a good, legitimate operation to do. For certain key accounts I made one sample print on Printon of each one of the pieces of furniture we photographed. The only stipulation made was this: I told the man I would like to specify the salesman who would have the sample prints. Each one of the manufacturers will have a key salesman, and I want the key men using it. The man who handles four or five other lines maybe does a job and maybe he doesn't.

One account gave me quite a little bit of argument on it. He told me, "You're teasing me, aren't you?" I said, "No, I'm not trying to tease you. I'm trying to show that color will sell more merchandise for you. If the color print costs you \$4 against \$2 for a black-and-white print, it is well worth it if it sells more." "Well, okay," he said, "I'll try it. But I know I'm not going to like it." I said, "Let's go into it and see." This man was also a close personal friend, so I went ahead and did it. We came up with some beautiful color work.

I took the prints down to him and showed them to him. "Isn't this pretty?" I asked. He looked at them and said, "Yes, this is all right." Out of 12 numbers, there was one chair that he liked (and it was the one chair I didn't like); so I left it with him. About two weeks later, I got a call from him. He said, "Jerry, I have a model change on a number, here. You're going to make some more prints and some new specifications. Say, incidentally, this is just a matter of interest. How much does that color cost?" Well, his salesman had gotten to him. He may be buying color in the next market or the market after that; but eventually, he is going to be buying color.

I have had very good luck in exposing 8x10 Printon directly in the camera. On the old Printon we had a speed of Weston 1, while on the new material our speed is a Weston 8. If there is type or writing in the original subject, a front surface mirror is used to reverse the image. This mirror can be obtained from Keim Precision Mirrors, 1346 E. Colorado, Glendale, Calif., and costs less than \$10.

If I am already working in black-and-white, then the first 8x10 Printon is sold for \$7.50. Each additional runs \$4. My cost on this is roughly \$0.96. I have a profit margin of \$6.50 on the first one and \$3 on each additional print, which is a lot more than I have on black-and-white. Frankly, I'm hoping that some of these accounts will go to direct color rather than to black-and-white.

Question: How much filtration do you have to use?

Peterson: Right now I'm using an 05R. If you are getting into this, there are a number of things to do. (indicating) This particular pitcher is a pitcher I have in the studio. This is a test photograph. When I get a new emulsion, I make two tests. I try to duplicate this lighting exactly, first of this pitcher by itself. Then I make another with a gray scale and a color patch of the three primary colors. I send it through for processing, and the lab tells me what to use. On this emulsion that I am now using, the filtration they call for is a 10R; but a 10R would have overcorrected, so we use an 05R.

If you want to get into critical color work where the color has

to be on the head, this is not the answer. We tell our furniture accounts that we figure the filters on this to get as close as we humanly can with the errors that are inherently in the material. We will not guarantee that it will be so close that the salesman can go out and sell from this instead of a swatch of the material. Any of the patterns that they have come in eight or ten colors anyway. They may show it in gold, and it comes in turquoise, dark blue, and so on. The manufacturer of the materials, with all his testing, can't hold it to that close a tolerance. We tell them that this is not absolutely critical from a color standpoint. If they want something more critical, we will have to go to another process and they will have to pay more money.

We maintain a direct mail campaign, sending out 500 pieces per month to possible commercial users. The mailing is done automatically by a commercial mailing house from my own addressograph plates. A form printed on the card brings it back if the business has closed

INDUSTRIAL

COLOR PHOTOGRAPHY IN INDUSTRIAL ADVERTISING

by Clarence Hansen

(Clarence Hansen, Supervisor of Photography,
Allis-Chalmers Mfg. Co., Box 512, West Allis, Wis.)

I suppose we at Allis-Chalmers found ourselves in much the same position as many other in-plant industrial photographers when color reared its head and we were suddenly forced to start using this medium. There were many problems.

Color has been widely used by advertisers in the consumer goods field for 30 years, but except for an occasional trade magazine cover we had never been exposed to any of the related evils. It was practically overnight that our percentage of color to black-and-white jumped from almost nothing to about 10%. This percentage has been rapidly increasing ever since.

It's obvious that before using color there must exist a market for its ultimate use. If such a market doesn't exist, perhaps management is in need of a high-pressure selling job by the photographic department. Some of such markets are: ads, trade magazines, product brochures, company house organs, annual financial reports, and institutional advertising in consumer magazines.

(Slide): Let's take a simple picture, such as this of a research technician pouring a sample of nodular iron. This is to be used for an institutional ad in the *Saturday Evening Post*.

The ad agency people bring an artist's conception of the ad which has already been approved by top management before photography is attempted. We then try to duplicate his conception as closely as possible photographically. You've noticed the man in the picture seems to be leaning forward at an awkward angle but this was done deliberately to fit the layout. As a matter of fact it was necessary to make 14 exposures before the model forgot his natural reluctance to perform in this manner. Lighting consists of one No. 3 B bulb, low and to the right, on 8x10 daylight Ektachrome film.

(Slide): In this slide (Figure 1) you see how the picture appeared in the ad. Note how the position of the man's arm helps to lead the eye into the adjacent copy.

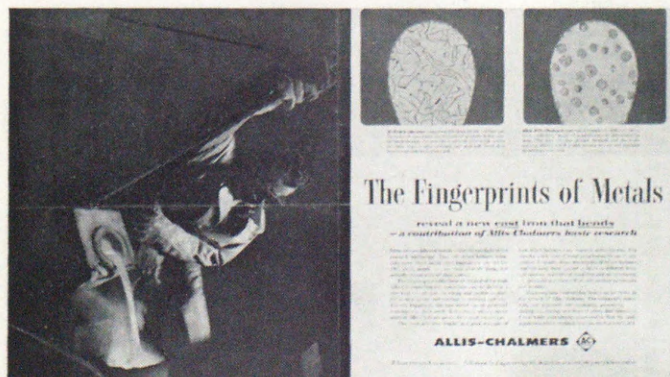


Fig. 1: Position of the man's arm helps lead the eye into copy.

or moved, thus keeping the list up to date. In planning a campaign of this type, don't try to handle it yourself. It's too easy to skip a month.

We have had an increase of about \$10,300, a big portion of which is directly attributable to the direct mail campaign. We started out originally using a normal size post card. Then we went to an oversize card which will not get lost in a man's mail. It's going to stick out somewhere. If the copy is read, fine. The main thing is that the picture be seen.

We know the man is in the market, and we talk about things in the terminology that the man knows. We talk about straightening out the welts and using the regulator. The man who gets the mailing piece knows what a regulator is. This, I think, has been one of the best promotional things we have done. In three years' time, for example, we have probably spent \$1.50 to solicit one man. I may not get a job in that time, or I may get an account which may bill out \$500 or \$1,500.

(Slide): This I think is one of the most interesting assignments I've ever had. At first glance it appears relatively simple. And so it appeared to me when I looked at the layout, but the first thought that occurred to me was that we'd have to use photofloods or some such light source and as the picture was to be taken on a summer night it would be necessary to have the area fogged for insects. The next problem was to locate a contractor building a house—at this stage of construction—on speculation, so he'd have no objection to being delayed a few days. A home economist in the agency begged, borrowed and, I strongly suspect, stole the furnishings for the house.

A crew of carpenters was necessary to remove some of the studding and bracing to provide a clear view of the interior and to construct baffles to shield the light from the roof rafters. This was to be kept at about a 1:8 ratio; 38 3200° K bulbs required extra wiring and inspecting by the local electrical inspector, as the house was located in a new subdivision. The power company installed an extra transformer to take care of the extra load. Technically the photograph required a lens of longer focal length than is ordinarily used. This brought the camera a good half block away so a P.A. system was installed so directions to the models could be given from the camera position. Turning on the lights attracted a crowd of hundreds of curious neighbors which meant policemen to control the flow of traffic. This also brought to mind an oversight on our part—accident insurance hastily procured for everyone on the job was amended to include curiosity seekers.

After a period of about a week of arrangements, we prepared to expose some film. Just as we were ready to make the exposure the heavens opened up and the rains came. We hastily covered the furnishings with tarpaulins someone had the foresight to provide.

All the arrangements were again made for the following night only to again be frustrated by the heaviest deluge in the history of Milwaukee. Incidentally when the rain hit those hot bulbs it sounded like the Battle of the Bulge all over again.

We finally exposed the picture the next night. I remembered making a count and came up with a total of 48 people on this job, including four newspaper photographers.

(Slide): This is how the picture was used (Figure 2) but I think

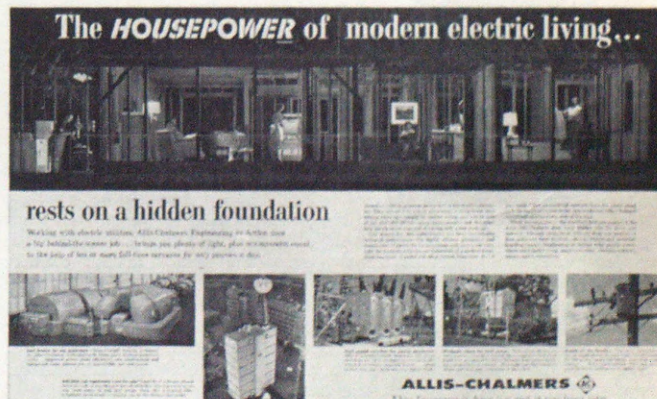


Fig. 2: Finished ad using photograph of house under construction.

we got more publicity from the picture than from the ad. Exposure was one second at $f/6.3$. Perhaps some of these pictures seem routine to you but you must remember we were invading what, for us, was a new field.

(Slide): This is a view made at Colorado Springs of the new Air Force Academy with what I think is Pike's Peak in the background. The object was to show Allis-Chalmers equipment working around the clock.

It was decided to make the picture at dawn. It's obvious you can't run up the side of a mountain to take a meter reading, so we arranged to have two local photographers make test exposures previous to our arrival at various times around 4:00 in the morning as a guide for us later.

We then visited the site during the day to determine the angle and that night set up three 8x10 cameras in order to bracket our exposures. As this was to be a multiple exposure we would have only one try at it. The heavier white lines are the headlights of vehicles as they actually were working. It was felt some light traces were needed in other areas so we chased a couple of trucks up some of the side roads.

Exposure was as follows: 30 minutes for light traces, cameras closed, vehicles moved into position marked by flashlights (no P.A. here—too noisy) and exposed by flashbulbs, cameras closed and wait for dawn, when the film was again exposed for about four seconds. Incidentally the ad carried the cut line, "Photo taken at 4:10 a.m." (Continued showing of slides.)

(Slide—Fork lift truck): This picture was made at Meredith Publishing Co. in Des Moines. I had often seen these triple exposure pictures done before on black backgrounds and assumed I could do the same thing with a light background. This was a sad experience. It meant doing the whole thing over. Fortunately their color lab cooperated nicely in processing my film immediately so I caught my mistake. I was equipped only for flash which meant the operator had to hold still through three complete bulb changes of 14 units each.

(Slide): I like this ad because it shows the type of cooperation we have at A-C among our photographic departments. The company employs 26 photographers and I wouldn't sell any of them short. The story deals with company-sponsored summer scholarships for teachers. The large picture was made at our West Allis works. The top picture was made by our Springfield works photographer. The middle picture on the bottom was made by our Pittsburgh works man; left bottom by men at our Springfield works proving ground during the summer. The other two were made at West Allis.

I've been discussing photographs that had to do with institutional ads appearing in the *Saturday Evening Post*, *Fortune*, etc. I'd like to talk about some of our pictures used in house organs and annual reports.

(Slides—Kiln): This was to appear as a double page center spread in *Electrical Review*, but it presented a very drab, uninteresting subject. By waiting until after dark we made another photograph by under-exposing for the sky, closing the lens and waiting for darkness and then walking down the length of the kiln, setting off No. 3 B flashbulbs.

(Slide): This picture of a Florida power plant by Mike Durante of our staff, who holds a Master of Photography degree in the PP of A, was made by walking about and firing off a total of 84 No. 3 flashbulbs.

(Slide): No group of industrial pictures is ever complete without one of hot metal spraying all over the place. Whenever we hire a new man his first assignment is a photograph of pouring in the foundry to get it out of his system. We have no use for these pictures and promptly discard them so I had to do some scrounging to get this one.

(Slide—Stress analysis projector): I guess by now you have the idea that we like double and triple exposures. Here's another. The image projected on the screen was too small to photograph well and the entire machine is enclosed in a very small black room. The first exposure was made with a 12" lens for the image on the screen, then a wide field lens was substituted. The machine itself was then exposed by flash.

(Slide—Tank destroyer): Clients, bosses and customers are strange people; they are forever disagreeing with us on what makes a good picture. I thought this was a terrific picture and this same view in black-and-white hit almost every newspaper in the country the next day. You can imagine what happened to me when I found out they had very strong feelings against that big flash to the rear of the vehicle. Why?—because the only safe place to take a picture of this thing firing is to the side between the front and rear of the guns. Well, I set the camera on the ground in front of the guns and arranged a strobe light to set off the camera and lights.

(Slide—Technician and metal test): We wanted to show the high heat resistance of a new metal developed in our research labs.

We cast some of it in the shape of an impeller and made this rigging. With the flame of an acetylene torch directed against the impeller which spun around, some nickle weld rod was melted in the flame simultaneously. The object was to stop a falling drop of melted weld rod while the impeller, made of the new material, kept spinning unscratched. The complication was this—we did not know the exact moment when the drop would fall. We borrowed a Bell & Howell rapid sequence camera, and when the drop started forming and looked ready to fall we pressed the shutter release. There are only 36 exposures on a roll. We exposed 20 rolls—720 pictures to get one good one.

(Slide—Motor under water): One of the copy men conceived the idea of proving the effectiveness of a new type of insulation by showing an open motor running under water.

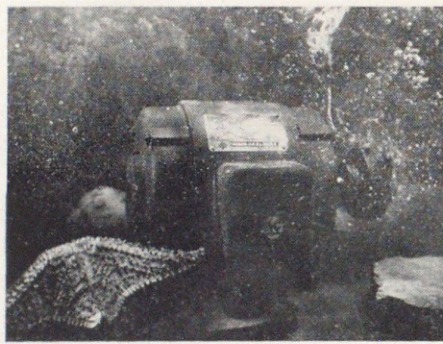


Fig. 3: Trial and error made vortex in water.

A plexiglas tank was built with a transparent partition set down through the center. The back parts were filled with seaweed and live fish, the front part, with the motor, some heavy star fish, rocks and sand. The sand was glued to the bottom of the tank. A propeller was fashioned from sheet metal and bolted to the motor shaft in order to cause a vortex in the water to prove the motor was actually in motion. Then the trial and error period started, resolving into the following procedure after over 50 exposures: We were limited with only four portable strobe lights available. We fired these four times on the back part of the tank, flicked the motor switch on and off simultaneously with two multiple flash in order to get a slight blur to the propeller blades, moved the strobe to the forward part of the tank, started the motor and when the vortex appeared, fired the strobes in order to stop the vortex action (Figure 3).

The company at present is in the throes of a complete modernization program which includes, I might add, a new \$100,000 photo facility at our West Allis works. When passing by one night last fall I was taken with the idea of a night picture of our new office building. This didn't turn out to be the snap I thought it would be. It meant enlisting the help of the entire crew of "after hours" clean-up people and the local police department for traffic control.

I set up the camera about 6:30 p.m. just before dark and made a slight exposure for the sky, waited until 9:00 during which time all the lights were turned on in the building, and the blinds adjusted. The second exposure was made deliberately to admit the passing lights of automobiles.

(Slide): I realize I have a lot of night pictures here and so you don't think we're just a bunch of fly-by-night photographers I've included this picture of a special broaching machine used for shaping the roots of Steam Turbine blading (Figure 4). This is a nice picture, properly exposed, showing all the detail of the machine—however, the department concerned wanted something a little more dramatic.

(Slide): By changing the camera angle slightly and changing the lighting a great deal, we came up with this (Figure 5). Notice how the essential parts of the machine are brought out, i.e., the cutting teeth on the right side of the machine and the large blade being inserted on the left. The lighting consists of all No. 3 B bulbs, some behind the splash shield beneath the cutting teeth, one behind the control box for the operator, and one in the pit beneath the blade.

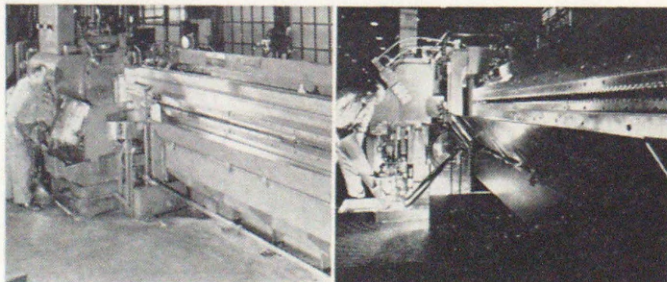


Fig. 4 (left): Photograph shows all detail of broaching machine. Fig. 5 (right): More dramatic view, bringing out essential parts.

These, then, are just a few of the many interesting problems and experiences we at Allis-Chalmers have had with color photography in just a very short time. I think, though, that there was enough variety to give you a pretty good picture of what all of us are up against in this relatively new phase of industrial photography. Like in everything else that's new, we learn through the old trial and error method—getting valuable knowledge with each picture we take. I've found it to be extremely fascinating—and a real challenge.

THE USE OF DIAZO FOILS IN SLIDE PRODUCTION

by James B. Cooper, Jr.

(James B. Cooper, Jr., Supervisor, Photographic Dept., University of Michigan Willow Run Laboratories, 1312 So. Forest Ave., Ann Arbor, Mich.)

It is axiomatic that any order to a photographic department for slides has a due date of yesterday. It is also axiomatic that the quality has to be good, and the visual impact high. Though the time limit and the quality requirements are incompatible, there are ways to reach a compromise.

One good approach to this compromise is through the use of diazo foils in slides or as one step in the production of slides. I might point out in this respect that the compromise is reached more through the shortening of time than through degradation of quality. In fact, the quality is generally equal to that of other compromise processes, and often better.

The use of diazo foils permits the direct production of slides in one or several colors. In addition, it is easy to produce multicolor copy from black-and-white line art for use in making color film slides.

Before I go into how easily diazo slides can be made let me point out some of the disadvantages of using conventional negatives.

It has long been known that a negative slide can be read more easily than a positive slide under most projection conditions. Many slides have been made in this fashion by various photographic methods, but with indifferent success. If the negative is bound in glass, it usually absorbs heat, wrinkles and sometimes cracks the glass.

A negative slide *on glass* can be made in one of three common ways. First, a copy negative can be made directly on glass and bound. Unfortunately, too few of us are equipped with holders for 3¼x4 plates. Second, a positive film can be printed from the negative and contact-printed on the plate. Third, the original negative can be reversed in processing to produce a positive directly. This is then printed on the plate to produce a negative slide. All of these methods, particularly for small orders, are time consuming.

In addition, the negative contrasts in line negatives are usually too great, and some eye strain results from continued observation. Tests seem to indicate that some background light is essential for easiest viewing in subdued light.

All Have Equipment

In one form or another, all of us have equipment for making diazo slides. The larger installations have diazo machines in various sizes from the Bambino up. For those that don't have diazo machines, other methods and equipment are usually available. Plants doing their own litho work often have vacuum frames and arc lights. These do a very satisfactory job of exposure. Even printing frames and floodlights, or in a pinch sunlight will work well. Development can be done by the "pickle jar" method. In any event, some methods of exposure and development of the diazo foil are at the disposal of all of us.

The negative slide can be quickly and cheaply produced by leaving the photographic process and turning to diazo. The line negative printed emulsion-to-emulsion with diazo foil will produce a slide with a rich color background and improved reading ease. We have found the greatest satisfaction among viewers with the blue diazo foil. However, for emphasis or separation of parts of a lecture, other deep colors such as green, red or brown are satisfactory. These slides have the added obvious advantage of being spectacular, and therefore holding the attention of the observer.

At times it is desirable to use more than one color in a slide. Generally a heading should be emphasized. This can be accomplished in several ways, depending upon slide format.

One of the quickest methods to accomplish this is by running a color band across the top. This can be done by cutting the negative in a straight line below the heading. The section of the negative containing the heading is then run through the diazo machine on a colored foil, such as red. This produces a red band with white

letters and a transparent area below. The section of the negative carrying the body text is then run with a different color, such as blue or green. Again, care must be used to leave a transparent area above the text corresponding in size to the heading, or larger.

Registration

Registration is accomplished with the help of a paper punch and tape. Outside the projection area but within the mask area, holes are punched in the foil which is to lie uppermost. The foils are visually registered on a light box, and small pieces of tape placed over the punched holes and pressed through them to the lower foil to hold the foils together. The mask is now placed over the foils and taped in place. A paper cutter or scissors can be used to cut the "sandwich" to mask size. Binding completes the job, giving a neat two-color slide.

If just the letters of the heading are to be colored in the background color, another approach is necessary. First, the body text on the negative is masked with tape or black paper, after which a positive film of the heading is made by contact. This can be run emulsion-to-emulsion on red foil. The masking is removed from the negative, which is run on blue foil. Again, registration and binding complete the slide. Any slight errors in registration are usually not objectionable, and seem to give a third-dimensional effect to the slide.

If more than one color is to be used in the lettering, the use of varicolor foil is usually best. This is a material in which couplers are added to the image after exposure, but before treatment with ammonia. Processing then produces several colors on one foil, which can be registered with a background foil and bound. However, several foils can be used.

Some rather complex color-coded diagrams require projection of a positive rather than negative slide. However, the production of these slides in up to four colors is a straightforward process. It is only necessary to make a positive to size for each color required. Positives can be made in two ways depending upon the art work. In the first case, if the art work is a completed drawing, selective masking of the sized negative can be done. One negative is made, with register marks outside the projection area. Using opaque paper, tape or frisket, the negative is selectively masked, exposing areas for only one color at a time. A contact film is made and the negative remasked to expose another area for another color. The result is a set of positive films, each corresponding to one color in the final slide.

Positives on Appropriate Foil

The second approach is to use registered art work as prepared for multicolor litho printing. If not, the art can be prepared in the same manner for slides as it would be for litho. Each color to be reproduced is represented by lines on a separate sheet of paper with register marks for assembly. A negative of each section of the art work can be made to size and reversed in processing. This again produces a set of positives, each corresponding to one color in the slide. In either case the positives are run on the appropriate colored foil. Registration should not be critical in this type of slide, though close registration is possible. Up to four colors can be registered, bound and projected in a good projector without losing focus on any layer.

A fairly new visual aid unit, the Visulite, has solved many of our general presentation problems, but has given us a few problems in return. This unit is in effect a light box back-illuminating a transparency about 14x18". Displays for this unit are made with diazo foils, sometimes combined with continuous tone positives, just as Viewgraph slides are made. Invariably, after making a set of Visulite slides for presentation to a small group, need arose for 3¼x4 slides for presentation to a much larger group.

The artwork for the Visulite slides was all black-and-white, as the color was produced by the foils. Naturally, the easiest solution to the problem of producing 3¼x4 colored slides was that of trans-illuminating the Visulite slide and copying the size on color film.

In order to illuminate evenly, a copy stand was made. A piece of 20x24 flashed opal glass was mounted vertically. Four feet in back of the glass a reflector of crinkled aluminum was mounted. With lights on each side pointed at the aluminum reflector, the illumination through the flashed opal glass was $\pm 1\%$ over the entire surface. By taping the Visulite slide to the glass and photographing by transmitted light, excellent color slides were made on Ansco tungsten film.

Color from Black-and-White

This work led us to the next step, of producing multiple color art work from black-and-white by diazo. Here the possibilities for many combinations are great. Text can be produced in positive or

negative form in several colors. Colored text can be combined with continuous tone transparencies.

Exploring some of the possibilities led us to the conclusion that, using diazo foils under many circumstances we could produce a stage of art work and slides quickly, cheaply and well. In essence the method is simple. The colored art work is built from any combination of lines, text or continuous tone material necessary to give the desired appearance in about 8x10 size. This can include diazo foil copies of negative material, diazo of positive line on film or drawn on tracing paper, and black-and-white transparencies.

The ease of producing color reverses and of reproducing typeset in rich color is also valuable. Only a hot press can duplicate the richness of color inherent in diazo originals with the accuracy and speed of typeset.

COUNCIL MEETING

NATIONAL COUNCIL ANNUAL MEETING

SUNDAY AFTERNOON, JULY 26, 1959

The first session of the Annual Meeting of the National Council of the Professional Photographers of America, Inc., held in the Sierra Room of The Statler Hilton Hotel, Los Angeles, California, convened at 1:30 o'clock p.m., Mr. Madison Geddes, President of the Association, presiding.

President Madison Geddes: Will the Council members all take their seats, please?

This is not exactly the moment that I have been waiting for. That comes Tuesday noon, when I can bring this gavel down on this for the last time. So this meeting will now be called to order, and I would like to ask for an invocation and remembrance of deceased members by a member of our group, the Reverend Vincent Deer.

The Reverend Vincent Deer (Pittsburgh, Penna.): O Lord, we commend unto Thee our companions in Thy service and in the service of Thy people through photography. Deliver them, O Lord, from everlasting death on that dread day when the heavens and the earth shall be moved. Let not, we beseech Thee, the hand of Thy justice be heavy upon them whom our earnest prayers commend unto Thee, but by the help of Thy grace may they escape the judgment of vengeance who, while they were living, were marked with the sign of faith. May they rest in eternal peace.

Invocation: O Lord, our God, animate us in all things with Thy spirit, that we may ever choose the surest way of pleasing Thee. Light immortal, light divine, visit Thou these hearts of Thine and our inmost being fill. If Thou take this grace away, nothing pure in man will stay. All his good is turned to ill.

May the grace of the Holy Spirit, we beseech Thee, O Lord, illumine our hearts and abundantly reinforce them with the completeness of perfect charity through Christ our Lord. Amen.

Pres. Geddes: The Committee on Credentials, headed by Joe Brown, Bill Beal and Al Ravanelli: May I have a report from the Chairman, please?

Mr. William Beal (Salt Lake City, Utah): It is in process, Mr. Chairman. It will be ready in just a few minutes.

Pres. Geddes: We will stand and give the Pledge of Allegiance to the Flag.

[Pledge of Allegiance to the Flag.]

Pres. Geddes: I think it is obvious that we have a quorum, and pending the official report of the Credentials Committee I would like to ask for approval of the minutes of the 1958 meeting, all of which were mailed to you at a time shortly after last year's meeting. You have had ample time to read them. Will somebody give us a motion to approve or to amend those minutes?

Mr. Richard E. Himan (Miami, Fla.): I so move.

Mr. Paul Shafer (Hartford, Conn.): I second the motion.

Pres. Geddes: All those in favor say "aye." Contrary. It is carried.

Mr. Joe S. Brown (St. Louis, Mo.): The Credentials Committee reports an attendance of 119 of 190 members, and it constitutes a quorum.

Pres. Geddes: Thank you. Now, in the President's Report, I have very little to say in the way of a formal report. I think that the progress that the Association has made through its committee system, the way that you people today have seen the operation of the pre-Council meetings and the workings of the three committees which

The various foils necessary to make the slide are registered and held together with tape. The completed assembly can now be trans-illuminated by any method, so long as the light is even and balances reasonably well with color film. The final step of course, is to photograph the assembly on the proper size film, 35mm to 4x5, and bind. This method, by the way, works well where many copies of each slide are desired.

The experience of the laboratory indicates that diazo slides or diazo "art" has several advantages. It is easy to read under most projection conditions. The color is certainly eye-catching. Diazo increases speed in production of either slides or art. Diazo permits the use of positive or reversal type set with rich color. Last, but not least, the quality is good. At times it is even better than that of other economical methods.

constitute the background, the backbone, of this organization, speaks for itself.

I would like to extend thanks in behalf of the Association to the California group. I think it is amazing to all of us outside of the State of California to come here and to see a convention that is so completely organized ahead of time—the manner in which they have handled all the detail of making arrangements, processing the prints, getting them hung, making arrangements for entertainment, for supervision of housing and everything else—I think it is just remarkable, the way this group in California has operated. I know, much as we have experienced good help in Chicago and in Washington, we have never experienced the unusual way that this has been done out here.

To you in California it is just a matter of course, because you do things this way, but to us, we are amazed and we are gratified and we are greatly pleased, and we would like to extend our thanks.

Along that line I would like to ask for a motion to formally recognize, in behalf of the Council, the contribution this group has made.

Mr. E. R. Gilbert (Portland, Ore.): Mr. President, I so move.

Mr. Joseph W. Barta, Jr. (Huntington, W. Va.): I second the motion.

Pres. Geddes: All those in favor say "aye." It is carried. Next is a report from the Treasurer, Lawton Osborn.

Mr. Lawton Osborn (Dickinson, N. D.): Mr. President, Directors and Council Members: I believe you have received this audited report of the financial condition of the Association, have you not? It was mailed to you about a week or ten days ago, and with your permission I don't think it will be necessary to go into any detailed explanation.

If you have looked over the figures, you have found that our financial condition has improved somewhat over the past year, and in June we made a very favorable purchase of some \$60,000 of United States Government bonds. All of the cash on hand for reserves is well secured in proper banks and United States Treasury notes.

To date we have a balance left over from our budget so far as expenditures are concerned, and with a good attendance at this convention I am sure that we will again improve our situation.

If there are no questions with regard to the budget or this statement, I move that this report be accepted.

Pres. Geddes: Thank you, Lawton, for the report of the Treasurer. It is not necessary that there be a motion on the acceptance of committee reports. They are placed before the Association and a motion to accept them is not necessary unless there is a motion to amend them or discuss them in some way.

The next is the report of the Executive Manager, and I think you are all familiar with the situation regarding Fred. We talked to him in Milwaukee a few minutes ago, and the child is still living and is being attended by two specialists, and Fred is outside of the door of the hospital room. It is expected that death will occur at any time.

The California group has expressed its appreciation in a very marvelous way, and I believe that they are arranging to have a scholarship placed with Winona in the boy's name. But Fred is unable to be with us, and it is quite a blow to all of us, because we know the work capacity that he has for putting this show together and keeping it on the road. Frankly, it is so well organized that in taking over his duties I am amazed at how little I have to do. Of course that is because of the organization that he has and the excellent staff that backs him up. So he left with me his report. It is quite lengthy. However, it is very pertinent, so I am going to read it to you.

1959 REPORT OF EXECUTIVE MANAGER

On this — the sixth occasion on which I have had the privilege of reporting to the National Council — we can look back on the past year with a feeling of satisfaction and pride. It has been a year of expansion and continued growth — a year of real accomplishments for the Professional Photographers of America.

I hope to spend the time allotted to me looking ahead rather than back. The president of Rotary International, Cliff Randall, a fellow Milwaukeean and a good friend of mine, chose as his slogan, "Help Shape the Future — by Daring to Face the Present." That would be a most appropriate theme for the Professional Photographers of America.

Mistakes have been made this past year and more will be made in the future. Only those who don't do anything are mistake-free. Most of our mistakes have been due to lack of communications between individuals. We have a limited number of words to talk about a limitless number of things. Often people do not read what is written and more often they interpret the written word far differently than intended. The meaning does not exist in the word itself — it exists in us. The important thing is not what is written but what the reader *thinks* it says. When a young lady says you are "going too far," what she really means is that you are "coming too close." These are simple words and yet what do they mean? Is "too far," actually "too close?" In any trade association work, the biggest problem is adequate communications.

We communicate with you via our magazine, the Management Newsletter, direct mail circular, and personal letters. The volume of mail entering and leaving your Executive Office is staggering. We average 283 pieces of outgoing mail a day (exclusive of bulk) and 186 pieces of first class incoming mail.

Headquarters

The operation of your Executive Office has been streamlined and its efficiency increased during the past six months through better arrangement and the purchase of automatic equipment. We have taken over an additional adjoining three-room suite, giving us 2400 square feet of space, plus a storage locker, at a rental of approximately \$2.40 per square foot, or a total of \$475 per month on a lease expiring November 30, 1962.

The efficiency of our office is far higher than a great majority of associations, according to a report recently released by the American Society of Association Executives and which will be referred to later in greater detail. The average of all associations indicates that one employee services 180 members. The ratio for the PPA is one employee for each 797 members. The salary cost per member per employee averages \$3.32 for all associations but for the PPA the cost is 95 cents. Another interesting fact brought out is that the annual dues per member of service associations is \$50. We are low man on the totem pole — the average dues for some associations go as high as \$342 for the transportation associations or \$669 for manufacturing.

Our staff has been increased with the addition of two full-time employees. We were fortunate in obtaining the services of Duane Urban, who recently received a Masters Degree in business administration from Arizona State College. He will serve as an administrative assistant and will help out with the business phase of association work. I hope you will have the opportunity of meeting him here at this convention.

We have a devoted and loyal staff and I would like to express my appreciation to Mrs. Norma Goman, Fred Schmidt, Carol Mappes and Valerie Albrecht, all of whom are here with me. What success has been achieved during the past year is due largely to their untiring efforts.

A word of appreciation is also extended to the excellent group of outside consultants who have operated with an under Headquarters supervision during the last year:

Lewis Glassner and his staff — Public Relations
Dr. Arthur W. Gutenberg — Business Consultant
George Frost — Legal
Edward Huber — Auditing
Hillary Bailey — Direct Mail
Thornton Snead — Accounting
Don Mertz — Insurance

Finances

As the Treasurer has pointed out, we are in excellent financial condition. The \$60,000 in 4% U. S. Treasury bonds purchased this year, plus the \$6,000 we already owned, cannot be used but is set aside as capital investment and is protected for the next ten years. Anticipating that this convention might be a costly one, we wisely set up a reserve of \$10,000 during the last two years to cover any

deficit. From present indications, it doesn't look as if we will have to dip into this reserve; I believe we will break even financially.

Membership

Our membership has continued to grow at a slow but steady pace. Excluding all honorary, life and partially paid members, as of July 1st we had a total of 5,702 fully paid up members as against 5,135 on the same date the year before, a net gain of 567. These can be broken down into classifications as follows:

\$27.50 Studios	2718
\$18.00 Studios	1039
\$ 9.00 Associates	805
\$12.00 Industrial	757
\$12.00 Service	138
\$12.00 Foreign	88
\$50.00 Sustaining	67
\$50.00 Affiliates	90

You have all received copies of our new brochure, outlining the advantages of PPA membership, entitled "Why Stand Alone?" We hope you will put it to good use. Our goal should be a net gain of 1,000 new members by this time next year.

One of the most gratifying increases in membership has been in our affiliated groups. We now have 102 local, state and regional associations united with the National in a common goal to promote our profession. Every single state with an association is affiliated, as are all of the major city groups. Now that they are all in, we must increase our services and strengthen our affiliates in every way possible for they are our best source of additional members.

During the past year I have had the privilege of visiting 23 of our affiliated groups while traveling in excess of 35,000 miles on Association business, and can report to you that the prestige and standing of the National has never been on a higher plane in our 79-year history. There have been a few minor sore spots but we are doing everything possible to wipe them out as rapidly as possible.

The National Photographer

Today we have one of the finest trade association publications put out by any group in our "National Photographer." It is a far cry from our publication of only a few years ago. We are averaging a 48-page issue per month with 376 pages having been put out so far in 1959. In spite of a 20% increase in production costs, our advertising revenue is paying the freight. We had more advertising in the July issue than ever before with a gross in excess of \$14,000. Let me quote from an unexpected and unsolicited letter received from a Boston advertising agency, with whom we have never done any business and consequently are in a position to look at our magazine with impartial and unbiased eyes. To quote:

"It has been a real pleasure to have been a recipient of your publication — The National Photographer; but today I got the sudden impulse to tell you good people that I am privileged, through your courtesy, to read your magazine with enjoyment and much appreciation.

"The covers compel attention; the format is a fine example of typographical design; the editorial content is both interesting and informative; the advertising pages savor of conservative salesmanship — all of which adds up to an unusual example of masterly craftsmanship."

Education and Guidance

Under this head may be considered our school, seminars, sales clinics, surveys, booklets, etc. I need not go into detail on Winona since Chairman Mills Steele will present a complete report. At this time suffice it to say that Winona is enjoying its best season in its history with 645 registrations as of July 17 as compared to 598 same date last year and 629 in 1957. Last fall the PPA purchased another building at Winona for the sum of \$31,000 — a valuable addition to the facilities. The value of the physical property of Winona is in excess of \$200,000; the yearly expenses of running the school amount to some \$62,000.

Last year through a change in our By-Laws, the Council made it possible to extend Winona's influence by accrediting photographic courses given by Affiliated Associations. A strict set of rules was drawn up by the Winona Trustees and to date only three schools have fulfilled the requirements — those held by the California and North Carolina Associations and one scheduled August 24 to 28th in Utah. Those successfully completing courses at accredited schools are issued one Achievement Merit by the PPA.

We assisted in the planning, publicizing and holding of three seminars for professional photographers:

- 1—At the University of Mississippi, February 9 and 10.
- 2—At Michigan State University, May 17 and 18.
- 3—At Highland Park, Illinois, November 28-30.

Two hundred and fifteen photographers are better craftsmen and businessmen because of their attendance at these seminars.

The Association's National Sales Seminar was presented at the New England, New Jersey, and combined Southeastern and North Carolina Associations to capacity crowds, as well as here yesterday. This is one of the most valuable services the PPA has to offer. Photographers may be good craftsmen but they, as a rule, are probably the world's worst salesmen. They must be trained and even the best should take yearly refresher courses under expert guidance. One of the best definitions of salesmanship I have come across is that of Jack Lacy, the noted sales consultant, who said:

"Salesmanship is a science. It's the magic of turning a disinterested prospect into an enthusiastic customer. It's the technique of getting a man who started to say 'no' to say 'yes.' It's the science of fighting inertia, overcoming indecision, blocking out negative thinking."

In the field of guidance, a new booklet on "Photography as a Career" has been prepared and copies are available from Milwaukee, free of charge, for distribution on career days, in the senior class of your school, etc. A copy was given you as you entered.

Several years ago Dr. Gutenberg conducted a survey of professional photographers for us. We are going to bring this survey up to date and will be sending you a questionnaire shortly after Labor Day. There is an urgent need for information of this kind.

The Graduate School of Education at New York University is also conducting a survey on careers and training in photography but with emphasis on Metropolitan New York. They have found that accurate, scientifically acceptable, factual information on the status, the available careers and training opportunities and the employment prognosis for photography is practically non-existent. We are cooperating with them in every way possible and will publish the results when available.

As part of our continuing campaign to promote professional photography in the eyes of the public, we call your attention to the special display on "Portraits-in-the-Home" now being shown across the street at Barker Brothers. A number of the rooms appeared in full color in the Los Angeles Examiner last Sunday. Please make a special point to go over and see the rooms and print display and then take home with you some of the ideas you can use to advantage in promoting your own work locally.

Another promotion I am privileged to announce at this time is with Flexsteel, one of the largest manufacturers of medium priced furniture in this country. They do much national advertising and henceforth will use full-color portraits in all of their advertisements. It will give you an excellent opportunity to tie in with local furniture stores to promote your sales in color.

Other Services

One of the most valuable services we have to offer is our insurance plans. The PPA Income Protection Plan went into effect March 1, 1953 and 920 applications have been received to date with 530 members being insured. We have had 395 claims and paid out \$71,030.92.

The new Major Hospital Plan became effective February 1, 1959. Some 410 applications were received and 320 accepted. Sixteen claims have been filed with seven paid in full in the amount of \$1,820 and nine pending.

We plan to increase both the types and amounts of insurance available and hope to shortly announce the addition of group life insurance for both members and their employees.

We have done extensive work on a uniform accounting system for the profession but are not yet satisfied with what has been produced. We hope to get the bugs eliminated as soon as possible and will keep the Council informed.

A uniform set of by-laws for Chapters was drawn up and approved by the Board. They have been adopted by four groups. We anticipate the formation of several new Chapters within the next six months.

The Management Newsletter has been issued four times this year and two more are scheduled. Mr. Urban will take over the editing of this service and try to increase the number of management items used.

In this connection your attention is called to the excellent series of seven articles on how to manage a studio that Dr. Gutenberg has written for "The National Photographer." When the series is completed, we will reprint them in booklet form. We also plan to publish two books within the coming year—one by Frank Pechman and the other by Homer English.

Coming down in the elevator in our office building in Milwaukee on my way to Los Angeles last week, loaded with a heavy bag and association papers, the elderly operator turned to me and asked: "Travelling—or just going somewhere?" At the moment I thought: "What a crazy question." But when I was settled on the plane and thought about it, I wondered if the question was so crazy after all.

The skipper for a sailboat, tacking against the wind, sets his course just so he can take full advantage of the breeze. He has an objective established on the opposite shore for the attainment of which he is devoting his best skill. Does the PPA have an objective toward which it is travelling? Or is it "just going somewhere?"

Too often we are not sure of just what we do want. Too often we are "just going somewhere." Too often we fail to establish goals worthy of our consistent efforts. Too often we fail to determine or even estimate the investments in thought, energy and the sacrifice we must make in order to realize the lasting dividends that can be ours if we travel with a purpose, instead of "just going somewhere." So let's set an objective or goal.

That goal must permit us to put the varied talents of our members to constructive use.

Second, the goal must require us to travel a course that leads upward to greater responsibility. Man finds no inspiration in traversing a plateau. The climb is imperative to vigor, vision and growth. An individual or an association must sense growing strength, knowledge, wisdom and courage. Successes along the way, such as we have experienced during the past year, breed confidence and bring greater responsibilities.

Third, the goal must inspire us to share our gains and accomplishments with others. You must give as well as take. Every association, whatever its nature, must operate in the public interest. No association can long endure which advocates or conducts a program which benefits its industry, but which is opposed to the public welfare.

Before setting a goal, it would be wise to compare the PPA with other associations on a statistical basis. Fortunately, a basis of comparison has recently been provided by the American Society of Association Executives.

Pres. Geddes (continuing): Dr. Gutenberg will present that portion of this report.

Dr. Arthur W. Gutenberg: Mr. President, Council Members: I do indeed appreciate this opportunity to talk to you. Again what I am saying here is primarily what Fred has in his report. I believe also that you have been handed two sheets of paper which are marked "Table I, PPA Survey," which look something like this. You might refer to them as I make these observations.

The figures used in this comparison ("PPA SURVEY"—facing page) consist of replies from 394 trade associations with a combined income of over \$84,000,000. They are statistics compiled by Ernst & Ernst, independent public accountants, and published by the Management Surveys Committee, American Society of Association Executives. The operations of several types of these associations similar to the PP of A have been compiled for comparison. I had the privilege last May to spend some time with Fred in Milwaukee, at which time we looked over some of these statistics, and since that period have also compared them in the same tabular form that you have them here, and therefore would like to comment briefly on these statistics.

Table II, by the way, reduces the same data to dollars and cents in relationship to the dues structure and income statements, so that you have both a percentage comparison on Table I and the dollar comparison on Table II.

The grand total that you see here represents 394 associations of all types representing 785,559 members—in other words, just under 800,000 members. In the national group that you see in the second column of statistics there are 241 national associations, for the purposes of the record representing 683,559, or roughly 700,000, members.

The third group, which is the service category, consists of 63 service organizations with close to 200,000 members—176,876. Incidentally, the reason these groups have been used is because in some respects the PP of A represents all of these organizations, or is representative of all of these organizations, so that you have more than one comparison.

Group "E" is 37 associations of all types with total expenses between \$250,000 and \$500,000 and a membership of 157,000 included. Again, this is the group that the PP of A is in in terms of its annual budget.

"Professional" comprises 44 organizations serving professional groups, with a membership of 340,000.

The retail group that you see are 35 associations serving retailers with a membership of 130,000. PP of A membership, in comparison here, is 6,389.

Now then, in looking at these statistics, I would like to first

PPA SURVEY — TABLE I

INCOME AND EXPENSE AS A PER CENT OF TOTAL EXPENSE
(Based on figures for 1957)

INCOME:	Grand Total %	Nat'l %	Serv. %	Grp. E %	Prof. %	Ret'l %	PPofA %
Membership dues	68.7	67.6	62.6	65.9	57.4	47.1	37.5
Special assessments and payments	7.1	7.6	8.0	8.6	1.6	1.0	—0—
Sales of supplies, handbooks, etc.	4.6	5.1	6.9	3.6	7.6	4.9	.5
Directory and magazine subscriptions and advertisements	9.6	10.0	13.3	7.2	22.8	17.4	32.1*
Meetings and conventions	4.6	4.3	4.3	4.5	5.0	11.7	8.0
Trade shows and exhibits	4.9	5.3	9.7	7.1	3.0	9.1	16.1
Education and training ..	1.2	1.1	1.6	1.2	1.3	3.2	23.8
Service charges	1.6	1.5	2.0	2.1	1.8	1.0	—0—
Investments	1.3	1.3	1.0	1.7	1.8	1.2	1.1
Other	3.2	2.8	4.1	3.9	4.7	6.6	—0—
TOTAL INCOME	106.8	106.6	113.5	105.8	107.0	103.2	119.0
EXPENSE:							
Total salaries	36.3	35.6	37.5	31.7	37.9	34.8	18.8
Employee traveling expenses	4.2	4.2	4.3	3.3	2.8	4.8	1.3
Traveling expenses of board and committees	2.2	2.2	4.5	1.8	2.9	3.0	1.2
Rent, light, maintenance, repair	4.0	3.8	3.9	3.6	4.5	3.4	1.6
Stationery and office expenses	2.5	2.5	2.7	2.6	2.6	2.9	1.0
Telephone and telegraph Postage, express and freight	1.4	1.4	1.4	1.1	1.1	1.4	.5
Dues and contributions ..	1.9	1.9	2.4	1.8	2.3	2.1	4.8
Publications and subscriptions	1.7	1.2	1.0	1.9	.9	.9	.1
Insurance and taxes ...	1.0	1.0	.6	.3	1.0	3.3	—0—
Meetings and conventions	.9	.8	1.0	.8	.8	.9	.5
Trade shows and exhibits	5.7	5.4	5.0	7.3	5.9	8.6	13.7
Publication of forms and systems printed by outside firms	2.3	2.4	3.6	4.2	1.1	3.7	1.5
Depreciation of furniture, fixtures and equipment	10.4	11.2	14.4	8.8	19.8	14.0	27.4
Cost of furniture, fixtures and equipment	.5	.4	.7	.5	.5	.6	.6
Professional fees	.7	.6	.3	.7	1.1	.6	.2
Paid to outside organiza- tions for special projects	2.8	2.8	1.6	2.9	1.8	1.8	1.5
Public relations	3.5	3.8	1.9	3.4	3.1	.8	—0—
Education and training ..	4.6	4.9	1.5	5.0	1.5	1.2	3.6
Advertising	1.5	1.4	1.4	2.1	1.2	3.8	17.7
Employee benefits, life and hospital insurance	4.1	4.3	3.1	9.5	1.0	.7	—0—
Employee retirement ...	.3	.3	.5	.3	.3	.4	.2
Other	2.0	2.1	1.8	2.4	1.9	1.5	—0—
TOTAL EXPENSES	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Excess of income over expense	6.8	6.6	13.5	5.8	7.0	3.2	19.0

*PP of A's income from this source included only advertising

comment primarily on Fred's comments, and perhaps make one or two observations of my own. I will identify them as such.

The income composition of PP of A consists of much less income derived directly from the membership in the form of dues, fees, special assessments and service charges than any of the other associations selected. Although this reflects efficient financial management on the part of the association, it indicates that future increases in revenue will probably need to come directly from the membership. If the groups surveyed may be used as a criteria, our income from dues should be tripled. However, the publishers

(Turn to page 18)

PPA SURVEY — TABLE II
INCOME AND EXPENSE PER MEMBER — 1957
(in dollars)

INCOME:	Grand Total	Nat'l	Serv.	Grp. E	Prof.	Ret'l	PPofA
Membership dues \$	\$ 69.10	\$ 67.63	\$ 49.57	\$ 52.91	\$ 23.92	\$ 24.63	\$ 15.33
Special assessments and payments ..	7.14	7.60	6.33	6.90	.67	.52	—0—
Sale of supplies, handbooks, etc. .	4.63	5.10	5.46	2.89	3.17	2.56	.20
Directory and magazine sub- scriptions and advertisements .	9.66	10.00	10.53	5.78	9.50	9.10	13.12*
Meetings and conventions ...	4.62	4.30	3.40	3.61	2.09	6.12	3.27
Trade shows and exhibits	4.93	5.30	7.68	5.70	1.25	4.76	6.54
Education and training	1.21	1.10	1.26	.96	.54	1.67	9.73
Service charges ..	1.61	1.50	1.58	1.69	.75	.52	—0—
Investments	1.31	1.30	.79	1.36	.75	.63	.45
Other	3.22	2.80	3.25	3.13	1.96	3.45	—0—
TOTAL INCOME	\$107.43	\$106.63	\$89.85	\$84.93	\$44.60	\$53.96	\$48.64
EXPENSE:							
Total salaries ..	36.51	35.62	29.69	25.45	15.80	18.20	7.68
Employee travel- ing expense ...	4.22	4.20	3.40	2.65	1.17	2.51	.53
Traveling expense of board and committees ...	2.21	2.20	3.56	1.45	1.21	1.56	.49
Rent, light, main- tenance, repair .	4.02	3.80	3.09	2.89	1.88	1.78	.65
Stationery and office expense .	2.52	2.50	2.14	2.09	1.08	1.52	.41
Telephone and telegraph	1.41	1.40	1.11	.88	.46	.73	.20
Postage, express and freight ...	1.91	1.90	1.90	1.45	.96	1.10	1.96
Dues and contributions ..	1.71	1.20	.79	1.53	.38	.47	.04
Publications and subscriptions ..	1.01	1.00	.48	.24	.42	1.73	—0—
Insurance and taxes	.91	.80	.79	.64	.33	.47	.20
Meetings and conventions ...	5.73	5.40	3.96	5.86	2.46	4.50	5.60
Trade shows and exhibits	2.31	2.40	2.85	3.37	.46	1.93	.61
Publications of forms and sys- tems printed by outside firms ..	10.46	11.20	11.40	7.07	8.25	7.32	11.20
Depreciation of furniture, fix- tures and equip- ment	.50	.40	.55	.40	.21	.31	.25
Cost of furniture, fixtures and equipment	.70	.60	.24	.56	.46	.31	.08
Professional fees	2.82	2.80	1.27	2.33	.75	.94	.61
Paid to outside organizations for special projects .	3.52	3.80	1.50	2.76	1.29	.42	—0—
Public relations .	4.63	4.90	1.19	4.01	.63	.63	1.47
Education and training	1.51	1.40	1.11	1.69	.50	1.99	7.23
Advertising	4.12	4.30	2.45	7.63	.42	.37	—0—
Employee benefits, life and hospital insurance	.30	.30	.40	.24	.13	.21	.08
Employee retire- ment	2.01	2.10	1.43	1.93	.79	.78	—0—
Other	5.53	5.80	3.88	3.21	1.67	2.51	1.55
TOTAL EXPENSES ...	\$100.57	\$100.02	\$79.18	\$80.33	\$41.71	\$52.29	\$40.84
Excess of income over expense ..	6.86	6.61	10.67	4.60	2.89	1.67	7.80
*PP of A's income from this source included only advertising							

of the survey conclude that these associations receive too little income from dues. They state:

"If anything, this report would indicate that associations are on the average inadequately financed — that is, dues alone do not pay for programs. This places an additional burden on the manager; he must often become a business manager first, an educator second, which may not have been the intent when the association was started."*

Due to the smaller proportion of revenue received directly from the membership, the total income of PP of A is considerably below most of the other associations. Although it would be impossible to point out any specific effect of this, the net effect must obviously be fewer services offered to the membership. Not only must the association provide services without adequate financing, but it must also support most of the cost of these services with income-producing activities.

Dr. Gutenberg (continuing): For my own comments I would like to add two other observations. This report was prepared on 1957 data. Since that time many associations have raised their dues structure substantially. Ours has remained the same.

Secondly, and I know Fred does not want me to say this but I am going to say it anyway, it was reported to me that just prior to his leaving for Milwaukee he went approximately 50 hours without sleep, working on the preparation for this convention. I further know that his absence, and the fact that things are running as smoothly as they are, leaves but mute evidence that he has done a most excellent job, and reflects more directly on the fact that we are not to be proud of something, but we should carefully analyze the situation which has arisen, and it is due to the efficient management of Fred and his staff, and I am referring here to his immediate staff, not my own halo, that about 95% of the credit should fall.

Due primarily to close control of expenses, the net income of PP of A compares quite favorably with the other associations. Only service associations are building their reserves faster on a per member basis.

Dr. Gutenberg (continuing): At this point I might also add my own observation, that the most steady income, obviously, from any group of this type, is derived from association membership dues. Advertisers can very rapidly change their minds. A recession can immediately cut advertising budgets. Attendance at conventions can shift. We have already noted earlier here today that this convention caused considerable consideration of financial problems because of the cost of moving staff and so on to the wider regions. Again this can materially affect budgets.

Therefore, even though at this time the financial picture of the Association is very rosy, the long-run security does not rest fully assured in view of the fact that the large percentage of revenue is derived from non-dues areas, and this is something that the Council should seriously study.

"Due primarily to close control of expenses, the net income of PP of A compares quite favorably with the other associations. Only service associations are building their reserves faster on a per member basis." I refer you to your tables, both on the first and second pages, on the bottom, where you have your excess of income over expenses, where you can find out that the PP of A certainly does reflect a favorable situation.

"PP of A's income from meetings, conventions, and trade shows less the cost incurred was greater than the grand total of all associations, professional associations, and other associations our size." This again is one of the danger signals that I foresee, and I am speaking for myself here at this point, that if there is any sudden shift, any sudden change, immediately that factor can change radically and it can be a dangerous signpost to the Association in the long run. "However, both service and retail associations derived more income from this source than we did."

Income from magazine subscriptions and advertising less costs to publish forms and systems yielded a profit greater than any of the other associations studied. These figures are for comparison purposes and involve publication expense only. They do not reflect total cost of publishing the magazine. The survey was not sufficiently detailed for this type of analysis. This comparison does indicate that our costs are lower than the other associations. When the total expenses (postage, salaries, office space, etc.) for producing and distributing the magazine are computed the cost is \$1.09 per member.

The other expenses of PP of A compared very favorably indeed. For example, our employee expense on a per member basis was far less than half of any other type of association. This is not surprising, however, since each employee of PP of A serves 797 mem-

bers, while the average service association employee serves 186, and the average employee of all associations serves 180 members.

Dr. Gutenberg (continuing): I might mention that this creates a vicious circle, incidentally, because people join trade and service associations for the services and the advice and assistance that they can provide, and unless these services can be adequately financed, you can not provide them for the membership, so that at the present time, for example, the average member in the PP of A contributes \$15.33 for which he receives a service value of \$30.84. It is only by more judicious balancing of this sort in the long run that the Association will be able to grow and to supply the ever-increasing needs that we need in our exploding economy. These, again, were my own comments. Continuing with Fred's report:

Our cost of public relations was about in the middle. It was higher than service professional and retailing but considerably less than the other associations. Apparently either associations engage very little in public relations or they do so quite extensively. It is either a significant expense item or almost negligible.

It is interesting to note that PP of A encountered no expense in connection with advertising, or employee retirement. For other associations our size these expenses amounted to \$7.36 and \$1.93 respectively.

Dr. Gutenberg (continuing): Adding my own comments, I feel that this is something that again should be studied and some recognition of this should be made. Thank you.

Pres. Geddes: To continue with Fred's report and the goal that he is setting ahead for us, he went on to say:

"With these figures in mind, what goal can we set?"

"1. Steps must be taken to increase our income from membership dues."

I would like to intersperse a thought in addition to Dr. Gutenberg's explanation. Your first reaction, I imagine, is much the same as mine, that the figures must be wrong, because it is not possible to do it. But we must realize that our dues are being — what is the word? — subsidized, by the convention and the magazine, and that if we expect to extend our membership services beyond what they have been, we must have a dues increase in order to expand those membership services.

With these figures in mind, what goal can we set?

1 — Steps must be taken to increase our income from membership dues. I recommend a substantial increase effective one and one-half years from now — January 1, 1961. Dues of studios should vary with the numbered employees, all of whom should automatically hold Associate Membership in the PPA. A basic fee — identical for all studios — should be set, perhaps \$30.00 or \$35.00. Dues for employees might run \$2.50 or \$5.00 each, payable by the studio. The Active Membership should be in the name of the studio and not an individual. One copy of each publication should go to a studio for each ten or twelve employees.

2 — Membership in the National should start on the local level and come through a local guild or chapter in a small geographical area, then through the state organization. One total set of dues should be collected for all three. No memberships in the portrait or commercial field should be accepted direct by the National. I would hesitate to set a target date but feel that such a change-over could be made within five years if the machinery was set up now and such a radical change in thinking sold to the profession.

It is only through such a streamlined set-up that the necessary controls to wipe out unethical operators can be instituted. Organizations operating on a local level are the only ones in a position to exercise policing action for the good of the profession.

3 — All of the increased income should be devoted to strengthening the prestige and standing of the professional photographer in the eyes of the public. Promotion and advertising on a consistent national scale must be undertaken. The American public must be made aware of the value of photography and must be sold on the fact that portraits are precious beyond price.

These are the goals we must achieve. We can only go forward, else our profession will die by the wayside. The day of "just going somewhere" is over. The decision is in your hands, gentlemen.

Pres. Geddes: That concludes Fred's report to the Council. I think that it would be fitting, in his absence, to entertain a motion of appreciation for the very fine report that our Executive Manager has presented to the Council.

Mr. Shafer: I so move.

Mr. Ray Conkling (Portland, Ore.): I second the motion.

Pres. Geddes: All those in favor. Contrary. It is carried.

The next is probably the happiest report that I will ever have from this committee, and I would like to call on Eldridge Purdy to come up here and stand before the group and give his report in person.

*An operating Ratio Report for Trade Associations (The Management Surveys Committee of American Society of Association Executives, March 2, 1959).

Mr. E. C. Purdy (Washington, D. C.): I would like to say, Mr. President, that this report is an empty folder, and not an empty bottle! I think it is good medicine for any presiding officer. Your committee has had no assignments to carry over from the last Council meeting. There have been no By-Laws changes presented, and your committee has no pending business at this time, hence no report. [Applause]

Mr. Joseph Maurer (Houston, Texas): At the Texas Convention — not this year but last year, as I remember — there was presented to this national body, too, a matter which I have since understood to be a by-laws change, and that is in the case of production of color prints by commercial laboratories. If I am not mistaken, that was presented to the Association. I think we should know something about that.

Pres. Geddes: I believe that the Chair can rule on that. That was not a by-laws change, and the opinion as expressed by the Council was that no change would be made in the print rules, and consequently this year no change was made.

Mr. Maurer: From my understanding, then, Mr. President, if there is any change in that matter it is not a by-laws matter, is that correct?

Pres. Geddes: That is correct. We will go on to the next, and that will be the reports of the various committees, and each of these reports has been handed to you, I believe, in your folders. I will call the names of the Chairmen and ask them to state whether or not a written report has been sent in for your reading, or if they have a report to give from the platform. The first is the report of the Affiliation Committee, Gene Gilbert.

Mr. E. R. Gilbert: We didn't send out a report. When I looked at the scramble of you ardent Council members to get in here today; when I consider our wonderful financial status and the quality of those prints downstairs in our print exhibit, I can not help but take a little pride in the fact that we have had pushing this Affiliation Committee a man by the name of Madison Geddes, who was the father of it and who has, because of his ardor and inspiration, set to work many, many good men for your profession.

It has been my privilege to be his errand boy, probably his office boy, and to carry out some of his wishes, but I think the Affiliation Committee, through Madison Geddes' dreams and his doing something about it, has been to a great extent the reason for our advancement, and can still be further reason for advancement, and I want you all to give him a very strong hand right now. [Applause]

All of us are judged by the badges we wear. Our businesses, our homes, our fraternal circles, are judged by the badges we wear. I do not wear my Shrine pin any more or my Kiwanis pin. I wear the badge of the Professional Photographers of America, and I am proud to wear it, and you will be surprised how many people will sidle up to you and look at that pin and say, "What does that mean?" and when you tell them it is the Professional Photographers of America they are impressed with your professionalism.

Then there is another thing: the charter your affiliated groups get. A man told me this last spring, when I was on the way to Vancouver, that people take pride in belonging to something. Put your charter affiliation, your charter, out there for the members of your association to see. They are going to take a great deal of pride in that. Those of you who have received the Affiliation News Letter, take advantage of it and use it.

There is another thing where you can set some men to work. "Mad" can't do it all; Fred Quellmalz can't do it all. God bless them, they are great men and have done a lot, but you can inspire other men to work for this National Award. Don't any of you try to do all of the work for your association. Put somebody else to work, and our affiliation is going to continue.

Fred gave you a report of 102 affiliated groups. We have put out hundreds of merit certificates for men appearing on platforms. I am sure our affiliation group needs no further report. You can see the results of it. [Applause]

Pres. Geddes: Thank you, Gene. The Affiliated Associations Print Committee, by Rudy Guttosch. Rudy!

Mr. Rudolph J. Guttosch (Chicago, Illinois): The report has been submitted.

Affiliated Associations Print Exhibit Rules Committee Report

During the current year the Affiliated Associations Print Exhibits Rules Committee has not met. There was a thorough discussion among the members of the Affiliated Associations Print Exhibits Rules Committee, consisting of Philip LeTourneau, William H. Krouse, Irwin Merry, and Rudolph J. Guttosch at the 1958 convention. It was felt that, before making any changes, the rules should be left to stand for one more year to see if any future changes were required. As of this writing, I have received no correspondence regarding the rules from any of the affiliated associations. I must assume, therefore, that the rules are basically acceptable.

I have two suggestions to make: (1) that the lighting specifications for viewing transparencies be reviewed because of the advent of the new Eastman Kodak Model Two Illuminator; and (2) that the chairmanship of this committee be rotated among the representatives of the various divisions.

Pres. Geddes: The Chapters Committee, Dick Kinstler.

Mr. R. C. Kinstler (Cincinnati, Ohio): I submitted a report. I am sorry to say it was late.

Chapters Committee Report

During the past year the Association took an important, long step forward in the direction of effectively uniting the strength, prestige and growth potential of local groups of professional photographers in accomplishment of the aims and objectives of the PP of A.

In July 1958, Council amended the By-Laws to allow local groups of PP of A members to band together to form Chapters of the National Association. In this way the individual member could work with his local fellow members to develop leadership, discover program talent, and implement the work of the National Association locally.

After diligent work on the part of your Executive Office, and after a detailed review and approval by your Board of Directors, a codified set of by-laws for chapters has been written and sent to all parties concerned with or interested in chapter organizations. (Additional copies are available for Council Members requesting them.) Thus all local chapters will be operated under uniform rules, and within the frame work of the By-Laws of this Association.

At this writing there are seven groups which have requested charters to become chapters, representing four states, including our newest state Alaska. These applications await Board review and approval.

The year ahead should be a significant one for PPA as the first local chapters begin operation with PP of A services, prestige and influence extending in direct line to the grass-roots level.

Pres. Geddes: Citations Committee, Jim Hampson.

Mr. James E. Hampson (Shreveport, La.): A report was not submitted due to the fact that we knew it would have to be published, and we wanted to keep this committee affair open until the last minute. We did not publish a report.

However, beginning last year, and with the assistance of our Public Relations counsel, a survey was conducted through the medium of the national publishers of magazines, newspapers and other publications, to pick the top ten women in photography. A list was compiled from the vote of these publishers. During our Awards Banquet these women will be honored for their work in this field.

Pres. Geddes: I might explain to the Council, for their knowledge or to refresh their memory, that citations are means by which the Association, in general, can recognize outstanding work in photography by people who are working outside of the Association.

The Commercial Division report, Bill Carrier.

Mr. W. W. Carrier, Jr. (Memphis, Tenn.): Mr. President, the report has been published and has been distributed.

Commercial Division Committee Report

The Commercial Division again continues to progress in its organizational plan through various Committees with spelled-out aims and objectives so as to function as self-contained units. Each Committee's goal is a presentation of projects to be in the working stage at the Los Angeles Convention in July 1959. Long-term projects are also being studied, keeping in mind the overall divisional interest and at the same time what is best for the Professional Photographers of America in general. The Chairmen of the different Committees are having a pre-convention meeting in order to outline these plans so that concrete action can be taken during the convention. It is felt that with personal contact for the five-day session tremendous progress can be made.

The Commercial Division Directory Qualifications Listings has been re-evaluated and standards have been raised. The progress has been made possible by the untiring efforts of Harper Leiper and his Committeemen. The Qualifications plan is designed primarily to upgrade Commercial Photography and to set minimum standards to buyers of Commercial Photography. A total of 79 members submitted work for the second judging in one or more categories. Ten percent of the entries were rejected as not having met minimum standards. A third judging for Qualifications for the '61 Directory is scheduled for the 24th of July.

The Commercial Division Program Committee under the general Chairmanship of Rudy Guttosch with the able assistance of Charles Weckler and Jason Hailey have arranged for an outstanding Commercial Program for '59. It appears to be the best yet.

Claude Palmer, working with the Chairmen of the other Divisions, helped formulate, and requested, through the Board of Directors, the changes concerning pre-council meetings and re-

organization and coordination of the different Divisions. The Board of Directors adopted their suggestions.

Three Commercial Photographic courses were presented at Winona, a General, Advanced, and Direct Color. Special commendation should be given the men from the Commercial Division who instructed these courses. At the time this report is written, the General and Advanced courses have been sold out and indications are that the Direct Color will be filled.

A follow-up price survey representing thirty-five Commercial Studios in all sections of the country has been completed and will be published in the National Photographer. Comparison with the 1957 survey will be possible.

A highly successful Key Man Conference was held in November at Chicago. It was sponsored jointly by the Chicago Photographic Guild and Professional Photographers of America. Rudy Guttosch and Jerry Smolka were largely responsible for its planning. The Conference was designed primarily for the studio supervisors, department heads, and owners. It is hoped that similar conferences can be scheduled in other parts of the country next year.

Space does not permit the mention of Commercial Photographers who have participated in various University Seminars and Conferences around the country. It is the Division's aim to encourage this participation in higher education.

Special commendation should be given many, many persons on the West Coast who have volunteered their assistance in making a success of the 1959 Convention at Los Angeles. Many meetings and much leg work was necessary.

Increased publication in the *National Photographer* of many excellent Commercial articles and the continued publication of the Commercial Column is encouraging. Another encouraging factor is the active participation of more and more Commercial Division members in divisional affairs.

Appreciation is extended for the consideration and interest of the National Council, also to the Commercial Directors, Wesley Bowman, Harper Leiper, Lawton Osborn, and Claude Palmer, for their untiring efforts in guiding our section.

To the Officers, Board of Directors, the Executive Manager, Fred Quellmalz, and his staff, we are indebted for their cooperation. Progress cannot help but be made with a team like this.

Pres. Geddes: Thank you. The Convention Coordinating Report, Pete Nicastro.

Mr. Peter Nicastro (Garfield, N. J.): We have nothing to report. Perhaps by Tuesday we will have something.

Pres. Geddes: Education and Standards, Ken Wright. (*Absent*) Is there anyone here from that committee, and has a report been published? Does anyone know?

Mr. Lawton Osborn: I don't believe a report was published.

Pres. Geddes: That is a committee that is of long standing, and it goes along from year to year and functions intermittently as the need comes up. I do not know of any particular change in education and standards this year that would need a revision of their past efforts.

The George Harris Award Committee, headed by Paul Gittings. (*Absent*) I am a little stymied here. I was under the impression that the George Harris Award was not a matter of Council business, that it was given to the Association by George Harris expressly asking the Board to administer it, and consequently there is a George Harris Committee appointed each year. They have functioned; they have reached their decision, and the man who is to receive the award will be at the banquet. I am going to rule that that is not a matter of Council knowledge, because of the basis upon which the award was originally established, as an administrative function of the Board.

Headquarters Committee, Wesley Bowman

Mr. Wesley Bowman (Chicago, Ill.): I have a short report. Some two or three years ago it was suggested that a survey be made to see and to learn where the best place would be for a National Headquarters, due to the fact that the National Headquarters had been changed from Cleveland to Toledo to Cleveland and finally to Milwaukee. There was a committee formed, and the committee for the last year consisted of Howard Newmarker, Jerry Smolka, William Krider, Laurence Blaker, Mills Steele and Herb McLaughlin.

Since that time literally dozens of places have been checked and gone into, looking for a permanent location for a National Headquarters — such places as New Albany, Indiana; Denver, Colorado; Fort Wayne, Indiana; Des Moines, Iowa; Phoenix, Arizona, and others. When I arrived here this week we had a very comprehensive survey from Kansas City. I also have booklets and so forth from Miami, Florida, from Louisville, Kentucky, and from South Bend, Indiana.

The purpose of the survey was to learn whether some other location would be better for headquarters, whether we should build our own building or continue to rent, as we are doing at the present time, in Milwaukee.

As you noticed, large cities and small ones have been checked on, and we had one report through Howard Newmarker from the Chamber of Commerce of Cleveland, from which I will read part of the letter giving the experience of the Chamber of Commerce of Cleveland. It says:

"As a little background, the gentlemen at this meeting have wide and varied experience along these lines. Some of them own their own buildings, others lease; some share, others don't. Some started in Cleveland, others migrated here. The following is the combined opinion of the group:

"If at all possible, do not share mail rooms or other common facilities. It is not advisable to build your own building unless there is a need for a staff of 50 people or more. Locate in a downtown metropolitan city. Locate in an existing public office building with private facilities." And then the last suggestion is that we move to Cleveland, naturally. (*Laughter*)

The committee has done an excellent job, and I have here a two-page typewritten report from Jerry Smolka, Chicago member of the committee, and I would like to read about four sentences:

"I have not heard it mentioned from any source that we have outgrown our Milwaukee offices. However, if we have, then I am in favor of looking for larger quarters in Milwaukee to lease, or selecting a site in the Milwaukee area to build our headquarters building. After all, gentlemen, Milwaukee has advantages too."

"We have a letter from Frank Pechman, Wisconsin. A short part of his letter I would like to read, because it fairly well sums up my personal opinions in this case, and I quote:

"Simply because we have a few dollars in the till is not a very good reason to go about looking for ways to spend five times that amount. I don't think that we are ready for a building nor for a change in office location. That gang has done wonderfully well. Let's not disturb them unless they want to be disturbed. Are they complaining about the present space? If not, I would suggest that we go on for a few years in the pleasant pace that they have set. We sure could use a little prosperity after all the messes we have had. Besides, and possibly most important of all, I don't think the Association has even scratched the surface of service. I can think of a dozen things that we ought to be doing for the membership," and then he goes on.

Space rental is \$2.40 a foot where we are now located in Milwaukee, and we have increased our space from 1700 or 1800 square feet to 2400 square feet. That is not a very large floor space. It is much less than this room would be.

I know that in rental of space in Evanston, which was suggested, the best price I could find in a loft building was \$3.50, or half again as much for space in Evanston. Chicago was up in that figure somewhere, and I don't think we want loft space for our National Association.

There is another thing to consider relative to changing our location, that we must be close to, and have ready access to, printing and plate-making and mailing, for mimeographing, for transportation as traveled by plane or train, office help full-time or part-time, and accessibility on the part of people needing to go to the office, such as the Board members and people who go through.

My feeling is much the same as that of Mr. Pechman and of the Chamber of Commerce in Cleveland, and also Jerry Smolka's feeling, that under the present set-up and needs it is difficult to improve upon the situation without our increasing our costs materially for a headquarters office. I don't think we are ready to build our own building at this time.

Pres. Geddes: I think it goes without saying that the Headquarters Committee should remain as a committee and report to the Council from year to year, always keeping in mind the needs of the Association and the need to alert us to any definite need for a change. They have expressed the thought that at this time there is no need for a change.

The Industrial Division, Ed Purrington.

Mr. E. S. Purrington (Dearborn, Mich.): The Industrial Division report has not been printed yet because we have matters to settle at this meeting that are in their early stages. It will be printed and available prior to the second Council meeting, which takes place on Tuesday.

Pres. Geddes: Bob Ball, will you take over the chair for about three minutes and continue with the reading of these reports?

Chairman Ball: The Management Procedures Committee, W. H. Edwards.

Mr. W. H. Edwards (Sycamore, Ill.): Mr. Chairman, I desire to give a little of my report orally. It is printed and on the back table.

Management Procedures Committee Report

One of our principal activities this year has been working in direct co-operation with Thornton Snead, Jr., in the development of a simplified bookkeeping system that could be used for the most studios. Mr. Snead conducted a survey among professional photographers to ascertain their needs. The survey indicated that most

photographers use some outside bookkeeping services. His recommendations were submitted to the PP of A office with this fact in mind. The committee has also co-operated with Reynolds & Reynolds and strongly recommend that a uniform bookkeeping service be adopted for use by the membership.

This committee also recommends that a simplified plan be developed for use of photographers by which they may be easily able to analyze their own laboratory costs.

It was also discovered that many photographers have difficulty in keeping a proper record of their "sittings" so that when clients place reorders the original negative can be easily located. The following is the committee's recommendations for a simple system of handling this problem:

When that client of last year comes to your Studio requesting a reorder it is very simple to find his envelope of original negatives if the photographer has a good filing system in operation. One of the various systems studied that are now in use seemed to be simple to handle. It was a system in which there were only two separate records to keep. First it was determined that a letter of the alphabet should stand for a designated year. Then a file book was kept in numerical order showing the number of the order, the client's name and the date it was taken. The second record is a regular alphabetic cross-file card system which shows the client's name, address, and file number, e.g.: Let us determine that you will start your new filing system with the year 1960 with the letter A. You would keep a file book which would look like this:

(1)	1960	(2) The card file would show —
A-1	John Doe 1-2-60	Doe, John No. A-1
A-2	Jane Brown 1-3-60	721 Peters Ave., Olumphia, Va.
A-3	Bill Smith 1-3-60	

For studios dealing in large numbers of sittings, we found that the first A could be used for the first 1000 sittings, then AB1 to AB999 could be used for the second thousand and AC1 to AC999 could be used for the next thousand, etc., always keeping the first letter A for 1960.

One of the most important things that we found was that each and every negative in the order should be numbered and the corresponding proof numbered with the same number. Then if a negative were dropped out of an envelope or laid aside, it could be quickly and easily refiled in the proper envelope. Then, too, if proofs and negatives are both numbered there is no mixup of matching proof to negative.

Some of the easiest money that a photographer makes is the money that comes from the reorder. Nothing makes the client happier than for the photographer to be able to go to his files and pick out the proper negative at a moment's notice.

We have studied the three particular things that have to do with management. One of them is a system of numbering negatives and keeping a good record; a second one we suggest is that there should be a study set up to give a photographer an easy way, or a way, of determining costs in the laboratory; and the main thing we would like to suggest is a uniform bookkeeping system that can be used throughout photography. I would like now to yield the floor to Duane Urban, who will want to speak on this particular subject.

Mr. Duane Urban (Milwaukee): We have been working with Reynolds & Reynolds to devise a uniform accounting system for the industry. This would be a composite of the best systems studied to date and the advice and recommendations of our Cost and Accounting Committee. This is principally for studios of less than \$20,000 gross income annually, but it can be expanded. It does provide uniformity. We can have intra-industry comparisons with the very large and the very small studios. It is a thorough record-keeping system. Your daily transactions are manifested in a profit and loss and balance sheet statement that will be issued monthly. It is not very time consuming. We are cutting all of the time used for record keeping as much as possible.

The immediate steps that we plan for this system are to polish it and refine it and work some of the bugs out, as was mentioned previously. We also plan to get the opinions of the Cost and Accounting Committee, and also to submit this either for use or for advice by a number of smaller studios, to see just what they think of it.

The cost of this uniform accounting system would be about \$6.50 per year. That would cover all the forms and the instructions and everything necessary for a full year's operation. We are making quite a bit of progress on it.

Chairman Ball: Thank you, Maurice LaClaire — the Masters Committee. Is Maurice LaClaire here? (*Absent*) Next is the Membership Committee, A. D. Wichers.

Mr. A. D. Wichers (Topeka, Kansas): When I was assigned to the Membership Committee I took it seriously. I did a lot of work on it. However, most of the work had to be done and was done from Milwaukee. My report has been sent in.

Membership Committee Report

The following is the report as of June 1, 1959. This report shows only the activities of this committee for the first five months of this year. A new membership chairman will be appointed by the incoming president, January 1, 1960.

Memberships paid in full June 1, 1959	5,407
of which there are active \$27.50 memberships	2,632
Ahead this year over last June 1, 1958	515
1958 memberships not renewed	845

Our membership is in a healthy condition in comparison with other years; however, only about 20 to 25% of all eligible photographers belong to our Professional Photographers of America, Inc. This is a sad and rather discouraging picture on the one hand; however, it should spur us on to greater efforts as we certainly have a fertile field in which to work.

The membership as a whole must be consistently encouraged and reminded to sign new members. Each member should try to sign up a non-member.

The Council Members should be asked to do more work for our Association. Each state convention should provide a small booth or table manned or supervised by the Council Members of that state to solicit applications for memberships. The National should furnish large signs, blanks, information, magazines, etc.

As membership chairman, I should also suggest that the National Association furnish each state association with a lapel ribbon identifying the wearer as a member of the Professional Photographers of America, Inc. Such ribbons should be distributed at the registration desk at each state convention with an application for membership form. The absence of this ribbon would identify non-members to the Council or membership committee. Also the National Association should send a letter including application for membership blanks to each member five days before the state convention, familiarizing him with the procedure for recruiting new members at his state convention.

The chairman of the membership committee sent letters of congratulations to state presidents during their conventions asking them to give a short talk on the many benefits of holding membership in the Professional Photographers of America, Inc.

Executive Manager Fred Quellmalz and staff have cooperated to the fullest extent with the chairman and a great deal of the success is due to the National Office. Notices of unpaid dues were sent to 1203 members on April 1, 1959, resulting in 358 renewed memberships.

I have a suggestion, and that is, you Council members feel it a great honor to have been elected by your states to serve on the Council, but I have found in my various travels that you fall down at home, and without membership we don't have a photographers' association.

I came up with a new idea, that when you register at your State Association Convention, that all of those who are members of the National Association be given a ribbon to signify that they are members of the National Association. Then the Council members can spot the non-members with the greatest of ease, and I am sure that we could increase the membership of our Association by the thousand that the Secretary and our next President would like to have for the coming year.

Pres. Geddes: I have the report of the Masters Committee, which I will read to you for Maurice. He says: "For the consideration of PP of A Officers and Council Members: That a fund be collected by voluntary contributions; that this fund be held by the National Office to be released only when the signatures of delegated members of the Masters for the benefit of special hardship cases, where a member is in need of help; that the handling of the details be delegated to a committee made up of Masters belonging to either or both the Craftsmen and the A. S. P."

This is signed by eight Masters, and the report is given by Maurice LaClaire, who was Chairman of this particular committee. In our discussions on Tuesday and so forth this is a type of problem that we should discuss thoroughly, and see if we can create, through the Masters, some sort of hardship fund that has been done so far on a strictly voluntary basis through the guidance of Paul Gittings for two of our very well-known Masters in the not too far past.

We are down to National Advertising: Bob Ball.

Mr. Robert L. Ball (Corvallis, Ore.): You all have my report, I am sure. It went through the mail.

National Advertising Committee Report

As stated in our 1958 report this can be one of the most important functions of the PP of A.

During the next decade competition for the discretionary dollar is expected to increase many fold. Since the products of this competition are manufactured and sold by centralized management, they have a tremendous advantage over our industry composed of thousands of small units.

This committee believes that our only hope of competing with the organized promotion of these products lies in cooperative effort directed and subsidized by the PP of A. This would require more funds than your Association can allocate for the purpose now or in the foreseeable future.

We are therefore seeking the interest and cooperation of the studio suppliers in this cause. Naturally they would stand to gain in the increased volume of professional portraiture as much as we.

While we have received encouraging reactions from some of these suppliers, the process of selling a program of this nature is slow, and we are forced to be patient.

This does not imply that we are complacent, and it is our intention to continue our efforts in this direction in the hope that we can announce a well-planned, and effective program of cooperative advertising at the earliest possible date.

Pres. Geddes: Photo Instruction, by C. B. Neblette. You have a written report on that, as well as the printed pamphlet on "Photography as a Career." Let me say that some 20,000 copies of this have been printed and are available to schools and high schools and to members for use in Career Day talks, and I think that is a very well worth-while service that we can give to our communities with information that is contained in these little booklets that will help us give the proper information.

Photo Instruction Committee Report

The survey of colleges and universities with full-time courses in photography mentioned in the report for 1957 has been completed.

Copy for a pamphlet "Photography as a Career" for young men and women considering photography as a career has been prepared and sent to members of the committee for comment and correction. Several suggestions have been received. These will be incorporated in the copy which will then be sent to the Executive Manager for possible publication. The final section of this pamphlet contains a summary of the results of the survey in three divisions:

1. Colleges and universities granting the B.S., B.A. or B.F.A. degree in photography.
2. Two-Year courses.
3. Correspondence and shorter courses.

Pres. Geddes: Portrait Division, Bob Wilcox.

Mr. Bob Wilcox (Phoenix, Ariz.): President Geddes, we have published a preliminary report of the Portrait Division, which is in your hands. We would like to request that we be allotted some time on the Tuesday Council agenda so that we can give you additional information.

We had a highly successful meeting this morning in a pre-Council meeting. There were so many good ideas that came up that we want to have an opportunity to work them over in our Division Committee Meetings so that we can give you a more complete and concise report on Tuesday, if possible. We have a very enthusiastic group.

Portrait Division Committee Report

The Portrait Division is moving forward with a program designed to benefit all portrait photographers — to offer him services so valuable that he cannot afford not to be a member of the Professional Photographers of America.

Committees in operation:

1. Technical Assistance, Sub committee — Print Grade Charts (Portrait); 2. Public Relations; 3. Winona; 4. Conventions; 5. Membership, Sub-committee — Chapter & Affiliation; 6. Print Exhibit; 7. Education & Standards; 8. Sales & Promotion; 9. Publications; 10. Citations & Awards; 11. Legislative, Sub committee — Certified Professional Photographer; 12. Cost Accounting & Price Analysis.

A. We all recognize that the basis of our profession is sales, and without it we cannot survive, regardless of how good a craftsman one may be. The National Sales Management Seminar is the answer because it shows us how we can put these sales ideas to practical use. We feel that the National Sales Management Seminar is one of the most valuable services that the National has ever offered to its members and it could never have been accomplished without the ability and willingness of Paul H. March and Harold Johnson.

B. The sub committee on Print Grade Charts (Portrait) is planning to offer to the membership portrait print grade charts similar to those produced by the Commercial Division. It is felt that this will help to bring about more uniformity of prints used for reproduction in newspapers, school annuals, etc.

C. Public Relations being an important function of any successful business, and considering the success of the P.P.A. Public Relations Handbook, it is planned to expand this field as soon as possible.

D. In the new Technical Assistance committee we hope to be

able to offer the membership a clearing house of information that might not be obtainable elsewhere.

E. At the 1960 Chicago convention for the first time the Portrait Division will plan its part of the program. Top talent is being considered to make this an outstanding event.

F. The Publications committee under Bervin Johnson is gathering material and articles for use in the *National Photographer*.

G. Sales and promotion are an important part of our business and this committee is collecting new ideas that will be offered to members for use in their own localities.

H. Overlooked by many portrait photographers is proper cost analysis. This is the backbone of our profession. To assist with this problem we have a Cost Accounting and Price Analysis committee which will offer a much needed service.

The formal organization of the Portrait Division is young compared to the Commercial and Industrial Divisions and we have a long way to go to catch up, but we are making progress and will continue to offer more and better services for the portrait photographer.

Pres. Geddes: The Print Committee, Floyd Roberts.

Mr. Floyd M. Roberts (Los Angeles, Calif.): Obviously it was impossible to get out a printed report on the prints because we weren't right sure whether we were going to have very many this year or not, and I am happy to say that perhaps we have received for judging the largest number of prints ever received by the National Association.

These photographs were all sent to Pomona for judging, and the labor involved in sorting them and cataloguing these photographs was tremendous. It was all done by voluntary help from the photographers of the State of California, for which I want to personally thank all of those people who so graciously gave of their time and effort. They all worked harder in doing it than they would have in their own businesses. Most of them gave up four full Sundays in order to get them all catalogued.

At the present time a typewritten list is being prepared which will be available on Monday, and they are going to be catalogued by states so that anyone wishing to look up a name and find out the number of points received on the prints will be able to do so without difficulty. That has never been done before at and during the convention.

There will be no transparencies on exhibit; however, there were a large number of them accepted. We just don't have the space for them.

Briefly, I want to tell you where photographs can be found on exhibit. We have practically all the available space here in the hotel that could be allotted to us to hang the photographs. In addition to that, Metropolitan Savings and Loan Association, a block from here, has a collection of 55 prints. Barker Brothers, on the mezzanine floor, has a collection of 350 prints.

The Industrial Photographers have placed two exhibits, one in General Petroleum and one at Richfield, so visit these places. The exhibit is raising a tremendous amount of enthusiasm so far as the public is concerned and, actually, I think it is doing our Association a lot of good to have some of the photographs distributed around, even out of the hotel.

Pres. Geddes: Thank you, Floyd. I think Floyd was remiss in not calling attention to the number of people in California who have assisted on prints, because they have been working for two weeks out there, and I never saw anybody work as hard. Next is the Public Relations report by our Public Relations Counsel, Lew Glassner.

Mr. Lewis Glassner: I have given my Public Relations Report to the Council. I certainly wouldn't want to read it again in the detail in which it was prepared for you. We did it in extreme detail in the hope that we could show each of the divisions of the Association the volume of effort and work and, as I said in the report, the breadth and the scope of a public relations program.

It is your program; it is one that has been evolving over a period of several years. It has been abetted by a lot of thinking, by a lot of men, both your professional staff and your Executive Manager; a series of Presidents and Past Presidents and Boards of Directors have been vitally concerned with the development of this public relations program.

I am personally proud of it because I think that from a practitioner's standpoint in the profession of public relations this is a model program. We have taken the liberty of showing it not merely as a measure of accomplishment but as a blueprint charting the future of an association public relations program. We have shown this to other public relations practitioners, educators, communicators in the field of public relations, and we are definitely assured that we are on the right track and that we have something very fine and very good.

The burden, as I conclude in my report, though, is squarely upon your shoulders. You, in the long run, must determine whether it is a valuable thing for you to have, and you have to insist in one way or another upon its expansion, its contraction, and any changes, which of course are going to vary from year to year.

I will say very humbly, but I hope I can also say it forcefully, that it takes money, it takes courage and it takes manpower to take a program like this and project it to millions of people across the United States. Very, very fundamentally we are trying to tell the photographers' story. We are using every tool, every device, every ethical vantage point that we know how, to tell this story.

I think today, with the reports that have preceded mine, you can visually see tangible results in terms of public acceptance. We have a press today that is conditioned to the professional photographers of America. I can tell you unequivocally that the editors, the publishers, the photographers, the writers, are receptive to you and your work and to news about what you are doing.

Again, the burden of doing things is upon you and us jointly. We must do things to gain recognition, appreciation and acceptance. But the way has been paved.

We need an enlarged budget, and this you will have to direct your Board of Directors to provide if you want it. We need to be able to do some of these things, and I am going to curtail the rest of my remarks to show you something that we have projected for the immediate future, something that we think will do a job for you and for your constituents at the home-town local community level. But before I do, I want to tell you that there is something else that must be done in your immediate future. You must have some of these things that are necessary to help tell your story and to weld you more closely together within your own communities.

I am speaking specifically of a powerful tool that we have at our command, that of a professional photography exhibit, and a series of exhibits. We would like to encourage through the affiliated associations an exhibit program undertaken at local levels that will work in collaboration with museums, with public institutions such as banks, savings and loan associations, hotels and department stores. All of these are institutions that have the same needs that you have, providing service to specific publics. You, working with them, can show your work, the product of your efforts, your research, your toil, and project it not only on your own behalf but on theirs as well. You can get your story across pointedly because, to coin a cliché, one picture is still worth more than ten thousand words. Get those pictures out to satisfy those institutional needs!

We dream of something that can be done. If you will go over to Barker Brothers, as has just been told you, and see these fine exhibits of the best in professional photography gracing these fabulous, expensive and also distinctively illuminated and prepared furnishing groups, you will see something that we wish to take on the road. We have already inaugurated the idea to take it from Barker Brothers to Chicago, to their largest and most respected home furnishings department store. That is John A. Colby & Son, which operates three fine stores in Chicago. They have told us in turn that they will get it to W. & J. Sloane in New York. We have already spoken to Robinson's, in Detroit. There are others in Houston, Dallas, in all the states, in all the metropolitan centers, where we can tell this story at this same high level.

Now it is up to us to do it, and it is going to take manpower and it is going to take money. First the decorators were worked on, then the department stores were worked upon. Now we are working upon the public, and this is going to mean within an immediate period more and more calls for fine portraits in finer homes at finer prices.

This is a public relations effort, pure and simple. This is not advertising. But it still takes money and manpower and other resources. We want it. Question: Do you want it? Well, let's do something about it!

We also feel, and I might deviate for just a moment, that there is another obligation implied in these exhibits, and that is that only the finest work of our photographers be displayed. Sure they may be worthy of your Master points, but let's go a little bit higher, those that get in the 40's and up. Let those be the types of pictures, so we need never be ashamed to display them in art exhibits, museums, libraries and other public places.

One of the overall problems that you have in meeting your public is in telling what a professional photographer is and what it takes to make a professional photograph. We have done the research. I am showing you a rough draft today. I am going to project it in a moment on the screen. We are providing a booklet that every professional studio in America can have at possibly less than 10c per copy because of the huge quantity production, that you can give to your customers, that you can mail to your clients, that you can proudly display, that will tell your story, and we have tentatively entitled it "What Makes a Professional Photographer Click."

(Slide): Inside the front cover we plan to use the PP of A logo and "The Story of the Man Behind the Portrait." This man has won acclaim as a businessman, as a craftsman, as an artist, as a scientist. He is a professional photographer.

"As a member of your community, your professional photographer is active in civic affairs, a member of the local Chamber of Commerce, of social and fraternal groups, and interested in all causes that help the community." I am not going to read this word-for-word. I am going to tell you the type of material that will be going in here. It will be refined, but it is to tell your story to your customers.

(Slide): We are emphasizing the professional photographer is a businessman. "Running a photographic studio is a job in itself, calling for keen knowledge of purchasing, of accounting, of taxes. He has civic interests."

"The professional photographer is a craftsman. Photography is a trade that calls for continuous education, hence the photographer constantly studies and experiments with cameras, film, lights, lenses, framing, matting, displays."

This type of material is going to impress your customers with what you are doing besides charging him for a print.

(Slide): "As a scientist he must know the various grades and sensitivities of paper. He must be expert in the drying of prints, in timing, in spotting, in the use of dozens of chemicals."

"As an artist he must study and experiment with posing, lighting, backgrounds, angles, composition, color."

Bear in mind, folks, that this is being read to you as the impact toward the person who is a layman, who does not speak in the scientific terms that you do.

(Slide): "George Doe, the professional photographer, the man behind the sign. As an apprentice he worked under the guidance of an expert who gives him more and more responsibility. He continues to study from every source that has proven valuable to the profession. Working with a competent Master of Photography, he is training for more difficult assignments, enlarging his own creative ability. He attends school, such as the Winona School of Photography. He is encouraged to enter his work in competitions, learning from defeat and success more and more about craftsmanship and the heart of his profession."

Then there follows more on the qualities of portraiture with a deliberate explanation. The uses of illustrative photography. How to tell a story simply, quickly, and with impact.

Editorial and advertising illustrations. What they strive for in industrial photography. Industrial photography is the fastest growing field for specialists. It is even now calling for camera experts to assist in meeting the gigantic program of the Space Age. Then, "Photography has entered the realm of manufacturing," and so on.

Portraits in the home. "Portrait photographs on the walls and on room dividers have won the acclaim of the country's leading interior decorators. Home furnishings experts in the most exclusive stores from Palm Springs to Scarsdale, from Lake Forest to Beverly Hills, are showing portraits."

"Portraits in the office. Developing the corporate image" — describing how the company and its personnel appear to the public.

In other words, these appeals are appeals not to just the portrait photographer but for the specialist, the industrial photographer, the commission studio, the illustrator.

We show the part that photography plays in all of these facets, and then we wind up with a tag line that encourages the client to keep this as a permanent record. We give him something showing his family record of important photography events — birthdays, wedding anniversaries, graduations, business portraits, special events, social and civic activities.

The question comes up frequently, "What is the Association doing for me?" Well, we hope that by employing this type of research — and believe me this has taken some research, it has taken art work, artists, printers and engravers — that we will have something. I want to thank you very much for listening, and I hope your decision will be to do more. [Applause]

Public Relations Report

As Public Relations Counselor, I am pleased to present a detailed report of activities during the past year. This function has been staffed principally by the account executives, junior account executives, secretarial and clerical personnel of Glassner & Associates, Public Relations, a Chicago-based counseling firm that has been privileged to serve the PP of A for a period of six years.

Several major areas of public relations activity are included in the report: one, in which specific duties and responsibilities are delegated to the counseling agency by the Executive Manager and the Board of Directors; another in which the counselors work independently to tell the PP of A story to important "publics" and a third, wherein the counselors attempt to creatively introduce to the PP of A Public Relations Program new ideas, new materials and new methods of serving professional photographers.

In order to effectively produce an extensive program, Glassner & Associates collectively devoted approximately 2400 man-hours to

the Public Relations Program during the last 12 months. These may be broken down into the following categories: Agency principal, 55 hours per month; account executive assigned to handle writing, liaison, etc., 120 hours per month; secretarial and clerical staff, 19 hours per month; junior account executives and senior account executives periodically assigned to the account, six hours per month. Total: 200 hours per month; 2400 hours per year.

Maximum utilization of automated office equipment has been applied to the services enumerated. Without such instruments as electric typewriters, postage metering devices, addressing machines, folding machines, collating machines, copy machines, etc., it would have been impossible to produce and disseminate the volume of advertising and publicity materials contained within the Program.

I. Breakdown of PR Activities Provided by Glassner & Associates to the PP of A

A. Publicity and Promotion of National Convention through:

- A-1 Series of monthly advertisements, copy and layout of one and two pages in *the National Photographer*.
- A-2 Series of advertisements, copy and layout for single pages in *Industrial Photography* and *PMI*.
- A-3 Furnished illustrated articles for *the National Photographer* stressing Hawaiian conference, Portrait Program, Commercial Program, Industrial Program, Convention Entertainment Program, etc.
- A-4 Copy and layout for series of direct mail pieces supporting each of the above.
- A-5 Creation of convention theme "Target: Total Development."
- A-6 Wrote and distributed news releases to hometown newspapers, photographic trade press, industrial house organs and affiliated bulletins, on election of National Council members, with copies and instruction sheets to Council Members themselves.
- A-7 Special Hawaiian promotion arranged with publishers in Hawaii to be mailed from the islands to PP of A membership. Copy written and furnished to the newspaper.
- A-8 Suggested copy for direct mail flyer produced and distributed by Eastman Kodak Company.
- A-9 Copy and layout for convention invitations to be distributed by stock houses and technical representatives calling on all California photographic studios.
- A-10 Organized California convention publicity committee for pre-convention and convention press relations, photo coverage, etc.
- A-11 Assisted Executive Manager in securing special space and publicity coverage for Print Exhibits in Los Angeles.
- A-12 Collaborated with Executive Manager in initiating Barker Brothers special exhibit of "Portraits in the Home" model rooms for week of National Convention.
- A-13 Designed "Blueprint of Activity" for California publicity committee outlining manpower requirements, equipment and material requirements, press room set-up, scheduling and liaison needs.
- A-14 Furnished California publicity committee with comprehensive media list of all California weekly and daily newspapers, AM and FM radio stations, TV stations and Los Angeles newspaper editors, columnists, wire service editors, newsreel editors, public service directors and program directors.
- A-15 Created public service TV slide for projection on L. A. TV stations, proclaiming "Professional Photography Week in California," supplemented by news releases sent to all California newspapers and supplemented by spot announcements sent exclusively to L. A. TV stations.
- A-16 Collaborated with California committee in directing the photo coverage and distribution of story on Governor of California signing the official proclamation making convention week "Professional Photography Week in California."

B. Compiled materials and wrote PP of A Management Newsletters

- B-1 Studied executive office correspondence, affiliated bulletins and photographic magazines.
- B-2 Researched and digested business publications, government and legislative directives, Better Business Bureau case histories, financial journals and newsletters.
- B-3 Researched latest methods and techniques in advertising, sales promotion and publicity from commercial

and industrial sources that can be utilized directly or transposed for use by professional photographers.

B-4 Created promotional ideas for use of PP of A members and their studios.

C. Maintained a News Bureau for the writing, editing, production and distribution of stories, articles, photographs, features and miscellaneous materials in support of the Association's overall program.

- C-1 Maintenance of addressing equipment and stencils listing names of photographic publications, editors of affiliated association bulletins, business and trade publications, wire services, metropolitan daily newspapers, etc.
- C-2 Maintaining current listings on industrial publications (house organs), trade and professional journals, AM and FM radio stations and television stations.
- C-3 Subscribing to a national press clipping bureau service and maintaining an annual scrapbook for press clippings, radio-TV scripts, etc.
- C-4 Wrote and distributed for national consumption such releases as . . .
 - 1. Stories to newspapers and magazines on Winona faculty.
 - 2. Stories to newspapers and magazines on Winona trustees.
 - 3. Stories to newspapers on Winona registrants.
 - 4. Stories to trade, advertising and photographic publications on issuance and availability of "Directory of Professional Photography."
 - 5. Stories to hometown newspapers and industrial publications on national convention registrants.
 - 6. Stories to hometown newspapers and industrial publications on convention platform participants.
 - 7. Stories to hometown newspapers on winners of National Print competition merits.
 - 8. Stories and photographs to hometown newspapers and industrial publications on those achieving M.Photog. and Cr.Photog. degrees.
 - 9. Stories and photographs to newspapers, trade and professional publications, affiliated bulletins, wire services, house organs, etc. on those achieving George Harris Award, Hon.M.Photog. degrees, national citations and special awards.
 - 10. Distribution to wire services, photo editors and TV newscasters of award winning prints exhibited at National Convention.
 - 11. Arranged special interviews for association officers, directors, and platform program participants on radio and television and with feature editors of newspapers and wire services.

D. Supported the PP of A affiliate and chapter program.

- D-1 Supplied sample by-laws in use by other professional groups having chapter set-up.
- D-2 Attended meetings of Portrait, Commercial and Industrial groups. Gave talks on advantages of national chapters and affiliation.
- D-3 Appeared on state convention and seminar programs giving speeches on the PP of A public relations program and its importance to affiliated groups.
- D-4 Provided speeches for PP of A members to deliver before business groups, Service Clubs, etc.

E. Supported and promoted the prestige of M.Photog. degree system.

- E-1 Wrote and distributed articles on the subject to newspapers in every town and city where a "Master" resides or is in practice.
- E-2 Arranged for and publicized a "Masters' Exhibit" in Chicago, following pattern established previously in St. Louis and Houston. Documented the promotion for future use by M.Photogs. everywhere.

F. Supported the National Membership Program through:

- F-1 Platform appearances and direct solicitations.
- F-2 Designed, wrote and provided layout of new 1959 Membership Brochure. Supervised artwork and editing.

G. Traveled on behalf of the Association and its overall program.

- G-1 Two days in New York, called upon TV program directors for inclusion of PP of A personalities on network shows. Called upon women's feature syndicate editors, initiating series on "Top Women in Professional Photography," "Posing Mature Women," "Fashion and Photography," etc.

- Initiated tie-ins with TV and motion picture personalities for appearances at National Convention. Called on business magazine editors to initiate future stories on industrial and commercial photography subjects.
- G-2 Two days in Cleveland, called upon press club, newspaper editors, radio-TV personalities arranging press relations for PP of A president.
 - G-3 One day in Detroit initiating coverage for "National Photographer" and "Studio Light" on "Executive Suite" article featuring the use of photographs in decorating modern offices.
 - G-4 Two days in Milwaukee attending National Board of Directors meeting.
 - G-5 Four days in Memphis, Tennessee, and Oxford, Mississippi, appearing on program of Mississippi-Alabama Conference on Professional Photography.
 - G-6 Three days in Saginaw, Michigan, appearing on Michigan State Convention program.
 - G-7 Two days, including travel, appearing as guest speaker before the Detroit Professional Photographers Association.
 - G-8 Five days in Los Angeles preparing pre-convention publicity and promotion.
- H. Supported the "Portraits in the Home" Program through liaison with architects, interior decorators, interior designers and furniture manufacturers.
- H-1 Approach builders, home furnishings stores and the above with opportunities to collaborate with photographers and their associations in displaying wall-size portraits in model homes, exhibits and show windows. Distributed illustrated literature and releases to them.
 - H-2 Offered publicity support to Barker Brothers and others participating in such tie-ins.
- I. Performed constant liaison with the Executive Office and Executive Manager, including conferences in Chicago and Milwaukee.
- J. Supported the "Directory of Professional Photography" by initiating a second editorial in "Interior Design" magazine that specifically encourages decorators and designers to purchase the finest professional photographs available and specifically encouraged interior decorators and interior designers to write to PP of A headquarters for copies of the Directory.
- J-1 Reproduced the above editorial and circulated it with a covering letter to 1000 selected trade and business journal editors. Letter drew attention to the editorial and urged recipients to publish similar editorials in their publications.
 - J-2 Transmitted the editors' responses to PP of A headquarters in Milwaukee and recorded their requests for copies of the Directory.
 - J-3 Wrote a tailored editorial for "Art in Stone" magazine whose editor requested this service.
- K. Initiated a national survey on policies and practices of newspapers and editors regarding the use of credit and by-lines for professional photographers.
- K-1 Designed and wrote questionnaire.
 - K-2 Produced and distributed questionnaire to 1000 newspaper publishers equally broken down into metropolitan dailies having circulations in excess of 50,000 metropolitan dailies with circulation of less than 50,000, and weekly newspapers. All three categories were equitably selected as to geographical location.
 - K-3 Compiled and analyzed responses of 350 returned questionnaires.
 - K-4 Wrote and placed feature story based on the survey in *Editor and Publisher* magazine, *National Trade Magazines* of the "Fourth Estate."
 - K-5 Wrote a fully comprehensive report published in *the National Photographer*.
- L. Initiated a nationwide editorial contest to name the "Top Ten Women in Professional Photography" for release at the 1959 National Convention.
- L-1 Designed and distributed questionnaire and covering letters to photo editors who purchase photography and who grant photo assignments for consumer magazines such as *Time*, *Life*, *Fortune*, *Saturday Evening Post*, *Newsweek*, *Look*, *Good Housekeeping*, *McCalls*, *Ladies Home Journal*, *Coronet*, *Readers Digest*, *House Beautiful*, *Better Homes & Gardens*, *Modern Bride*, etc. Editors of the photographic magazines and editors of affiliated association publications were invited to submit nominations.
 - L-2 Tabulated contest results.
 - L-3 Contacted winners for samples of their work, picture of themselves and personal biographies.
 - L-4 Contacted *Life*, *Look*, and *Newsweek* for feature possibilities.
 - L-5 Prepared releases for wire services and major metropolitan newspapers for distribution at national convention.
- M. Initiated feature article on "What's New in Industrial Photography?" to be published in "Wall Street Journal" just prior to the National Industrial Photographic Conference.
- M-1 Researched new applications of industrial photography, unique equipment, statistics on industrial budgets, quotations from outstanding industrial photographers and writers governing the field.
 - M-2 Presented a documented query to "Wall Street Journal" for editorial consideration. Offered to provide liaison between WSJ staff and industrial companies having further information.
- N. Helped initiate a new public relations booklet to be made available by the PP of A to members and to affiliated associations. Tentatively titled, "What Makes a Professional Photographer Click?" the brochure is designed to tell the public what it takes to become a professional photographer. It illustrates in cartoon style the years of apprenticeship, training and schooling that professionals must undertake. It spells out the knowledge of lighting, equipment, graphic arts, chemistry, etc. that the professional must possess. It relates the challenge of constant study and alertness to new research, methods and techniques that keep him both skillful and competitive. It emphasizes his professional adherence to a Code of Ethics and his continuing participation in the affairs of his National Association.
- N-1 Designed initial layout, wrote copy and supervised artwork.
 - N-2 Met with PP of A Executive Manager and representative photographers for guidance as to context and presentation.
- O. Helped initiate first Key Man conference for commercial photographers under auspices of Chicago Photographic Guild.
- O-1 Brought PP of A into event as co-sponsor.
 - O-2 Suggested that PP of A Executive Manager and PP of A business counselor be scheduled to appear on program.
 - O-3 Aided co-sponsors in arranging program, physical facilities, promotion of attendance, press coverage, etc. This event covered three days in November at Highland Park, Illinois. It was completely reported as "members only" supplement in *the National Photographer*.
- P. Miscellaneous Projects and Activities.
- P-1 Correspondence with individual members of the Association, representatives of photographic associations, national officers, etc., offering counsel and advice on their promotional problems. Most of this was referred by request of the Executive Office in Milwaukee.
 - P-2 Correspondence with syndicated columnists and others who unknowingly maligned practices of professional photographers and who did not have prior knowledge of the National Association on its policies regarding professional ethics.
 - P-3 Aided the Association in securing platform talent for convention and seminars.
 - P-4 Supplied affiliated association publicity chairmen with sample news releases, materials, outlines and ideas with which to publicize and promote their conventions, exhibits and special events.
- II. Projects in Work and in Prospect.
- A. An Audio-Visual Program to be made available to affiliated groups to include:
 - A-1 A sound motion picture or sound slide film showing "What Goes Into the Production of a Professional Photograph."
 - A-2 Tape recordings of the finest platform talks for replay at state and local meetings.
 - A-3 Illustrated lectures for presentation before business groups, service clubs, etc.
 - A-4 A booklet prepared for studio imprints on "How Photographers Pose Their Models," to be directed at home economics classes, school groups, charm schools, etc.

A-5 A Public Relations Handbook supplement that will illustrate methods and techniques for celebrating a business anniversary, how to conduct an open house, how to promote photographic salons and exhibits, etc.

III. Conclusion:

The Public Relations activities and philosophies expressed in this report are the direct result of a flexible program introduced by your Executive Management in January, 1954. Virtually every detail recounted is the product of skillful planning, careful research and first hand knowledge of the National Association's needs and the individual photographer's problems.

In minutely detailing the past year's activity, it is hoped that Council Members will observe marked progress in the Association's Public Relations.

Can you see steadily increasing profits in your studios? Can you feel increased prestige that places you higher in the social and economic scale of your community? Has your professional standing been enhanced? Do you see signs of better consumer acceptance for the quality, service and price that you offer?

These are the questions that you and your constituents must answer.

As your Public Relations Counselor, I can proudly tell you that your National Association is providing you with an aggressive, far reaching and hard-hitting public relations program. In its breadth and scope it is prepared to do a job for professional photography in each of these categories: Supplier and manufacturer relations; industry and commerce relations; employee relations; governmental and legislative relations; community relations; press relations; consumer relations; and professional and trade group relations.

Each of these areas is of concern and importance to all professional photographers. Interpreting you and your problems in the most favorable way to these "publics" is the key-stone toward your success and that of your profession.

It is believed that the above report speaks eloquently for itself. Undoubtedly, this has been another year of progressive accomplishment. The patience, cooperation, and deep understanding displayed by your Executive Manager and the Board of Directors is gratefully acknowledged. Within the breadth and scope of this Program are many new public relations goals and many new activities contemplated. The program's overall growth and continuing success is dependent upon the Council's interest and determination to make it successful.

Your support of this program and your direction as to contraction, expansion or requirements for change are earnestly solicited.

Mr. Joseph Maurer: In the detail you have given us there you have more or less emphasized the portrait angle. What about the commercial man?

Mr. Glassner: I spoke hurriedly. The material that is in that booklet is mostly for the portrait man. There are many other things within the Commercial Division, such as our business seminars, our public relations and advertising tools; there are many things that, if you will merely consult our report, are projected for the Commercial and the Industrial Division.

This particular item will be brought out because of a great need. I would say that of our overall membership half of our members, our dues-paying members, are portrait photographers. From time to time we must do things in one Division or one area that meet a need, not to the exclusion of others.

You noticed from what I read that there was a good deal of material about commercial and industrial studios. But the broadness of our overall public relations program has to encompass all our divisions, has to reach all of these publics. When you think of community relations, when you think of supplier-manufacturer relations, which are vital to us, when we talk about customer relations and when we get down to the pure and unadulterated public, we have so much to bite off and so little to do it with in terms of manpower.

Mr. Maurer: Is that report going to be published in the magazine?

Pres. Geddes: No. The report is published to the Council members, and you have it in your folder.

Mr. Maurer: Will any of the other reports be published for the general membership in the magazine, those reports that have been submitted to the Council?

Pres. Geddes: No. These are reports to Council members for their deliberation on Tuesday in the item of "New Business."

Mr. Maurer: In other words, the general membership is "out" on a lot of these reports?

Pres. Geddes: You represent the general membership. The purpose of the Council is to gather these things together for the benefit

and advantage of the membership as a whole, and to act upon it accordingly.

Mr. Maurer: I am not a member of the Council.

Pres. Geddes: The next committee is Publications, Duane Salie.

Mr. Duane Salie (Storm Lake, Iowa): Our report has been submitted and is available.

Publications Committee Report

Because of the fine work of Fred Quellmalz and Fred Schmidt of the Milwaukee staff, the members of this committee do not have too much to do. We are extremely fortunate to have two such capable men as Editor-in-Chief and Managing Editor.

Shortly after receiving notice of his appointment, your chairman contacted Editor Quellmalz asking what was expected of the committee and what jobs there were to be done. The Editor replied that articles on promotions and selling were needed. The chairman then wrote a personal letter to each committee member asking if he would volunteer to do an article himself, or failing in that, to get someone who would. A return card was included for replies. Of the twelve letters mailed, seven return cards have been received back at the time this report is being made. Of the seven members who returned the cards, four promised to do an article themselves and three promised to get someone else to do one. The members were also asked on the return card if they expected to attend the annual meeting of the committee during the National in L. A., and six of the seven reported they were.

The committee members have done a fine job individually in contributing articles for the magazine. A tabulation of the six issues from January through June shows four articles and four special columns coming from the individual committee members. Much of this can no doubt be credited to the activity of last year's committee. The recent June issue contains articles by Gordon Bell, Harper Leiper, and Richard Hinman. The May issue reveals an article by James B. Cooper, Jr., and columns by Harper Leiper and Duane Salie. The April issue has a column by Harper Leiper and that of February, one by Duane Salie.

As for the objectives for the balance of the year, there will be more articles by committee members and more effort toward getting others to do articles also. There should be at least five articles from the committee members, four from those who committed themselves on the return cards and one from the chairman. There should also be at least three other articles done by persons not on the committee but secured by those members who so indicated on their return cards. Probably most of the articles will deal with selling and promotions, unless the chairman is advised otherwise by the Editor. It is the personal opinion of the committee chairman that articles of this sort are greatly appreciated by a great many of the members of the PP of A and readers of the *National Photographer*.

Pres. Geddes: The report of the Committee on National Sales Clinics, by Harold Johnson.

Mr. Harold L. Johnson (Clinton, Iowa): Our report is published. I would like to make one comment. In the paragraph just before the end we point this out, that the clinics to this point have been on an experimental basis and a decision must now come from the Council and the Board of Directors as to what the future holds.

National Sales Clinic Committee Report

The National Sales Clinic, "Posing, Promoting and Pricing for Profit," has now been a working reality for the past two years. Changes have been made after each presentation to incorporate the latest sales and promotional ideas. New visual aids so necessary to the success of this six-hour program are constantly being added.

In its present two-part form, the first session (usually presented in the morning) is devoted to an explanation for the need of sales training; an exploration of cost factors and how they affect portrait prices and profits; understanding customer relations by pointing out the nine basic buying motives, and showing how to create a more desirable product. Ideas on advertising and promotional helps round out the first part. The second, or afternoon session, is a training school for receptionists and sales people, embodying live, on-stage demonstrations of how to build larger sales. The clinics close on an inspirational note designed to arouse the audience to realize the potential of a more successful business through salesmanship.

Last year, six "Trial Run" sessions were held. This year there will be two: one at the combined Southeastern and North Carolina Convention in Charlotte, North Carolina, in early March, and the second presentation the initial day of the National Convention in Los Angeles.

All Sales Clinics to this point have been strictly on an exploratory level. At this stage it is now for the Board and Council to evaluate their worth and inaugurate a program most beneficial to the industry.

The National Sales Clinics are being conducted by Paul H.

March, M. Photog., Defiance, Ohio, and Harold L. Johnson, M. Photog., Clinton, Iowa.

Pres. Geddes: There are two committees that are normally officially announced at this time. One of them has been in operation the entire year, and was elected by this Council at the last session.

Question: A question has arisen as to whether or not visitors are allowed in the Council.

Pres. Geddes: They are allowed in the Council, although they are not to participate in the discussion, although we are very happy to take care of the gentleman's questions.

Now, on these two particular committees, the Committee on Nominations is headed by Art Pohlman and includes Jim Cooper, Harold Johnson, and Jim Pickands.

I would like to have the report of the Nominating Committee to place in nomination at this session of the Council the new Directors for next year. I should also remind the Councilmen that in addition to the nominations by the Nominating Committee, anyone who wishes to make additional nominations may do so at this time. The election will be held on Tuesday morning, at which time the general membership will be excluded from the Council meeting.

So, may we have a report by Art Pohlman and, if he is not here, is another member of the committee prepared to present the report?

Nominating Committee Report

The Nominating Committee, duly elected by the National Council at last year's Annual Meeting, after considerable correspondence, checking, interviews, etc., presents the following slate for your consideration. We feel that each of the nominees is the best qualified from every angle (including geographical, ability, standing, accomplishments, willingness to serve their profession and the PPA, etc.) for election to the Board of Directors. Each has certified that three-quarters or more of his business is in the Division represented and that he is able and willing to serve to the best of his ability, if elected.

The unanimous choices of the Nominating Committee are:

1. *Portrait Director.* Term of three years.
Hugh W. Tribble, M. Photog., Portsmouth, Virginia
2. *Commercial Directors.* Terms of three years. Both for re-election.
Wesley Bowman, M. Photog., Chicago, Illinois
Harper Leiper, M. Photog., Houston, Texas
3. *Industrial Director.* Term of three years.
Edwin S. Purrington, Dearborn, Michigan
4. *Director-at-Large.* Term of one year, to fill unexpired term of
Lawton Osborn, Commercial, who was elected Secretary-Treasurer and automatically stays on the Board.

William W. Carrier, Jr., M. Photog., Memphis, Tenn.

Pres. Geddes: Are there any other nominations from the floor, in addition to the ones read by the Nominating Committee? If not, I would entertain a motion to close the nominations.

Mr. R. G. Kimble (Lima, Ohio): I move the nominations be closed.

Mr. Howard Newmarker (Cleveland, Ohio): I second the motion.

Pres. Geddes: All those in favor of closing the nominations signify by saying "aye." Opposed. It is carried.

I will now appoint the Resolutions Committee for this Convention, to draw up resolutions as an expression for the Council to pass upon at the Tuesday meeting.

I would like to appoint Past President Clifton Voss as Chairman, Al Buehman, and Ralph Hutchison. I believe they are all in attendance at the convention.

At this time I believe it is customary for the Executive Manager to present the applicants for earned degrees.

(*Mrs. Goman read the list of applicants for earned degrees.*)

Pres. Geddes: The applications for Craftsman's and Master's degrees are and will be open for your perusal at the office, and you will vote on them on Tuesday.

I would like now to have a report of the Committee on Honorary Degrees, and in the absence of the Chairman, Paul Gittings, that report will be given by Ralph Hutchison.

Mr. Ralph R. Hutchison (Pullman, Wash.): We wish to propose the name of Clarence Bull to receive the degree of Honorary Master of Photography at this Convention in Los Angeles. Many of you know him, since he has appeared at several National Conventions as well as several regionals. He has had little opportunity to earn merits since he rarely finishes a portrait in its entirety. His staff is usually quite busy processing a large volume of his unusual work.

He has a world-wide reputation for his thousands of exotic portraits of the stars and celebrities of the movie world. He has been with Metro-Goldwyn-Mayer 35 years, and head of the still department for 14 years. He is 63 years old and has spent most of his life in photography. He earned his way through the University of Michigan with his camera. He is a member of the Royal Photographic Society of Great Britain, the Society of Photographic Scientists and Engineers, the Photographers Association of Southern California and the Pro-

fessional Photographers of America. He is an avid booster of the Professional Photographers of America and proudly displays the emblem in his studio.

Mr. Bull is a completely modest person in spite of his accomplishments, and although he has won honors and awards from India, Japan, Germany and France, we are sure he would regard this honor among the highest.

It also gives me personal pleasure as a member of the Committee on Honorary Degrees to propose the name of your President as recipient of the Degree of Honorary Master of Photography. As retiring President he has done a tremendous service to the professional photographers of America, and this award will recognize his years of diligent work and leadership on the Board, and public promotion of photography. [*Applause*]

Pres. Geddes: You have heard, now, a complete report of all of the committees and of the progress of the Association up to date. The agenda of the Council is designed so that over the period between now and the next Council meeting, and with the help of the pre-Council meetings which you have had and which will probably continue further during the next two days, when we come back on Tuesday we will have this year in particular a great amount of time to discuss and to secure information from the Council to guide the Board in the administration of the affairs of the Association.

If there is no further business to take before this session of the Council, I will now declare it recessed until Tuesday at nine a.m. (*The session was recessed at 3:35 p.m.*)

TUESDAY MORNING, JULY 28, 1959

The session convened at 9:15 a.m., President Madison Geddes presiding.

Pres. Geddes: I would like to ask Father Deer to give us the invocation.

The Reverend Vincent Deer: Come, Holy Ghost, fill the hearts of Thy faithful and enkindle in them the fire of Thy love. Send forth Thy spirit and they shall be created and Thou shalt renew the face of the earth.

Let us pray. O God, who dost instruct the hearts of the faithful by the light of the Holy Spirit, grant us in the same holy spirit ever to be truly wise and to rejoice in His consolation through Christ our Lord. Amen.

Pres. Geddes: Do we have a report of the Committee on Resolutions? Hutch, would you give that report, please?

Resolutions Committee Report

Whereas the Professional Photographers of America, Inc., and we members are observing here the 79th Anniversary of the Association's founding, we pause to look into the past, the present and the future of our Association and our profession.

We pay tribute to the courage of the founders and to the skill and devotion and sacrifice of those who through the years have conserved during the hard times and have built during the good times that we today might enjoy a strong association.

We are especially thankful for the work of this past year. President Geddes has worked quietly and unceasingly and also the Board of Directors and the many committees to bring about a great year's work.

Executive Manager Fred Quellmalz and the Assistant Executive Manager Norma M. Goman and the staff at Milwaukee have given us a headquarters service in which we can take pride.

For this wonderful convention we are indebted to the manufacturers and dealers who make it financially possible and to the officials and staff of the Statler Hilton Hotel, the demonstrators, Judges, Council delegates, Assistant Convention Managers, hostesses and to all those who have helped in many ways.

Whereas the Winona school is enjoying a wonderful year with courses well attended and enthusiastically received by students, we are indebted to many people:

To Director Howard Weber, Dean of Faculty, Gerhard Bakker and to all the instructors, lecturers, and demonstrators, and staff members and to the Winona Trustees under Chairman Mills Steele;

To Eastman Kodak Company and its excellent staff of technical men for their continuing generous contributions of material, effort and devotion;

To the Winona Alumni Association for its repeated gifts and continuing campaign.

We owe a debt of gratitude to the Professional Photographers Association of California for their untiring efforts and aid in making this convention a tremendous success;

To the Los Angeles County Fair for their generous aid in providing excellent facilities and service for handling the 1959 PP of A Print Competition;

To the Convention and Visitors Bureau of the Los Angeles

Chamber of Commerce which contributed most effectively and generously to the success and enjoyment of the convention through advice, assistance, and unexcelled cooperation in a thousand and one ways.

THEREFORE BE IT RESOLVED: That we, the Council, assembled, do express in behalf of the Association, its deepest gratitude to those mentioned who have contributed so generously in the past and in the present, and we do thank God for our faith that we in our turn and those who come after us will gladly make like contributions to our profession and our Association.

Pres. Geddes: Is there a second to the motion to adopt the resolutions?

Mr. Floyd Roberts: I second the motion.

Pres. Geddes: All those in favor signify by saying "aye." Those opposed. It is carried. Next is a report of the Committee on Credentials.

Mr. Joe S. Brown: Mr. Chairman, you have in attendance 88 members which constitute a quorum.

Pres. Geddes: Next will be the balloting on the earned and Honorary degrees, and I would like to appoint as Tellers Paul Shafer from Connecticut; John Smucker from Ohio, and Jack Stiles from Texas.

Mr. Harold Johnson: Mr. Smucker asks if he may be excused, because he is involved in a degree himself.

Pres. Geddes: Yes, I appoint Mr. Johnson in his place. The procedure requires that these be read. I would entertain a motion to dispense with the report.

Mr. Johnson: I so move.

Mr. Delbert Conkright (Mount Pleasant, Mich.): Second the motion.

Pres. Geddes: All those in favor. Contrary. It is carried. Five tellers are called for. I will appoint two more: Don Clowes of Canada, and Bob Wilcox of Arizona.

In order to expedite matters, I would entertain a motion that we ballot on the Nominating Committee at this time. The Nominating Committee is the committee you select for nominating new Directors for next year.

Mr. E. C. Purdy (Washington, D. C.): For the sake of the record, I think the statement of the presence of only Council members would be in order.

Pres. Geddes: That is correct. Is there anyone in the room who is not a Council member? If so, we would like to have you leave until after the balloting. For the sake of the record, we will state that everyone in the room is an authorized Council member.

I asked for a motion to ballot on the Nominating Committee in conjunction with the balloting on the degrees.

Mr. Neumarker: I would like to so move.

Mr. Ray Conkling (Portland, Ore.): I second the motion.

Pres. Geddes: All those in favor. Opposed. It is carried. We have submitted the names of suggested people for the Nominating Committee, and you vote for five on that ballot. They will be the Nominating Committee for next year, and will select the nominations for the new Directors for next year. The Parliamentarian informs me that if you accidentally vote for more than five your ballot is void; if you vote for less than five, that is your privilege.

Mr. R. C. Kinsler: Do we vote within our Divisions?

Mr. Quellmalz: Not necessarily.

Pres. Geddes: They say it isn't necessary, but I would think you would. This is a question of whether you want to vote a party ticket or split your ballot.

Mr. E. R. Gilbert: The question has been raised whether members of the Nominating Committee should be on the Council or not.

Mr. Quellmalz: They are all Council members.

Pres. Geddes: To make it a matter of record, there are 93 ballots distributed. Will the Credentials Committee now open the door to members who are not Council members?

Mr. Steele, we have a report missing from you. Could you give it at this time? This is the report on the Winona School.

Mr. Mills Steele (Greenville, S. C.): I have just left the Winona School before coming here, and am very glad to report that it is probably the smoothest operation that we have ever had at the school. Everything was running just beautifully down there, a very successful advanced course and very successful color courses which preceded it. The enrollment is at a record peak now, exceeding our 1957 enrollment, and there are still additional ones coming in for the several courses that are to follow.

With regard to the new facilities, as you read in *the National Photographer*, the trustees, along with the National Board, decided it would be a wise thing to buy the dairy that is one block from the school. It is a fine building with quite a lot of space in it. Its construction is almost entirely steel and ceramic tile, and it cost something like \$51,000 to build in 1949. We were able to buy that for \$31,000. We have spent \$5,600 on it in setting it up for use for this summer, and quite a number of courses have been held there, for a

gross business revenue to the school of \$11,300 this year, which I would figure is a pretty good return on the money.

We have instituted one new course this year, an advanced commercial course, which was extremely successful.

After the Winona Alumni have their luncheon tomorrow and make a contribution to the Winona School that they expect to make, their total contributions to us will be \$15,800. In 1955 they had a membership of 179 members, which has grown now to 1,000.

The Southwestern Photographers' Association has set up a memorial fund in memory of C. A. "Pop" Taylor. This fund is to be used as a student loan fund, and it is to be matched by the Winona Alumni Association. They have raised \$865.97, which makes the amount when it is matched \$1,731.94, which will be used for a loan fund for students who would like to come to Winona.

Pres. Geddes: I would like to make a few remarks and announcements. I think that it goes without saying that we are all very happy to see Fred back here with us today, and that we all feel very sorry and extend our sympathies to him for the bereavement that he has just had.

I would like to speak a moment about the situation that occurred at the Council meeting last Sunday, in which, through misunderstanding, an Association member who was not a member of the Council was ejected from the room.

Unfortunately, that was done by a Past President who has not been with us for a great number of years, and under the old rules he was absolutely right, but in the last several years we have changed the rules of the Council procedure to allow Association members to attend Council meetings with the exception of the period we have just finished, balloting on Masters and Honorary Masters degrees.

So I would like to extend my apologies to the member who was unfortunately ill-treated last Sunday afternoon, and express to him my apology that it did happen. It was without the knowledge of the Chair that the situation was occurring.

I might also point out for your information that members are invited as guests, the same as the public is invited to the halls of Congress. They are not allowed the privilege of the floor, with the rare exception of a case in which a Council member from your own state would transfer his time over to them to speak on a particular subject. For the rest of this Council, and I think for future years until those rules have been changed, I hope there is a better understanding that the membership is most cordially invited to attend and listen to our deliberations and to be in position to better advise the Council delegates in their states as to what they would like to have them perform.

On Sunday we had a report of the Nominating Committee for new Directors, and there were no additional nominations. At that time it was voted that the nominations be closed, and that motion was duly carried by the Council, so at this time I would entertain a motion that they be declared elected.

Mr. Gilbert: I so move.

Mr. Conkling: I second the motion.

Pres. Geddes: All those in favor. Opposed. The new Directors of the Association are Ed Purrington in the Industrial Division, Hugh Tribble in the Portrait Division, and, in the Commercial Division, Wesley Bowman and Harper Leiper are re-elected for a term of three years, and a new Director-at-Large is William Carrier, from Tennessee. Are they all in the room? Will you stand, please? [Applause]

Now, the election of the Winona trustees. It is customary for the Board to act as a Nominating Committee to nominate and for the Council to elect the trustees of Winona School, and the Board in their session last Friday has nominated for re-election Mills Steele and Giovanni Suter. Those are the only two vacancies. We recommend their re-election to the Council for the very fine work that they have done in the past few years.

Mr. Purdy: I so move, Mr. President, the approval of this selection.

Mr. Leonard H. Delano (Portland, Ore.): I second the motion.

Pres. Geddes: All those in favor. Opposed. It is carried. Now, at an unheard of time of about 20 minutes after we started we will open the Council to the item of "New Business," and I would like to say that this is the happiest experience I have had in my whole years on the Board, to see this happen, because I think the growth and success of this Association depends upon our future planning, and that these other things are just a necessary bit of routine that we have to go through.

Mr. G. J. Shrader (Little Rock, Ark.): Sunday you heard a most progressive and wonderful report of any association that it has been my privilege to attend by our good Secretary, Fred Quellmalz. You see the growth that is anticipated in this Association.

There is one thing that is lacking in our industry, if that is what you want to call it, and that is security. This is a trade association, an industry, a profession, whatever you want to make it.

Now, we live not by bread alone. We should do something for our fellow man. And with the progress that was outlined in Fred

Quellmalz' report, it would be a wonderful thing if this Association would look into the possibility of having a retirement fund.

Some of you got a letter about a fund for destitute members. That interests me not at all, because that is for one individual group. But we need something that will hold our employees. Fred outlined membership for our employees in a studio. Employees are not going to be interested in that unless they can have some benefits. So I put before you a motion that a committee be formed to look into the possibilities, the wherefor and the means and what it will take to make a retirement fund for photographers and their employees.

Realize what that will mean: Your employees will want to stay with you. They will want to stay in this profession of photography.

I am not open to any long discussion, because I know nothing of the workings of it, but I would like to make a motion that a committee be formed to report to this body next year on what it will take, and at that time we will vote on whether you want to make benefits to your profession that will make it stronger and give it a firmer foundation, and keep your employees with you. [Applause]

Pres. Geddes: I might say that that project is in the works with the Board, and it would be my opinion that a committee would not be necessary, because that thing is actively under consideration. If you wish to have a committee of the Council to report back to you next year, of course that is your privilege.

Mr. Shrader: If I get some assurance that the Board will come up with a plan to present to the Council next year I will be satisfied, but if the Board is going to drag this thing on and out, without any definite time program, I still would present my motion to the Council.

Pres. Geddes: Let me have an expression from our Executive Manager as to the progress on this particular subject.

Mr. Quellmalz: Mr. Chairman, I believe it was announced on Sunday that we have already set up a life insurance program for employees. I don't know whether you have complete information on that or not, but it was approved by the Board and it will be announced before the end of the year that every member of the Association will be able to offer life insurance to his employees.

At the same time we are working on the retirement phase. I believe that it will be unnecessary to hold it up until your Council meeting next year. There are many details that have to be worked out. It is quite a costly thing, and the Board has to decide whether or not the cost is more than members of the Association could pay for a type of retirement plan. I would strongly recommend that you leave it in the hands of the Board.

Mr. Shrader: I don't want to take up a lot of your time, because I know you have other things to do. An insurance company cannot give you a retirement fund. This would be something, as you know, that would have to be handled by the Association, like the Teachers' Retirement Fund, or any other.

So far as insurance for the employees, we have Blue Cross and Blue Shield, and they can get insurance. But some of the employees are not insurable. Now, in my case, I can't get the insurance of the Association because my condition arose after the initial program was initiated, so I am not eligible for the insurance. This retirement fund has to be something set up by the Association.

Pres. Geddes: For your consideration, there is a possibility that a committee from the Council might come up with a wholly new approach to this thing, and it certainly would do no harm and it might do a lot of good.

Would somebody make a motion that we dispense with this, up or down? Is there a second to the motion?

Mr. Samuel Frumkin (Albany, N. Y.): I second the motion.

Mr. Purdy: I think we all have the idea of what Buddy is trying to accomplish, and I would like to offer a suggestion that the Board be requested to expedite this study. I think that will accomplish everything that is trying to be accomplished here. The Board, of course, and the President, have the authority to call in and appoint any committee that they desire.

Pres. Geddes: We have a motion that a committee be appointed to study the subject of retirement.

Mr. Ray Kennedy (Liberal, Kan.): If we pass this motion that the committee study this, what happens if the Board comes up with something better sooner?

Mr. Shrader: Nothing.

Mr. Kennedy: We can't do anything until next year?

Mr. Shrader: The Board can do whatever it pleases.

Pres. Geddes: I think that is the right answer. I think an additional study, a supplementary study, would be well in order.

Mr. Conkling: I would like to amend that motion by stating that the committee be a committee of the Board.

Mr. Shrader: The Board already has it.

Pres. Geddes: There is no second to that amendment. I will declare it lost for want of a second. Are you ready for the question? All those in favor. It is carried. I will ask our Vice President, who will have

authority over this committee next year, to make the appointment of this particular committee.

I would like to declare, on the elections for the Honorary Masters, Masters and Craftsmen, that all ballots were unanimous; all candidates were unanimously elected. [Applause]

I would like to ask if there is any new business from each of the three Divisions to bring before the Council. Is there any new business from the Portrait Committee?

Mr. Bob Wilcox: I requested on Sunday, gentlemen, more time today to present further information concerning the Portrait Division, and I would like to report that we are moving forward so fast that it is difficult to keep up with the group.

We have made complete changes and revisions within the Portrait Division. We are trying to streamline it. Our theme is "Moving Forward," and if you folks could have attended those meetings—and many of you did—I think you will agree that we are taking steps in the right direction. We have a very active and energetic group.

To give you an idea of what we are doing, we have made these committee changes and improvements. We believe they are improvements over the committees as they have been previously published. These are all subject to change and revision, as we are having another long session tomorrow. We had meetings Sunday, yesterday, and an hour's session this morning, and at each one we went a great step forward.

We have developed an Education Committee, and under this Education Committee will be subcommittees on Technical Assistance, Winona, Seminars, and Print Grade Charts. That is a change from our other committee set-ups.

This one is not a change, but I think it bears mentioning for those of you who have not heard about it. We are setting up a Sales and Promotions Committee, which we believe to be a valuable asset to our Division.

We have changed the name of one committee. There is also a National Committee on this, but we believe that in our Division, particularly, the name should be changed. It heretofore has been called the Education and Standards Committee. We are changing that name to the Ethics and Standards Committee, because we believe it is more apt in our group.

We have set up a Management Procedure Committee. We know there is one on the National basis, and we believe that it is a necessary thing at the Division level.

Feeling that there would be special problems coming up that could not be taken care of within the committees that we have indicated on our list, we have set up a Special Services Committee, and the thought on this is that if we run into particular problems during this coming year that cannot be handled by the others, we will throw it to this committee. If, however, there is no action within this committee by next year at convention time, we will probably dissolve it.

We have also set up a new and very important committee, and since we have set it up we have had a lot of favorable comment on it, because apparently it was needed much more than we realized, and this is concerning School Photography.

As you all know, within the Portrait Division it is a big function. It has been neglected. We believe this to be a means of helping the man whose special problem is school photography.

We do have a few proposals to offer the Council from the Division. I think that you will find they are necessary if we are to move forward. I hope I don't miss any of them.

It is felt that we should expand our public relations program, inasmuch as it is one of the greatest needs within our Division, more so probably than either of the other two Divisions.

It is recommended that there be a revision and expansion of the booklet, "Focusing on Ethics," which I am sure you are all familiar with, but which has not been re-issued for several years now.

It is recommended that we motivate national advertising through newspaper, direct mail and other media. This, of course, is under public relations.

We also suggest that there be the promotion of photography as an art. This has already been started for us by several of the national magazines, so our function will be to tie in with them. They are giving us great service and we are not taking advantage of it, so we would suggest that this be taken care of.

Another recommendation would be that we enlist the aid of associates for articles to be submitted to national school educator magazines to help the school officials realize some of the problems involved in school photography, and try to elevate the school photography aspect of our business.

We would also like to recommend that the national sales clinics, or national sales management seminars, which ever you prefer to call them, be handled as a membership promotional tool, if you so desire, and if possible. We feel that there is great merit in that. We also feel that it is the greatest thing that the National has ever done for the

Portrait Division, and we feel that it should be perpetuated and used for promoting membership, because it actually shows photographers how to sell their product, why they should be members of the Association, and elevates our profession in their eyes.

We would like to recommend that there be set up a Winona Extension Service, which we feel would be of great assistance to those who either cannot afford the money or the time to attend Winona. This may be in the mill. We are not familiar with it.

We would like to recommend that the budget for public relations be increased to help cover the suggestions that we are offering.

We would also like to suggest that there be a definite budget set up for each of the three Divisions. We feel that it is a necessary thing that we know exactly what we can count on, and naturally there would be a complete accounting of any funds.

I would like to make one further recommendation, that appointments, where possible, be made on a two-year basis, to coincide with the Council, which is also on a two-year basis, because it is practically impossible for a person, whether he be a Chairman or a member of a committee, to get concrete action, that is motivating action, within a year.

Pres. Geddes: Now we have to decide how to act upon this report. This is under "New Business," and that comes as a recommendation of the Portrait Division.

It would seem, listening to the report, that those were all recommendations to the Board for future guidance, and unless there is a definite objection to any one of those suggestions that were brought up, I would entertain a motion that the report be recommended to the Board for action to the best of their ability.

Mr. Barlow Williams (Elgin, Ill.): I so move.

Mr. Phil Graham (St. Petersburg, Fla.): I second the motion.

Pres. Geddes: Is there any discussion?

Mr. Neumarker: The last suggestion Mr. Wilcox made, about the two-year appointment of committeemen, I think should be separated and voted upon by the Council.

Pres. Geddes: You would have to make that in the form of an amendment to this motion, to separate it.

Mr. Neumarker: I would like to make a motion that the last suggestion, that committee members be appointed for two years, be acted upon separately.

Pres. Geddes: Is there a second to that? There is no second to that. It goes naturally, then, as a recommendation to the Board that such be done if it is at all possible.

I might say, in terms of explanation, that through our own working of the Board we are attempting to make committee appointments, so far as we can, on a three-year basis, but that is purely on the basis of sort of second-guessing who the next President is and saying, "If I appoint so-and-so this year, do you think he will be good the next year and the next year?" In such manner we have been able to maintain some sort of continuity, which effectively is the same thing.

For want of a second the amendment is dead and the motion before you is that you recommend to the Board the various proposals of the Portrait Committee. All those in favor. Opposed. It is carried.

Is there anything from the Commercial Committee?

Mr. W. W. Carrier, Jr. (Memphis, Tenn.): In keeping with the thinking which has become so imbedded in this last couple days' discussion, that of streamlining and moving divisional interests and overall Association interests along at the same clip, we concur in our Division in its entirety with Wilcox's presentation here just a few minutes ago. We have been in caucus and we have discussed these things, and rather than be repeating them over and over we want to endorse his recommendations and say that divisional-wise we are 100% behind them.

The accumulation of many, many years' work by many, many people at the end of last year's convention came to a head through recommendations to the Board which they so graciously approved. I sat in on some of those things last year and I know the amount of thinking that went into them, and the great strides were made when pre-Council indications were achieved. I think that is a tremendous tribute to their thinking and to the people that went before them to bring about this streamlining. We are going to streamline more, even, within our own Division, and I am sure each of the other Divisions is going to do that.

We will be able to achieve tremendous things, so I do want to express, as head of the Commercial Division, appreciation to all those people who worked so long to achieve what we have achieved here today. We are on the move, and in our Division we say we are getting off the ground, and it looks to me like all of them are.

I do want to say that during the year we extend to each and every one of you, and this year our committees as formulated and streamlined will be in your hands in not over 30 days after the end of this convention, to do two things. We will have a report on Thursday at our Divisional meeting of things that are being done. You will have

this information in your hands. Then, we would like you to do two things.

First of all, write in your ideas. Second, during the year, think. Now, thinking is no good without action. The action will come in pre-Council meetings next year. Third, attend. This Association is on its way!

Pres. Geddes: I would entertain a motion to endorse the report of the Commercial Committee as supplementing that of the Portrait Committee, as a recommendation to the Board.

Mr. Richard E. Hinman (Miami, Fla.): I so move.

Mr. Conkling: I second the motion.

Pres. Geddes: Is there any discussion on this? All those in favor. Opposed. It is carried. Now, new business from the Industrial Division. Mr. Purrington!

Mr. E. S. Purrington (Dearborn, Mich.): Frankly, from the Industrial Division we have no new business, but I would like to report to all of the delegates the progress that this Division has made during the Convention.

The Industrial Division report was back on the table this morning, as we said it would be.

Industrial Division Committee Report

Growth and development of the Industrial Division during the past year has continued on a gradual basis. However, a sound foundation cannot be constructed overnight and gradual growth is healthy growth.

Accomplishments within the Division during last year included:

A course in Industrial Photographic Management was operated at the Winona School last August. Thirty-six students representing 18 states and Canada attended. A second course is planned for August 1959.

Development of a program for the 7th National Industrial Photographic Conference during the PPA convention in Los Angeles.

Establishment of specific objectives and projects for the Industrial Division.

Execution of a plan for pre-Council meetings to inform the Council Delegates of the Division.

Local chapter activity within the framework of the Industrial Division has started and several applications for charter are pending Board action.

Progress toward a more diverse and higher caliber industrial print exhibit. Evidence of this can be found in the prints hung at this convention.

Increased industrial articles in *the National Photographer*.

The Trade Show includes more material of interest to the industrial photographer.

The future appears brighter than it has at any time in the past. Sub-committees are being established within the Division Committee and should come up with more and better member services. Delegates are planning on continued effort on behalf of the Association during the coming year. National Conference program material, together with material for other educational programs, is under development to insure that we stay abreast of this rapidly expanding field.

The Division . . . and the Association . . . requires more active participation by all members in the planning and execution of its programs, projects, and growth. If each member will make a sincere effort to participate and give some of himself the dividends will be terrific.

We have had pre-Council meetings; we have held meetings of delegates between the pre-Council meetings, and we have held committee meetings for our Division planning in the future during the past three days. We have other committee meetings scheduled both tonight and tomorrow night.

The brightest thing that I see coming from the Industrial Division is an understanding of the Association aims overall for the improvement of our profession, an understanding of what the Portrait group is attempting to do, an understanding of what the Commercial group is attempting to do, and a very close understanding and exchange of information on what we in the Industrial Division must do if we are all to contribute to the effort of the National.

At this time all I can say is that we are going ahead, as are the Portrait and Commercial Divisions, with our planning, with programs, with projects which we think will pay off both for members of the Division and members of the National, and that we are very much in favor of continuing the pre-Council approach with very close coordination between Divisions, and we are eager to work with the other Divisions for the betterment of the National program.

Pres. Geddes: Since Mr. Purrington's speech contains only one recommendation, and that is that the pre-Council meetings be continued, I will have to entertain a motion that that be recommended by this Council to the Board.

Mr. Conkling: I so move.

Mr. Purdy: I second the motion.

Pres. Geddes: All those in favor. Opposed. It is carried.

The report on the election of the Nominating Committee for next year is as follows: Lou Garcia, Rudy Guttosch, Lyle Hansen, Harold Johnson and Floyd Roberts. They are charged with the nominations of the new Directors for next year.

Now the floor is open for business from any individual Councilman, to bring before the Council, and I have a request here from Bill West for the floor.

Mr. West: Mr. President, on behalf of numerous letters received by myself and many other Councilmen throughout the country I would like to make a motion and suggest that Rule 10, "Certification," be changed to read as follows:

"This is to certify that I have created, composed and made the original exposure, within the past 24 months, and that all processing, retouching of the negative or transparency, processing and printing any special effects, through the use of toning, direct color, or oil colors or dyes was done under my direction." If you will notice, that was changed from "under my direct supervision" to "under my direction." . . . and I hereby further certify that I am capable of performing all of the said processing and producing of this photograph or transparency.

"I understand that a penalty of a loss of five print merits will be incurred if above statement is proven false." Then completely eliminate, delete, the following paragraph:

"The processing of the negative and the making of both black-and-white and direct color prints must have been done by the entrant or under his direct personal supervision in his studio; prints made by commercial laboratories or outside sources are not eligible."

Pres. Geddes: Is there a second to that motion?

Mr. Don Rickers (Worthington, Minn.): I will second it.

Pres. Geddes: The subject is open for discussion.

Mr. Purrington: This was a matter of discussion in a Council delegate meeting held by the Industrial Division yesterday. Our interpretation is that it is a change in the print exhibit rules, therefore it is acted upon by the Board rather than the Council. We have instructed one of the Industrial members of the Board, at the time this comes up for review by the Board, to indicate the Industrial Division's support of this change, with one modification, that modification being an additional requirement that if the print or transparency or whatever it is that is submitted is not the sole work of its maker, in other words if the photographer has used an outside processor or has used one of his employees to prepare the print for judging in the exhibit, that the fact that it is not the sole work of the man who submits it be so indicated on the print. This, we feel, will at least indicate to the judges who are judging the exhibit that one print was made by the individual himself and the process was carried all the way through by him; on the other hand, if he did part of the work and some of the work was done by someone else, that should be indicated.

We feel this is only a recommendation from our Division through a Board member to the Board. Otherwise, we are very much in favor of the change.

Pres. Geddes: Would you like to make this as an amendment to this motion that would go to the Board?

Mr. Purrington: I would prefer to have our Board member open it up at the time. It took a lot of discussion.

Pres. Geddes: You understand that this motion, when it is passed by the Council — or rejected, of course; if it is passed by the Council, it goes to the Board as a request from the Council to change the print rules for next year in accordance with this motion. That is the purpose of this motion. And you understand from Mr. Purrington's remarks that the Industrial Division has instructed its Board members to express approval of the motion subject to the fact that the print rules will require that an indication be placed on the back of the print to show whether or not it was laboratory processed.

Mr. Rickers: Mr. President, I wanted to say one word about this 24 months business. Am I interfering here with this other matter?

Pres. Geddes: It is part of the motion.

Mr. Rickers: Minnesota has its State Convention in the month of July. We have always had it that way, and as a result of it, prints that we show at Minnesota, like the Texas group, we are not able to get into the National exhibit with the rules the way they now read. This way, with the 24 months' status, we in turn can have the prints pre-rated at Minnesota this year, and still submit them next year.

I wanted a clarification on that so far as Minnesota is concerned, because they are wholeheartedly against the way in which the rules read now.

Pres. Geddes: You are speaking in favor of the 24 months?

Mr. Rickers: Right.

Mr. Paul Shafer (Hartford, Conn.): Mr. President and Council Members: I question the purpose of putting the processing lab, the outsider in this particular case, on the back of the prints.

Pres. Geddes: The proposal was that it would indicate whether or not it had been laboratory processed, not the name of the processor.

Mr. Shafer: I see. Well, I question whether this might unduly influence the judges one way or the other. Either you accept the principle of accepting an outside lab print or not. Why make a second-rate citizen out of the print? I feel that by putting the outside lab's name on the back of the print it might influence the judges one way or the other. Either you go for the idea that a print be accepted on its merits or you don't.

Pres. Geddes: The question has been brought up here before the Chair as to exactly what the difference between the two is, and the difference is in a couple of words here. One is that "it is done under my direct supervision." That means that you have to physically be there when the print is being made. On the second it says that "it is done under my direction," in which case you can advise a lab to make the best print possible and send it to you. That would be your direction to them, or "make it over if it is not satisfactory." That would be your direction.

Mr. Peter Nicastro (Garfield, N. J.): I can understand our fellow colleagues in the Industrial Division might have a problem making prints, and perhaps some men in the Commercial Division might have a problem making prints, so my remarks are aimed at the Portrait Division, primarily, of which I am a member.

The feeling of the affiliate State of New Jersey is that on a national level, any color print submitted portrait-wise should be the sole and complete work of the portrait photographer. We went through this, and I was so instructed if this be brought up, to convey the feelings of the State to you, and the reasoning behind it.

The thought was that at our state level, any lab print by any portrait photographer or any commercial or industrial photographer would be acceptable — at our state level. However, we hold the National level in much higher esteem than we hold our state level, and we feel that a portrait photographer must prove his worth and that it not be a lab's worth or not a super-technician's worth, but his own worth on a national level, to gain the merit points.

Now, if this holds true and this proposal is accepted and the Board follows the recommendation of the Council, it would be possible for any photographer to go to any Master — and I am not talking only of color, now; this could happen in black-and-white — get a top-notch technician, give him a negative, and there are men who can take miserable negatives and, by directing them and saying, "You make the print as good as you can," can come up with photography that will hang out on our walls at the National level.

This I don't think is in the interest of all of the men who have received their Masters. I don't feel it is in the interest of all of the men who are going to achieve the goal of Master. I don't think it is in the best interests of the photographer who is supposed to be learning to achieve the degree of Master. I don't believe this will be in the best interests of photography in general, and therefore, on the portrait level, we in the State of New Jersey are opposed to this proposal.

Mr. Royal Hart (Riverdale, Md.): I think that I first should make my position clear on this. I am in favor of the resolution. I am a portrait man. I am in favor of it purely on economic grounds.

We have been told at this Convention by a number of very fine photographers that it is not practical for the smaller studios to do their own color printing — not yet. Maybe in a few years it will be. However, I think that the situation that was just mentioned here is already covered by the rest of this paragraph, which says, "I hereby further certify that I am capable of performing all of the said processing . . ." I would take this to mean that if I could not make a color print I would not be eligible to submit a color print made by a lab for me, and anybody who would send in a color print — I think we all know we are talking about color now, and that black-and-white is not being considered here — if I sent in a color print and were challenged, and I had to prove that I could make it and I actually couldn't make it and I tended to lose five merits, I would be crazy to send in a print like that. I think everybody would realize this, and I think the instructions that go out to the members about sending prints should have this pointed out.

If you are not capable of it; if you don't have the technical knowledge and ability, you certainly should not submit the print.

Mr. Purrington: Mr. President, I would like to answer two points that were raised here earlier; one, regarding the problem presented by New Jersey on the portrait end. Under the present rules, as they stand right now, a portrait photographer or anyone else who has someone working for him, whether it is a colorist or retoucher or lab technician, can have that person prepare the print and submit it, whether it is his sole work or not.

The question was raised a moment ago about putting the fact that this was made by someone other than the photographer on the print. Very definitely in our opinion that was done to sway the judges. We are not asking that the instructions to the judges be changed. We feel

that a photographer who makes the negative, makes the print, does any work that is necessary to finally arrive at a print submitted to the National for judging by himself, when all the work in that is his sole work, is deserving of more recognition than the man who makes the negative and the rest of the work is done by somebody else, be it his wife, an employee of his, or a commercial color processor that has it done. This is the reason for putting the identifying mark on the print, merely to try to provide more recognition by the judges for the man who does all the work himself.

Mr. Irving J. Newman (Greenwich, Conn.): I would like to say first that the Connecticut Board, at several meetings, discussed this problem, and is overwhelmingly in favor of the change. I would like to say secondly that I think one of the reasons for this has been overlooked a little bit, and as a previous speaker mentioned, I am one of the people who suggested that smaller studios farm out a great deal of work.

I think the problem is a very small practical one. That is that many small studios in color work are capable of producing their own 8x10 or 11x14 prints, but when they get into the larger sizes, and particularly the 16x20, which has already become a minimum here, they are not capable of doing it, not because the men are not equipped with skill to do it, but simply because they have not invested in the facilities for making the prints that they do not normally produce in their own studios.

I think this was one of the main reasons for the request for the change, and why the Connecticut Board approved it.

Mr. L. A. Tompsett (South Bend, Ind.): Because of the fact that this has been discussed at pre-Council meetings and also among the Council members, I would like at this time to call for the question.

Pres. Geddes: There are two other requests to speak before that by members of the Board, and after those requests are honored I will call for the question in accordance with Mr. Tompsett's request. Mr. Ball.

Mr. Robert L. Ball: I have expressed my feeling about this emphatically many times. It seems to me that if this medal and this Master's degree are to continue on through the years, I can visualize, say 50 years from now, this degree being really much more important than it is today. It should be the highest honor that can be paid to a professional photographer, and gradually it is becoming recognized as just that.

I want to remind you of one thing that hasn't been mentioned here by anyone. There are literally hundreds of photographers who do literally thousands and thousands of children's portraits each year, and out of that experience they are bound to come up with some very attractive poses, although they may not be artists in any sense of the word. They are shooting hurriedly, as you know if you have watched them work. I am referring to these department store gimmicks that come to all of our towns and communities.

Now, they also are in many instances amateur color technicians, and they could readily sign this, that they can process color, because they can. But there are so many different types of processing of color that all they would need to do would be to send a print to Paul Gittings, as he stated last year, or to Conkling in Portland, or to a number of processors throughout the country, and they could come up with one beautiful masterpiece without the slightest understanding or ability as portrait photographers, and believe me, it will happen. It will happen not once but time and time again, until finally your Master's emblem will be worn by anyone who simply shoots enough negatives in a year to come up with three or four accidental attractive shots and has them finished by a processor.

Now, in this we say that we can process. It specifically states that "I hereby further certify that I am capable of performing all of the said processing and producing . . ." He may even think that he is capable, because he has processed color. But that doesn't indicate by any means that he is capable of producing a print that the jury would select. It doesn't mean that he can work in the backgrounds that are necessary in many instances in those pictures, with additional color retouching to his print.

Therefore, ladies and gentlemen, let's do everything we can to protect the dignity of this medal, and leave no loophole for those inefficient people and incapable people who will very possibly soon be wearing this with us if we open this up. It is only a matter of a few years. This is a transition period, as you all know, and it is only a matter of a few years until we all will be having a better understanding of the processing of color, and during this transitory period, should we let the bars down to the point where some day it will be embarrassing to the dignity of this degree and to all of us?

I agree very thoroughly with the gentleman back there, and I don't believe that some of you have given this matter enough real mature thought, as you express yourselves, to the possibilities of very incompetent people some day becoming Masters of Photography.

Paul Gittings put it so well in his letter last year. I think you must remember that. Others have expressed themselves the same way. If this thing is to be the top honor in professional portrait photography, especially, which I am referring to now, let's protect it, and for this little, short period of time, while we are learning this new process of color, let's keep the gates closed, please. [Applause]

Mr. Louis F. Garcia (Kansas City, Mo.): It seems to me that at a time when our Association is going forward by leaps and bounds, and when every profession, and I mean every profession, is raising its standard, that is a poor time to think of lowering ours. And to me this amendment would be a step in lowering our standards.

I don't want to talk at great length about it, because we have all discussed it. But it seems to me that there was a suggestion made here last year that might well at least temporarily reconcile the differences in our divisional structure, as I realize that the Industrial men have difficulty processing their own prints, and so on and so forth. There was a suggestion made here last year which I think the Council might well consider, and that was, that temporarily, at least, we accept laboratory processed prints and reward them with Activity Merits; that prints which were made in their entirety in the studio of the man or woman who submitted them, if hung, be awarded Print Merits.

Now, I am not sure that that is the final answer, but I think temporarily at least it would recognize top quality and give us a chance to study this for another year or two.

I am strongly opposed to this amendment as it is written. I have made many color prints in my own studio, but I have never made a good one, and for me to get the Master's degree based on the fact that I have made a few color prints, which would never hang here, I would not consider that degree worth very much. [Applause]

Pres. Geddes: The question has been called for.

Mr. Nicastro: In view of the fact that the Portrait Committee did not go over this at all, I would like to move that this motion be tabled for a period of one year, so that the Portrait Steering Committee can go into the matter and discuss it. We did not have that privilege.

Mr. Conkling: I second the motion.

Pres. Geddes: The question of tabling this motion is before us.

Mr. Purdy: A question that I wish to pose is this, that tabling this motion would not in any way change the authority of the Board to consider it. Am I correct?

Pres. Geddes: I believe that is correct.

All those in favor of tabling this motion signify by saying "aye." Contrary. The motion is tabled.

Mr. Jack Stiles (Houston, Texas): I would like to make a recommendation to the Board in regard to the prints exhibited and in regard to the certification which everyone signs, that if we are going to leave the certification as it is, that we have some sort of police action to investigate whether all the things that are supposed to be true on the certification are true or not. It is a recommendation that it should be in some way policed or checked into.

Pres. Geddes: Unless there is further action on that, I think the Board will take that as noted in the minutes as a recommendation to them.

Mr. Brown: I would like to recommend consideration of the Board that they take this motion that Mr. Garcia made and also include hand colors.

Pres. Geddes: The suggestion that Mr. Garcia made is a by-laws consideration and would have to be submitted directly to the By-Laws Committee for next year's consideration.

Mr. Shrader: If there be no further business, I move that we adjourn.

Pres. Geddes: Before that motion is seconded, is there any other business to be brought before the Council? If not, Mr. Quellmalz has some announcements to make.

Mr. Wilcox: I believe that it is the sentiment of the Council this year that these two sessions have been the most businesslike Council meetings we have ever attended, and we would certainly like to congratulate President Geddes for the wonderful job that he has done. [Applause]

Mr. Schafer: Mr. Chairman, I would like to commend the powers that be who started these pre-Council meetings, which in a way have directly resulted in these efficient Council meetings. The pre-Council meetings may have been long and tiresome and smoke-filled, especially when they turned the air conditioners off on us; nevertheless, it has been the greatest thing I have ever seen in Council meetings.

Mr. Shrader: If there is no further business before this Council, I move that we adjourn.

Mr. Joseph W. Barta, Jr. (Huntington, W. Va.): I second the motion.

Pres. Geddes: All in favor say "aye." Opposed, "no." The motion is carried. [The session adjourned at 10:45 a.m.]

WITH PREDICTABLE REGULARITY, cigar advertising has customarily shown nothing but round-faced, serene-looking, substantial citizens puffing on and admiring a cylindrically-shaped blend of tobaccos called a cigar.

The worthwhile but overdone intention was to get plenty of "appetite appeal" into the advertisement. Cigar advertisers mistakenly believed that because a photograph of their own product gave them a thrilling, throbbing sensation, readers of their ads would similarly react. They failed to realize that a dozen or so other advertisers were doing quite the same thing, that all cigar ads looked virtually identical, and that the impact of the average cigar ad upon the reading public was akin to a politician's promise to lower taxes.

It was with these things in mind that Dutch Masters Cigars began to think about a new campaign for their product. The old, hackneyed concepts were to be forgotten. Dominant photographs of men lost in a maze of smoke were to stand as examples of precisely what shouldn't be done.

Human Interest

As so often happens when something different is desired, the best suggestion for a new campaign came from a woman. Miss Dorothy Humphrey, a photographer soon to leave on an extensive assignment abroad, suggested a campaign built around children playing with empty cigar boxes. The children would supply human interest, while the brand identification would inevitably result from the company's logotype appearing prominently on the boxes.

This new approach said all that any cigar advertiser would like to say about its product. The fact that many empty boxes of the same brand were shown indicated the smoker's consistent brand loyalty. And consistency speaks of quality. The photographs of children appeal to women as well as men, a highly important aspect of cigar advertising.

Candid Quality

The Dutch Masters people insisted that the photographs be true-to-life, candid, unposed. The concept was further refined and developed through talks involving the client, the advertising agency and Ike Vern, whose background in both advertising and editorial photography made him a natural for the assignment. The children he used were non-professionals to further the candid quality. And for each scene accepted, literally hundreds of photographs had to be made.

Vern used a 35mm Praktina with a 58mm lens for his work. Situations were created in which children would involve themselves naturally, eagerly — and while they played, Vern worked unobtrusively.

The Dutch Masters ads, full-page, bleed photographs in national magazines and in Sunday supplements, have been appearing now for nearly a year. From across the country, letters have come from both men and women describing how much they like the ads. Many institutions — schools, nurseries, etc. — have gotten ideas from the ads which they have put into practical use. Because reaction to the photographs has been so favorable, the campaign will continue. ▲



Children and empty cigar boxes are focal point of advertising campaign using full-page bleed photographs.



The Dutch Masters Approach

..... photography in advertising

SMOKING PLEASURE, COOL AND MILD

Whichever you use, Dutch Masters Cigars, Full Flavor or Low Smoke, Dutch Masters Cigars, Dutch Masters guaranteed pleasure. Smoke with skill and pleasure with the Dutch Masters Cigars. There's more to a cigar than what you see. Smoke Dutch Masters. The name says it all.



Photographs (except where noted) by Ralph Morris & Associates and Weaver Photo Service.

1. The President's arrival at International Airport, Los Angeles: Judson Hawthorne, Louise Hawthorne, Madison Geddes, Carol Geddes, and son Martin. 2. Mrs. Floyd Roberts presides at Ladies Luncheon. 3. Pres. Geddes uses electronic knife at opening of Trade Show. Front row: Darlene Tompkins, "Miss Photogenic," E. S. Purrington, Geddes, George Meder, DuPont, Gerri Willer, "Miss Photoflash." 4. President Geddes photographs models Willer and Tompkins at Statler poolside. 5. The Council in session. 6. Rev. Vincent Deer inspects Chromega with Charles Williams. 7. Claude Palmer and Jason Hailey at Hailey's "Selective Eye" exhibit. 8. Registration Center, the Statler lobby. 9.

68th Exposition of Professional Photography



J. Douglas Stewart, 1959 Interservice Photography prize winner, gets demonstration of the Tele-Rolleiflex from Dave Ohlson, Ponder & Best. 10., 11. and 12. Barker Bros. displays of PPA Portraits-in-the-Home exhibits. 13. Courney Tourcotte shows composition in Winona program. 14. G. J. "Buddy" Shrader. 15. Caroline Leonetti in make-up demonstration. "A Day at Winona": 16. Maurice LaClaire; 17. Mills Steele; 18. Clarence Bull assisted by Kaz Inouye; 19. Wendell Powell. 20. Harry and Helen Garfield. 21. Model at Trade Show booth. 22. Gerhard Bakker. 23. Emilie Romaine, right, and model in portrait program. 24. James and Charles Downey hold direct color prints. 25. Danny Rouzer in "Posing the Model." 26. Photographers gather at stage following speedlight demonstration by Leslie Tompsett, in white jacket and glasses, center.



INDUSTRIAL — 1. At Edwards AFB: Karl-Heinz Lohse, Aeronutronic; Roy Wolford, Northrup; Brig. Gen. John W. Carpenter, III; Wm. G. Hyzer; Lt. Col. Earl Strandberg; Claude Baldrige, Edwards AFB. 2. Walter Lawton, Stanford Research Inst. 3. Baldrige. 4. Chester R. Elliott and Roy Wolford congratulate the first woman Industrial M.Photo., Carolyn Carter. 5. R. E. Goode, Hughes; Vernon Taylor, Nat'l Institutes of Health. 6. W. J. Davidson, Lockheed. 7. James Cooper, University of Michigan, Lester Morgan, Ansco. 8. Tom Negro, Collins Radio. 9. David Fritz Reins, NARTU, before Beattie Portronic camera. 10. E. S. Purrington, Ford Motor Co. 11. Masters Print Exhibit. 12. Industrial session: Richard Kinstler, Procter & Gamble; James Hampson, Ark. Fuel Oil; David Eisendrath, PMI. 13. Jay Eyerman, LIFE. 14. Engineering Drawing panel (seated): Robert Haack; "Buzz" Holland, North American; Murray Gristle, Dietzgen; Clarence Barton, Kodak; (standing):



Helmut Mueller, Keuffel & Esser; Tom Phelan, Haloid Xerox; Charles Beck, Douglas. 15. COMMERCIAL — Illustrators' panel, Todd Walker, Geo. de Gennaro, Tommy Mitchell, Glenn Embree, Jason Hailey, Dale Healey, George Rappaport. 16. ASMP panel: Morris Gordon, Bob Willoughby, Peter Gowland, Will Connell, Jack Kemmerer, Lou Jacobs, Jr. 17. James and Mrs. Stewart; Asst. Mgrs. Don Rickers, Art Roberts, Mickey Dunlap. 18. Bob Parker and Miss Universe contestants. 19. James Laughead, sports photography. 20. E. C. Purdy, David F. Reins. 21. "Reception Room Clinic": Cecil Robinson, Tom Atkinson, Virginia Stern, Irving Newman. 22. Dr. Harold Edgerton receiving the Harris Award from R. R. Hutchison. 23. Harold Johnson and Paul March. 24. Max M. Autrey presents photograph to Humphrey Owen, Los Angeles Press Club president. 25. Juliet, Irving Newman. 26. Key Commercial Problems panel: Wesley Bowman, Harper Leiper, Bob Markow, Richard Hinman, Rudolph Guttosch.



1. Motion picture star Evy Norlund poses for Columbia Pictures' Bob Coburn and PPA members on tour of Columbia lot. 2. Carol Foster addresses Ladies Luncheon at Hotel pool garden. 3. Conventioneers visit sound stage during production of "Flying Fontaines." (1. and 3. by Cronenweth.) 4. Danny Rouzer and Claude Palmer present "Goddess of Light" trophy to actress Joan Collins for PPA of So. California. 5. PPA Editorial Board meeting: Fred Schmidt, Duane Salie, James Cooper. 6. Carol Foster appears on TV program as guest of Tom Duggan (Nancy Harris photo). 7. Linhof camera at Trade Show. 8. West Coast School presentation: Karl Romaine, Robert Toren, Jo Zettel. 9. Winona School Alumni desk, lobby of Statler Hilton: Virginia Stern, Bonny Burkey, I. Dunkinson. 10. Affiliation Luncheon (left, clockwise): Hugh Tribble, Peter Nicastro, Kevin Whelan,



Ted Sirlin, Ernest Hertzberg, Louis Carr, R. H. Roberts, Eugene Gilbert, Fred Schmidt, Carol Foster, Samuel Frumkin. MASTERS RECEPTION AND AWARDS BANQUET. 11. Dr. Homer Graham, Ozzie Nelson, Ralph Morris, Joe Snyder. 12. Stars' table at the banquet (from left): Ray Jones, Jeff Chandler, Esther Williams, Rock Hudson, Mrs. Jones, Robert Stack, Mrs. Platz, John Platz. 13. Ray Jones, President and Mrs. Geddes, Rock Hudson. 14. Masters' Reception at poolside. 15. Manford and Mrs. Magnuson, Mrs. Bull, Louis and Mrs. Garcia, Clarence Bull. 16. President-elect Robert Ball, Paul H. March, Harriett and Ozzie Nelson, and Fred Quellmalz. 17. The Nelsons and Geddes. 18. The reception was packed with many photographers, the various manufacturers, distributors and celebrities. 19. Charles Bronson, Dr. Edgerton, John Platz, and Rock Hudson.



All photographs in Hawaii by Lucien Aigner, unless otherwise noted.

EXPOSITION MOVES TO HAWAII — Enroute from Los Angeles: 1. L. P., Pat Jr., Mary Alice Brand; 2. Young photographer and John Smucker; 3. United Stewardess presents birthday cake to Bob Wilcox. 4. Fritz B. Herman, Kodak, welcomes photographers to new state. 5. Princess Kaiulani Hotel pool. 6. Bob and Mrs. Johnson, Geddes. 7. Members deploing in Hawaii. 8. Stop-over on Hilo: Paul Klingenstein, Bob Wilcox, Lawton Osborn, Hiro Nomura, Mrs. Osborn, Mrs. Wilcox, Mrs. Klingenstein. 9. Wedding anniversary for the Paul Marches. 10. Photographing "Windiest" place in the world." 11. Travel Director Bill Hughes outlines intinerary. Front row: James Hampson, Judson Hawthorne, Jeanne Lindquist. 12. Luau



at Hawaiian Village. 13. Dancer entertains. 14. Preparations for Luau. 15. A group photograph of new arrivals. 16. Another plane load of conventioners. 17. James Hampson talks on industrial photography. 18. Cameras are always ready. 19. David Eisendrath, George Perry, Jerry Chong, Werner Stoy, in camera discussion. 20. Hawaiian surf (Markow photo). 21. Hawaiian and mainland photographers at demonstration. 22. Checking in at Princess Kaiulani Hotel. 23. PP of A Board meeting (from left): Paul March, W. W. Carrier, J. E. Watson, Bob Wilcox, Fred Quellmalz, Madison Geddes, Lawton Osborn, James Hampson, Winton Medlar, Louis Garcia. 24. Geddes measures model Emy Lou Horrell.



1. PP of A members and their families at the Kodak Show, Kapiolani Park, Honolulu (Bob Johnson photo). 2. John Freni, Sen. Hiram Fong, Bob Johnson, Louis Garcia, Eugene Spiegel. 3. Freni photographs Sen. Fong as Johnson and Garcia stand by. 4., 9. and 10. Field trip to Dole Hawaiian Pineapple Co. plant. 5. PPA'ers busy with their cameras on all field trips. Here they are at the Mormon Temple. 6. Kodak dancers (Markow photo). 7. W. C. Webb and Conan J. Doyle in a papaya grove on field trip. 8. Capturing the beauty of a Buddha temple in Hawaii. 11. Hawaiian professional photographers (Bob Johnson photo). 12. President Geddes learns hula from famous teachers. 13. Rotary Luncheon: D. W. Engert, Bob Johnson, Louis Garcia, Winton Medlar, Fred Quellmalz, Adrian Jacobs, Del Conkright, Werner Stoy, Lawton Osborn; (kneel-



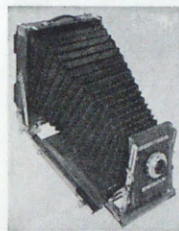
ing) John Freni, John Smucker (John Smucker photo). 14. Dinner at Kanraku Teahouse: Richard Chow, Hostess, Urban Allen, Mr. and Mrs. Ernest Brooks, Paul March in background. 15. Passengers on the S.S. Lurline on return trip: On bench, Mr. and Mrs. Fred Spieth; (bottom row) L. B. Kier, Hiro Nomura, Francis J. Preissler, Paul March, Bob Wilcox, Bob Markow; (standing) Mr. and Mrs. Mark D. Miller, Mrs. Kier, Mrs. Klingenstein, Linda March, Mrs. March, Mrs. Markow, Mrs. Wilcox, Paul Klingenstein (Markow photo). 16. Dinner at Japanese teahouse: 17. Emy Lou Horrell, Fred Quellmalz; 18. Madison and Mrs. Geddes, Winton and Mrs. Medlar. (Teahouse photos by Richard Chow.) 19. Natalie Rokusek bargains for gifts. 20. and 21. Kodak Hula Show, Honolulu. (Photos 12, 20., 21. by Kodak Hawaii; 9., 10. by W. M. Pitchford, Dole Hawaiian Co.)



Selection of recipients (on right) of M. Photog. (M) or Cr. Photog. (C) degree presented by Pres. Geddes (left) and sponsors (center): 1. Roy Wolford, E. S. Purrington (C); 2. Carolyn Carter (M); 3. Morris Gordon, J. J. Michnovich (C); 4. Francis J. Preissler (M); 5. James Hampson, R. C. Kinstler (C); 6. Rudolph Guttosch, John G. Kepper (M); 7. Danieli Zudell (M); 8. Winton Medlar, John Sybenga (M); 9. Julius Frank (M); 10. Geo. Ambrester, Mel Newsom (M); 11. Vincent Thomas, Douglas Paisley (M); 12. J. E. Smucker (M); 13. Louis Garcia, Gerald Campbell (M); 14. Bryce Finch (M); 15. Carl Blakeslee, Bill Wade (M); 16. Harold Johnson, Ferris Parsons (M); 17. Charles Henle (M); 18. Harper Leiper, Gene Sutphen (M); 19. Chas. Baldwin (M); 20. Adolf Fassbender, John Freni (M); 21. H. J. Meyer, Inez Whitney (M); 22. Jerry Landrum (M); 23. Joseph Snyder (C), Ralph Morris (M); 24. Kurt Jafay (M); 25. A. D. Wichers, Kermit Buntrock (C), Duane Salie (C). (Michael R. Trerotola)

The EDITOR LOOKS at.. New Products

L. F. Deardorff & Sons, Inc., 11 S. Des Plaines St., Chicago 6, Ill., has announced a new model Deardorff 11x14 view camera. Revolving adapter and reversible backs enable the



Deardorff

commercial illustrator to use longer focal length lenses. As the 8x10 is a "reducing" back on this camera, there is no cut-off on the groundglass. Total rise and fall of the camera front is 7 $\frac{3}{4}$ "; front raises and lowers from center, 3 $\frac{7}{8}$ "; Bellows capacity is 5" to 42"; vertical swings of the front and back are 30°, lateral swings are 20° each side of center. Although the lensboard is 6 $\frac{3}{4}$ " square, 6x6 size can be furnished to interchange with the 8x10 view camera. Camera folded up is 20x18x6; weight with revolving adapter and 8x10 or smaller back is 30 lbs. The finish is light mahogany with nickel plated metal parts. Deardorff 11x14 view camera with 11x14 or 10x12 reversible back is \$625; with 11x14 to 8x10 revolving adapter, and 8x10 or smaller back to fit, it is \$737.

Chemical Div., Danford Studio, 2100 Wilmington Rd., New Castle, Penna., is distributing a concentrated anti-bacterial and deodorizing chemical, San-I-Tank. It is claimed that this product is non-toxic, non-corrosive and will not harm either photographic film or paper. The addition of a few drops per gallon of working solution prevents the formation of slime, fungus and offensive odors. San-I-Tank is priced at \$1.50 for four-ounce bottle.



Van Norman

Electronics Div., Van Norman Industries, Inc., 186 Granite St., Manchester, N. H., is manufacturing an actuator system for automatic light exposure control. When used in cameras, it will respond to light variations and simulate physical opening and closing of the iris mechanism to the required f-stop without requiring manual adjustment. The overall dimension of the actuator is .5 cubic inches, making it suitable for installation in either still or motion picture cameras.

Eastman Kodak Co., 343 State St., Rochester 4, N. Y., has introduced Kodagraph Autopositive projection papers for a quick, easy way to obtain proofs of paste-ups. Enlarged or reduced positive prints can be made, as the papers are not limited to contact printing. The papers, with a special wash-off type emulsion, are in two weights — standard (supplied in sheets and rolls); and extra-thin (supplied only in rolls). . . . Ektachrome and Ektacolor papers are now available in 500-foot rolls in 3 $\frac{1}{2}$, 5, 7 and 8-inch sizes. The 3 $\frac{1}{2}$ -inch rolls are packed four to a case, all others two to a case. . . . The "Kodak CC Filter Dataguide" has been revised. This guide is a filter pack computer for making color prints and shows how to reduce various Kodak CC filter combinations to their most effective minimum, and how to eliminate neutral density. Price: \$2.

Foralco Enterprises, 307 W. 38th St., New York 18, N. Y. — Miracote, protective film coating that seals slides from harmful effects of moisture and air; one jar coats up to 250 slides, \$1.98. . . . Kinnard Company, 324 W. Vine St., Milwaukee 12, Wis. — Spot-O-Matic II enlarging meter, features a signal light operated by a photocell in place of the visual comparison system. . . . Taussig Paint Sales Co., Old York Rd. & Township Line, Jenkintown, Penna. — Lasticolor vinyl fabric spray for changing colors of props in minutes. The paint comes in different colors, is applied with spray gun.

Apache Photo Co., Industrial Div., 2933 N. 16th St., Phoenix, Ariz. — Apache fiberglass sink, in two sizes — 28x48x5 (\$89.50) and 28x80x6 (\$139.50) inches, plus 7" high back-splash on each. Fiberglass print washer adapter which converts one end of sink into swirl-type washer for prints up to 20x24 inches is available. . . . Vic Manufacturing Co., 1313 Hawthorne Ave., Minneapolis 3, Minn. — Vic Model 90 water temperature regulating valve; maintains temperature within 2°. Model 90L is adjustable from 60°-120°; Model 90H, from 100°-160°. . . . Bald Eagle Corp., 356 Cedar St., St. Paul

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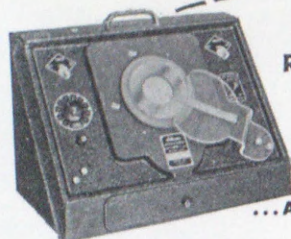
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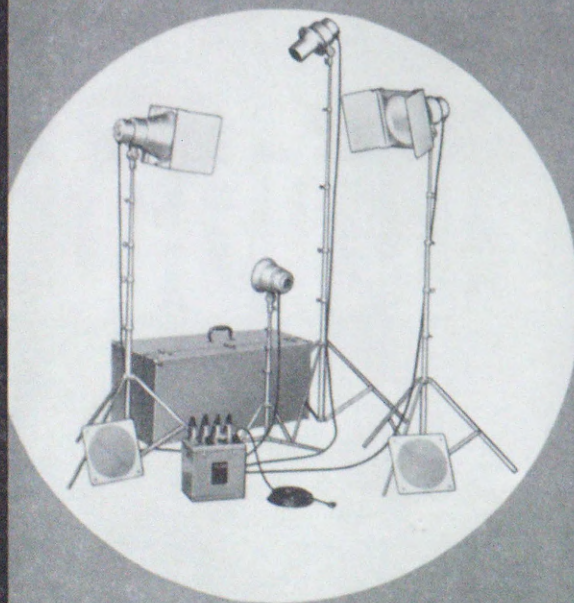
Quick-Set, Inc., 8121 N. Central Park Ave., Skokie, Ill., announces the Lo-Hi accessory for the Hercules tripod. The camera is carried by an extension arm, which slides up and down on an auxiliary tube attached to the elevator column. Turning the elevator hand wheel raises or lowers the entire mechanism. Using the Lo-Hi unit, the camera can be lowered to the floor or raised to maximum height; the tripod can be completely telescoped with the unit attached. Structural members of large size aluminum tubing insure maximum strength and rigidity with light weight. Price: \$85.



Quick-Set

Polaroid Corp., Cambridge 39, Mass., has announced a new film, fill light and photoelectric shutter. A 3,000-speed film is available in Type 47 for larger-size cameras (\$2.29 per roll) and Type 37 for smaller cameras (\$1.79 per roll). The Polaroid Wink-Light is an automatic fill light that clips to the camera and is balanced to match typical living room lighting for pictures made at distances of eight feet or less. A tiny auxiliary flasher (at no extra cost) attaches to the Wink-Light and accepts all-glass flashbulbs. Its reflector swivels to three positions. Polaroid Wink-Light retails at \$17.95. The photoelectric shutter, designed for use with the 3,000-speed film, converts existing Land cameras (except Highlander and Pathfinder models) for automatic outdoor photography. Polaroid Photoelectric Shutter, Model 440, retails at \$39.95.

American Optical Co., Southbridge, Mass. — Stereocamera kit, tailored to AO's Cyclopic microscope, uses 35mm film. Three-dimensional photographs can be made to 80X. Viewer is included in the kit. . . . Standard Camera Corporation, 319



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Reproduction Engineering Corp., 418 N. Main St., Ivoryton,



Blu-Ray

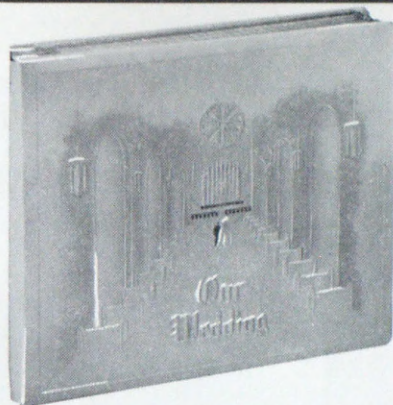
Conn., announces that two models of the Blu-Ray Proof-Printer, for making P.O.P. proofs in quantity at low cost, are available. A 14" machine which makes 200 to 300 studio proofs per hour is priced at \$197.50; a 42" machine which makes 400 to 500 proofs per hour is priced at \$287.50. Each model operates on 110v line, and has a variable contrast control; no special installation

is needed. Printers accept automatic (70mm and 90mm) as well as sheet film.

General Scientific Equipment Co., P. O. Box 3038, Philadelphia 50, Penna. — Disposable clothing, fire-resistant and water repellent, lint-free and can be autoclaved. Available in shirts, pants, laboratory coats, hats, boots, aprons and gowns. Send for Bulletin No. 700. . . . Electro Medical Products Corp., 79 Madison Ave., New York, N. Y. — Micronaire electrostatic air cleaner for dustless darkroom; deluxe model, \$159.50; regular model, \$79.95. . . . Pako Corp., 1010 Lyndale Ave. N., Minneapolis 40, Minn. — Single strand, black-and-white, continuous print processor, the Williamson Processor, features auto-

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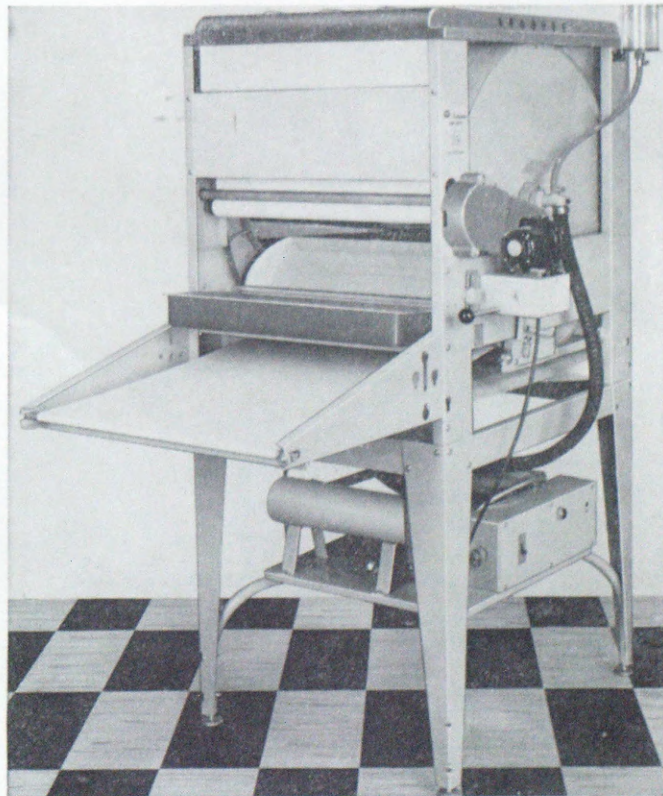


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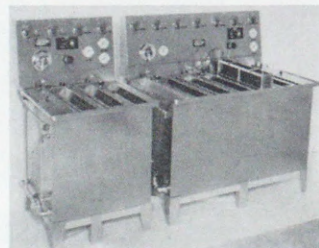
Forney Films, Cinetron Div., 1802 LaPorte Ave., Fort Collins, Colo., is producing a color temperature control unit with 460v input. The Cinetron IV is available for either 460v or 230v current and is equipped with six 30-amp rated output receptacles and six-position Ohmite selector switches. Two accessory 115v grounded receptacles have 15-amp mini-breakers for operating cameras or other equipment. A Simpson Kelibrator meter shows actual color temperature on any of the six outlets. The self-carrying unit weighs 140 lbs. Three units of the Cinetron in smaller capacities are also available.



Cinetron

Hershey Manufacturing Co., 4309 W. Lake St., Chicago 24, Ill. — Sun-lite Hi-Pro Model M heavy-duty electronic flash, modified version of Hi-Pro unit; weighs 4 1/2 lbs., measures 6x6x6 inches; list price, \$109.50. . . Kingston Industries Corp., 256 E. 49th St., New York 17, N. Y. — High-efficiency metal reflectors in varying degrees of diffusion with average reflectance factor of 88% in the 4400-7000 angstrom range; available in stock sizes or made to specifications. . . Waber Electronics, 105 Heatherwood Rd., Havertown, Penna. — Heavy-duty multiple outlet box, Model 24. Receptacles are made for ground insertion; adapter plug for wall outlets not having three-element receptacle included: \$8.50. . . Harwood Electronics Co., 466 W. Superior St., Chicago 10, Ill. — Mark 375 Luminaire, concentrated lighting source is attached above motion picture cameras, consists of four R-30 miniature floodlights. Single toggle switch controls two or four lamps: \$19.95.

Rolor Industrial Corp., 18 E. 42nd St., New York 17, N. Y., is producing the Model 24-10P Rolor 20x24 Color Print Processor — Split C Series. Automatic gas agitation system has been incorporated for all solutions (ten gallons each). Both sections are fitted with a master panel that groups all necessary controls. Model 24-10P Rolor 20x24 Color Print Processor — Split C Series is priced at \$8,995. Print-carrying baskets offered are: convertible, with variable compartmentation for 8x10 through 20x24; duplex, for quantity processing of 8x10 or 8 1/2x11; and a fold-over rack that will accept prints in widths to 24" and lengths up to 36". Optional original factory-installed features include automatic water cut-off (\$180); pre-fabricated drain plumbing unit (\$180 pair); gas/air unit division for agitation system — dark section only (\$220); automatic replenisher — panel mounted controls (\$1,750).



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Free Literature

Chemipure Labs, 89-07 169 St., Jamaica 32, N. Y. — Booklet showing 65 Christmas and year-round mask designs (professional set of ten masks, \$10.95). . . Meisel Photochrome Corp., 2710 McKinney Ave., Dallas 1, Texas — "Egbert in Colorland," cartoon character gets practical advice. . . Eastman Kodak Co., Sales Service Div., Rochester 4, N. Y. — "Photography Under Arctic Conditions" — 8-page pamphlet (C-9); "Evaluating Color Negatives" — 24-page pamphlet (E-52); "Surface and Contrast Grades of Kodak Photographic Papers" — 4-page leaflet with chip samples of various surfaces. . . Exakta Camera Co., 705 Bronx River Rd., Bronxville, N. Y. — "Everyone Enjoys the Show," brochure by Wegee. . . LogEtronic, Inc., 500 E. Monroe Ave., Alexandria, Va. — "Contrast Control Brings Cost Control through LogEtronic," 8-page brochure. . . Peerless Photo Products, Inc., Shoreham, L. I., N. Y. — Booklet on Peerless photocopy emulsions and base stocks. . . The Nega-File Co., Box 405, Doylestown, Penna. — Catalogue No. 24, 20 pages. . . Animation Equipment Corp., 38 Hudson St., New Rochelle, N. Y. — Catalogue sheet, giving prices and complete engineering information on 16 Oxberry units of different types. ▲



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THE COMMERCIAL CORNER

by Richard E. Hinman

Guest columnist Richard E. Hinman, Miami, Fla., has gathered some salient remarks to remind us of our responsibilities as businessman.—Harper Leiper, M. Photog.

There is an old saw in this business that goes: The portrait photographer is the artist, the commercial photographer is a businessman, and the photofinisher just works for a living. All points of this axiom might be the basis for argument with the exception of one. That is, "a commercial photographer is a businessman." At least I think so.

First of all, what does commercial mean? It means, in a broad sense, dealing with commerce. Commerce is business. Business is money, if it is properly conducted. And the proper way? That too is open for discussion. I say, *be neat*.

Businessman, does not mean a laborer, or a day worker. You all know how they look. A businessman will dress for the occasion—a neat suit around the office, or shirtsleeves with tie if the weather is warm, sport clothes when afield. But the old tee shirt is strictly reserved for odd jobs around the house. Your appearance should at all times match what the public expects when dealing with one, whom the British refer to as being in business.

Place of Business

Your place of business should be just as neat as the retail store next door, and of all things, well-illuminated. You know that you hesitate about going into the dingy dark corner drug store and choose the one with the new slimline fluorescent lights.

Your business card and your stationery should be of the best that you can buy—not what you can afford. Remember that when your card, or your letter reaches a total stranger, it gives him the first impression that he will have of you. First impressions are important.

Don't be "gadgets" in your equipment choice. Equipment should be good, and kept in good condition. Your cases may show signs of hard use, but like your car, they can be cleaned once in a while, and the

old spit and polish of army days is a fine motto for these outward equipment appearances.

Speaking of the car, does it need painting? The yard man might drive up with shabby equipage, but does the doctor, or the salesman trying to impress you with his standing in the community drive a dilapidated junker? Go out and look at it now. How does it stack up with the one your lawyer has? He is a professional businessman too.

Friendly Basis

Are you neat in your manner of addressing other people? Do you just say "Hy-ya," and call it square? Cultivate the kind of language that we are supposed to speak and others will respect you for it.

Horseplay is all right with the close friends that you have accumulated through the years, but when dealing with other members of your business community a smiling but correct decorum is the best approach to becoming a friend of that prospective client. Business when there is business to do, and small talk to while away the odd moments of relaxation on the job—this is where you can sell on a friendly basis.

Neatness in the work that you perform—make sure that prints are spotted, borders straight, the rubber stamp on the reverse side is not smudged, and that file numbers are neatly stamped or written so that reprint orders can be easily made. And when you deliver this work, make sure that it is neatly packaged. Don't let it leave the studio looking like a package from the

butcher's down the street. The average man hates to throw away a good kraft envelope with metal clasp, and he may save it and pass it on with your name imprinted thereon to someone else with some enclosure of his.

Inspire Confidence

Be professional by letting your clients know that you are a member of your national trade association, the Professional Photographers of America. Your architect displays the A.I.A. insignia, your doctor the A.M.A. sign, and your lawyer his bar association insignia. People look for the identification with a national organization that all professional, and successful, businessmen display in their places of business. It inspires confidence in the buying public.

These are a few random items that come to mind at this writing. I am sure that you do not do any of the wrong things that I have mentioned. But just for the fun of it, take a pencil and read this over again. If you are doing good business practices you should be able to check up a 100% score. If not, why not take the time and effort to correct any deficiencies?

You want to be the respected, ethical, commercial photographer in your community, so why not make the effort to look and act the part. Modern business demands it, and you will be surprised how it will raise your prestige if you try to just *be neat*.

Photographic Display

This spring, Knutson-Bowers Studios of Colorado Springs were assigned the job of building a display in the Palace Pharmacy at Cripple Creek, Colo., to illustrate the story of the 1891 gold rush to Cripple Creek.

Through extensive research, Knutson and Bowers gathered a collection of photographic negatives and prints. These were proportioned to be displayed on the walls above shelves of the pharmacy. A series of 15 murals in brown tone was produced by another PP of A member, Bawden Bros., Inc., Davenport, Iowa. It is estimated that over 100,000 vacationists will visit Cripple Creek this year and that most of them will see the photographs.

With so many communities celebrating anniversaries and pioneer days, holding fairs and exhibitions, the commercial photographer can secure new business by furnishing photographic displays for the events. ▲

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1959 — COMING CONVENTIONS — 1960

Listings of coming conventions are based on information sent to PP of A Headquarters, Milwaukee. Omissions are due to lack of proper notification.

Association	Date	City and State	Hotel	Officer
Florida Photographers' Association	Oct. 15-17	Tampa, Fla.	Hillsboro	Duane Herrig, Conv. Chmn. 212 N. Dale Mabry, Tampa, Fla.
Professional Photographers of Louisiana	Jan. 29-31	New Orleans, La.	St. Charles	John Kuhlman, Pres. 5590 Canal Blvd., New Orleans, La.
Kentucky Professional Photographers' Assn.	Feb. 20-22	Louisville, Ky.	Kentucky	Richard Duncan, Conv. Chmn. 1108 S. 4th St., Louisville, Ky.
Professional Photographers of Michigan	March 6-8	Saginaw, Mich.	Bancroft	Dorothea Stobbs, Sec'y-Treas. 115 S. Jefferson Ave., Saginaw, Mich.
Ohio Professional Photographers' Assn.	March 6-8	Columbus, Ohio	Neil House	Howard Newmarker, Chmn. 1619 Brownell Court, Cleveland, Ohio
North Carolina Photographers' Association, Inc.	March 6-9	Raleigh, N. C.	Sir Walter Raleigh	Burnie Batchelor, Chmn. P. O. Box 10525, Raleigh, N. C.
Wisconsin Professional Photographers' Assn.	March 13-15	Milwaukee, Wis.	Pfister	Lavern LaMere, Sec'y-Treas. 108 West 4th Street, Marshfield, Wis.
Southwestern Photographers' Association, Inc.	March 26-29	Ft. Worth, Texas	Texas	Ernie Curtis, Sec'y-Treas. 2815 Classen Blvd., Oklahoma City, Okla.
Illinois Photographers' Association	March 28-30	Springfield, Ill.	Abe Lincoln	William Schultz, Sec'y 521½ 15th Street, Moline, Ill.
Professional Photographers of Indiana	April 3-5	Indianapolis, Ind.	Severin	L. R. Clippinger, Pres. 503 West Wayne St., Ft. Wayne, Ind.
Missouri Photographers' Association, Inc.	April 3-5	Jefferson City, Mo.	Governor	C. R. Bray, Conv. Mgr. 9th & Frederick St., St. Joseph, Mo.
South Dakota Professional Photographers' Assn.	April 3-5	Sioux Falls, S. D.	Sheraton-Cataract	Robert T. Brown, Sec'y-Treas. 218½ N. Main St., Mitchell, S. D.
Professional Photographers Assn. of Oklahoma, Inc.	April 9-11	Oklahoma City, Okla.	Biltmore	H. O. Phillips, Pres. 106 North 5th Street, Ponca City, Okla.
Wyoming Professional Photographers' Assn.	April 24-25	Casper, Wyo.		Mark Patterson, Sec'y-Treas. 1215 Arapahoe, Thermopolis, Wyo.
Kansas Professional Photographers Assn., Inc.	April 24-26	Wichita, Kans.	Broadview	Bill Barton, Sec'y 1916 Gage Blvd., Topeka, Kans.
Maine Professional Photographers' Assn.	May 9-10	Portland, Me.	Eastland	Adelaide Anderson, Sec'y-Treas. 125 Main Street, Lewiston, Me.
Montana Professional Photographers' Assn.	May 14-15	Great Falls, Mont.		M. E. Lacy, Vice Pres. 240 Central, Whitefish, Mont.
Professional Photographers of Iowa	May 15-17	Des Moines, Iowa	Savery	Duane Salie, Conv. Chmn. 615½ Lake Ave., Storm Lake, Iowa
Florida Photographers' Association, Inc.	June 19-22	Miami Beach, Fla.	Saxony	Donald Schwarm, Sec'y-Treas. 817 N. W. 1st St., Ft. Lauderdale, Fla.
Southeastern Photographers' Association	June 19-22	Miami Beach, Fla.	Saxony	D. E. Dickerson, Sec'y-Treas. P. O. Box 300, Shelbyville, Tenn.
Professional Photographers' Assn. of California	June 30-July 4	San Francisco, Calif.	Jack Tar	Natalie Rokusek, Exec. Sec'y 609 Sutter St., San Francisco 2, Calif.
Professional Photographers of Nebraska	July 10-12	Omaha, Neb.	Paxton	Al J. Werthman, Exec. Mgr. c/o Art Center Studio, Hartington, Nebr.
Rocky Mountain Professional Photographers' Assn.	July 17-19	Denver, Colo.	Shirley-Savoy	P. H. Broadie, Exec. Sec'y 2170 S. Lincoln, Denver 10, Colo.
PROF. PHOTOGRAPHERS OF AMERICA, INC.	Aug. 7-12	Chicago, Ill.	Conrad Hilton	Frederick Quellmalz, Exec. Mgr. 152 W. Wisconsin Ave., Milwaukee 3, Wis.
Professional Photographers' Assn. of Pennsylvania, Inc.	Aug. 28-30	Philadelphia, Pa.	Sheraton	Vincent DePiante, Jr., Exec. Sec'y 1756 Clinton Ave., Shamokin, Pa.

Local, State and Regional News

RECENT ELECTIONS

Northwest PPA (Wash.)

Bob Brown, President; Bob Tull, Vice President; Dolly Brown, Secretary-Treasurer; R. D. Bradbury and Wilma Tull, Directors.

Santa Clara Valley PPA (Calif.)

Arnold Del Carlo, President; Abe Leon, Vice President; Ralph Di Tullio, Secretary; Roland Wolfe, Treasurer; Hans Roth, Mac Hernandez and Cliff Donahue, Directors.

Spokane PPA (Wash.)

John Keith, President; Merle Brown, Vice President; Mary Haggard, Treasurer; Dorothy Tremble, Corresponding Secretary.

Cleveland Society of PP

Two future meetings of the Cleveland Society of PP are: October 25-27 — Bus tour to Rochester, N. Y., for programs at Eastman Kodak Professional Technical Center. November 23, Jim E. Robbins, Photo-Journalism Director, Graflex, Inc., Rochester, N. Y.

PPA of Northern Illinois

A school for print judges is being established by the PPA of Northern Illinois, to promote a better understanding of why judges decide as they do, and to provide enough qualified judges for the association's regular competitions.

The faculty will consist of Masters of Photography and other experienced photographers. Following a series of lectures, students will begin judging and they will then be judged by the faculty. When a student reaches a certain score his name will go on the official list of judges and will be called on to serve on future juries of selection for the PPA of N.I.

Rocky Mountain PPA

A "Free Picture" promotion in the Rocky Mountain area was stopped last July. When Don C. Diers, M.Photo., Lamar, Colo., learned that the local Safeway Store was about to use a "Free Picture" ad, he called Rocky Mountain PPA Executive Manager Steve Broadie, who in turn wrote to the Safeway Stores' public relations manager. In his letter Mr. Broadie explained RMPPA's position and offered the public relations manager an opportunity to address the members assembled in convention the following month to explain the attitude of the company.

Three days later the following telegram was received by Broadie: "Safeway store has studied your letter and others and has

Whichever way you look at it, there is little excuse for taking on work so much in excess of your production capacity that deliveries are fantastically delayed, and no excuse at all for poor quality work.

—British Journal of Photography

reevaluated photographic promotion. As of August 1st the Denver Division covering the Rocky Mountain region of Safeway will discontinue this promotion. We appreciate your interest and information." ▲

APPLICATIONS from page 482

Galvan, Raymond, Galvan Studio, 3108 24th St., San Francisco (I)
 Gaspar, Bela, Gasparcolor, Inc., 1050 Cahuenga Blvd., Hollywood (S)
 Graf, Jack M., Aerojet General, P. O. Box 296, Azusa (I)
 Gregoire, John D., 4748 1/2 Santa Ana St., Bell (I)
 Ground, A. E., Lockheed Aircraft Corp., 1705 Victory Pl., Burbank (I)
 Grumbling, Paul J., Autonetics — Division of NAA, 9150 E. Imperial, Downey (I)
 Gustason, Edmund Richard, Hughes Aircraft Co., 21313 Talisman St., Torrance (I)
 Harper, Roy J., I. G. O. News, 2909 W. Vernon, Los Angeles (I)
 Harris, Edward C., Autonetics — Division of NAA, 9150 E. Imperial, Downey (I)
 Harris, Lawrence, Jeffrey's Studio, 6607 Sunset Blvd., Los Angeles (A-P) J. Marshall
 Harris, Walter Keith, 836 3rd St., Crescent City (A-P)
 Harrison, Ruth, Ruth Harrison Portrait Photographer, Corner Cox and Paseo Presado, Saratoga (A-P) Ralph DiTullio
 Harvey, Bruce, Engineering Reproductions, Inc., 8352 Commonwealth, Buena Park (I)
 Hawes, Val, Nortronics, 500 E. Orangethorpe Ave., Anaheim (I)
 Hecht, Morton P., Avery Color Corp., 1525 N. Cahuenga, Hollywood (I)
 Henry, C. E., The Harwood Co., 2830 Auburn Blvd., Sacramento (I)
 Herron, J. Barry, Coca-Cola of L. A., 1334 S. Central Ave., Los Angeles (I)
 Hoyt, Raymond E., Jr., U.S.A.F., McClellan A.F.B., McClellan (I)
 Hoyt, Vernon, Hoyt Photography, 509 Center, Taft (A-P)
 Hubbard, Harry Keith, 425 3rd, San Bernardino (A-P)
 Hunt, James W., Navy Exchange, U.S.N. Training Center, San Diego (I)
 Inman, Clarence W., Los Angeles City Rec. & Park, City Hall, Room 311, Los Angeles (I)
 Inouye, Kaz J., Brooks Institute of Photog., 2190 Alston Rd., Santa Barbara (A) G. W. Kobring
 Jilison, Bud B., Convair, Pomona, 745 S. Washington, Glendora (I)
 Jones, Morris M., Jones Studio, 935 "G" St., Reedley (A-P)
 Kameker, Carlisle E., 11510 Wyoming Ave., Los Angeles (I)
 Keene, Robert L., Bob Keene & Associates, P.O. Box 225, Santa Susana (I)
 Kickbush, Anselm Charles, A & V Enterprises, 7746 Foothill Blvd., Tujunga (A-P)
 Kinney, Merle V., Convair, Pomona, P.O. Box 766, Pomona (I)
 Klaus, Martin, Azon West Coast Corp., 1730 E. Holly, El Segundo (I)
 Krivdy, Jack K., North American Aviation, 18908 Florwood Ave., Torrance (I)
 Larson, Ruby, Runae Studio, 165 W. Smith, Ukiah (A-P)
 Lewis, V. Earl, V. Earl Lewis Photography, 18 E. Canon Perdido, Santa Barbara (I)
 Light, Rex W., Royce Photo Supply Co., 1124 N. La Brea Ave., Los Angeles (I)
 Loranger, Robert Charles, 5561 39th Ave., Sacramento (A-P)
 Marlin, James M., Lebaron Studio, 1427 1/2 Third St., Santa Monica (A-P) V. Barnaba
 Masters, Gilbert S., Rexall Drug & Chemical Co., 8480 Beverly Blvd., Los Angeles (I)
 McArthur, Leslie A., 750 W. Sycamore, Willows (A-P)
 McFadden, James Thomas, 1529 W. Manchester Ave., Los Angeles (A-P)
 Meacham, Don, Don Meacham Photography, 915 Colorado Blvd., Santa Rosa (A-C)
 Miller, Martin Henry, Convair, San Diego Div., General Office Bldg., San Diego (I)
 Mintz, Arthur Emery, 10182 Adriana Ave., Mont Vista (I)
 Mitchell, Preston E., Preston E. Mitchell Studio, 211 E. Philadelphia, Whittier (I)
 Morris, James Arthur, 10510 Wiley-Burke Ave., Downey (I)
 Murphy, Alvin Lee, Murphy Studio, 105 W. Grand Ave., El Segundo (A-C)
 Musser, Jonathan Knox, Westinghouse Electric Corp., Sunnyvale (I)

(Turn to page 520)

WHICH of these BEATTIE PORTRONICS is right for you?



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2 yards Crushed Plush for Babies.....	7.95

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BOOK BRIEFS

PRACTICAL PORTRAIT PHOTOGRAPHY. By Edwin Falk and Charles Abel. Amphoto, 33 W. 60th St., N. Y. 23, N. Y. 224 pp. \$6.95.

This is not a book for the beginner. It is assumed that the reader does not need technical help and the authors take it from there.

Admittedly, "Practical Portrait Photography" deals with what is generally thought of as "conservative" portraiture, and the first 15 chapters are packed with information, illustrations and lighting diagrams on practical portraiture.

The remaining 15 chapters are devoted to important aspects of portraiture that many times are overlooked by the photographer. Included are suggestions for that "something different," help in posing hands and feet, use of props and accessories, drapes, and the camera vignette. Four of these chapters cover home portraiture, one of which is on daylight illumination (another phase of portraiture too often overlooked today).

In a short but meaty chapter called "Beware of Blank Paper," Falk and Abel bring out a common problem—disturbing flat white areas in portraits—and make helpful suggestions based on the contention that the secret is all in proper lighting and exposure followed by correct development.

Practical help in eliminating some of the need for retouching stems from the well-founded belief that proper posing and lighting lessen this need.

One part of this book that, perhaps, carries more weight than any other in helping the photographer to become a bigger success concerns standardization of methods—not with respect to lighting placement, but standardizing work for consistent quality.

The authors, Edwin A. Falk, Sr., head of the Falk School of Professional Photography, and Charles Abel, Hon.M.Photog., editor and publisher of *The Professional Photographer*, have written a book that will be a big help in practical portrait photography. F.S.

PRIMER OF LAMPS AND LIGHTING. By Willard Allphin. Chilton Co., 56th and Chestnut Sts., Philadelphia 39, Pa. 224 pp. \$10.00.

Although written for electricians, there is basic information and material on lighting to enable the reader to deal with lamps and lighting layouts; written by Sylvania Electric Products researcher who has previously prepared many useful exposure guides.

TV AND FILM PRODUCTION DATA BOOK. By Ernest M. Pittaro. Morgan & Morgan Inc., 101 Park Ave., N. Y. 17, N. Y. 448 pp. \$6.95.

Techniques and working data proved by experience to be the basis for profitable production in the closely related television, video tape and motion picture fields. Subjects are grouped in 25 main categories with 128 tables.

ASTRONOMICAL PHOTOGRAPHY AT THE TELESCOPE. By Thomas Rackham. The Macmillan Co., 60 5th Ave., N. Y. 11, N. Y. \$7.50.

Photographic materials and processes; cameras and accessories; photography of the sun, the moon, and planets are discussed in an easily understood manner with profuse illustrations.

HOW PHOTOGRAPHY WORKS. By H. J. Walls. The Macmillan Co., 60 5th Ave., N. Y. 11, N. Y. 352 pp. \$8.50.

The background of photography including optics, chemistry, and visual perception, with suggestions for further reading at the end of each chapter.

KODAK COLOR FILMS. Eastman Kodak Co., 343 State St., Rochester 4, N. Y. 80 pp. \$75.

Discusses major features of both reversal and negative color films and lists the variety of print and transparency results which can be achieved with each.

SINGLE LENS REFLEX GUIDE. By Paul Wahl. Chilton Co., 56th and Chestnut Sts., Philadelphia 39, Pa. 149 pp. \$1.95.

Description of the various cameras of this type on the market, with a comparison table.

EXPOSURE MANUAL. By J. F. Dunn. Printed in Great Britain; Distributed by John Wiley & Sons, Inc., 440 4th Ave., N. Y. 16, N. Y. 268 pp. \$7.50.

First published in 1952 under the title "Exposure Meters and Practical Exposure Control," this text provides answers to more exposure problems than have ever been dealt with in one book. ▲

NEWS from page 482

which tour the nation's schools. They will also eventually be shown overseas.

SUPERCHROMAT LENS FORMULA

A "superchromat" lens, the first ever to be corrected for all colors of visible light, is promised by an improved optical formula devised by Dr. Max Herzberger of Kodak Research Laboratories.

A three-element lens, made with three glasses chosen from a graph based on the new formula, is corrected for light from the ultraviolet to the infrared, or from 365 to 1,010 millimicrons.

Current lenses represent a compromise, since correction for two colors may cause chromatic aberration for the other colors in the spectrum. In a camera this would mean that images of differently colored objects photographed in the same position would fall in slightly different places on the film. Previously, with special glasses called "short flints," it has been possible to correct some three-element lenses for three colors only. ▲

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INSIDE INDUSTRY

High-Speed Institute — A two-day Industrial High-Speed Photography Institute is scheduled for October 20-21, to be held on the campus of the University of Wisconsin at Madison and sponsored by the University's Extension Division, Department of Engineering. Talks and practical demonstrations will be given by a staff of ten specialists from throughout the United States. Among the guest instructors will be Dr. Harold E. Edgerton, Hon. M. Photog., M.I.T., Cambridge, Mass.; David B. Eisendrath, Jr., *PMI* magazine, New York; E. R. Farber, Milwaukee; Carlos Elmer, Traid Corp., Encino, Calif., and Wm. G. Hyzer, Janesville, Wis.

The fee for the Institute is \$25. For registration or further information contact Robert L. Loetscher, Institute Coordinator, Department of Engineering, The University of Wisconsin Extension Division, Madison 6, Wis.

Better line photography — A semi-technical advanced manual on line camera photography has been written by D. C. Jardine, General Manager of the Scott Blueprint Company, 8654 Washington Blvd., Culver City, Calif. Although the manual is aimed predominantly at reproduction industry problems, line photographers in industrial corporations and printing establishments will find much of the information in it useful. The ten chapters of the 65-page illustrated spiral-bound manual discuss illumination, copy-board, camera, lens, film, processing, copy, finishing and miscellaneous considerations.

The manual covers various phases of line work on a practical level and is the result of over 20 years experience and study in this field by the author. "Better Line Photography for Reproduction Plants" is published by and available from the Scott Blueprint Company for \$3.14, postage paid.

Meteorite camera attachments — The scope of the Robertson Meteorite vertical 14x17 camera has been expanded with the production of a few new attachments for the unit. An iris diaphragm control further simplifies ease of proper exposure by coordinating the proper lens opening

with the focus setting of the camera. A series of instantly interchangeable heads is available, so that the same camera can be used alternately for film negatives, xerography, right-reading positions or photostats. Working with the Natural Lighting Corp., a special Color-Tran lighting unit is also available. The Meteorite is manufactured by Robertson Photo-Mechanix, Inc., 7440 W. Lawrence Ave., Chicago 31, Ill.

Roll film dispenser — Unitronics, Inc., 472 Paul Ave., St. Louis 35, Mo., is producing an automatic roll film dispenser that holds two rolls from six to 30 inches wide and up to 200 feet long (depending on thickness of the film).



Film Dispenser

film size commonly employed in the graphic arts industry can be provided.

Film spools with "emulsion in" or "emulsion out" are slipped onto bars which are placed in sockets in the dispenser cabinet. The end of the film is threaded through a simple guide arrangement designed so as not to mar the emulsion surfaces. The operator adjusts the length of feed by a dial setting and pulls the knife actuating lever which causes the film to be fed out to the pre-set length.

High-speed lens — A new 5½" high resolution 1:1 transfer lens for cathode-ray tubes has relative



Transfer Lens

aperture ranging from f/2 (at infinity) to f/22. Developed by the Perkin-Elmer Corp., the lens is designed to afford optimum reproduction of cathode-ray signals. It will cover a 4½" diagonal format. Object-to-image distance is 17.6".

Color correction of the lens is 4200A-5200A, optimized for P-11 phosphor. The unit measures 5⅝" in over-all length and 3¾" in diameter. Weight is 3½ pounds.

Optional equipment includes a reflecting unit to permit bending of the light

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MAILBAG from page 486

scribed a camera stand which I had built from some government surplus flood-lamp stands and which enabled me to get down close to the floor with a solid piece of equipment. I told him that when I got home I would send him a photo of it. Not only did I do that but added a sketch of a similar camera stand which he could build if not fortunate enough to secure one of the surplus stands I had used.

Do you think this man took the time to sit down and put a plain postcard (at that time still two cents) in the mail thanking me? No! Absolutely not! What does getting on a National convention platform do to some of these chaps? Give them a Big Shot Complex beyond endurance?

This by the way is not an isolated case. A few years ago I began landscaping the rear of my studio property (I have a residence studio) and somehow learning of a photographer in the East who had done something similar I wrote to the man, enclosing a return stamped envelope, asking for suggestions etc. on his outdoor "studio" development. Did he reply? He did not! Probably thought I was going to "steal" some of his big ideas.

A photographer in a neighboring community had a color photograph to make and wrote to me for information and suggestions. I not only wrote a three-page typewritten letter in reply, but offered to come over with my lighting equipment and help him out. Did he have the plain ordinary courtesy of writing and thanking me. You've guessed it — *he did not*.

Don't think everything in this connection is on the wrong side of the ledger. Earlier this year, I wrote to Robert L. Perry of New London, Conn., asking if he would send me some of his newer price lists. I had heard him speak at the National four or so years ago and had kept his material in my files. I felt this information was worth money so enclosed a dollar. What did Mr. Perry, a very very busy man do? He wrote me a two-page letter telling me to go ahead and "steal" anything from his material I could use or adapt. I have not had the good fortune to meet Mr. Perry in person but I'll wager he's a big man in every respect, personally and professionally.

I am not carrying any torch for Prentice-Hall or McGraw-Hill. But both of them publish numerous books on business practices. On my desk is "Effective Letters in Business" by Robert L. Shurter, published by McGraw-Hill. I would say though, if photographers as a class fall into the bad-example group I mentioned, they might well devote a little of their time to becoming

businessmen as well as photo-technicians. If photographers keep on talking about their status as professional people I think they had better begin to act like professional people. "Nuf" said!

Emery G. Gregory
Reedsburg, Wis. ▲

APPLICATIONS from page 517

Nichols, E. D., Douglas Aircraft Co., Inc., Long Beach (I)
Ninomiya, Elwin Ichiro, 353 E. First St., Los Angeles (A-P) *Al Greene*
Oxley, Paul Irving, 2518 First Ave., San Diego (A-P)
Patton, Ken, Ampey Corp., 934 Charter St., Redwood City (I)
Pearl, Harry, Aerojet General Corp., Sacramento (I)
Peterson, Brian, American Can Co., 47 George, Sausalito (I)
Pickthorn, Raymond Eugene, Country Club Studios, 1921 Country Club Blvd., P.O. Box 1592, Stockton (A-P)
Polson, Herbert W., 534 W. Andrews, Fresno (I) *Fred Tidman*
Pound, Raymond L., Raymond L. Pound Photography, 107 W. Santa Fe Ave., Placentia (A-C)
Pressman, Zev, Stanford Research Institute, Menlo Park (I)
Pruitt, Harriet S., Prudential Ins. Co. of America, 5757 Wilshire Blvd., Los Angeles (I)
Pyles, Richard J., Tech. Mulsion Corp., 4825 W. Jefferson, Los Angeles (I)
Radin, Herb B., 427 E. Grand Ave., El Segundo (I)
Ramsay, Valerie C. K., Val and Jim Ramsay Photo., 17161 Devonshire St., Northridge (A)
Rayworth, Ivan W., I. W. Rayworth and Son Photo., 15318 S. Gresham Blvd., Gardena (A-C)
Reid, Lillian P., Sundstrand-Turbo, 10445 Glen Oaks, Pacoima (I)
Revollar, Jesus, Revollar Photography, 226 W. 4th St., Los Angeles (A-P)
Ridder, L., Bendix-Pacific Div., Bendix Aviation, 11600 Sherman Way, North Hollywood (I)
Ries, Robert Hastings, Industria-Graf, 1994 Galveston St., San Diego (I)
Sanchez, Ozzie, Royce Photo Supply, 1124 N. La Brea, Los Angeles (I)
Sanders, William H., Brooks Institute of Photog., 2190 Alston Rd., Santa Barbara (A)
Sandiford, Peter H., Brooks Institute of Photog., 2190 Alston Rd., Santa Barbara (A)
Sandino, Ralph J., 1317 Stockton St., San Francisco (A-P) *Robert Toren*
Schloten, Elisabeth Adele, Del-Hagen Studios, 309 Santa Monica Blvd., Santa Monica (A) *Jack W. Hagerty*
Shultz, Bob J., Minneapolis Honeywell Corp., Missile Development Lab., 1915 Armacost Ave., Los Angeles (I)
Simpson, J. L., Emde Products, Inc., 2-40 Stoner Ave., Los Angeles (I)
Smith, William F., Jane McCowan & Associates, 4766 Melrose Ave., Los Angeles (I)
Spier, Ozzie, Royce Photo Supply, 1124 N. La Brea, Los Angeles (I)
Spiker, Dewey, Philco-Western Development Labs, 3875 Fabian Way, Palo Alto (I)
Steuhmer, R. L., Hughes Aircraft Co., Fullerton (I)
Swanlund, David H., Swanlund Photo Lab, 316 First St., Eureka (I)
Swiridoff, Alex, Alex Swiridoff Photog., 811 "T" St., Fresno (A-P) *T. Brooks*
Sylvester, Allen G., Lockheed Aircraft Corp., Burbank (I)
Tracy, Paul C., Stanford University, Hospitals, 2351 Clay St., San Francisco (I)
Wainwright, W. W., 8441 Yukon Trail, Canoga Park (I)
Weinstein, Lee, Leeway, 451 W. Fairview Blvd., Inglewood (I)
Whitten, Ernest, Convair, Pomona, 839 N. Orange Ave., La Puente (I)
Wilson, Jack, Jacques Studio, 155 Blackstone, Fresno (A-P)
Wolf, Lester T., Bridgeport Brass Co., 3016 Kansas Ave., Riverside (I)
Yule, Douglas G., Action Industrial Photo, Inc., 540 College Ave., Palo Alto (I)

COLORADO
Abdoo, Alfred H., Abdoo Studio, 20 Cherry Creek Denver (A-P)

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Scott, Jack, Smithsonian Institution, 10th and Constitution Ave., Washington (I)

FLORIDA

Sutton, John R., John Sutton Comm. Photog., 6358 17th Ave. N., St. Petersburg (I) *C. W. Blakelee*

GEORGIA

Hanson, R. L., R. L. Hanson Studio, 102 Third St., Eastman (A-P)

HAWAII

Davis, Walter L., Aetna Casualty & Surety Co., P.O. Box 3734, Honolulu (A)
Ishihara, Hideo, Craig Steven Studio, 1303 S. King St., Honolulu (A-P)
Kinoshita, Kenneth, Kenneth's Studio, 1118 S. King St., Honolulu (A-P)
Kurusu, Krist, 1303 S. King St., Honolulu (A-P)
Niitsuma, Herbert K., Tanigawa Studio, 1533 S. King St., Honolulu (A-P)
Pollack, Walter E., 2709 Kalakaua Ave., Honolulu (A-C)

IDAHO

Emery, J. F., Idaho Power Co., 1220 Idaho, Boise (I)

ILLINOIS

Colvin, Arthur E., 117 North St., Normal (A)
Farris, William D., Illinois State Geological Survey, Urbana (I)
Joseph, D. L., Erber's Studio and Camera Shop, 608 E. Green St., Champaign (A) *Lloyd Hall*
Maxymek, Chester C., Seneca Studios, 914 Greenwood Ave., Waukegan (A-P)
Smetzer, Donald James, 906 Lake St., Oak Park (I)
Storey, Raymond Stanley, U.S. Gypsum Co., 300 W. Adams, Chicago (I) *Jerry Smolka*

INDIANA

Smith, Audrian Dale, City Photo Service, 7134 Southeastern, Hammond (A) *Howard Weber*
Sogge, Ralph H., Purdue University, Lafayette (I)

LOUISIANA

Marx, Leon L., Darrell De Moss Photog., 14 Canbera Court, Metairie (I) *Ewell Jennings*

MARYLAND

Townes, Philip Arden, 71 Circle Ave., Indian Head (I) *David Fritz Reins*

MASSACHUSETTS

Bridgeforth, Arthur Owen, 25 Schuyler St., Boston (A)

MICHIGAN

Billmeier, Arnold J., Billmeier Studio, 100 S. Leroy St., Fenton (A-P)
Davis, Peter A., 802 Court St., Ludington (A) *George Hoxie*

Rosol, Stan, 5238 Renter, Dearborn (I)
Wiseman, Harley, Ford Motor Co., 20000 Rotunda Dr., Dearborn (I)

Woodhouse, R. G., Richard G. Woodhouse, 1013 Mills Ave. N., Muskegon (A-P) *H. Weber*

MISSISSIPPI

Fisher, Eugene Henry, Gene Fisher Studio, 306 E. Third St., Leland (A-P)

MISSOURI

Kaufman, Harry L., ABK Photo Service, 315 De Balivue, St. Louis (I)

Landeck, William George, Day-Brite Lighting Inc., 6260 N. Broadway, St. Louis (I)

Stevenson, Charles Walter, Ozark Air Lines, 7746 Bloom Drive, St. Louis (I)

NEVADA

Guymon, Lloyd G., Lawrence Radiation Laboratory, Box 45, Mercury (I)

NEW JERSEY

Bellinger, Ralph, Federal Aviation Agency, Atlantic City (I)

Kimmel, Richard John, Daily Photo Service Co., Inc., 24 W. Price St., Linden (A) *F. J. McGovern*

Zwiazek, Albin Edward, Modern Photography by Al. Zwiazek, 391 Union Ave., Clifton (A)

NEW MEXICO

Foot, Vic, ACF Industries, 336 Woodward Rd. S.E., Albuquerque (I)

Lawrence, Richard G., Teton Photo Corp., Placitas (A) *Dick Kent*

Stone, Roy D., Los Alamos Scientific Lab., Box 1663, Los Alamos (I) *Robert H. Martin*

Ulibarri, Joe Martin, Box 1663, Los Alamos (I) *Robert H. Martin*

NEW YORK

Allison, James Otis, United Photo Services, 90 Penn Blvd., Scarsdale (A)

Sanderson, Kenneth R., Kenneth R. Sanderson Inc., Garden City Hotel, Garden City (A-P)

OHIO

Brush, Clarence N., R 2, Box 130, Piqua (A-P) *William Allen White*

King, James Owen, 5309 Clough Rd., Cincinnati (A) *George Hoxie*

Kline, Winifred Melcina, Windale Farms, Galena (A)

Myers, M. P., North American Aviation, 4300 E. 5th Ave., Columbus (I)

Studebaker, A. B., Studebaker Photography, 5224 Market St., Youngstown (I)

OKLAHOMA

Davis, Eldon, George E. Failing Co., 424 E. Broadway, Enid (I)

Rivkin, David, Rivkin Studio, 413 S. Boulder, Tulsa (A-P)

OREGON

Hambly, Robert John, Robert J. Hambly Photographer, 140 Lewis Ave., Grants Pass (A)

Palmer, Clarence L., Palmer's Photo Shop, 504 Mill St., Dallas (A-P) *A. Steimonts*
PENNSYLVANIA
 Cohan, Harry, Baby Center Studios, Box 141, Monroeville (A-P) *Howard Weber*
 Maurer, Stanley Vernon, Maurer Studio, 143 W. 4th, Waterford (A)
 Moulden, Norman T., Norman's Creative Photog., Hutchinson Hall A-13, Canonsburg (A-P) *William Ruschel*
 Wilkens, James Arthur, Philco Corp., 4700 W. Sahickon Ave., Philadelphia (I) *R. Kinsler*
SOUTH CAROLINA
 Haynes, Douglas Earl, Box 431, Liberty (A) *Howard Weber*
TENNESSEE
 Garrett, Roy Edward, Jennings Studio, Tennessee Avenue, Parsons (A) *Howard Weber*
TEXAS
 Gonzalez, Achilles O., Achilles Studio, 105 E. San Antonio St., El Paso (A-P)
 Perez, Luis, Photographic Associates, 312 E. Missouri, El Paso (A-C) *Fred L. White*
 Shafer, P. J., Conair, Div. of General Dynamics Corp., P.O. Box 748, Ft. Worth (I)
 Watkins, Ellsworth R., Watkins Studio, 5781 Alameda, El Paso (A-P)
UTAH
 Dixon, Paul, Dixon's Photo Shop, 40 North Main, Spanish Fork (A-P)

Hill, Kenneth Boyd, Boyd's Studio, 2040 S. 11th E., Salt Lake City (A-P)
 Walker, James W., Hercules Powder Co., Magna (I)
WASHINGTON
 Boldman, Robert, Boldman School Portraits, 13517 1st N.E., Seattle (A-P)
WISCONSIN
 Brzezinski, George L., Color-Tex, 1622 W. Wells St., Milwaukee (I)
 Hall, Gerald Lee, 1349 S. 108th St., West Allis (A) *Howard Weber*
 McLendon, Robert Mann, The Phillip Studio, 115 1/2 Water St., Stevens Point (A) *H. Weber*
 Sage, Donald Edward, 503 5th Ave. S., La Crosse (A) *Samuel Love*
CANADA
 Evans, G. J., Canadian Applied Research Ltd., 750 Lawrence Avenue W., Toronto, Ont. (I)
 Goodman, J., Goodman Studio & Camera Shop, 177 1st East, Swift Current, Saskatchewan (A-P)
 Ireland, George Victor, Ireland Studio, 21 Athol St., West., Oshawa, Ontario (A-P)
FOREIGN
 Constantine, Dennis, Reilly & Constantine Inc. Photographers, 25 Lordshood Rd., Birmingham, England (A-P) *Percy Butler*
 Ellis, Barnard R., Jr., Lago Oil & Transport Co., Ltd., Aruba, Netherlands (I) *Ewell Jennings* ▲

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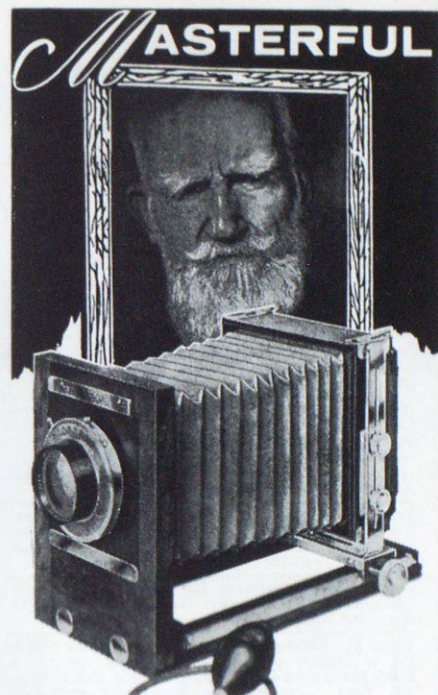
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Serving the public for over half a century. See us for fine quality lenses, new and used. Real bargains: 7" Wollensak Ser. II f/4.5 in bbl., \$45; 5¼" Wollensak Raptar f/4.7 synchro shutter, \$60; 5¼" Carl Zeiss Tessar f/4.5 compur shutter, \$50; 8¼" Wollensak Raptar f/6.8 triple convertible synchro shutter, \$90; 8¼" Goerz Dagor f/6.8 compound shutter, \$85; 7½" Kodak Anastigmat f/4.5 Universal shutter, \$70; 9½" Goerz Dagor f/6.8 in shutter, \$90; 12" Goerz Dagor f/6.8 in bbl., \$155; 12" Precision Anastigmat f/6.3 in bbl., \$85; 12" Schneider Radionar f/6.3 coated in bbl., \$100; 16" R. J. Beck R.R. lens f/8 in bbl., \$25; 18" Anastigmat f/8 in bbl., \$25; 18" Anastigmat f/8 in bbl., \$35; 16½" Goerz Celor f/5.5 in bbl., \$125; 16" Goerz Hypr f/4.5 in bbl., \$145; 16½" Ross Xpress f/4.5 in bbl., \$145; 19" Goerz Celor f/5.5 in bbl., \$150; Hundreds more. State requirements. Lenses sent on trial, money refunded less shipping cost, if unsatisfactory. Joseph Smith, 735 Fulton Street, Brooklyn 17, New York.

5x7 Eastman Developing Hangers, L. N., per dozen, \$10.50; 5x7 new Agfa Ansco Film Holders, \$5.75; Johnson Modeling Veltite (on Castor Base), \$57.50; Midgo Dryer, L. N., \$55.00; Photogenic Boom Strobe, \$175.00; Kodak straightener, gray, L. N., \$300.00; Bardwell & McAllister Sr. Spot with Stand, \$225.00; Pako Print Flattener, \$109.50; Calumet Rocker 2-Section Sink, St., \$140.00; Pako Doper with 6" Conveyor, \$165.00; Latest Model Eastman Kodak Mounting Press, \$105.00; 5x7 Eastman 2D View Camera, \$49.50; 4x5 Graphic View Camera with Case, \$99.50; 3¼x4½ Super D Graflex, new, \$225.00; 8x10 Century No. 7 Studio Outfit, new bellows, \$270.00; 5x7 Rembrandt, extra sliding carriage, 4-way back, Synchro Packard Shutter, bulb and tubing, new, \$140.00; 11x14 8A Century Studio Outfit, all backs, \$350.00; 4x5 Korona View Camera, double extension, \$49.50; 11x14 Folmer Copy Camera with Laboratory Stand, extra backs, \$345.00; 5x7 Century Portrait Camera, regular and multiple back, \$59.50; 10½" Turner Reich Anastigmat f/6.8 Aene Synchro Shutter, \$115.00; 8¼" Goerz Dagor, XL Shutter, \$62.50; 14½" Ilex Paragon f/4.5 with soft focus adjustment, \$95.00; 10" Commercial Ektar f/6.3, Synchro Shutter, L.N., \$110.00; 7½" Velostigmat f/4.5, new, covers 5x7, bbl., \$40.00; 8¼" Hugo Meyer Anastigmat Compound f/4.6, \$50.00; 13" Cooke Ser. 2 f/4.5 Portrait, one of the finest (has soft adjustment), \$119.50; 5x7 B&L Tessar f/4.5 7½", \$39.50.

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For Sale. All this equipment is practically new. In one package only: 2 Photogenic Modeling Lights, 1 Photogenic Spotlight, 1 Photogenic Boomlight, 1 Photogenic Background Light; 1 Princess Posing Bench, 1 Posing Chair, 3 adjustable metal stools, 2 extension cord boxes, \$460.00; 1 18x20 Dry Mount Press, \$90.00; 1 Midgo Print Dryer \$45.00; 1 Arkay Print Washer, \$65.00; 3 Kodak 11x17 hard rubber tanks, \$15.00. To be seen by appointment. Write to Edward B. Swier, 341 Alice Street, E. Palestine, Ohio.

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For Sale: 5x7 Eastman Autofocus enlarger, extra Veritar Lens and reducing attachment; \$300. Murset, 60 Arcadia Avenue, Lakeside Park, South Ft. Mitchell, Kentucky.

For Sale: Kodak Cine Special, Model No. 1-201 16mm camera with four 200' magazines, three lenses WA-STD-3" (all Kodak); 18 Series 5, 18 Series 7 color correction filters, special turret viewfinder detachable, one 200' and one 100' Cine Cases; all A-1 condition. Personally owned. King's Pictures, 275 W. King's Highway, Audubon 6, New Jersey.

For Sale — Professional laboratory equipment: 11x14 contact printer, 8x10 Autofocus enlarger Model C, 7½" f/4.5 Kodak Anastigmat lens, 8x10 film hangers, 25x30 enamel trays, 22x26 trays, reflector flood lamps, Eastman portrait camera, tripod, several lenses (Wollensak, Ektar, etc.), two 4x5 Speed Graphics, large cedar tank, other equipment. All excellent condition. For further information write Helen Morrison, Box 185, Northbrook, Illinois.

Graber 11x14 roll printer, 3½" to 11". Can expose 8x10's & 5x7's. Prints 14 post cards at one time in excess of 5,000 an hour. Priced new, \$12,000.00; available at fraction of cost. Phone Hickory 6-0826, E. H. Grogan, Box 83, Danville, Illinois.

SALES AIDS

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Karl Romaine, M. Photog., widely respected Yachting Photographer, as seen by Commercial Photographer Thomas Moulin. Negative material: Kodak Royal Pan Film. Print for reproduction: Kodabromide, E.

MOULIN PHOTOGRAPHS ROMAINE

Mr. Moulin comments: "There's no question about *creative challenge* being present in the commercial end of this business today. Instead of people coming to us *with* ideas, as they once did, today they're coming to us *for* ideas. Instead of asking us to *duplicate* a layout idea, they're asking us to *demonstrate* an idea for a layout. We've gained many buyers' confidence. It might be a good idea to breed the creative ability that will spread that confidence. We have the equipment for it, and Kodak gives us the uniform materials we need to handle any present challenge I can think of."

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Mr. Romaine comments: "The rolling, vibrating deck of a power boat under way is as much of a platform to me as the level floor of a studio. However, there are serious restrictions in making yachting pictures. For example, I can't use a shutter speed slower than 1/400th, or a lens shorter than 7½ inches. Many times small portions of the negatives must be blown up to 30" x 40" yachting murals, so I can't push my film or development for fear of too much grain or contrast. Even with these restrictions, Kodak Royal Pan Film gives me plenty of leeway. Always uniform. Plenty fast."

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