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The National Photographer

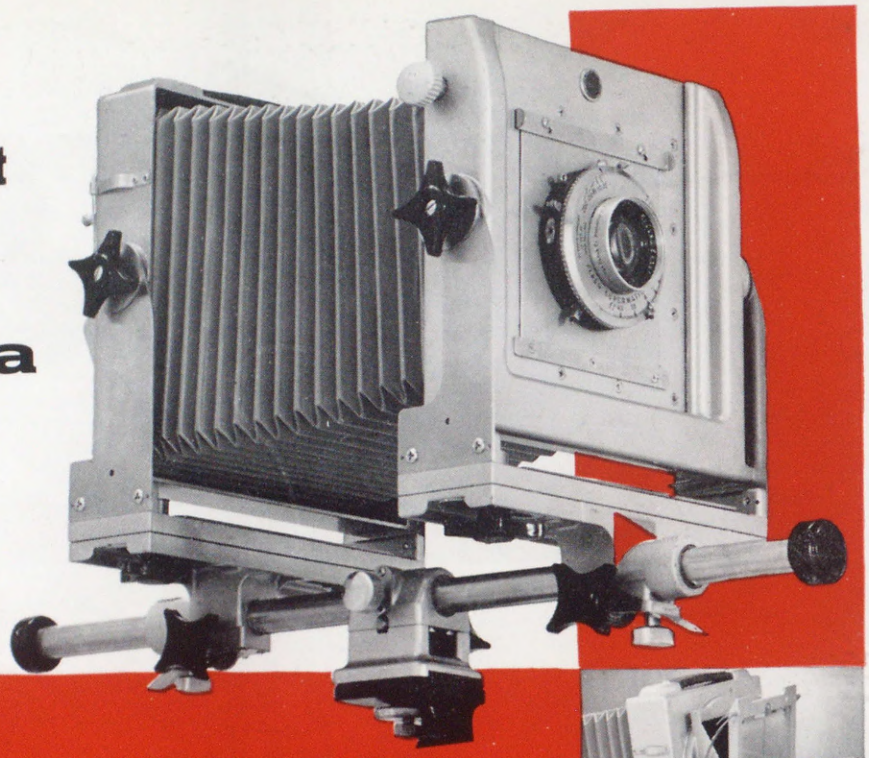






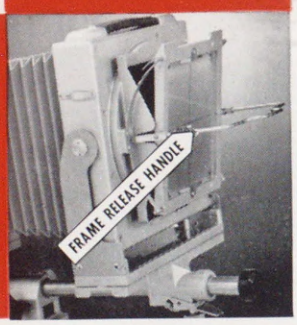
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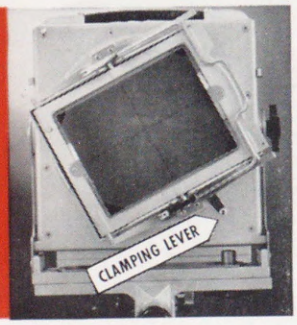
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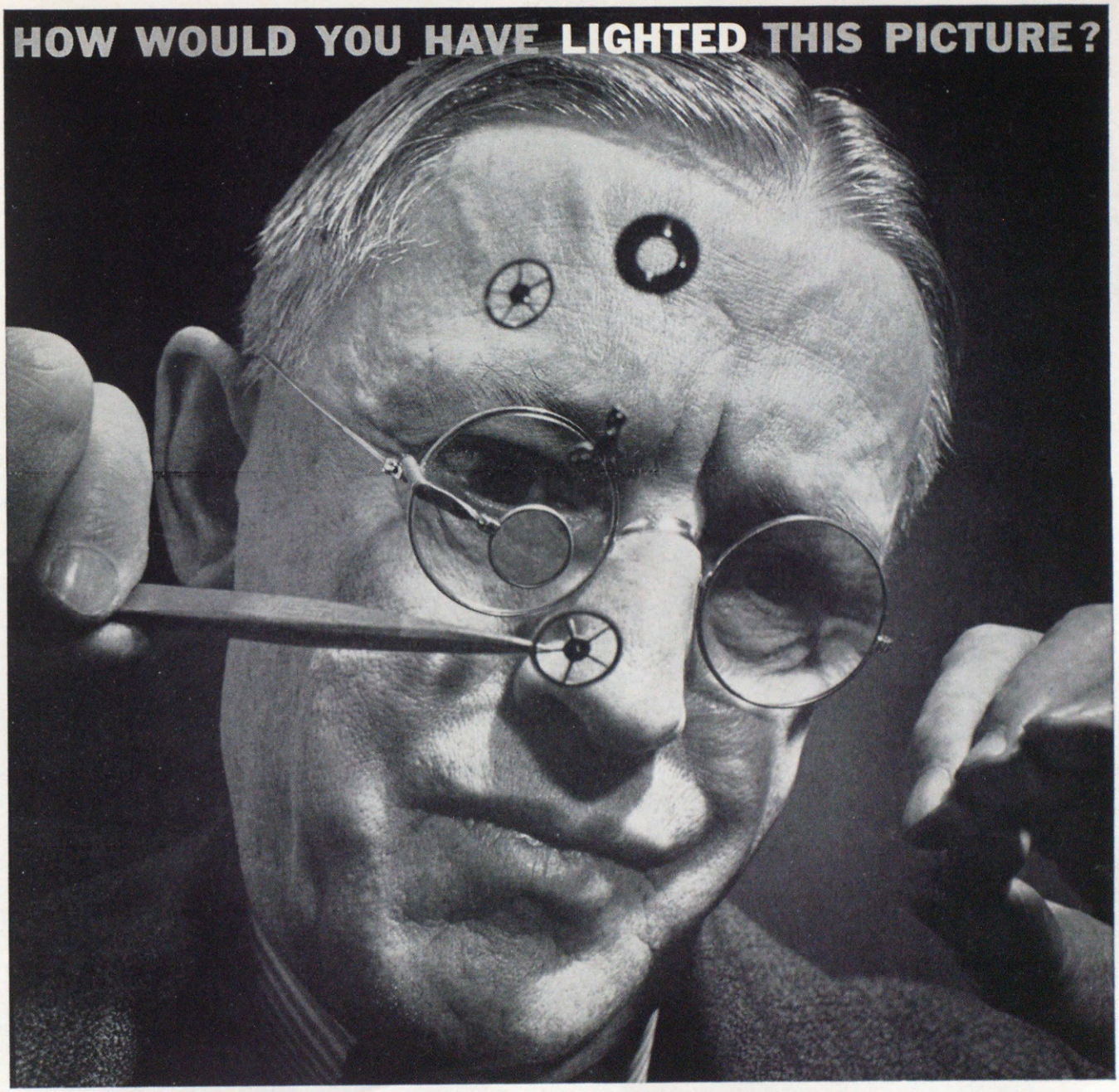
Calumet 4 x 5 View Camera.... $119.50

With carrying case..... $129.50 f. o. b. factory, Chicago

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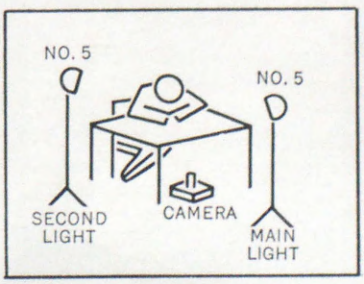
HOW WOULD YOU HAVE LIGHTED THIS PICTURE?



FREE LANCE PHOTOGRAPHER HERB KYNOR TELLS HOW HE GOT A JEWEL OF A SHOT WITH G-E #5 FLASHBULBS

"My assignment was to publicize the 100th anniversary of a jewelry store in Hazleton, Pennsylvania. For my lead picture, I decided on an extreme close-up of the watchmaker at work. I wanted something unusual so I had the subject work with a few watch parts on the top of a glass desk. Sitting on the floor underneath, I put Rolleinar II close-up lenses on my Rolleiflex, stopped down to f/22 and set the shutter speed at 1/125th of a second.

"For lighting, I chose two G-E No. 5 Flashbulbs. The main light I placed about 5 feet from the subject. The secondary light 6 feet away and to the left, masked with two thicknesses of a white handkerchief. The result was just what I wanted—a dramatic picture sharp in every detail. It has always been my happy experience that General Electric Flashbulbs deliver the light the way you want it."



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the National Photographer

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December 1960 BPA Vol. 11 No. 12

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615 NURSERY RHYME PORTRAITS — A 7 AGES FEATURE
by La Verne Friesen, M.Photog.
By working together with the 7 AGES promotion, we can help create a new era in professional photography.

620 EUROPE '61 — FIRST STOP — LONDON
The itinerary of the PP of A Convention in Europe has been arranged so that photographers and their families will have meetings with British photographers and see well-known places.

CR-3 1960 CONVENTION REPORT — SUPPLEMENT FOR MEMBERS ONLY
The third installment features photographs from the 1960 PP of A Loan Collection, plus more convention proceedings.

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A star of the 7 AGES direct mail series is a colorful brochure.

622 ARE YOU TYPICAL?
by Arthur W. Gutenberg, Ph.D.
PP of A Business Survey result, Part 5, covers general studio structure.

625 PORTRAIT OF INDUSTRY

626 WAYS TO SELL, ATTRACT, ADVERTISE
The color photograph, when designed by the professional, has no peer in its ability to sell.

628 PORTRAITS IN PHILADELPHIA
A month-long exhibit of room settings and display windows continued the promotion of Portraits-in-the-Home.

630 PHOTOKINA
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The international photo show as seen from an industrial photographer's point of view.

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this month's cover . . .

is the PP of A's greeting to all professional photographers. The photographs were made by La Verne Friesen, M.Photog., Buhler, Kansas. The "Little Angel" was lighted with two 100ws Photogenic speedlights, diffused, on the subject and two 100ws lights on the white seamless built-in background. Lighting for the other two photographs on the tree consisted of two 200ws lights on the background, with 100ws main and fill lights, diffused. A No. 2 photoflood was placed behind the Christmas tree to edgelight the branches. Snow on the carolers is Lux flakes; snow on the lamp and post is shaving cream from a pressurized can. For more of Friesen's photography of children, turn to page 615.

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Graflex® photography ends age-old argument



A. M. Wettach, agricultural photographer of Mount Pleasant, Iowa.



Super Speed Graphic® with Graflex 1000 Shutter makes possible excellent action stopping ability because of its high efficiency and extreme accuracy. All camera controls are man-sized and conveniently located for easy reading. Cocking action is easier and more convenient because the combination lens shade and filter holder affords an easy to grasp method of cocking the shutter. Shutter speeds can be selected either before or after cocking. The big negative format provides maximum brilliance and detail, allows a good working size for cropping control.

For years, farmers have argued over the question of which way a pig's tail curls. Now, Mr. A. M. Wettach, well known agricultural photographer, has pictorial proof that it curls right, left and just hangs straight down. Using one of his Graflex Cameras, he captured this "evidence" shot on one of his recent assignments.

A 100% Graflex® photographer, Mr. Wettach uses a Pacemaker 4 x 5 Speed Graphic®, a Graphic View and a Super D Graflex camera. The Speed Graphic is his mainstay because it is so handy and versatile. Mr. Wettach uses the Graphic View on a platform on top of his car. He finds its swings and tilts and its ability to use a 90mm wide angle lens *ideal* for architectural shots, building exteriors and use in cramped quarters.

"I'd sure hate to have to do without any one of my Graflex cameras," says Mr. Wettach.

For complete product and price information, see your Graflex dealer or write to Dept. N-120, Graflex, Inc., Rochester 3, N. Y.

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NEWS AND NOTES

PP of A CHAPTERS

(1) Industrial Photographers of So. California (Los Angeles): Arthur L. Thelin, Pres., c/o General Petroleum Corp., 612 S. Flower St., Los Angeles 54, Calif.
(2) Alaska PPA: Ward W. Wells, Chairman, 327 Fifth Ave., Anchorage, Alaska.
(3) Greater Lima Industrial PA: Floyd Reaves, Chairman, Standard Oil Co. (Ohio), P.O. Drawer H, Lima, Ohio.
(4) Mid-States Industrial PA (Chicago): Fitz H. Lee, Kraft Foods Co., Chairman, 500 N. Peshtigo Ct., Chicago 90, Ill.
(5) Cincinnati Industrial Photographers: T. V. Cruse, Chairman, 19 Gambier Circle, Cincinnati 18, Ohio.
(6) Association Professional Photographers, Province of Quebec: Jean La Manna, Studio Jean La Manna, 2241 St. Marc, Shawinigan, Quebec, Canada.
(7) Portrait Guild of Chicago South: Charles W. Hansen, Chairman, 2019 W. 95th St., Chicago, Ill.

7 ages

Portrait studios continue to join the PP of A 7 AGES promotion to educate the public to the need for professional portraits.

Although studios may enter the program at any time, those that are established as the original 7 AGES studios will have the complete benefits of early and continued publicity. For details on the "Seven Ages of Childhood," contact PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

The following additional studios have signed, bringing the total to 554:

Alexander, W. E., Shreveport, La.
Alf, Richard L., Winona, Minn.
Allen, Robert L., Webster, N. Y.
Amborn, John E., Fort Madison, Iowa
Anderson, Frank N., Gainesville, Fla.
Anderson, Jack M., Stillwater, Minn.
Ansley, John H., Devon, Pa.
Apsel, Julian, Cleveland, Ohio
Atkinson, Ava, Austin, Texas
Avant, David A., Jr., Tallahassee, Fla.
Baasen, J. L., Minneapolis, Minn.
Bacheller, Ken, St. Paul, Minn.
Baker, Mary, Broken Bow, Neb.
Baker, Stanley, Chattanooga, Tenn.
Baldwin, Charles M., Traverse City, Mich.
Barger, Orrion R., Chamberlain, S. D.
Barnes, Walter, Austin, Texas
Bartlett, William C., Rutland, Vt.
Begelspiker, Ruth, Santa Fe, N. Mex.
Behrens, Norman H., Crete, Neb.
Beller, Leo, Ottawa, Kas.
Benton, Virginia, Opp, Ala.
Bentevegna, Salvator, Rochester, N. Y.
Blair, Don, Murray, Utah
Bodie, O. W., Hammond, Ind.
Bodnar, J. G., Sioux Center, Iowa
Borgeson, Richard C., Milwaukee, Wis.
Bostrom, Howard S., Atlantic, Iowa
Bozian, George, Chatham, N. J.
Braden, Marshall P., Houston, Texas
Bransby, R. H., Grosse Pointe Woods, Mich.
Bray, C. R., St. Joseph, Mo.
Breiding, Fred H., Jennings, Mo.
Brenneman, Elwood D., Storm Lake, Iowa
Burlingame, Jack, Binghamton, N. Y.
Butler, Gene, Grosse Pointe, Mich.
Campbell, Gene, Lynchburg, Va.
Carpenter, Howard R., Akron, Ohio
Carr, James T., Chicago, Ill.
Caston, Larry W., Richmond, Va.
Childs, Glenn A., Williamsville, N. Y.
Chisman, Loren, Ottumwa, Iowa
Cianci, Victor H., Chicago, Ill.
Clipper, Arthur C., Palisades Park, N. J.
Cordova, Jerry, Buffalo, N. Y.
Cotton, James E., Cisco, Texas
Crile, Herman, Phoenix, Ariz.
Crooks, Leon M., Parsons, Kas.
Croswell, Wallace J., Minneapolis, Minn.
Crouch, H. Curt, Hastings, Neb.
Curtis, Jack, Garden City, Kas.

(Turn to page 631)

PFA III

The Professional Photographers of America, Inc., has been invited to submit photographs for "Photography in the Fine Arts III," by the Director, Ivan Dmitri.

The PFA project helps to further efforts to have the best of photography acknowledged as a fine art by national museums.

Members of the PP of A may submit their best work made during the past three years. Black-and-white and color are acceptable.

Deadline for receiving entries at PP of A Headquarters, Milwaukee, is Jan. 9, 1961.

CITATION PRESENTED



PP of A Board member E. S. Purrington, Cr.Photog., left, presents Association Citation Certificate to Hubert Davey, MA, FIBP, President of the Institute of British Photographers before an audience of 500 at the Institute's meeting of industrial staff and cine photographers in London, England, Oct. 10-12. The Institute was cited by PP of A for its contribution to advancement of professional photography in Great Britain since 1901.

PHOTOGRAPHY IN FINE ARTS II

Two identical shows of the "Photography in the Fine Arts Exhibit II," first shown at the Metropolitan Museum of Art in New York will be seen at the Allen Memorial Art Museum, Oberlin, Ohio, Jan. 2-22; and the Art Center, La Jolla, Calif., on Jan. 4-25.

The Professional Photographers of America, Inc. collaborated with the project to locate potential material.

PORTRAITS-IN-THE-HOME

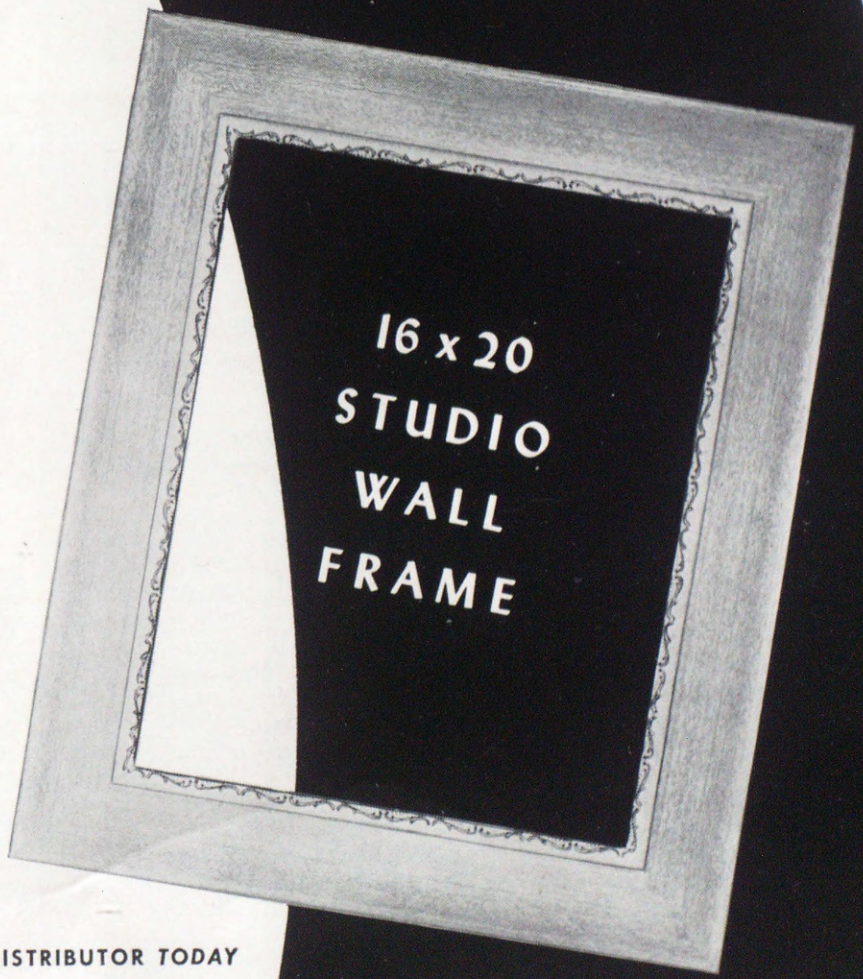
Publicity for decorating with portrait photographs continues to appear in the nation's magazines and newspapers.

The most notable recent articles include a feature titled "Background for Photographs," in *Interior Design* (Sept.), the magazine for interior decorators. The daily newspaper column, "Designing Woman" by Elizabeth Hillyer (National Newspaper Syndicate), suggested a family tree drawn on

(Turn to page 604)

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Kodak
PROFESSIONAL ROUND-UP

How to make your own super black-and-white developer

Plus some notes on how to enhance picture quality during and after development

There's magic in this formula. We'll gladly share its secret with you.

But first, a word of caution.

No developer, no matter how good, will work at its best with *any and all* film emulsions. We know this by experience. We've obtained our experience by researching and making developers and emulsions under one roof for a long time.

Emulsion-makers and chemists get together to fit emulsion and chemicals together. Stringent tests prove when the fit is perfect.

Made together, tested together, such materials and chemicals should work best together, used as recommended.

We know of no better way.

Now to the developer:

Be sure all ingredients are fresh, active, completely pure. We always test them to be sure. Also, be sure you don't contaminate them while weighing or holding in storage. These are routine requirements to us, ever so important to you.

Buy the best developing agent you can find. You will be using only a little of it. Carefully store the rest.

We're recommending *two*—Elon and Hydroquinone. Each does a slightly different job. Together, they complement each other to do the total job faster, developing full emulsion speed, maximum shadow detail, normal contrast, when used with proper film emulsions.

Use 2.0 grams of Elon, 5.0 grams of Hydroquinone.

IMPORTANT: Measure these and all your ingredients precisely, as we do, in a carefully controlled atmosphere. We find it's best for quality's sake to do all measuring in a year-round air-conditioned room which has undeviating humidity control. Also, take extreme care not to make mistakes. We use quality control inspectors to prevent mistakes.

Add an "accelerator." The magical ingredient that speeds up the developing process; lets you get out of the darkroom more quickly. Accelerators consist of such simple chemicals as caustic soda, sodium carbonate, ammonia, borax, and others. All are common, proven in use for a long time.

Use 2.0 grams of granular borax as your accelerator.

Now, to prevent your developer from becoming weak too quickly, add a "preservative." One of the more common preservatives is sodium sulphite, desiccated. Use 100.0 grams. NOTE: Be sure of purity, and exact quantities.

Dissolve ingredients in exactly 750 cc of water, heated to a constant 125F. Add water to make a liter.

And that's it! A developer for accomplishing sheer wizardry with films like Kodak Professional Plus-X Pan, Panatomic-X, Tri-X Pan, and others.

It's been tested to work together in a perfect fit with those films.

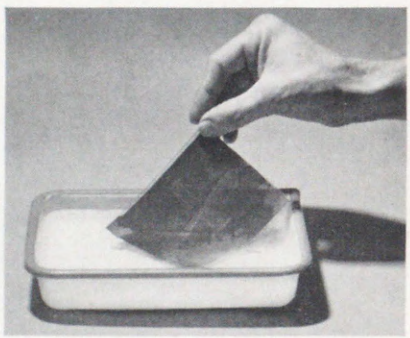
This developer (diluted 1:1) will keep Plus-X grain as fine as advertised. It will let you take full advantage of that film's 200 working index, without shifting contrast. You'll see fine shadow detail, sparkling highlights, delightful middle tones.

Truly, this is a remarkable developer. A real "discovery." As remarkable, in fact, as new Plus-X Film itself.

But why go to all the trouble of doing it yourself?

You couldn't possibly obtain the precision, the quality control, the atmospheric conditions of manufacture, all of which are easy for us. Besides, it will be less costly to you, less time-consuming, if you let us make it for you.

The fact is, we've been making and selling this remarkable developer for a long time. Many professionals are again "discovering" it because results are beautiful with Plus-X Film.



This developer is none other than good old *Kodak D-76*. Sells for 90 cents a gallon, processes 30 rolls per gallon unreplenished.

But note: This time we've recommended D-76 *diluted*. With Plus-X, dilute 1:1 (process approximately 8 minutes at 68F).

You'll see razor-edge sharpness and a fineness of grain, almost as fine as with Kodak Microdol. (Microdol, of course, requires longer development.)

A do-a-lot developer that works best with sheet films

Sheet films—professional. They go hand in hand. But, just as there are different kinds of professionals who take different kinds of pictures, so should there be a developer versatile enough to work together with sheet films, regardless of differences in photographer or subject.

DK-50 is that developer.

Portrait men, who like to see nicely graduated negatives because they're the most salable kind, use DK-50, 1:1.

The result is a kind of contrast control, so to speak, where the portrait man uses time to his advantage and produces a negative with that soft gradation through the tonal range.

Commercial photographers and photo-journalists, on the other hand, get what they want to see in a negative by using DK-50 undiluted.

Try DK-50 to get the most out of these films: Tri-X Pan in sheets, packs, and magazines; Royal Pan; Super Panchro-Press, Type B; Super-XX Pan; Portrait Pan; Panatomic-X in sheets; Royal Ortho; Super Speed Ortho; Portrait Sheet Film; Royal-X Pan.

When what goes with what depends on what you want to do

Take prints, for example. And let's talk about image tone.

Did you know we make a developer that will deliberately produce cold tones . . . a developer with excellent development rate and capacity (processes 120 8 x 10's per gallon)? It follows that such you can feel it.

But image tone must be uniform to add warmth without intruding. This calls for even rate development, and a special developer that will work together with warm papers to give it to you.

Kodak Selectol is that developer.

It's made to augment the luscious warmth of Kodak PolyLure, Opal, and Ektalure Papers. And, as you know, the warmer the image tone, the better a print is for further toning later.

Also, we're recommending Kodak Ektonol Developer for these warm papers. This is a non-carbonate developer, meaning it reduces by far the possibility of print spotting or staining. Particularly when prints are to be toned.



a developer works together very nicely with cold-tone papers.

The name: Kodak Dektol Developer.

Try Dektol with Kodak Polycontrast Papers for happy surprises. Try it also for printing impressive glossies intended for graphic reproduction.

This is no ordinary paper developer. Look at its utility value, not only with papers, but also with certain films for rapid processing.

For instance, Dektol with Kodak Royal Pan Film. Develop in a tray two minutes, using Dektol full strength. Result? An invitation to more of the same.

What's the developer recommended for Kodak Gravure Copy Film? Another job for Dektol.

Working together for prints with warm image tone

The flesh, the complexion—these seem more real and alive with the help of warmth in the print. Sunsets, too, take on a glow. And other warm subjects somehow generate their warmth and

When picture quality is done

There are enhancing tricks we feel compelled to remind you of now and then. Some enhance quality, others economy. One, we know, enhances both.

Kodak Rapid Fixer, for example. A fixing bath for both films and papers. A bear for economy, Rapid Fixer fixes 8 x 10 negatives for, at most, $.0017 each (less in large quantity purchases). Fixes prints for, at most, $.00515 each.

We take time to figure these things pretty close.

For quality enhancement, Rapid Fixer has an agreeable characteristic: hardening control as you want it.

Simply vary the amount of Solution B (hardener) according to judgment. If prints are to be oil colored, be sure you don't harden too much. For this application, we suggest using one-half the quantity of Solution B recommended on the directions.

How about print permanence?

Now we're talking about insurance. Insurance that a print will be permanent, including toned prints. And the stuff that insures it is another of those simple items which perfection concedes to the professional, and which we make.

Kodak Hypo Clearing Agent. The one sure way to remove all the silver hypo complex from film and paper.

You may not be getting permanence, due to cold water washes. Add a two minute rinse in Hypo Clearing Agent before washing, and your water can be as cold as 35°. You'll be sure of permanence after only a 20-minute wash. Works the same for film and papers.

Insurance also for prints that are to be toned. Use of Hypo Clearing Agent before toning will mean stain-free, trouble-free toning. Finally, try it as a clearing bath, after toning with Kodak Brown Toner or Kodak Poly-Toner to see all the beauty you tone for.

In fact, this is the only clearing agent we've found that will do the job we say it will. So why take chances?

Other beauty aids, and economy moves

There are so many pitfalls in film and paper processing and darkroom practice that we've tried to find handholds to offset them.

Here are a few.

Kodak Photo-Flo . . . it makes water wetter so that the water flows evenly from your film. Preventing water marks and streaks in the first place.

Kodak Indicator Stop Bath is a concentrate. Sixteen ounces makes eight (8) gallons of good, professional stop bath, at a list price of $1.10.

One-half (½) ounce makes a trayful, or a quart, which will process twenty 8 x 10's, at a cost of only three and one-half (3½) cents.

But there's another telling feature that adds even more value to Kodak Indicator Stop Bath.

When it's used up, it tells you to stop using it. It turns purple, which under safelights looks black. When it looks that way, you know it's time to sewer it. And that's a good thing to know about stop baths.

There is a way to avoid print curling, embrittling, cracking, as sometimes happens in the wintertime in heated buildings. Use *Kodak Print Flattening Solution*, which helps keep moisture in the print. Soak prints before drying.

What else?

Stick to those products made together to work together. Your good results will be consistent that way.

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

Kodak
TRADE MARK

NEW PRO-FIXOL

cuts your fixing costs up to 25%

Whatever fixer you now use, new high-speed Pro-Fixol will fix up to 25% more film or paper.

HERE'S HOW TO PROVE IT: Start with a fresh batch of your present fixer. Keep track of the volume fixed. Note clearing time when ready to discard.

Prepare an equal batch of Pro-Fixol. Use till it reaches the same clearing time. Note the extra volume fixed.

PERFORMANCE DATA: In addition to fixing greater volumes, FR Pro-Fixol is formulated to give you these superior performance characteristics. • Usable with any film or paper—even photocopy paper • Hardener can be varied or eliminated • Clears in less than a minute when fresh • Total fixing (and hardening) time, 1 to 2 minutes when fresh • High tolerance of developer carry-over due to new buffer • Special sequestering agent stops scum formation • Concentrate will not sulfurize • Longer life than any fixer you now use



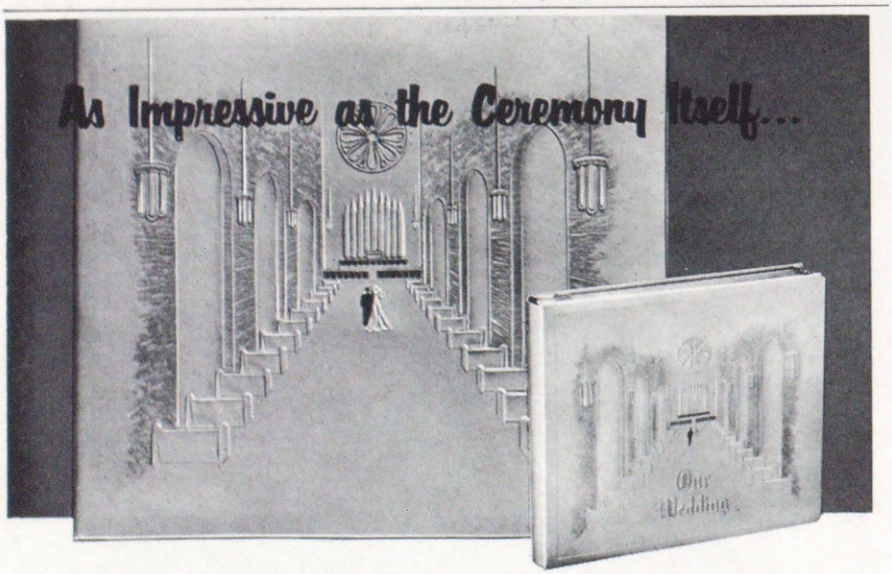
Special gallon container with 26 oz. bottle of hardener can be used without removal from carton—makes 5 to 10 gallons, depending on use.

Also in 26 oz. size with 4 oz. of hardener—makes 1 to 2 gallons, depending on use.

fR

Your guarantee of quality for over 25 years...

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the exclusive Camille "Our Wedding" Album

Lead your next Bridal Party down the **right** path to Memory Lane through the pages of an exquisitely designed CAMILLE "Our Wedding" Album. Its sculptured beauty and quality detailing, a tribute to the Bookbinder's Art, preserve alive forever those fleeting moments of Youth and Young Love to be savored again and again through the years.

DOUBLE YOUR ALBUM SALES — There is a delightful musical or non-musical CAMILLE Photo Album for **every** member of the Bridal Party . . . made right and **priced** right to sell on sight. Choose from a wide range of textures, colors, styles and sizes in washable fabric, simulated leather or rich classic topgrain cowhide.

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Camille **THE CAMILLE CO., INC.** 19 ROCKWELL PLACE BROOKLYN 17, N. Y. ULster 8-2670

"Originators of the Musical Photo Album"

PP of A CALENDAR

March 23-25, 1961 — Commercial Division Workshop, Jung Hotel, New Orleans, La.

July 30-Aug. 4, 1961 — 70th Exposition of Professional Photography, Statler Hilton Hotel, New York City.

Aug. 4-26, 1961 — PP of A Convention in Europe.

NEWS from page 600

a wall and decorated with family photographs hanging from the branches.

The *New York Herald Tribune* Sunday magazine "Today's Living" recently devoted two pages (one in color) of photographs called "Portrait Decoration." Reprints of this article are available at $1.50 per 100 with studio imprint, from the Advertising Dept., Eastman Kodak Co., 343 State St., Rochester 4, N. Y.

KARSH AND ADAMS ON TV

National Educational Television (NET) is presenting PPA'ers Yousef Karsh and Ansel Adams in two separate program series.

Mr. Karsh will be the guest expert on the fourth program in a series of 13 titled "Beginnings," a series based on the theory



Left: Yousef Karsh tells his views as a photographer to Van Allen Bradley, book editor of the "Chicago Daily News" in "Beginnings." Right: Ansel Adams studying daguerreotype in series "Photography—The Incisive Art."

that public knowledge is the product of private quests. Each program is a separate explanation of a profession with an outstanding personality as a focal point.

The series in which Ansel Adams appears is titled "Photography — The Incisive Art," and contains five half-hour programs in which Adams presents his own work and that of other photographers, plus a discussion of the language of photography with Beaumont Newhall, Hon.M.Photog., Director of George Eastman House.

The two series are presented at varying times throughout the country on 48 affiliate stations of NET.

PHOTO-SECESSION EXHIBIT

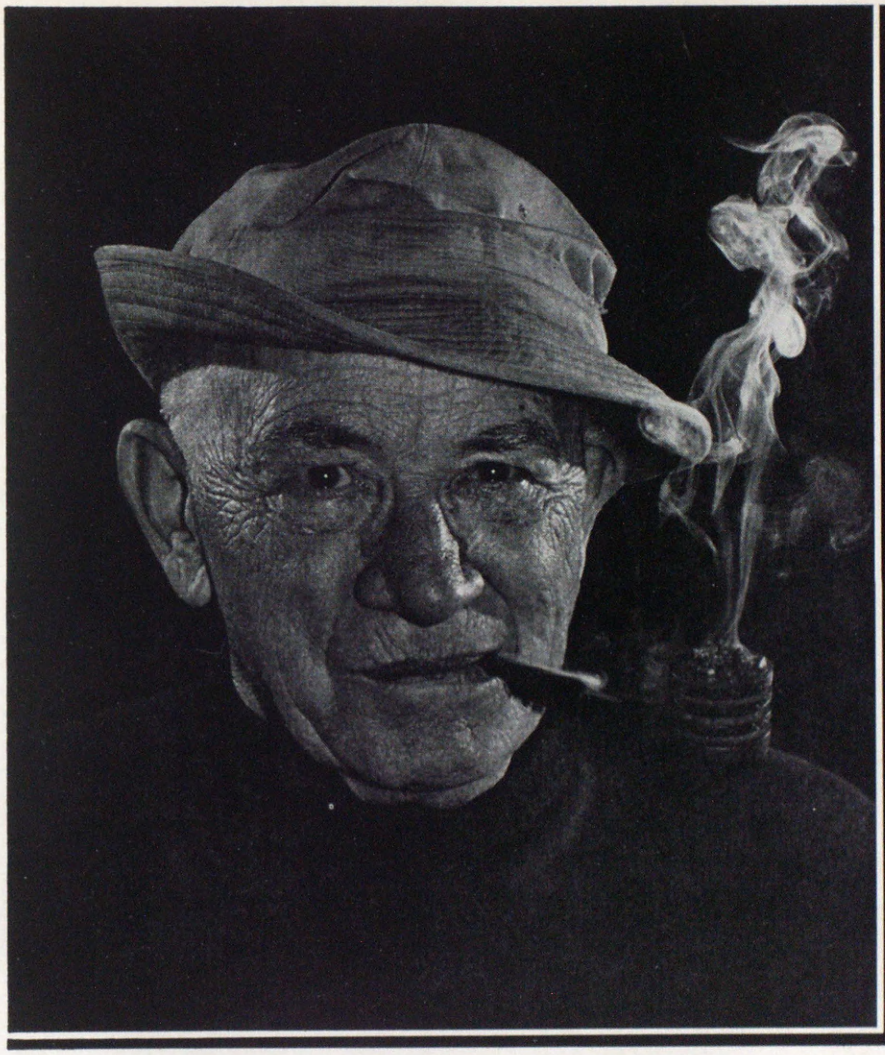
An exhibition of the work of the 50-year-old advance-guard organization, the Photo-Secession, is currently at the George Eastman House, Rochester, N. Y., and will remain through Jan. 15.

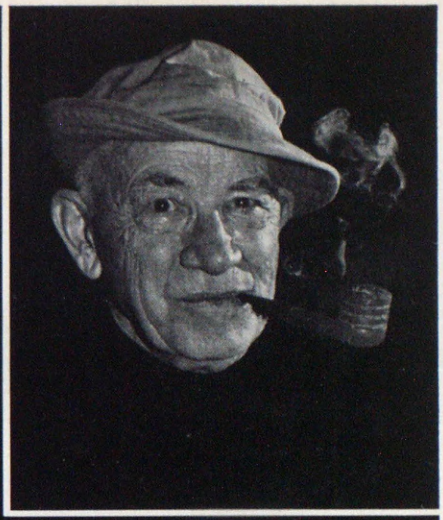
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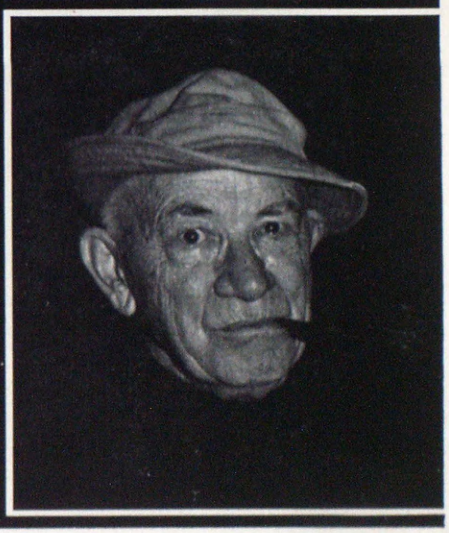
THE PERFECT PROMOTION

See pages 615, 621

7 ages







GET BETTER PICTURES THROUGH CONTROLLED LIGHTING

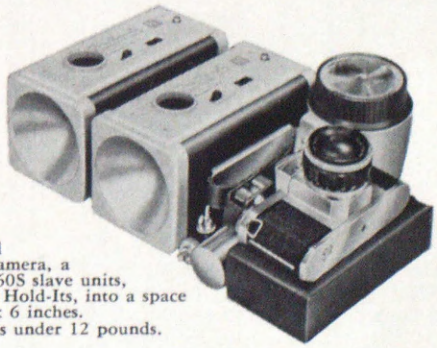
with Heiland Strobonars

The photographs above illustrate how *controlled* lighting makes the difference between ordinary pictures and truly dramatic ones. For the large picture, a Heiland Strobonar 72A was used at the camera and two Strobonar 60S slave units were placed on either side of the subject. The upper small photograph was lighted by the 72A and one 60S, while for the lower picture, only the 72A at the camera was used. Heiland Strobonars give you multiple lighting with a maximum of portability—no bulky lights to carry, no flashbulbs, and no connecting cords between units. Used whenever possible, controlled multiple lighting will make a difference in *your* pictures! Choose from a complete selection of Heiland electronic flash units, including—

STROBONAR 72A. Designed to give the greatest light output from the smallest possible size, the 72A is the most compact professional unit available! Powered by one 510V dry battery, it has a Kodachrome guide number of 45-50, delivers 600-800 flashes per battery, and cycles in 2-6 seconds. The coiled cord is detachable at both ends for extra convenience.

Complete with capacitor-forming AC cord and leather Pro-Pak (less battery).....**$99.50**

For your ***FREE*** *copy of the 16-page booklet, "Better Pictures with Controlled Lighting", write to:*



You can pack a Heiland Pentax H-2 Camera, a 72A and two 60S slave units, complete with Hold-Its, into a space only 12 x 12 x 6 inches. Total weight is under 12 pounds.

STROBONAR 60S (Slave Unit). Completely self-contained and activated by a photo-electric cell, the 60S will synchronize perfectly with any Heiland Strobonar and will operate at distances up to 200 feet, depending on the "Master" unit. Averages 1000 flashes from a 240V dry battery, with a Kodachrome guide number of 30.

Less Battery.....**$79.50**
Hold-It (for mounting 60s on light stand.).....**$ 3.95**

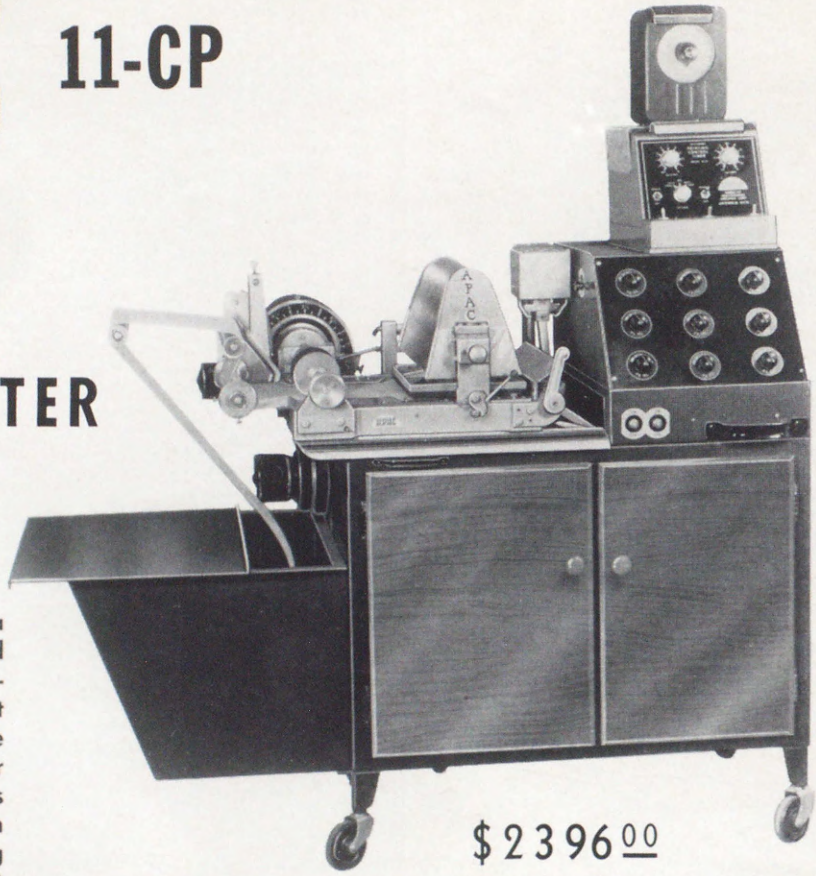
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APAC 11-CP

AUTOMATIC ROLL PAPER CONTACT PRINTER



$2396.00

F.O.B. GREENFIELD, MASS.

This new addition to the APAC line is a real money-maker — fast, accurate, and simple to operate. Designed for high-speed production on regular roll contact papers, this new APAC printer has the same simple and sturdy construction for which APAC machines are famous, plus unique features that put it far ahead in its field. For saving money and making money in the production of contact prints, this is the printer for you.

The Most Efficient and Simple-To-Operate Printer Ever Developed For Mass Producing Contact Prints Up To 8½″ x 11″ In Size

★ High-speed production on regular single weight roll contact papers up to 11″ wide. With 0.4-second exposures, it will make over 3000 8″ x 10″ prints per hour.

★ Easy negative placement.

★ Unique ball and socket suspended self-aligning platen assures automatic positive contact between paper and negative.

★ Equipped with nine 60W lamps which can be individually controlled by rheostats. The lamps are mounted on an independent board which can be moved up and down or tilted in any direction.

★ Microflex counter with safety neon illuminating light permits setting printer for automatic production of from 1 to 400 prints. Operator simply presses the switch once and leaves printer to automatically print and cut (or wind on spool) the pre-set number of prints.

★ Equipped with a rugged APAC Electronic Timer, an extremely accurate unit which provides settings at .05 second intervals up to 5 seconds.

★ Recessed doors assure completely lightproof compartment for cut prints.

★ Furnished with 11″ x 14″ ground glass for light diffusion which assures good coverage. It is mounted in an independent metal frame and can be moved easily to any position in relation to lamps or negative.

★ Compact in size (only 29″ x 36″) and caster-mounted for easy moving about.

★ Fan cooled for safe all-day operation.

AMERICAN PHOTOGRAPHIC APPLIANCE CORP.

BROOK ROAD

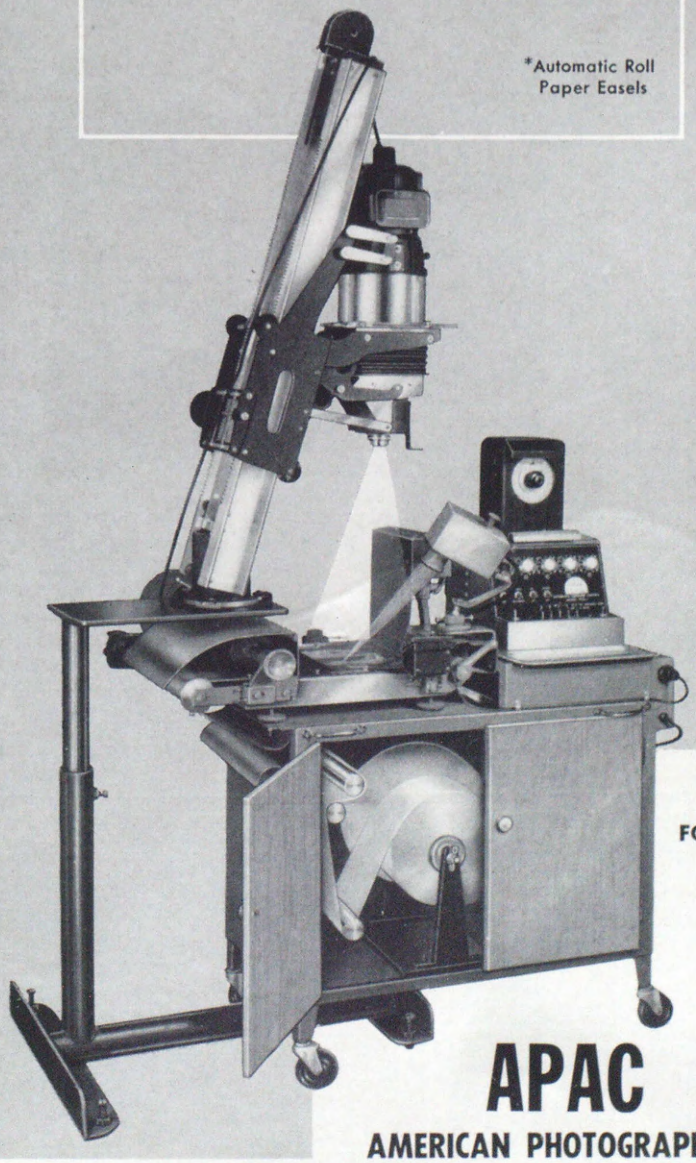
GREENFIELD, MASSACHUSETTS, U.S.A.

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*Automatic Roll Paper Easels



Cut production costs to the minimum with a new 1961 APAC ARP Easel and these special automatic accessories



APAC FOTO-IDENT

The first completely automatic photo numbering device for quick and easy identification of print orders. No more hand-marking, no time-consuming sorting of orders.

APAC GREETING CARD ATTACHMENT

Automatically produces Christmas or other greeting cards, vertical or horizontal, on 4¼" roll paper direct from any size film with full freedom of composition, dodging and vignetting. Can produce up to 2,000 cards per hour.

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The flip of a switch will automatically slit prints for continuous processing or cut them off individually for hand or basket processing.

PLUS . . . All the Proved Features of the Past APAC ARPE

Takes any width roll paper from 2½" to 11", makes any size prints from 2½" x 3½" to 8½" x 11" . . . Automatically exposes, transports, cuts off prints or winds them on spool for continuous processing . . . APAC UHS Photo Eye with probing spot makes it simple to turn out over 1,000 perfect enlargements per hour . . . Light-proof compartment protects exposed prints until ready for processing.

COMPLETE WITH PRODUCTION TABLE, STAND FOR ENLARGER, 8 x 10, 5 x 7, 2½ x 3½ MASKS & ELECTRONIC TIMER $1596.00

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SAME MODEL WITH APAC UHS PHOTO-EYE TIMER $1696.00

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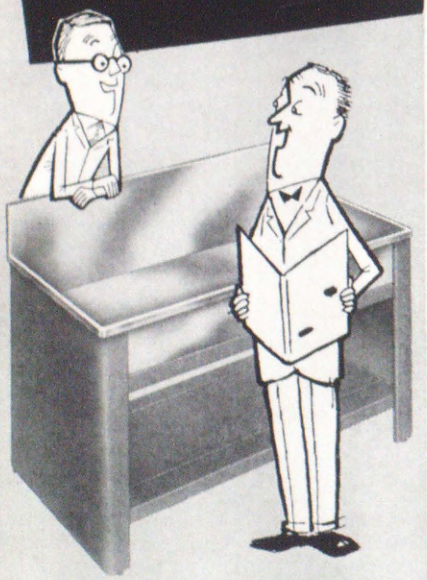
AMERICAN PHOTOGRAPHIC APPLIANCE CORP. GREENFIELD, MASSACHUSETTS

SERVICE

- before
- during
- and after

THE SALE

WHEN YOU BUY FROM YOUR NEARBY, FRIENDLY LEEDAL DEALER



How far away is your favorite photo dealer—two blocks . . . a mile? Certainly not much farther. Nice to know he's on-the-spot to help you select the right sensitized goods, accessories and, of course, Leedal stainless steel equipment.

Leedal makes a complete line of sinks, trays, tanks, utensils. Ask your dealer about Leedal quality equipment—let him show you how easily it fits into your budget. Ask him for Catalog 75.

LEEDAL INCORPORATED

2929 S. HALSTED ST. • CHICAGO 8, ILL.

PRESIDENT'S MESSAGE

THE ONLY agency working full time in the interest of your business, aside from you and your staff, is the PP of A. Your Chamber of Commerce, the Better Business Bureau, Retail Merchants Association and various local state and national bureaus all devote time and energy in the general interest of small, independent businessmen. None of these are exclusively concerned with the problems or progress of the photographic profession. You are probably a member of your state and regional photographers' associations and may belong to other professional societies, but all of these are limited in their scope of service to your whole business.



G. Gilbert M. Photog.
Robert L. Ball

Generally speaking, the success of any local business is only a reflection of the national demand for the kind of product it sells. Your PP of A is primarily interested in promoting the use of photography on a national scale. In facilitating this program, it must help thousands of individual units of the industry like yours to keep pace with the latest developments in production and merchandising. As an example of this we have for the first time initiated cooperative advertising and promotion designed by specialists in the field of mass persuasion.

Soundest Advertising Program

The Seven Ages of Childhood promotion, through modern psychological methods, does more than ask parents to have their children photographed. Almost to the point of urgency, they are told that they mustn't delay making an appointment with their professional portrait studio.

The 7 AGES is the soundest program of advertising ever created for the portrait photographer, and like most national advertising campaigns, it needs repetition to be successful. Repetition will cause development of the 7 AGES habit by the public, increasing business through new customers, and more important, through *repeat* customers.

Executive Staff

A photographer visiting our Milwaukee office is at once impressed with the vigorous, efficient activity in his interest as a professional photographer. He sees here a staff of 11 competent men and women, each engaged in a specific area of service. Some are employed in the routine work of normal secretarial duties, extending established services to individual members through the process of correspondence, compiling data and keeping accurate and reliable files.

Some staff members are busy with the job of coordinating the activities of scores of committees, while others are doing research on plans for new projects that will be beneficial in the continued expansion of the industry. An editorial staff is compiling articles from a wide range of experienced authors for dissemination to our members through our several publications.

Here we find an assistant devoting his time to our expanding program of public relations, working in conjunction with our Chicago public relations agency. Another is compiling data from the financial reports of some of our major projects — Winona School, the annual convention, *the National Photographer*, etc., to guide the Board of Directors in future planning and establishing the next annual budget.

Center of Profession

Keeping all of this force engaged in one harmonious effort to serve the interests of our individual members and to promote the interests of the profession as a whole, the capable Executive Manager is one of the busiest executives in Milwaukee. If you ever have a convenient opportunity to visit this center of professional photography, you owe it to yourself to do so. Not only will the genial Mr. Quellmalz make you most welcome, but you'll leave 152 West Wisconsin Avenue with a higher regard for the profession of which you are a part. You'll probably wonder how so much service can be maintained for the modest dues you pay as an individual member.

In this last of a series of articles written during the past year, I should like to summarize the thinking of all of them: *No successful industry or profession can resist change or remain static in our present dynamic American economy. To keep professional photography apace with these changing times is the principal purpose of your Association.* It is succeeding well, and under the capable efforts of the Milwaukee staff, a dedicated Board of Directors and the ever-increasing support of thousands of members, professional photography will maintain a high position in the nation's business, industrial and domestic life. ▲

Robt L Ball

MEMBERSHIP APPLICATIONS
October 1960

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

ALABAMA

Giles, D. T., Jr., State of Ala., Bureau of Public Information, State Capitol, Montgomery (I)

ALASKA

Nelson, Bud D., Nelson's, 606 Bentley Dr., Fairbanks (A) *Dan Ramras*

Wiedeman, Fred E., Artic Research Laboratory, Box 1070, Fairbanks (I) *Dan Ramras*

CALIFORNIA

Beebe, Martha Doyle, Photography by Martha, 308 N. McPherrin Ave., Monterey Park (A-P)

Fulder, Gerda, Gerda Studio, 211 Stanford Ave., Berkeley (A-P)

McCampbell, Gordon Wilkinson, Lighting Dynamics, 1731 13th Ave., Sacramento (A)

CONNECTICUT

Barr, Harold M., The Superior Electric Co., Laurel St., Bristol (I)

Hoha, Paul, H & R Photo, 22 Maple Ridge Dr., Elmwood (A) *Cortland Griffith Gray*

DELAWARE

Anderson, William M., E. I. duPont deNemours Co., Haskell Laboratory, Elkton Rd., Newark (I)

(Turn to page 641)

The Variables in Photography



...Require The Film with the Inherent Safety Factor!

Gevaert Gevapan Sheet Film has built-in latitude to accommodate the many variables in photography. Light source, camera shutter, developing time/temperature, chemicals . . . and human—the variables that often spell failure to a film with less tolerance. Small wonder, therefore, that Gevapan finds its way into so many professional holders. Want to try Gevapan for yourself? *Write for professional samples, stating your film size.*



Gevapan 30 *(ASA D64 T40)* offers an ideal relationship of moderate speed and fine grain, with a superb range of gradation and exceptional panchromatic faithfulness.

Gevapan 33 *(ASA D125 T80)* doubles your shooting speed without excessive sacrifice of its fine grain structure. An all-around film for the photographer shooting a wide variety of situations.

Gevapan 36 *(ASA D250 T160)* is the first choice of industrial and press photographers, for all low light level situations such as bounce flash and available light.

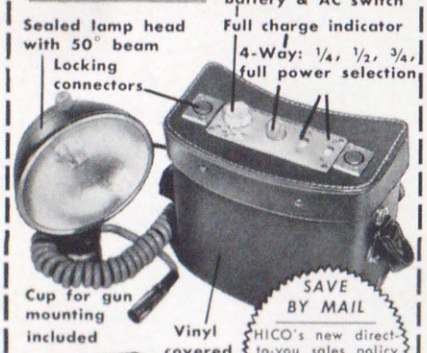
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THE GEVAERT COMPANY OF AMERICA, INC.
321 West 54th Street, New York 19, N. Y.
District Offices: Lincolnwood, Ill. (Chicago) • Los Angeles • Dallas • Denver • San Francisco

200 WATT SECOND PORTABLE Transistorized Electronic Flash

WITH QUALITY FEATURES

HICO-LITE Model K



SAVE BY MAIL — HICO's new direct-to-you sales policy BRINGS YOU GREATER SAVINGS

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NEW LOW PRICE $199.50 Complete with 6V. nickel-cad. battery

FREE 10-DAY TRIAL

- 130 200 w.s. shots per charge, guaranteed!
- 3-Transistor Voltage Monitor for consistency!
- Charger & AC operation built-in!
- 6-Volt nickel-cadmium battery included!
- Exclusive "full-charge" neon indicator!
- Locking-type connectors; push-to-release!
- New long-life flash tube!

ONE YEAR GUARANTEE By HICO Corp.

HICO's new precision high-power electronic flash for color photography features a unique "Full Charge Indicator" that shows when a full regulated charge has been reached. The transistor regulating circuit assures constant light output from the first shot to the 100th shot on full-power, as well as long standby time. Recycling time on full power is only 8 seconds to ½ stop and 11 seconds to full charge. Total weight of power pack is 8 lbs. 14 ozs.

OUR DIRECT SALES POLICY BRINGS YOU OTHER HICO-LITE PRODUCTS BY MAIL	
Model 109A, 115 w.s., dry cell operation	$77.70
Model 228, 230 w.s., dry cell operation	$99.50
Pair of batteries for Model 109A or 228	$12.80
3-Lamp Portable Portrait Unit with Model 228 230 w.s. power supply, stands, modeling lights, AC Pac, cords & carrying case.	$269.70
3-Lamp Portable Portrait Unit, same as above except with Model K power supply and nickel-cadmium battery.	$338.80



Inquiries Invited From Qualified Representatives

SEND FOR HICO'S BULLETIN DGH for further information on the new low-priced HICO-LITE MODEL K

HICO CORPORATION

76a Coolidge Hill Rd., Watertown 72, Mass.

NEWS from page 604

STUDIO SUPPLIERS GIFT



Color portrait, by Ed Evans, of Robert H. Roberts, Past Pres., Studio Suppliers Assn., was presented to Roberts by the SSA for his work in the Association. The presentation was made by Morris D. Schneider, left, Treasurer and first SSA President, at the New England PA convention, Swampscott, Mass., in Sept.

UNDERWATER FILM FESTIVAL

The fourth international Underwater Film festival is scheduled for Jan. 20-21 at the Civic Auditorium, Santa Monica, Calif. For information write to Underwater Film Festival, Inc., 1147 Montecito Dr., Los Angeles 31, Calif.

COLOR SLIDE CONTEST

March 15 is the deadline for a color slide contest which features as first prize an all-expense air trip for two to Bermuda for one week. The contest is sponsored by Meston's Travels, Inc., 3801 N. Piedras St., El Paso, Texas.

GARDEN CLUB PHOTOGRAPH

The National Council of Garden Clubs selected a flower arrangement photograph titled "Rhythm" by S. H. Hampton, Stafford, Kan. for its 1961 calendar. The annual competition for flower arrangement is judged through photographs submitted by Garden Clubs throughout the United States. The flower arrangement, featuring the parabolic curve, was constructed in Mr. Hampton's studio by a member of the Stafford Garden Club. Mr. Hampton lighted for a three-dimension effect "in the same manner of a portrait sitting."



"Rhythm"

PHOTOGRAPHY TRANSLATES

An entire 55,000-word vocabulary is stored in a 3/8-inch channel printed on a ten-inch glass disk coated with high-resolution photographic emulsion, in the Air Force's new translating machine that changes Russian to English at the rate of 40 words per minute. The channel is scanned vertically and horizontally by electronics until the machine matches a Russian word — fed in with punched tape — to its English equivalent, which is then printed automatically on a typewriter. ▲

NEWS OF THE WINONA SCHOOL

You wouldn't think that anyone who earns $16,500 or more a year in the practice of his profession would still want to go to school. But, the fact is, that 62 professional photographers whose average annual income reaches that level did attend at least one of the wide range of courses offered at the Winona School of Photography last summer.

Moreover, 53 of these men and women whom you wouldn't think would still want to be students were also owners of their own studios. These statistics, and others that follow, culled from an intensive survey made at the Winona School last year, say something important about the profession of photography and its relationship with the Winona School. That is, top masters in the field are constantly developing new techniques, and over the years the Winona School has established itself as the place where these masters teach new techniques to others.

Photographers Travel Far

Let's turn back to this one class for a moment. Out of the 62 members, 34% were older than 50, 21% were older than 40, and 41% were older than 30. In addition, 76% of them had been professionals for more than 11 years. And they went far out of their way to come to the School, traveling an average of 810 miles each way to Winona Lake, Indiana. If it's true that you can't teach an old dog new tricks, then photographers either never grow old or refuse to act like it.

What did they think of the course? "Excellent," said 63%; "Very good," said 29%; and "Good," said 4%. Their major criticism was that the course didn't run long enough. Many simply wished they had had at least another week to work with the material and the instructors. No school can ask for a more emphatic endorsement of its success than that its students, themselves successful professionals, should ask for more of the same.

Bigger and Better Next Year

Clearly, not all of the School's students last year were as experienced, as old, as eager or as prosperous. Yet the lowest average annual income reported by students in one of the least advanced courses was $6,000. And, for more than half of the courses, the average annual student income ranged from $9,000 to $10,500.

All in all, the summer of 1960 was a banner year for the Winona School, with more than 750 students in attendance. The administration and faculty anticipate a considerably increased enrollment next summer. The School will not just be bigger. It will be better. Plans call for reshaping some courses and enlarging a number of key facilities in response to students' suggestions given in the survey. ▲

THE PERFECT PROMOTION See pages 615, 621 — **7 ages**

We Asked Ourselves:

"WHAT MORE DOES A PROFESSIONAL REQUIRE THAN AN ORDINARY CAMERA BUYER?"

Our Answer:

"Absolute Assurance Of Results . . .
Before He Risks A Dollar Or A Day On Any Assignment."

Our Conclusion:

Every New BESELER C TOPCON Must Be Delivered With
DOCUMENTED PROOF OF PRECISION PERFORMANCE!

The new BESELER C TOPCON is the first camera to meet the challenge of the contemporary era in professional and industrial photography—the "coming of age" of the automatic 35mm single lens reflex as the photographer's basic, all-purpose instrument.

It's the first in this class specifically designed to meet the kind of rigid specifications applied to other vital precision instruments for industrial and professional purposes.

Enclosed with every Beseler C Topcon is a filmstrip of test exposures **made in the camera** to prove lens resolution and quality at **every** f stop. And, to insure even greater precision than ASA shutter performance tolerances of ±25% —the extra precision critical color exposures require —a calibration chart is included, recording **actual** speed at every **indicated** shutter setting.

And . . . as a further professional service—two annual checkup certificates valued at $25.00 each are included. They entitle the owner to free shutter recalibration and camera cleaning and inspection on the 1st and 2nd anniversary of purchase.

These individual test records and checkup certificates for each new Beseler C Topcon are your Documented Proof of Precision Performance . . . advanced assurance that instead of taking chances, you'll get the results you expect with the first exposures you make and with all others, for years to come.



New Beseler C Topcon with 58mm f 1.8 or 35mm f 2.8 Auto-Topcor lens, internally coupled fully automatic diaphragm, exclusive instant reading depth of field "window," click stops and exact half-stops between every f stop, speeds from 1-1/1000 second plus all other major advanced automatic single lens reflex features—$295.00.

Write For Illustrated Brochure.

CHARLES BESELER COMPANY
243 S. 18th St., East Orange, N. J.



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PRECISION WIDE ANGLES

W. A. GOLDEN DAGOR
- f:6.8—3⅝", 4⅜", 6½" focal lengths
- Variable from 70° to 100° angle

RECTAGON
- f:6—3" for 4" x 5" cameras
- Constant 90° angle at all stops

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SLAVE OPERATED with Modeling Light!



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HI-PRO ELECTRONIC FLASH

See Your Lighting BEFORE You Shoot With HI-PRO'S Exclusive Modeling Light!

Powerful, Portable *150 watt-seconds!* Effective, *CONSISTENT* Slave-Operation, Photo-Tripped (eliminates those extra cords). See your local dealer! Set up your *own studio trial!*

Suggested Retail Price $109.95

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FREE "Hi-Pro Hi-Lights" Booklet has all the facts . . . write



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NP 12-60

WHAT'S DOING

Bunny Yeager, Miami, Fla., appeared on the CBS TV's "To Tell the Truth" Oct. 24, gave the PP of A a good boost. . . . **Constance Bannister** is a regular member of the ABC radio program, "Flair." . . . M.Photog. **Madison Geddes**, Cleveland, following the first "Great Debate" wrote to Vice President Nixon, suggesting improvement in lighting; next debate showed results.

Ericson Portrait Studios, St. Paul, Minn., celebrated its 60th anniversary in October. . . . **W. H. Ball**, Goldsboro, N. C., opened a new studio in October; as did **Bill Abey**, Youngstown, Ohio. . . . Arnold Studio, Edmondson Village, Md., was recently acquired by **Aaron Hoffspiegel**, former manager of Lorstan's Baltimore Studio. . . . **Hal Owen**, Cr.Photog., Yukon, Okla., suffered extensive wind damage to his new studio.

New Romaine of Moulin Studio, San Francisco, opened with Mayor **George Christopher** cutting ribbon of film, **Ray Moulin** firing flash-powder, **Karl Romaine**, M.Photog., posing the Mayor. Opening made every local newspaper and KRON-TV. . . . **Bisell McWilliams, Jr.**, Middlesboro, Ky., has joined the staff of "The Daily Commercial," Leesburg, Fla., as reporter-photographer. . . . New personnel of A.G.S.&R. Photo Studios, Chicago are **Elliot Kallish** and **Fred Yochim**. . . . **Herb Rebman**, a new director of the Cleveland Zoo, is off on a safari to Africa.

A photograph by **Sister Noemi**, O.S.B., St. Scholastica Priory, Duluth, Minn., was exhibited in the Chicago International 1960 Exhibition of Photography. . . . **Robert Packo**, Toledo, Ohio, had a print accepted in the Newcastle upon Tyne, England, International Exhibition. . . . Like most photographers, **Jim Stewart**, Los Angeles, occasionally uses his wife as a model. **Ruth Jane** is currently appearing in a full-page ad for Ready Hung doors. The photograph was made in Wales. . . . **Schlage Lock Co.** distributed a national news release concerning **Carl Harleen**, San Francisco, and two of his prints of their products being accepted in the 1960 PP of A Print Exhibit.

The Assn. of PP, Province of Quebec will publish, in French, the talk on bridal photography given to the group, in French, by **Rene Dugas**, Taftville, Conn. . . . PP of A Exec. Mgr. **Frederick Quellmalz**, Hon.M.Photog., was general conference chairman for the International Convention Planning Exposition, held in Las Vegas, Nev. . . . Managing Editor **Fred Schmidt** is president of the Milwaukee Technical and Business Communicators Assn.

Maurice H. Louis, FPSA, New York, and Dr. **William Mallas**, West Orange, N. J., were awarded Honorary Fellowships by the Photographic Society of America. . . . Annual Memorial Awards from the American Society of Magazine Photographers were voted to **Gordon Parks**, New York, Dr. **Edwin H. Land**, Cambridge, Mass., and the late **Richard Simon** of Simon & Schuster. A special citation was awarded to **David Douglas Duncan**.

7 AGES on TV

The closing commercial of "The Ed Sullivan Show" on Jan. 29 will be used to announce the PP of A 7 AGES promotion.

INDUSTRY

George D. Wechsler has been named president and treasurer of **Cormac Chemical Corp.**, New York. New vice president, sales, is **James Tohill**; vice president, advertising, is **Frank Newman**; **Harry Keelan** is vice president, research. . . . **Paul Perlowin**, manager, photographic division, **Charles Beseler Co.**, announced the appointment of **Carroll Siskind** to head the color processing equipment section. . . . **Harold G. Shelton** and **Edward J. Williams** were elected vice presidents of **General Aniline & Film Corp.** . . . **H. Lou Gibson, Eastman Kodak Co.**, has been presented the Louis Schmidt Award by the Biological Photographic Assn.

DEATHS

Howard Smith, 70, furniture photographer of Gardner, Mass., died Oct. 12. He was a Flight Photographer with Air Service Aeronautics during World War I. ▲



FOCUS ON COLOR!

SHOOT BABY PORTRAITS IN COLOR AT PRACTICALLY THE COST OF BLACK 'N WHITE!



Use Kodacolor or Ektacolor wherever you shot Black and White before — and show quality color prints exclusively.

Baby Photos in color are sold on sight. Now, thanks to the BERKEYCOLOR process **you can get into the Quality Color business for less than $4.00.** Increases profits from $5.00 to $50.00 per sitting — at practically no extra cost to you.

- No more darkroom drudge
- Makes the use of a gray card obsolete
- Same basic lighting techniques as used in Black and White.



BERKEYCOLOR quality prints are available in 2¼" x 3¼", 3" x 5", 5" x 7" and 8" x 10". They're ideal for your School Photography and your Candid Wedding jobs, too.

Send for your FREE copy of "Focus on Color." It contains complete details and price lists.

BERKEYCOLOR
A PROCESS OF BERKEY PHOTO SERVICE
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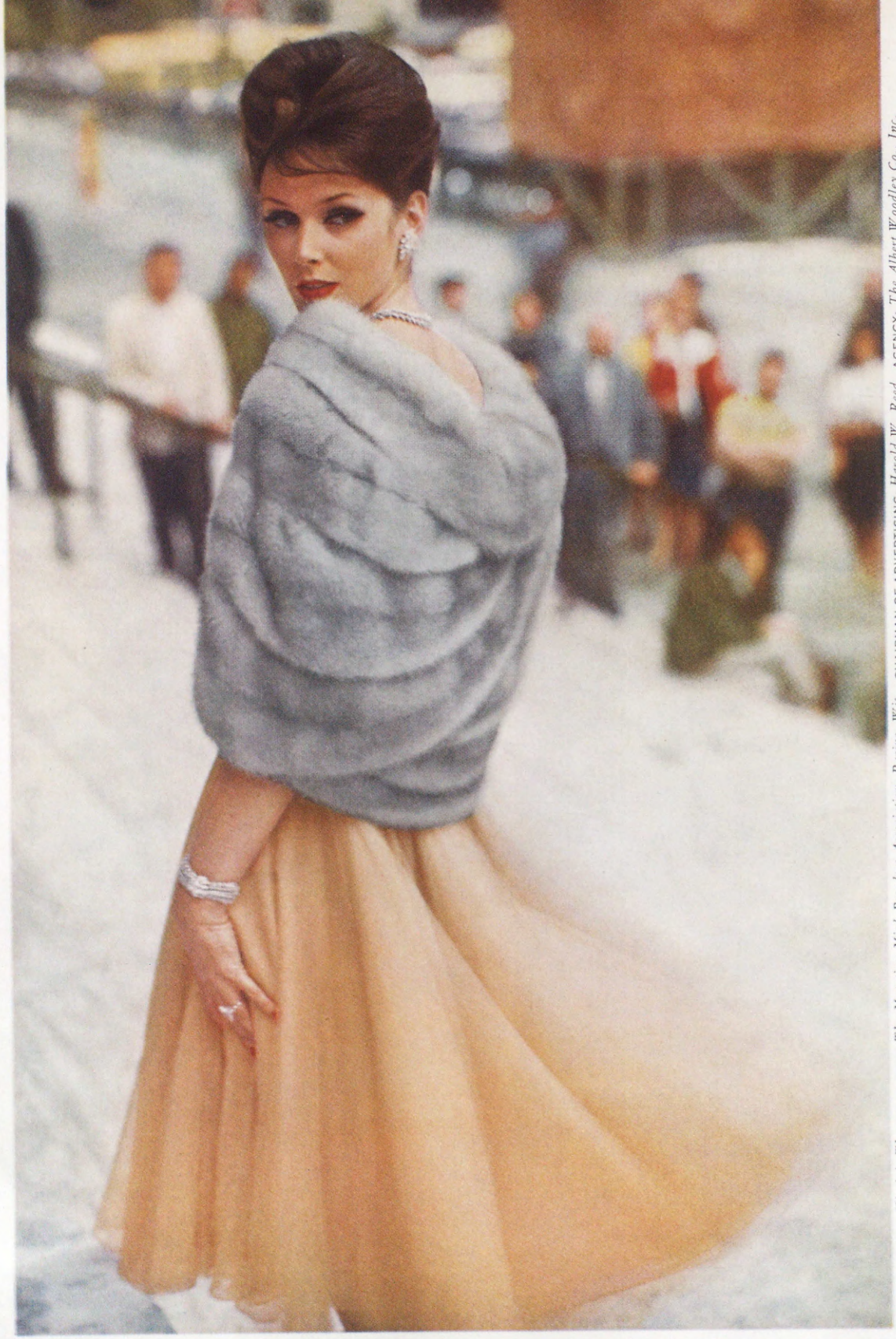
K

Please rush me, FREE, full details of BERKEYCOLOR Division's exclusive plan to help increase my profits.

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____



PHOTOGRAPHER: *Virginia Thoren* CLIENT: *The Mutation Mink Breeders Association, Racine, Wis.* CHAIRMAN OF ADVERTISING: *Harold W. Reed* AGENCY: *The Albert Woodley Co., Inc.*

fashion assignment

Natural daylight was chosen by Virginia Thoren for this photograph of a mink wrap. She used an 8x10 Deardorff camera with 12" lens, exposed Ektachrome E-1 film 1/2 second at f/10. The photograph is in an ad appearing in Town and Country *magazine.*

the National Photographer

December 1960, Vol. 11 No. 12

nursery rhyme portraits

LET'S CREATE a new portrait image — one that will make the general public sit up and take notice." These words appeared in a recent article by Paul Linwood Gittings, as one of the steps needed to improve the present status of the professional photographer.

Out our way we could see several years ago that very soon we would be one of the dying breed of photographers if something wasn't done to make the people sit up and take notice of portraits by Friesen. As children were then, and still are, one of our greatest sources of sittings, we felt this was the best field in which to concentrate our efforts.

NEW STYLE OF PORTRAITURE

We wanted to increase the number of customers and also to increase the revenue obtained from these same customers. Our answer was in a new style of children's portraiture, a style designed to create public interest and one which would make it easy to promote the sale of portraits for wall decorations.

The response to our nursery rhyme portraits has been overwhelming. Truly the public has taken notice, for today Friesen is synonymous with children's portraits in our area.

7 AGES PORTRAITS FOR CHILDREN

Enthusiasm for the 7 AGES program is very high with us. Certainly it will be a tremendous aid in our own program for children which promotes portraits for children at six months and one year. At these two ages we concentrate on expression, showing as many of baby's various moods as can be recorded by the camera with the aid of various



A hunting we will go,
We'll catch a fox,
And put him in a box,
And never let him go.



Mary had a little lamb
It followed her
to school one day.

a 7 ages feature

by La Verne Friesen, M.Photog.





LA VERNE FRIESEN, M.Photog.

became interested in photography through his high school science instructor. Friesen has a studio in Buhler, Kan., with a business office in McPherson, 20 miles away. He is Vice Pres., Kansas PPA, appeared on the PP of A portrait program in 1958, received his M.Photog. degree in 1959.



tricks and props, such as tickle feathers, bits of cookies or crackers, raisins, lemon juice, scotch tape to bring hands together, and games of ball.

The Seven Ages of Childhood idea will make not only *our* customers, but the general public aware of the need for and desirability of professionally-made portraits at these two early ages, as well as the other five ages of childhood.

Full length studies of children in storybook style are really very easy to make. First, of course, the technical details of photography must be mastered so attention can be concentrated on the tiny tot sitters.

All poses are made on our seamless built-in background which eliminates the horizon line. The children are allowed

creating a new portrait

quite a bit of freedom of movement within this area. This helps to eliminate the element of fear which confronts us in other arrangements. To center his attention upon a given area we use toys or props of interest to the child.

A delicate key in lighting is maintained for our tiny tots as we feel it maintains the light-heartedness of their best moods. Speedlights are standard equipment. We have two modeling lights, one speedspot, and two back lights. The portraits are all made with directional lighting. Reflected light is not used, except as it reflects from the white floor and helps to lighten legs which might otherwise photograph dark.

A 12-inch lens stopped to f/16 is used for all children's portraits. A fast 5x7 pan film is used and developed by inspection in a tray with pryo developer, or in DK-50 1:1 in a tank with nitrogen burst agitation.

REASON WITH CHILD

At two years, and for children through kindergarten, we suggest nursery rhyme portraits to the parents. At this age we can begin to reason with the child and through little games can get him to carry out the theme of the rhyme or song selected.

At ages seven and 12 the full length studies can be successfully used also. However, more often we work our portrait theme around the child's hobbies and activities. This opens up a new horizon of poses and ideas for us. At these ages we find the children are oftentimes quite



Jack and the Beanstalk

This little fellow had a vivid imagination and said he could see the fierce old giant that lived at the top of the beanstalk.



The Wind



Hush-a-by Baby



Did you ever see a Lassie go this way and that?

The 7 AGES are: 6 months old, *when the baby is alert and responsive;* 1 year old, *when permanent feature characteristics first begin to show future family likeness;* 2 years, *when the language barrier has been broken and the child responds to reason;* 4 years, *when individuality has formed to add a permanent element of personality;* 7 years, *when second teeth and a growing mind have developed;* 12 years, *when the child goes into the teen age of puberty;* 16 years, *when childhood ends and the adult emerges.*

image

Mistress Mary, Quite Contrary

More parents of little girls choose this for their child than any other rhyme. Little Linda even insisted on real water in the watering can.



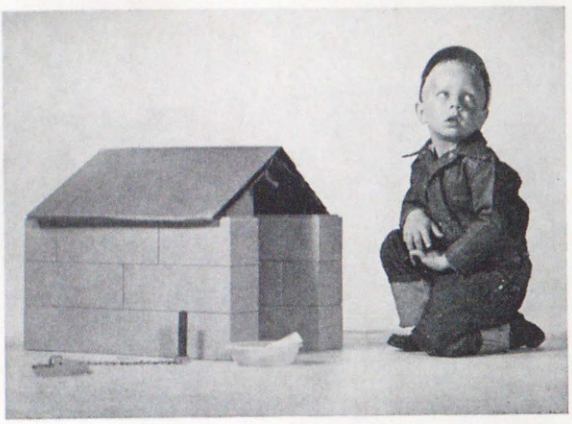


Little Boy Blue,
Come blow your horn!
The sheep's in the meadow,
The cow's in the corn.
Where is the little boy
Who looks after the sheep?
He's in the haystack, fast asleep.

continued

nursery rhyme portraits

let's continue to use a fresh new approach to our photography



Where, O Where
has my little dog gone?

Bobby Shaftoe's gone to sea,
Silver buckles on his knee.
He'll come back and marry me,
Pretty Bobby Shaftoe!





Wynken, Blynken, and Nod

The children still chatter excitedly about the wonderful time they had as they played the photographer's game of make believe sailing as this picture was made.

self-conscious and the addition of hobbies or pets makes the sitter relax before the camera.

Certainly not all of our children's portraits are made in storybook style. We make the basic poses also. However, the interest created by this style brings many new customers to the studio each day. Our small town has a population of only 900 so it is necessary to draw from a large trade area.

SLIM STYLING

At 16 years, the seventh age of childhood, the young woman or young man begins to emerge. We find our teen-age customers to be quite style conscious. The young ladies in their prom gowns and the boys in their "after six" coats are naturals, for full figure fashion poses.

The new "Slim Jims" and "Slim Janes" shown this year for the first time are receiving a tremendous response among our customers. Slim styling is a new dimension in portraiture at Friesens. Slim Jims and Janes are made in a variety of fashions — ball gowns, uniforms, sportswear, clothing to depict a particular hobby or interest, etc.

We find the new slim styling is also ideal for making groupings for walls. Larger portraits in costlier finishes constitute an important way to increase our sales. The tall vertical styling adapts so well to the modern low look in furniture.

PRODUCE PROFESSIONAL PORTRAITS

The 7 AGES program includes all the materials to promote these important portrait ages. It is up to the photographer to produce portraits that not only show technical skill and quality, they must also hold some of the imagination and psychology of the creative artist, to lift them above the class of the amateur, and make professional portraits desirable, once more, in the eyes of our public.

If we approach our subjects with this attitude our portraits will be different. We will have different feelings each time we are called on to serve them through photography.

Let's continue to create fresh, new approaches to our photography and make our public sit up and take notice. Then by working together with the 7 AGES promotion *we can help create* the *new era* in professional photography. ▲

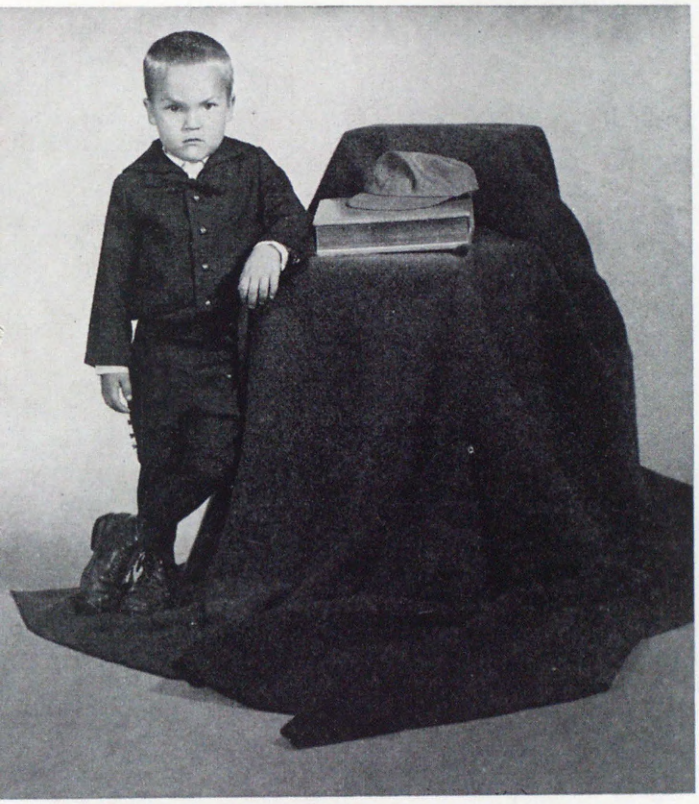
7 ages

ON TV

Nationwide TV advertising will alert the parents of America to the meaning of the PP of A 7 AGES program. So important does Eastman Kodak consider the "Seven Ages of Childhood" promotion that it will devote two commercials to it, on "The Ed Sullivan Show" (CBS-TV, 8:00 p.m. E.S.T.).

Millions of viewers will be exposed to the 7 AGES message and the 7 AGES music. The first commercial is scheduled for January 29, and the second for March 26.

Slim Jane and Slim Jim. New dimension in portraiture lends itself to interesting groups of two or more panels depicting different phases of teen-age activities.



This photograph was made to duplicate a portrait of the young man's grandfather at the age of four. Mother made the old-fashioned suit especially for the portrait. Grandmother was delighted last Christmas when she received a portrait of grandfather's little shadow.





costumes and slim styling

La Verne Friesen

"Peach Blossom and Lotus Flower" is a part of a series that Friesen is currently working on illustrating America as the melting pot, using children found in his area from different nationalities.





Boy Scout Indian dancer. The young man made his own costume as part of the requirement to become a member of the Scout Indian dance group.



Little Casey Jones



PICTURES — 11 pages of photographs from the 1960 PP of A Loan Collection, plus articles on the photography of children and the use of color — all in this installment of the PP of A 1960 Convention Report in members' copies only of *the National Photographer.* Don't miss the rest of this report and other special supplements to come. For membership information, write to PP of A, 152 W. Wisconsin Avenue, Milwaukee 3, Wisconsin.

The Houses of Parliament — The Royal Palace of Westminster is where the Lords and Commons make the laws.

europe '61 / first stop / LONDON

FIRST STOP of the 1961 PP of A Convention in Europe will be London, after an overnight jet flight from New York. After passing through Customs on Saturday, Aug. 5, special transportation will take photographers and their families to their hotel. The afternoon and evening have been set aside for meetings with members of the Royal Photographic Society of Great Britain and the Institute of British Photographers.

Sunday morning will be free for worship. In the afternoon a photographic field trip will view the Tower of London, St. Paul's Cathedral, Buckingham Palace, Houses of Parliament, St. James' Palace, Big Ben, Piccadilly Circus and other points of interest.

Monday, a field trip ventures to Windsor Castle, ancient fortress palace of the royal family, and Eton, famous boys school. In the afternoon there will be meetings with representatives of Ilford Ltd. and Kodak Ltd.

WEALTH OF INTEREST

London, the world's largest city, has a wealth of interest in proportion to its size. The itinerary has been arranged so that the visitors will have their meetings with British photographers and see several of the well-known sights during their three-day stay.

The flavor of London will be captured by all. That is as it should be, for the best things in any city are often the discoveries which every visitor makes for himself in the course of a tour of the established sights.

(The rest of the Itinerary — Belgium, Germany, Switzerland, Italy and France — will be covered in the subsequent installments of this series.) ▲



St. James' Palace — The traditional home of the Prince of Wales is in the heart of London's aristocratic clubland. When the royal family is not in residence at Buckingham Palace, the colorful ceremony of the Changing of the Guard takes place in this spot.

SUPPLEMENT FOR MEMBERS ONLY

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

The 1960 PP of A Exposition of Professional Photography

LOAN COLLECTION

These 46 prints are from the 162 selected for the 1960 PP of A Loan Collection. Winning entries from the Second National Exhibition of Advertising Photography, part of the Loan Collection, were published in the August 1960 issue of the National Photographer. This continues the publication of the Convention Report.

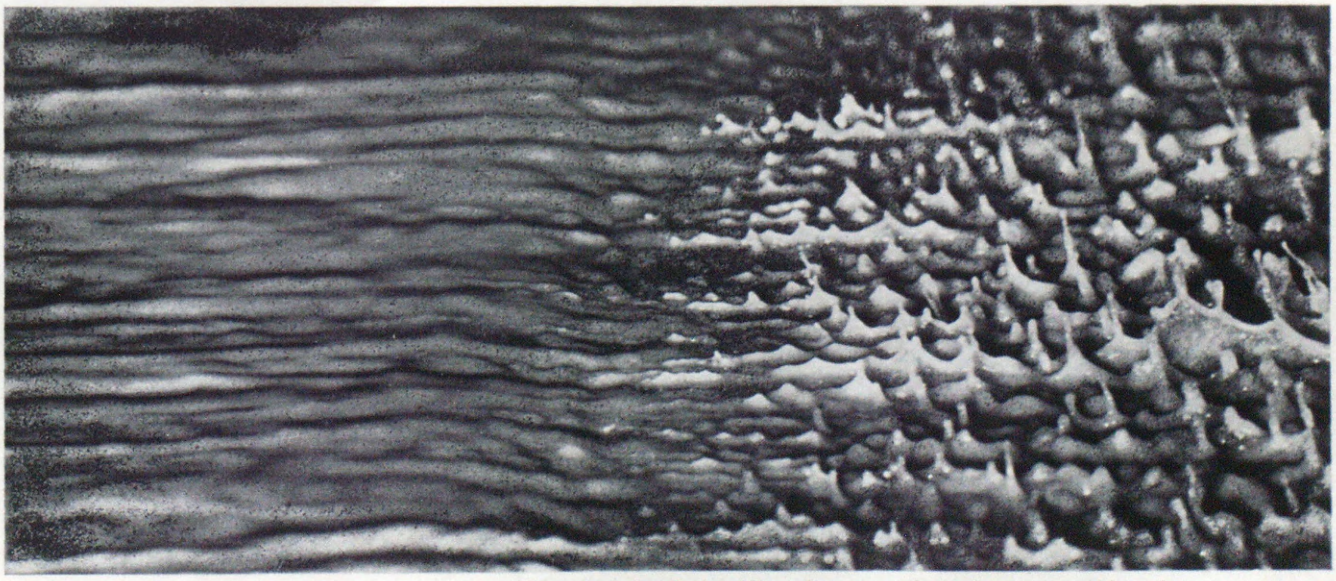


WE THREE (COLOR)
Betty Sindlinger

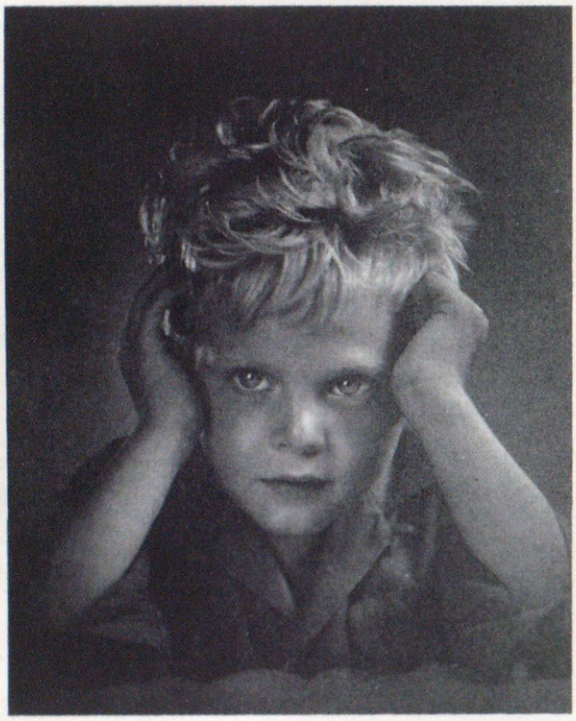


MARTHANNE *Wendell Powell, M.Photog.*

NEWSPRINT STOCK DISTURBANCE *R. Petersons*



Photographed at 30 microseconds, for studying the hydraulic instability of paper stock on the paper machine wire.



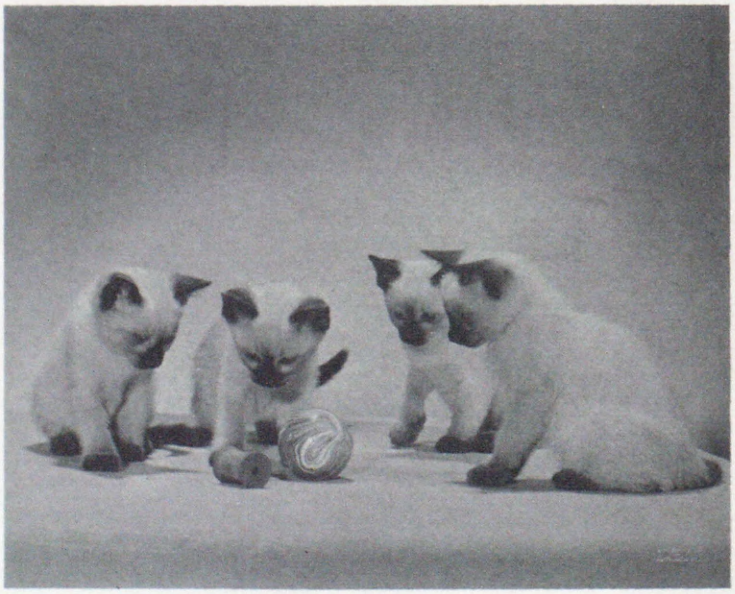
ROCKY *LaVern R. Fuller*



MARY *Elwin Sietsema, M.Photog.*



SISTERS
James Berg



SUMMIT CONFERENCE *Victor Baldwin*



ROBERTA — *Kay Isaacson, Cr.Photog.*



MIRROR IMAGE — *Gene Sutphen, M.Photog.*



PROFILES — *Jerry Landrum, M.Photog.*

WINNIE — *Horace J. Chase, M.Photog.*





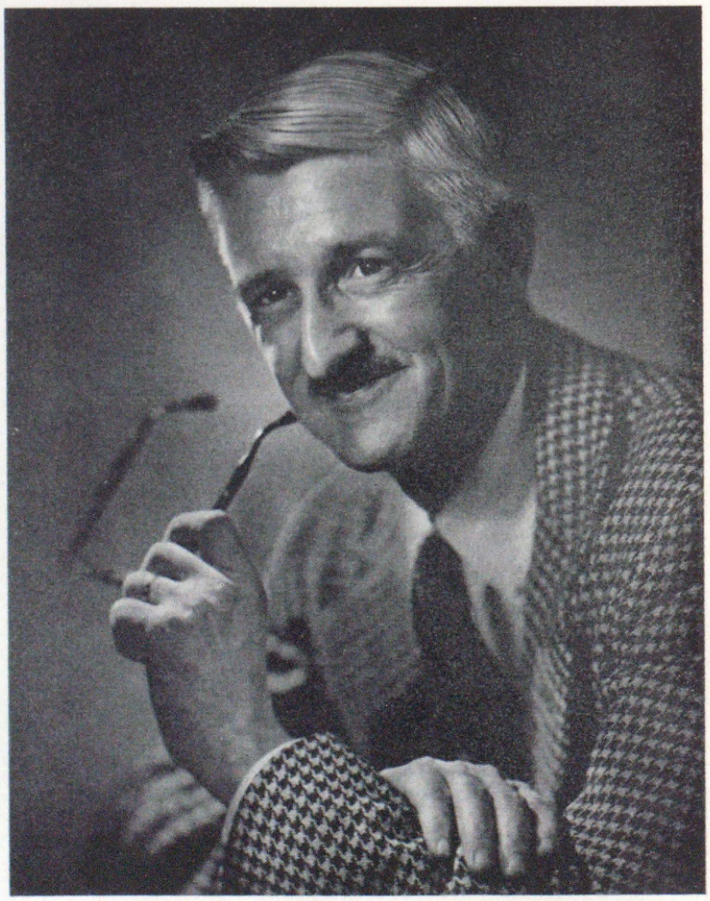
ATTORNEY — *John Freni, M.Photog.*



A DAY OF REST — *Ann Oakes*

VIC — *Kaye Marvins, M.Photog.*





JIM — *Orlando Scherling, M.Photog.*



MISS FASHION (COLOR) *W. C. Webb*



PLATINUM BLONDE
Max Munn Autrey, M.Photog.



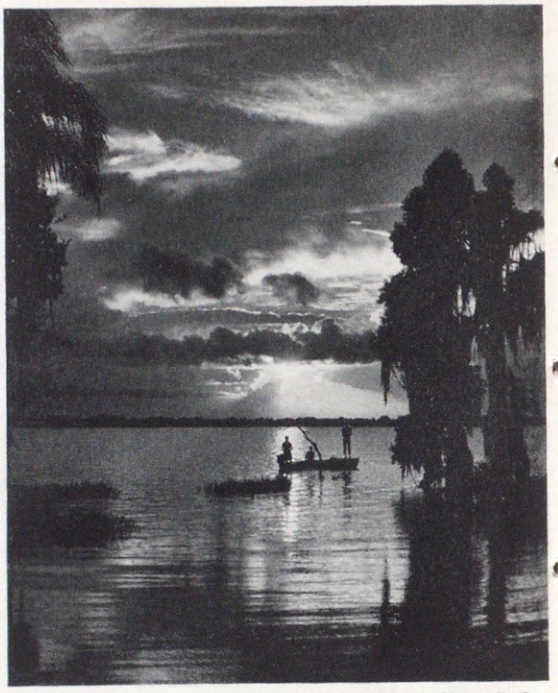
MY FAIR LADY
Harold Fialkoff

GLOWING BEAUTY *E. Allen Becker*





MAYE
Van Moore, M. Photog.



SILVER LINING *Morris Monts DeOca*

JENIFER
Barnett M. Clinedinst, M.Photog.





SWING WALTZ (COLOR) *Thomas Moulin*



YOUNG HOPEFULS — *Jean D. Pitcher*



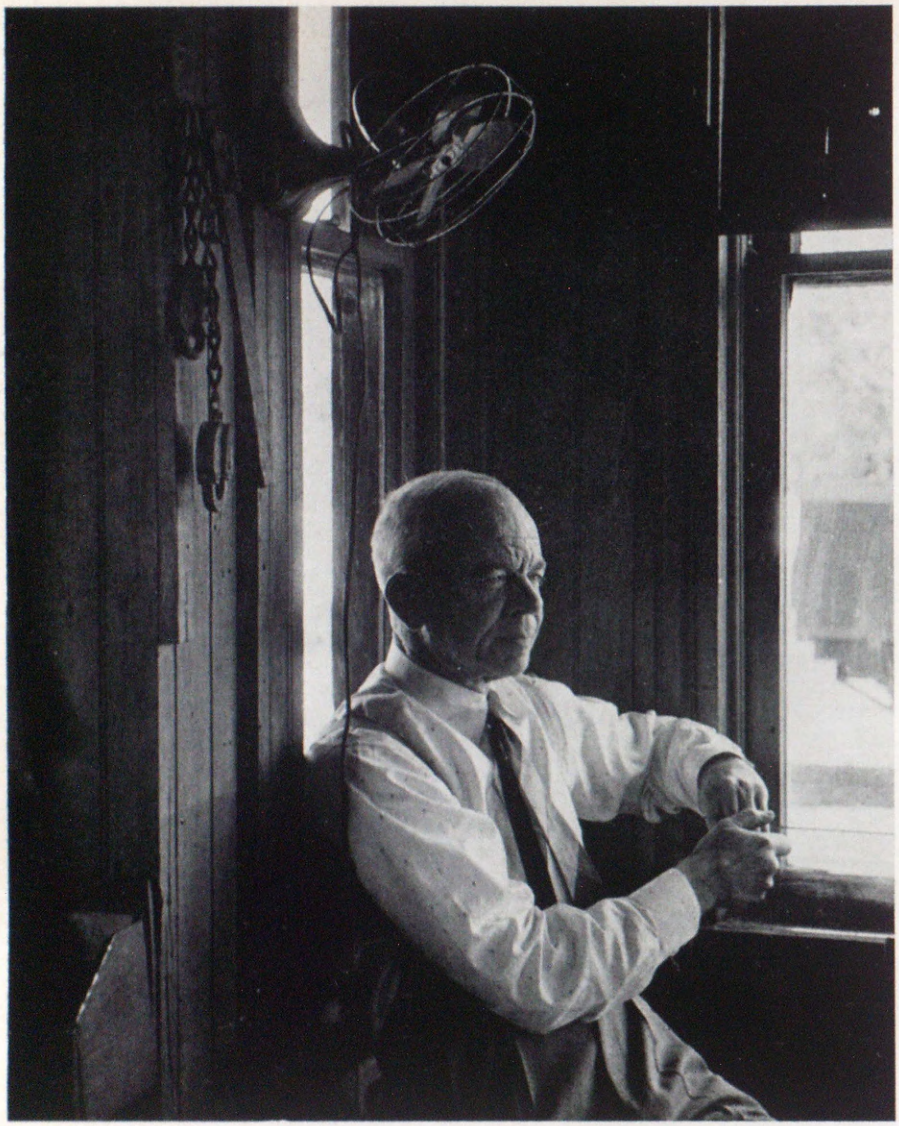
PAT — *Robert E. Houts*



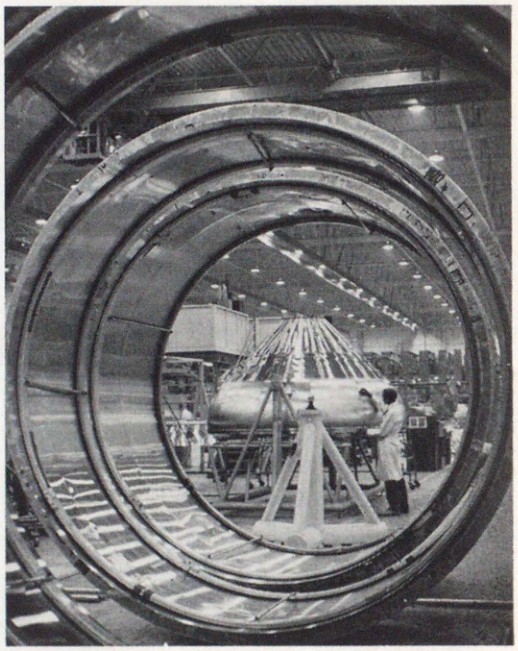
PEGGY (COLOR) — *Arnold Talis*

JUNE BRIDE — *Frank K. Kray, M.Photog.*





STATION AGENT — *Herral Long*



PRIMARY ASSEMBLY (COLOR) — *Keith V. Adams*

PAPA — *R. Craig*





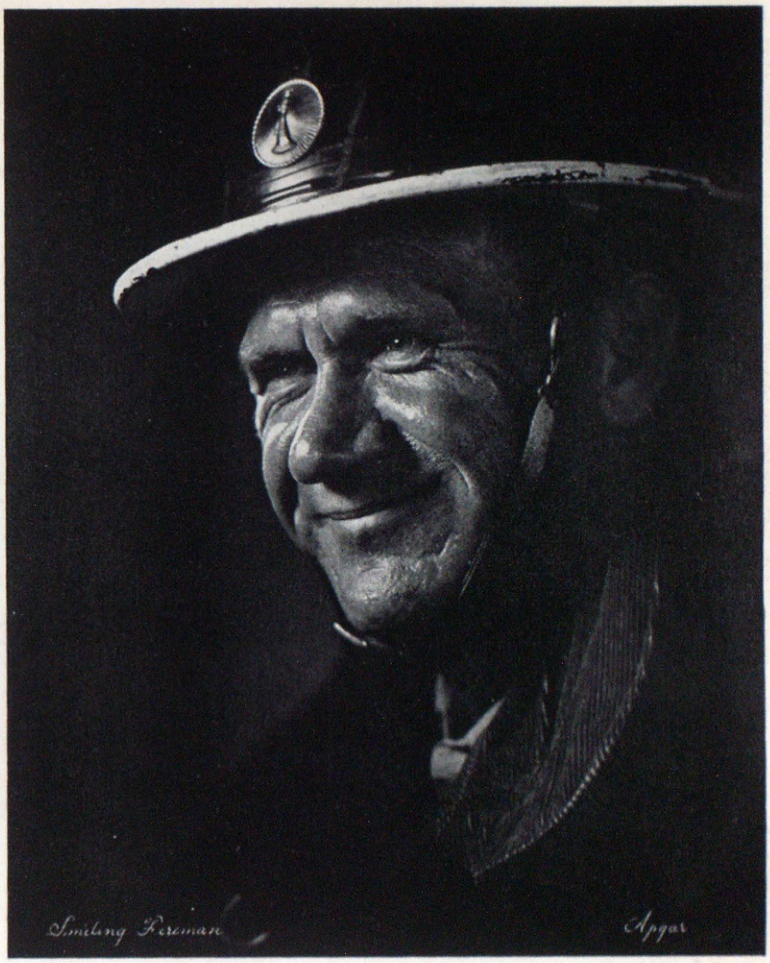
THE KING OF KINGS — *Dwaine E. Smith*



THE OLD SOUTH — *D. E. Dickerson, M.Photog.*



IRV — *Kenneth R. Huxford*



SMILING FIREMAN — *Patton Apgar, M.Photog.*

MR. FASTER — *Leo Stern, M.Photog.*

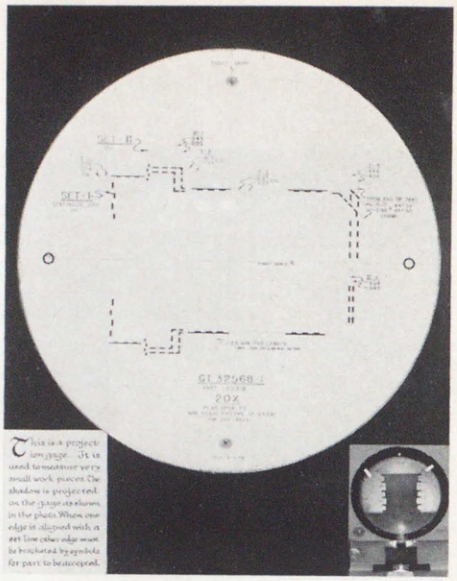


THE CIRCLE MASTER — *Joseph Busco*



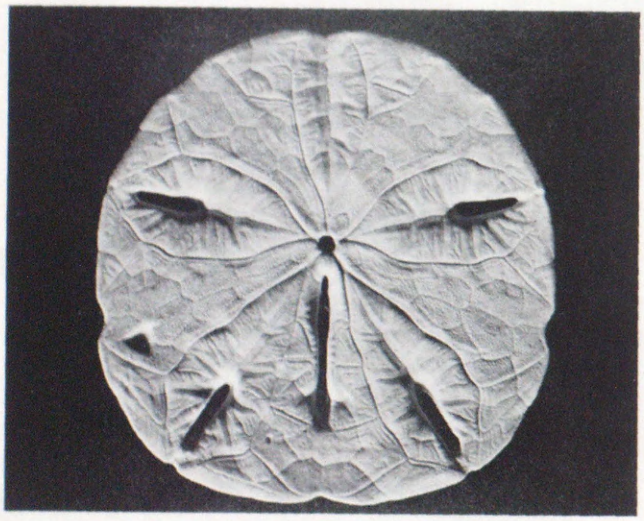


PRINT NO. 3 *J. V. Schildgen*



PROJECTION GAGE PLATE *Robert E. Goode*

This is a projection gage. It is used to measure very small work pieces. The shadow is projected on the gage as shown in the photograph (lower right). When one edge is aligned with a set line, the other edge must be bracketed by symbols for the part to be accepted.



SAND DOLLAR (6X) *Wm. Dale Farris*



GLASS PACKAGING *John C. Kepper, M.Photog.*

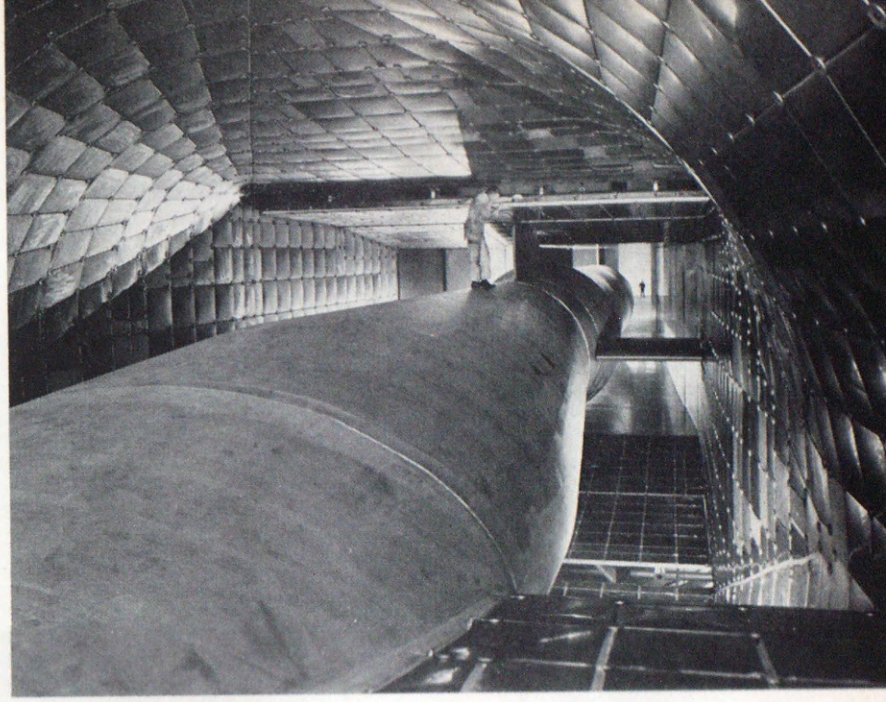


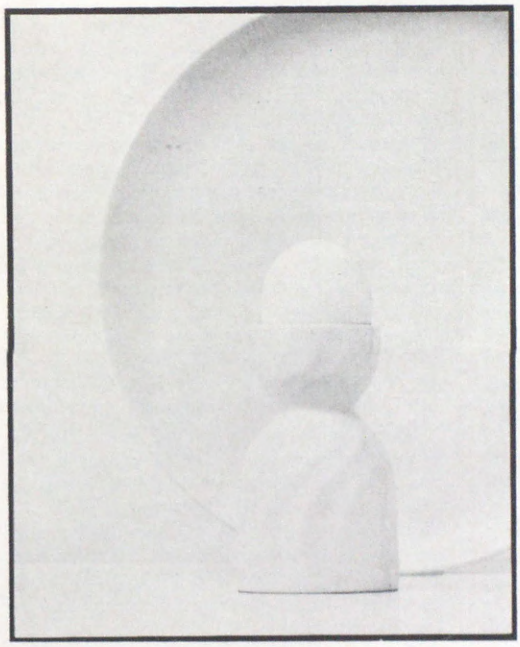
ARCHITECT'S MODEL
Dewey G. Mears, M.Photog.

SUPERSCOOP

J. P. Tarver

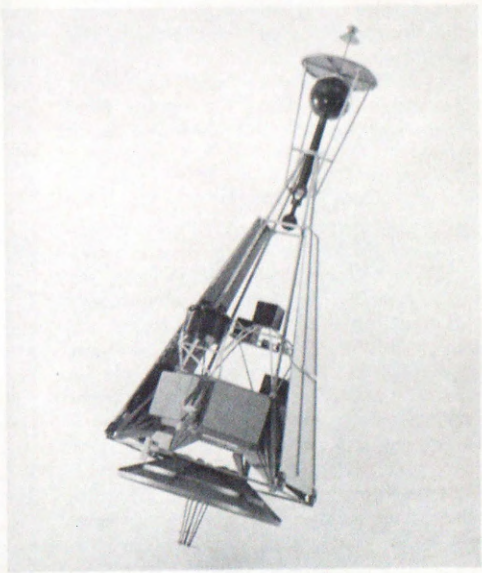
Scavenging scoop serves as "vacuum cleaner," collecting hot exhausts from jet and rocket engines and removing them for this huge closed-circuit wind tunnel.





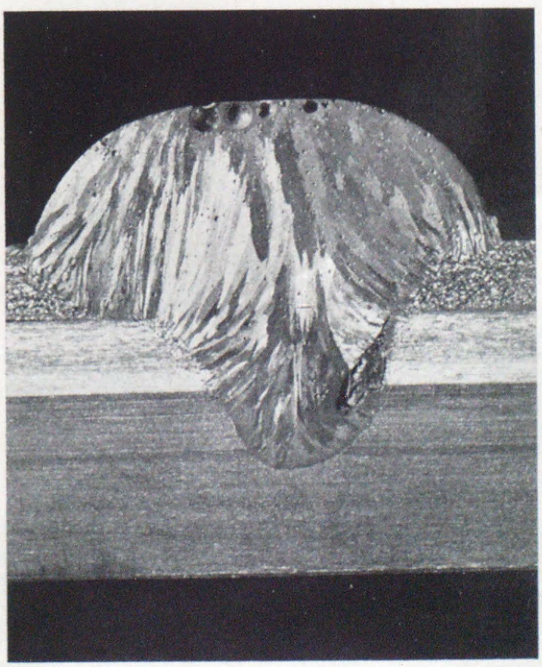
STUDY IN WHITE

Chas. G. Hess



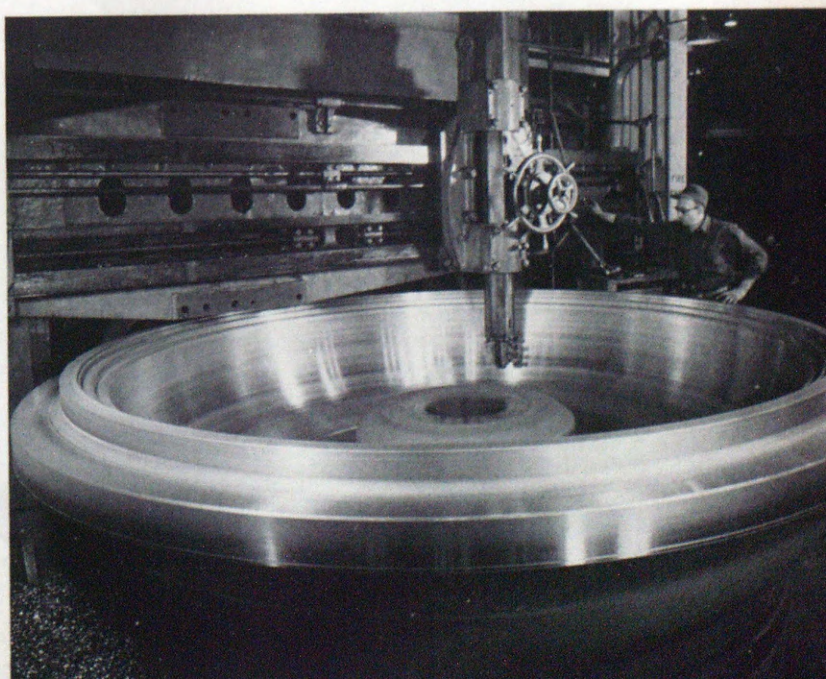
RANGER SPACE CRAFT (COLOR)

Harold Sobotker



ALUMINUM SPOT WELD (28X)

James P. Byrne



TIRE MOLD

William S. Miller, M.Photog.

PORTRAIT

PHOTOGRAPHY OF CHILDREN

by William Russ

(William Russ, Wm. Russ Studio, 1920 Palmer Ave., Larchmont 1, N. Y.)

Larchmont is a suburb of New York City with a population of about 9,000. I run a small studio there, and we do everything — a little commercial, brides, men, women, animals. Frankly, I like to specialize, and have geared my business mostly to child photography.

Not only are children easy for me to get along with, for which I am glad because children are very smart, but with children we get terrific samples that appeal to everybody. Kids do the darndest things, and we love them.

Who needs more than one or two pictures of a man or woman? Very few. For children there are aunts and uncles, the favorite godmother and a lot of others. The same kids come back year in and year out, and they have brothers and sisters. The PP of A Seven Ages program is something worth thinking about. I signed up, and I'm glad I did. I think it is a great thing.

I have a studio that is considered rather small — about 14x46 feet. We employ three people besides myself. Our darkroom is in the basement.

Condition Parents

Photographing children isn't so much conditioning the child for the camera as it is conditioning the mother. Many times parents are very well-meaning, but they do a miserable job of preparing children for us. Parents will tell the child, "This man is going to take your picture." The kid treats me like I were a hypodermic needle. She remembers when someone took her dolly, and she cries.

We ask mothers not even to mention what is going to take place. They come to us to play with toys and have a lot of fun, and if they have fun their faces show it. They react accordingly.

Then there is the child who is allergic to cameras. Either daddy or uncle chases him around the room trying to take the picture. The kid is cornered, sometimes flash-blinded. Some children associate photography with torture. Sometimes careless parents, meaning well, do a lot of damage that we have to fight. We have to loosen the child up, and the only way to do it is by having a lot of fun with him.

Sometimes mother brings her four or five-year-old in and the mother is very cooperative. She says, "Show the man how you learned to smile for the camera." That is about as generous as the promises of a used car salesman. The child has been practicing how to smile before the camera for two days, and he looks it. Of course it is ridiculous. We have to get him back to normal.

Successful Game

Then we get the nine, 10 or 12-year-old we call "the monster." Kids are lovable, but this one comes in with the idea that he is going to give us a tough time, and he usually does. He is going to fight us all the way from start to finish. This is the same one who at home has to make all the decisions for the family.

Don't underestimate the intelligence of children. They are very smart. They learn things fast, and they know how to get around their mother and father and nearly everybody. There is a special technique that works best with the tough ones, and that is to let them know or think they are smarter than we are. It's quite a game.

I use pennies. I say, "Look, I know you're very smart, but let's have a quiz game to see how smart you really are." He gets ten pennies. He started with my money, so why should he refuse? I ask him a question, and I say, "Every time you get the right answer you get a penny. If you make a mistake I get the penny back."

So I ask him a question. "How do you spell your name?" Of course he gives the right answer, and I act surprised. When I ask him questions like spelling acidophilus or how many mountains are there in a certain range, I get the pennies back. All the time we are working I have the cable release in hand, and by the time he earns 20 cents I have all the pictures. He can't earn more because I am the quizmaster.

No matter how good you are, if you can't get the expression the family wants you can't sell yourself. I take pictures, like most of you do. The children have to have a lot of fun.

You can give a six, seven or eight-year-old child a choice between a five-cent toy and $100 worth of portraits and you know which he will choose. Let's look at it from the child's point of view. We must love children for what they are, with all their fears and faults, and try to see photography from their point of view. What is there in it for them? Forget what we are looking for. The kids must have fun.

Frankly, I have more fun than they do. They have got to like what we are doing. They don't need the photograph — they don't want it. They are out of their normal routine.

Lively Children

What about the time of appointments? I like children when they are very alive and fresh and full of mischief. I don't want a child when he is sleepy or tired, though we often get very good results when a child is half asleep or fully asleep. However, for best results we try to build them up. This is especially true of those one year, or younger.

We want the child when he is over-peppy, very lively.

As far as clothing is concerned, I prefer children to wear very little, and very simple things. Babies are nudists at heart. They don't like to be dressed. I have seen some children come in looking as if they were wearing a strait jacket. They can't move unless you push them. Often they are wearing a brand new dress or suit just bought for the occasion. It will fit better six months later, but right now it looks like a sack.

We try to caution the mother ahead of time. Something old, simple and snug is best. If it is loose it will look bulky. We don't want to compete with the child's face. After all, that is the focal point.

We also prefer colors rather than white. When I am asked why, I explain that "white photographically, by any measuring device, is four or five times brighter than the average complexion, and for ideal results we prefer that they wear pastels. That is the same reason why a person can't wear white on television." The parents don't want to jeopardize the quality of the picture, so they seem to get the idea and avoid pure white.

Simple Clothes

When they bring in a child up to the age of about a year and a half, I suggest at the time of the appointment that they bring the child in with the simplest things, and also fancy pants or plain pants, because I always like to try something showing the bare arms and shoulders. At this stage of the game I don't think any child's clothing is better looking than his own figure.

Of course not everybody wants that kind of photograph, so I will take a full set of the child dressed the way mother or grandmother wants him, and a few (often as many as 12 extras) the way I like him. Ninety per cent of the time parents object ahead of time, but later on they are very glad I did it, because some of the most adorable pictures show their chubby bodies. I tell them they won't be able to get those pictures later on, that now is the only time.

Now, I want to get your opinion. What do you folks think of grandmother being the model in the picture with the kids? *(Cries of "No.")* I am sorry, but I have to disagree with you. I think grandmothers are the most wonderful people. They are fantastic.

First of all, they love the child so much that most of the time we photograph children because grandma wants a picture. How many times have grandmothers footed the bill completely? We need them.

If you ever have trouble getting a child to smile or look happy or do things you want him to do, who knows better than grandma? She is willing to do anything — stand on her head, creep on the floor, make funny noises. *(Mr. Russ posed five children.)*

Group Poses

I have posed as many as nine children from one family at one time. Frankly, I don't run away from it. If we can charge enough to compensate for the extra work and time, it will pay us, because there is a trend all over the country to photograph large groups. Families want their children taken together.

I charge $10 above our regular price for one child, for two children; and $3 for each, more than two. That is $19 more for a group of five than I get for one child, plus a little extra for each additional print.

My basic charge is for three 5x7 pictures of one child, or two 8x10s, and they have their choice for $29.50. It is $39.50 for two children. Sometimes they want the children posed together, sometimes separately. If they want four or five photographed separately, there is no break on price.

Why should four be cheaper than four times the price of one? If we are honest and take a full set of negatives and proofs on each child, there is no reason in the world why we should charge any less.

When you go to a restaurant with four or ten people you don't get a break. When buying shoes you don't get a nickel off because you bring the whole family in at once. Maybe an airline will have an extra seat, or a hotel will throw in an extra cot, but they are not investing anything more. When you give something away it's like taking a $5 bill out of your pocket and tearing it up.

Expression Sells Work

I don't think there is anything that sells our work better than expression. I don't mean always a smile. We get some lovely serious pictures of children. If you keep children in the right frame of mind you can command them and can keep them under control.

It is tough to keep active boys still; they want to move. No matter what we do with them, if the parents don't like the expression they won't buy the picture. They can forgive poor picture quality, they will take a print that is blurred, they will take a piece of junk. One customer once told me that he made a better picture with his Brownie than I made with my own equipment, and he meant it.

Customers will forgive blurriness, poor print quality, things that a judge would throw out. If they like the expression they will buy it. On that basis alone I think that is why some of these itinerant, very bad photographers get by.

The packaging industry spends a fortune to package meats, groceries and other products so they will look attractive; in that way they sell them. If women are offered the most expensive perfume in a milk bottle they won't buy it.

How do we get expression? I think one of the biggest mistakes most photographers make is when they want a smile they ask for it. You never get a good one by asking for it, even from a professional model. We have to get it psychologically, and that helps sell it. That is 90% the reason why professional photographers are important.

Lighting

When it comes to lighting, I will deliberately place my lights and move them one or two inches if necessary. If I photograph one or two children or a group, I prefer my main light high and to one side. If I want to get the attention to the left of the camera I will put my main light to the left of my camera and the fill on the opposite side close to the lens and slightly below it.

The reason for this is that I want to avoid two sets of shadows. If you have a main light and a fill light above the camera lens where those shadows cross, you will get a goatee under the chin, and a double shadow from the nose. You must let every area receive some light. I prefer about a 3:1 ratio for contrast. I use two top lights overhead on all subjects except bald heads, of course. I use five lights normally.

I generally follow the instructions of the manufacturers. I don't think any of us can afford to spend the money for research and testing that they spend to get the results they want from their products. If we follow them we can't go wrong. If we deviate it should be only for experimentation.

Small Albums

I do not make proofs on children, although I used to make 6x8 proofs. I make up little books. First I tried putting prints in a leather album but it was too bulky, so I bought a machine that binds them in plastic.

The finished prints are made in the 4x5 size. They are mounted back to back and trimmed 1/8" on each side. One is 3¾ by 4¾, just under 4x5, and I bind them with plastic rings and place a plastic acetate sheet on front and back. About 125% of what I make are sold.

I made a survey of some of my work recently, and I found that out of about 20 books around 13 or 14 were bought. However, those who bought often wanted an extra book and even a third one, often for the parents and each of the grandparents.

This album has been phenomenally successful. First of all, it is compact and easily carried. It can show a variety of poses. There are poses in the book that they would never order in finished prints, but in this form they are successful.

I sell them only if the customer places a normal minimum order or more. I do not sell the book alone. It would cost me too much, because it is a big investment. The prints are $2 each. If I charged $2 per print straight, and if there were, say, 18 in the book, they might pick only a few. If they take the book complete I give one-third off on it.

In other words, if the book has 18 prints they will pay for 12, or $24. If there are 12 they will buy the book for $16, one-third off. If they want any change in the book so that I have to do it over, if they want a few less, it is $2 per print straight.

Many times people order complete books in three sets. The beauty of it is that this does not replace any part of the order. They need prints for the dresser, wall, and to give away. These books they can't take apart, and I won't sell them at that price unless they are kept together as a book. So, it does not really interfere with the rest of the order.

When I started this it was an instant success. It is a wonderful ad for me, and hundreds of grandmothers today are carrying my advertising around. The book has my name on the first page.

I can honestly say that I have increased each order approximately $15 to $20. I started this about three years ago, and I am sorry I didn't start doing it long ago.

Respect for Work

Member: Do the customers take the books home?

Russ: Yes. I fortify myself with a $15 deposit on a single book and $20 on a group. You must trust them to some degree. This is an investment of time and material against the time it takes to make proofs. An extra 25 minutes will be required to bind these together, but it certainly pays off. They also will have respect for your work, and it shows up much better than in proofs.

The pages have a backing. I use a thin album page, a page used for dry mounting. You can use any thin board. Mount them back to back and trim them on a trimming board. The same machine punches holes and does the binding. It is a very simple operation.

Member: What is the minimum cost of an order?

Russ: The minimum order is $29.50 for three 5x7s or two 8x10s of one child or one person. If there are two children, it is $39.50.

Member: Are they retouched?

Russ: Very slightly. I do very little retouching on children. I will take out a scratch or a blemish. If something is flagrantly bad, such as an ugly scar or a scratch or a vaccination mark that would be harmful to their liking of the photograph, I will retouch it.

Member: How do these albums compare with the bragging book? Is it the size that makes the difference?

Russ: I think the bragging book uses a 4x5 print and it is mounted in a larger size folder. It has done very well for many photographers.

Member: Do you use a roll film camera or cut film?

Russ: I use 4x5 cut film. I can work very rapidly and very economically and freely with it.

Member: Do you use color?

Russ: I use a little color, not as much as I should, but on children, I use a rollback that takes eight exposures on a roll of 120. *(Showing of slides.)*

When it comes to freckles I usually ask the mother if she wants the freckles removed or left in, or whether I should take out most of them. You will be amazed at how many of them ask, "Why did you take them out?" If you leave them in they will say, "Why didn't you clean them up?"

(Slide): When this child came to me, the way she is dressed here, I said, "Hold it. Before you take your coat off let me photograph you." I feel it is the best one I gave the mother that day.

(Slide): I have a few crazy hats in my place, from babushkas to cowboy hats. I usually throw the hat on the head and the moment the kid grabs it to take it off, I take the picture. It always looks like he is putting the hat on or trying it on. It is amazing to me how many of those crazy ones people buy.

Of course I must never neglect the important regular poses that please mothers and grandmothers and others. I don't see children as wearing halos; they are human beings. Variety, however, is very important, and that is why the books sell so well.

(Slide): When a child has a pet, there are times, depending on the mood I am in, whether I charge for the cat or dog or whether it is a single sitting. If they want it all double, I charge double.

(Slide): Now, we get the kids together, sometimes looking into the camera. At other times they are looking at an object. I prefer children looking at a central object, not one looking in one direction and the other in another.

Educate People

Sometimes we worry too much about the coupon kidnap boys. I think we are worrying unnecessarily. They do dig in and get part of our business wherever we are. They tell people how lucky they are to win a free picture, but there is a certain group of people who don't fall for that garbage. The PP of A has done wonders for us by preparing copies of the *Good Housekeeping* article on how not to have your baby photographed. If you haven't used it,

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I suggest you do so. You can never do too much to educate people to avoid those pitfalls. Sometimes the itinerants go through a town and people are awakened to the need for photography.

We must have respect for our work and we should be active in our town — the Lions or Kiwanis or some service club.

The amateurs are our friends. Let's face it — most of us once were amateurs. Amateurs will respect the photographer's work, they will invite him to speak at their club meetings. If you are asked, don't hesitate. You will find they do have respect for our work.

There is one thing that bothers me. Wherever I go I find photographers spending fortunes, and I do too. If you figure what we spend for paper and film, for rent, insurance, for advertising at times, what we spend in donations, and in our studio for equipment we could do without, and weigh that against how little we all spend for knowledge, it is shameful.

When we pay our dues to the PP of A and to our state organizations we are doing ourselves a terrific favor. We will get back many times more than we spend. Whatever equipment anyone has ever told you he uses, we can all buy; but it is the knowledge we have of handling the equipment and materials that makes a photographer. Where do we get that knowledge? From conventions, from books, from all the aids that will encourage us to improve our standards.

So, my advice to you is, don't hesitate a moment when it comes to spending money for convention dues and expenses and books and special courses, because it is a terrific investment and it will pay off.

CREATIVITY IN DIRECT COLOR

by Phillip and Lorene Charis

(Phillip and Lorene Charis, Charis Studio, 29 S. Euclid Ave., Pasadena, Calif.)

I feel that we as photographers are in the business of photography for two reasons: one is prestige; the other is money. Most of the talk this morning will be concerned with prestige, because if you have prestige you are going to make money eventually.

We stumbled into color overnight. Three years ago we were commissioned to photograph a debutante ball in Pasadena — pictures of the girls on the night of their debut. Talking with John Platz about it we came up with the idea to propose to the chairman of the ball that we photograph all the girls in color on speculation, and on the night of the ball have their pictures all hanging there for their friends and relatives to see. Imagine the market of the people who could afford it, tailor-made for us!

Not knowing that we would be accepted, and certainly hoping inside that we wouldn't be, because we had not done any color at all, they went for the idea overwhelmingly. That was in November, the busiest time of the year in any portrait studio. With the help of technical representatives and using color negative material we photographed all the debs in one afternoon when they were having a tea for publicity purposes one month before the ball.

Within a month we learned how to make color prints, and we made all the prints and had them ready for the great evening for us as well as for them.

(Showing of Slides): The girls were all photographed against the same background, one right after the other, very much like school pictures are taken. Format was 3x4 on 5x7 film. The prints were made within a week, and we ran eight to ten 16x20s in a batch. In black-and-white we never could have accomplished this. This project was on speculation, and if we had taken orders that night for these prints, we would have sold many of them; but we were enjoying the fruits of our efforts that night. It took us two years, but we sold every one of them but two out of 15, at $100 each plus the glass, frame and light. The first project paid for itself many times over.

Library Exhibit

From that debutante business came an invitation to exhibit at the Pasadena City Library. One of the requirements was that not only should we have some of these debs, but it was rounded out to include many other subjects so that it would be of general interest. We used mostly invitational sittings. Like Arnold Newman, we go out of the studio to do these because we can do backgrounds and clothes that are not available in the studio. You take the person in her home setting. This is what we learned in preparing for the exhibit.

We had four months to prepare for it, and it gave us adequate time to round out the work. We picked influential people, so at the same time we were doing this we could also make known our product to as many different circles of people as possible.

(Slide): This is the President of the Tournament of Roses at that time. He has several furniture stores in Southern California and we photographed him in one of his stores where the background was limitless.

(Slide): This is Gene Sherman, of the *Los Angeles Times*. I am not a name dropper, but I want you to realize what you can do with an invitational exhibit. When you exhibit faces and names that people will recognize, they will associate you with good things.

(Slide): This man was in "Romeo and Juliet" at the Pasadena Playhouse. His wife wanted to buy the print when she saw it. I thought it was good enough to send to the National, so I told her I could not sell it to her because I wanted to exhibit it. She said, "Make me another one."

(Slide): Again, rounding out the exhibit, this is intentional distortion, accomplished by throwing the back of the camera out, distorting the bottom of the figure and increasing the length. There was one point of focus only, which we exposed wide open, it is around the chin.

Next Assignment

From this exhibit we got our next assignment. One thing leads to another. Put your life out to the public and to your friends, and good things will come back to you. These things will repay you 100-fold. An art director had seen the library exhibit. We got a series of eight color and four black-and-white ads as a result.

The debs we did for free. The exhibit was for free, and we sold many prints from it. The agency series was done entirely for money. Color should not cost you money. If you show it enough, and to enough people, the jobs will come your way in color.

I have found — quite by accident — easier ways and shortcuts to do things that produce results far beyond what I put into them. I have found that bounce light is a very simple way to create attention, and all your efforts can be in color composition and not so much on lighting. The lighting is there; it lights the picture; it adds to it, but it does not control all of your creative forces. It supplements them.

Color has given us the prestige. It gives us a chance to make exhibits and to express ourselves. This matter of expressing oneself is most important. God has put us in this profession of photography, and it is such a creative profession that we should assemble our talents and everything at our command to bring forth that talent.

Satisfying Experience

Any of us can make money, but not everyone can create. That is most important. Each of you has the power to create. Each and every one of you should walk on a foot of air constantly because you have this power within you. I know many of you have brought it out, and many of you conceal it within yourself; but when you put it on a photograph and see it coming up in the darkroom, it is a tremendously satisfying experience.

Do you know that out of nearly 7,000 people in the National Association we have only approximately 415 earned Masters of Photography? There are about 40 more this week, which will make over 450 Masters. Over 6% of the membership have actually put forth the time and effort and money to work for the greatest prestige our Association can give.

There are some 24,000 photographers in the United States. Out of these, the 450 Masters represent nearly 2%. What a wonderful thing if I should become a Master! It is prestige — not for other people but for yourself; just to get started and walk on air and create photographs will make you a better and a more meaningful photographer.

Arnold Newman is a tremendous talent and a great artist. You either like him or you dislike him. I dislike him because I envy him. He knows what he is doing, and he knows why he is doing it. If he has to change and not do it as he wished first to do it, he can rationalize it and it sounds convincing. This takes talent, too.

Bounce Light

Now back to bounce light. Bill Eastabrook of Grant Studio in Van Nuys, California, uses a cone-shaped tent affair that he lowers when he is ready to make the photograph. He composes it before he drops the tent. When he is ready to photograph he drops the tent and puts his lights around it, and he has a beautiful, diffused, soft illumination.

Our bounce light set-up uses reflectors, 150-watt bulbs in each one. The two banks, the width of a seamless roll of paper, are bounced off the ceiling. By an exposure meter we tilt each bank so that maximum light is coming down to our camera area between two banks.

They are turned to low while we are doing preliminary composition and arranging the colors. When we are ready to photograph we flip the switches over to high.

We have a 3200° Kelvin light. Using Ektacolor, we use f/8, one second. If you want the background soft, use f/32 at four or six seconds. *(More slides shown.)*

Businessman and Photographer

We know that you all have imagination, otherwise you would not be in photography. During the last few years the pressure has been on us to become businessmen too. All right, we will go along with that; but must we give up photography at the same time? Is there not enough time in the day to be both? If not in the day, take the evening or Sunday.

I am fortunate to have an instrument in my studio that has helped me make these photographs, composition-wise, color-wise and quality-wise. It is an instrument that can actually out-perform the billion-dollar computers that the government has built.

If you look around in your studio you are very apt to see one in your studio, too. My particular model is code-named "w-i-f-e." Without this, everything I have done or expect to do would never come about.

In our part of the country we have a television program called "Twilight Zone." The prologue reads, "To the summit of man's knowledge, to the pit of man's fears." This is the range that program encompasses.

If you analyze the summit of man's knowledge in our profession, it is the fact that every one of you has available to you the time and the effort and struggle and artistry of so many fabulous photographers here at the convention and in your home town. They will be more than happy to help you if you will only ask them. Let's take advantage of the man's knowledge instead of just trying to do it all by ourselves, because you will hit the pit of fear if you don't. When I get close to that pit of fear, my lovely wife is there to catch me just short of it. May I present Lorene Charis. *(Applause)*

Favorite Colors

Lorene came up with one of the greatest shortcuts for the color portrait photograph that I have ever seen. It is entitled, "Who's Hue Are You?" or, "What's Your Favorite Color?"

Let me read what we have written.

"Most people have a favorite color. Ask them abruptly, 'What color do you like best?' and the majority will respond instantly. In a good percentage of cases this color preference will be a true 'choice of heart.' It will exist in the human psyche and may not have the slightest reference to arbitrary or esthetic notions, to styles, fads or any of the trappings of the world. Many a man will like red and never wear it. Many an Irishman will like orange. Small children will like simple colors, brilliant ones, and usually warm ones. With adolescence and maturity will come a rise in liking for colors of short wavelength, such as blue, and also for more subtlety.

"It is as natural for different people to like different colors as it is for them to be tall and short, thin and fat, vivacious and quiet. Some people are dynamic by nature, full of energy, nervous, impressionable and readily jerked about in the webs of life. Others are self-contained, sure of themselves, introspective; they get along well without aid, and seem unperturbed by happenings that distress others.

"To speak in broad and simple terms, extroverts like warm colors, notably red, while introverts like cool colors, notably blue. More than this, extroverts are inclined to have simple tastes and to respond well to colors in general. Introverts tend to be quite fussy about colors, to go to great lengths in defining their likes, and to react to a more subtle range of hues.

"Warmth and coolness in color choice may also reveal racial types. Persons of Latin descent — Spanish, Italian, French, Balkan — may prefer warm colors, as will the majority of people having brunette complexions. Brunettes usually prefer red. Persons of Nordic descent, the English, Scandinavian, the typical American, will prefer cool colors, for cool colors seem to be emotionally pleasing to those with blonde complexions. Blondes usually prefer blue.

"I have observed also, through thousands of individual case histories, that a preference for green often goes with an intermediate type. Preference for yellow is apt to go with intellectualism — with persons who, through the power of mind over matter, have pretty well shackled the emotional side of their natures."

Color Types

I want to read our explanation of the red, green, yellow and blue.

"**Red:** You have a contagious vitality (or wish you had!). You're impulsive. You may get into hot water because you leap before you look. You are impatient. You judge people quickly, usually emotionally, but when you've made a mistake you're the first to admit it. You are a great one for taking sides, but you are not stubborn. Your temper swings more like a pendulum than an axe.

"Basically you are an optimist, but when you are down the whole world knows it. Monotony is a misery. You are inclined to be fickle, to take a healthy delight in physical love. It's hard for you to be objective. You expect to be happy, are confused when you're not. A Green personality would make an ideal mate for you.

"If you are a Red you are decisive, love excitement, hate wishy-washiness.

"**Green:** You have many friends, love to be active in civic and social affairs. Your house is probably the gathering place of your group. You have a high moral sense without being prudish. People come to you with their troubles, and although you may not solve them you make them feel better.

"It is important to you to be surrounded with nice things, nice people. You thoroughly enjoy a cozy gossip. You have a greater balance than either the more extroverted red personality or the introverted blue personality. You are more apt to stub your toe against a pebble than to fall headlong over a boulder. You may be a little fickle but will make a loyal and devoted mate. You'll be happiest with a Red personality.

"If you are a Green, your feathers are not easily ruffled. You are friendly and easy-going. You enjoy almost everything you do.

"**Yellow:** You are an intellectual, an impassioned defender of lost causes and underdogs. You have a precise and curious mind, capable of off-beat and creative output, yet you are more of a dreamer than a doer.

"You are a mental lone wolf, and slow-witted people bore you. You are inclined to be shy, to have no desire to be an exhibitionist except during late-at-night conversations.

"You have a beautifully controlled temper, but should you lose it you resort to searing sarcasm rather than to tantrums. You are happiest when your enthusiasm is fired by a liberal cause. You like progressive jazz, 'Peter Gunn,' and the comic strip 'Pogo.' Your head rules your heart. You get along with all types.

"If you are a Yellow, you choose your friends carefully, and enjoy good conversation laced with lively arguments. You are an intellectual, but never dull.

"**Blue:** You are a conformist with an appreciation for tradition. You are comfortable with your own kind, inclined to be ill at ease with Bohemians. You are reserved, keep your passions and enthusiasms under control. People look up to you, respect your opinion.

"You may tend to rest on your laurels, beauty or background, or scholastic eminence. You are impatient with people who do not measure up to your standards. When you get mad you sulk rather than throw things.

"Romantic love is more important to you than physical love. If you do something wrong you are guilt-ridden but are able to rationalize your actions. You will make a desirable mate for any color type. Warning: Just don't try to make him over!

"If you are a Blue, elegance becomes you. You would rather be a hostess than a guest, and your taste is instinctively excellent."

Shortcut to Color Selection

Now, we are going to have very fast demonstrations, not on posing or lighting, but more generally on draping for the different color types or color preferences. We have purposely selected for our four models lovely young girls in red, blue, green and yellow. Each one is distinctly that. Remember, your customer is one of those four. If you know what her favorite color is, you will automatically know what type of portrait you should take. This is the shortcut.

If you are a Red and your customer is a Blue and you put red into the picture, the customer is not going to like it. You must lean on blue or variations of blue. This is most important.

We are talking not about prestige now, but about making money. This is something different from what we discussed earlier. The portrait should be not only an expression of your talent but, let's say, of your understanding of the customer, and then it will sell. Then customers will come to you because they feel you understand them.

Who is the most important person in the world? To each of us it is ourself. The customer feels that he, himself, is the most important person, regardless of how great an artist you are. He doesn't care about that — he is interested first in himself.

While I go back and talk to these pretty girls my wife will tell you about some slides that we want to show you previous to the demonstration. *(Showing of slides.)*

Mrs. Charis: (Slide) This is a portrait of a Red. She chose the dress, the time and the place and the pose. She much preferred to look dynamic rather than sweet and demure. This is also the dress she chose, and the aggressive pose with the hand on the knee. It pleases a Red because it is different and is not mo-

notonous like all the classic lady-like portraits. A Red really does not feel too happy being a lady. She would much rather get on with the party and be in the center of things.

This portrait with a change of pose, something similar to what Grace Moore would do, could easily be a classic Blue portrait. If your customer is a Blue you will know how to pose her as a lady — elegant, refined. But if your customer is a Red she would much rather be a little more exciting.

When you deliver proofs and she acts so-so about them, you should have asked her beforehand what her favorite color is. You should not try very high-fashion poses with a classic Blue personality.

The Yellows are pretty generally unemotional. They will buy portraits for special reasons, but the Blues are the backbone of the photographic industry. They are the ones who will respond best to the 7 AGES program. *(Enter models.)*

If you have red clothing and a red background it might be a little too vital for everyday use, or for hanging in the living room, but this portrait would hang in this girl's home the rest of her life. There is a great deal of white, with a few red accents. You might add a little more or a little less, but she is smiling. Reds are optimists. They like to be happy, so never be afraid of doing something a little unusual when you photograph a Red personality.

Lighting

Mr. Charis: Each of our lights is a 200-watt second light. Our bounce lighting is so controlled in the studio that we know exactly what we are doing exposure-wise, and also in our portraits we have the same scientific measurement of light.

We use a string on the main light stand, it is four feet long, and we hold it to the nose and expose at f/8. There is a key light at camera level. We use a 40x60 reflector card on the shadow side. The hair light is on a boom. Just touch the hair with a little accent light. We try to aim the light directly at the face, with a little shadow under the nose.

You will note all these portraits are very much the same. We spend very little time deciding which way to light them. We spend time in composition and posing and expression. That is what the customer buys.

Mrs. Charis: When we know our customer's favorite color we tell her what she will like. We ask her questions and she has an answer.

Mr. Charis: The background here is simply a sheet of clear plastic. You can get it from any paint store for 95 cents. Wrinkle it before you put it up. To create different effects, pick it up and let the back light show. It should be out of focus enough to create some startling effects; or, bring it out like a drape. You can do many wonderful things with it just to break up the background a little bit.

Now we are going to shift quickly to a pink rendition of the red.

Mrs. Charis. All teen-age Reds are influenced by the predominantly Blue teen-agers they run around with, and a desire to be young and beautiful and honest and sweet and pure and to get a man, so they try to be very soft and luscious in pink. A Red will prefer a very sharp pink. A Blue will prefer a peachy pink. In this case we have a girl who is a Red, and perhaps the morning she came in she wasn't feeling real, real Red, so we gave her a softer pink cloud. I think you will find that Red women always have pink nighties and that sort of thing. Since we have a pink picture, we need a pink light.

Mr. Charis: Again, on this photograph there was a pink vignette. This is a blue one. We made it out of matte acetate, and we can create any color we want. We use this in the vignetter.

On the background we did the same thing, using a square of matte acetate taped over the back light. I must say that without help from Lorene and without the help of these drapes I don't know where our color preference would be. I know our color preference theory would be valid then only if we, like Arnold Newman, left our studios and went out and worked. It takes so much time to make a dollar when you carry your equipment into the home. By bringing it into the studio you can work much more effectively and more quickly and, for us, more profitably.

Surround with Favorite Color

Mrs. Charis: Now we have a happy, pink cloud of Red personality. This would even make this girl photograph better in black-and-white because she feels good and she is surrounded by a color that makes her feel good.

We have had a great deal of fun trying to photograph girls whose favorite colors were not what we wished to photograph. If this girl were a Yellow and if we surrounded her with red or pink she would feel miserable. We had a Blue girl one time who was a marvelous model, and we tried desperately to find a Yellow girl. She offered and she really was willing, and yet after we took all the blue clouds off of her and approached her with the yellow you could just see her back off. The draping, the clothing, the posing, everything was the same except the color. She didn't like it.

Mr. Charis: Again the background is a little different. Take a clothespin and pull everything toward the center directly in back of the girl. You can do this in different ways.

Now we will do a Green. Greens are the dolls who are very easy to get along with. For one pose you can use the back light without a color. You can put two green mattes on it and make it twice as green. These are all against a white background.

For the Blues, we use a gray seamless in back, again creating a completely different shade of color.

Mrs. Charis: Since a Green loves nice things, nice people and elegant surroundings, we have a green brocade. We kept adding it to make her feel more drenched in luxury and plush. The Greens will always be excited by gold metallic, things that are just a little bit more lush, not quite so plain and simple. They like expensive things. They like to look it, whether they are or not. A Green can be hard on your budget.

Sometimes, when the color is not strong enough, we color the matte acetate with Marshall's photocolors, the transparent ones, and on the Blues an ultramarine blue. I also try a sky blue, which is fine for a much paler blue. On the Reds I use extra strong vermillion. On the Greens I believe I made one up out of yellows and blues.

Mr. Charis: You have so many variables to contend with at the beginning, so you must find out what color you are going to use. By knowing the customer's preference you know what shortcut you will use immediately.

Mrs. Charis: Satin feels good to a Green. Although this is white satin, on this one we used the green light on the background and the green vignette.

Mr. Charis: (Photograph) This photograph had different colored gelatins on the backlight. This is a green vignette on the front. Without a vignetter it makes things so difficult, and you have to be so precise and perfect. The vignetter will solve many problems. It puts the attention on the face where it belongs.

Mrs. Charis: The greatest thing with color preference is that the customer probably will have this color preference all his life, and therefore he will always like the picture.

For instance, a Green's home will never be loaded with blue colors that she doesn't like, whether she chooses household furnishings or clothing or anything that surrounds her in her personal life. After you are familiar with this you can practically go into anybody's home and know what her favorite color is.

In going through our customer files and discussing this with people over the past year, we have found a great many of our customers are Yellows. They are not difficult to please.

7 AGES Customers

Now we will get into the Blues. These are the ones who are difficult to please. The Blue is the mother in the 7 AGES program who wants her baby photographed at three weeks, four months, six months and one year. She is a sentimentalist, traditional-minded.

She is the one who has the family group picture taken because her mother and her grandparents had a family group picture taken. These are the ones who bring in copies of their ancestors for restoration because they have sentimental and traditional feelings, and because it is the proper thing to do. They are always concerned about what other people will think.

They always want to do things properly, and the proper thing to do is to have their pictures taken professionally. So, find out who your Blue customers are, and mail them the 7 AGES promotion.

One girl picked out a turquoise that to me was as blue as it could be. The dress I have on is a turquoise to me, but to a Blue it is green. So, when people are talking about different colors and are using the same word you will find that they have a different basic color preference.

Mr. Charis: Color preferences, then, are important for the commercial, illustrative and portrait clients. If you can please consistently and know why, then you will not only achieve merits and recognition and prestige but also financial security.

Regardless of your color preference, there certainly is a lot to be said for the color of green.

(To be continued)

GROWING, GROWING . . . STILL GROWING

DIRECT MAIL is the heart of the PP of A 7 AGES promotion. And, a star of the direct mail series is the second mailing piece, a 12-page four-color brochure which appeals to parents' pride in their children.

The copyrighted brochure, "The Seven Ages of Childhood," was designed by the advertising agency engaged by the PP of



A to develop the 7 AGES campaign — Goodwin, Dannenbaum, Littman & Winfield, Inc., of Houston. The brochure is being produced for PP of A by Eastman Kodak Company, which is absorbing part of the cost.

Although the colorful booklet is one of eight mailing pieces which will be sent to individual customers from Milwaukee as part of the basic 7 AGES package, additional copies are available from the PP of A at $5 per hundred, shipping charges prepaid. The cost includes studio imprint and envelope for hand addressing.

A copy of the brochure will be included with the next issue of Kodak's *Studio Light* magazine.

The seven full-color photographs carry a message of the growing-up years of childhood. The theme of the mailer is emblematic of the growth of the 7 AGES program and its acceptance by studios. The first words are "Growing, growing . . . Still Growing."

Orders for copies of the 7 AGES booklet should be sent directly to the PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis., with remittance. ▲





Top and below: Two of the seven ages photographs that appear in full-color in the brochure.

part 5

PP of A BUSINESS SURVEY

are you typical?

by Arthur Gutenberg, Ph.D.*

SO FAR, this series of reports has dealt with the relationships the studio operator has with the public relative to a new product (color), employees and hiring, credit and sales, and advertising techniques. The two concluding articles will deal with the studio operations and studio costs. The present report will cover the general studio structure and the final one, financial operations.

It was surprising to find the high percentage of studios which are engaged in interstate commerce. A closer inspection of Table 1 will show that the arrangement is regional. In the eastern and midwestern states the population centers often ignore political boundaries. In the West this situation does not always hold true because political subdivisions are usually farther apart.

It should also be noted that for those studios which do engage in interstate commerce, such business most commonly accounts for between 11% and 25% of total sales. To further emphasize the fact that most studios dealing in interstate commerce do so in substantial amounts, the group deriving less than 6% of their total sales volume from interstate commerce has been left out from the detail section of Table 1.

*Associate Professor of Management, Coordinator, Pakistan Project, University of Southern California, Los Angeles.

Table 2 — Trading Areas Served by Studios
(In Thousands)

Region	0-15	15-25	25-50	50-75	75-100	100-250	250-500	Over 500
Total	15.5%	13.9%	13.9%	8.5%	8.5%	12.4%	6.4%	20.9%
1	22.2	3.7	7.5	3.7	11.1	22.2	14.8	14.8
2	7.5	6.4	12.9	10.8	11.8	5.4	8.6	36.6
3	17.0	10.6	10.6	10.6	19.2	21.3	4.3	6.4
4	11.7	15.1	5.0	8.3	8.3	8.3	8.3	35.0
5	20.4	13.0	18.5	5.5	10.2	12.0	2.8	17.6
6	32.3	17.6	17.6	10.0	5.0	5.0	2.5	10.0
7	12.3	20.4	28.5	4.1	2.0	16.4	6.1	10.2
8	12.4	17.2	11.4	10.5	4.8	15.2	5.7	22.8
9	15.0	30.0	5.0	15.0	0.0	15.0	15.0	5.0

Region 1 — Me., Mass., R. I., N. H., Vt., Conn.; Region 2 — N. Y., N. J., Penna., Del., Md., D. C., Va.; Region 3 — N. C., S. C., Ga., Fla., Ala., Miss., Tenn.; Region 4 — Ohio, Ky., W. Va., Mich.; Region 5 — Minn., Wis., Ia., Ind., Ill.; Region 6 — N. D., S. D., Kan., Mo., Neb.; Region 7 — Ark., La., Okla., Tex., N. M.; Region 8 — Ariz., Colo., Utah, Wyo., Idaho, Mont., Wash., Ore., Nev., Calif.; Region 9 — Alaska, Hawaii, P. R., V. I., Can., others.

TRADING AREAS ANALYZED

Another interesting fact which showed up in the study was that the studios participating in the survey were located either in the smaller communities or trading areas or in the very large ones (see Table 2).

This table also helped reveal some other interesting information. After the tabulations for this table were finished, a special check of studios was made from both large and small trading areas. The size of the trading area seems to make little difference on profitability. However, in the smaller areas, the studio appears to sell more intensively and with less specialization. In other words, the small town studio sells all types of photography, whereas the specialists, quite obviously, are the successful ones in the larger trading areas. This situation would also help to explain the lesser intensity of photographers in the intermediate areas.

VARIOUS NUMBER OF SITTINGS

The tabulations for Table 3 were very difficult to classify, yet they represent an important aspect of studio operation. For the studio there are two ways to bring in revenue. First, the number of sittings can be pushed to a very high point or the income per sitting can be improved through

Table 1 — Extent of Trade in Interstate Commerce

Region	Percent of sample in Interstate Commerce	6%-10%	11%-25%	26%-50%	Over 50%
Total	43.7%	14.9%	16.3%	10.6%	1.9%
1	50.0	7.1	28.6	14.3	0.0
2	43.7	12.5	16.7	10.4	4.1
3	50.0	27.3	18.2	0.0	4.5
4	52.6	21.0	15.8	15.8	0.0
5	56.7	18.9	21.6	13.5	2.7
6	41.7	0.0	25.0	16.7	0.0
7	23.5	11.7	5.9	5.9	0.0
8	29.4	11.8	8.8	8.8	0.0
9	40.0	20.0	0.0	20.0	0.0

Region 1 — Me., Mass., R. I., N. H., Vt., Conn.; Region 2 — N. Y., N. J., Penna., Del., Md., D. C., Va.; Region 3 — N. C., S. C., Ga., Fla., Ala., Miss., Tenn.; Region 4 — Ohio, Ky., W. Va., Mich.; Region 5 — Minn., Wis., Ia., Ind., Ill.; Region 6 — N. D., S. D., Kan., Mo., Neb.; Region 7 — Ark., La., Okla., Tex., N. M.; Region 8 — Ariz., Colo., Utah, Wyo., Idaho, Mont., Wash., Ore., Nev., Calif.; Region 9 — Alaska, Hawaii, P. R., V. I., Can., others.

Table 3 — Number of Studio Sittings
Number of Sittings Per Year

Region	0-100	100-500	500-2,500	2,500-10,000	Over 10,000
Total	3.2%	34.6%	49.2%	10.7%	2.3%
1	19.1	42.9	28.5	9.5	0.0
2	1.2	42.0	45.7	11.1	0.0
3	2.6	26.2	63.2	5.3	2.6
4	1.9	38.8	38.8	16.8	3.7
5	2.2	33.4	48.9	12.2	3.3
6	0.0	44.1	50.0	5.9	0.0
7	2.8	33.3	52.8	11.1	0.0
8	3.0	28.0	54.0	10.0	5.0
9	11.8	23.5	58.8	5.9	0.0

Region 1 — Me., Mass., R. I., N. H., Vt., Conn.; Region 2 — N. Y., N. J., Penna., Del., Md., D. C., Va.; Region 3 — N. C., S. C., Ga., Fla., Ala., Miss., Tenn.; Region 4 — Ohio, Ky., W. Va., Mich.; Region 5 — Minn., Wis., Ia., Ind., Ill.; Region 6 — N. D., S. D., Kan., Mo., Neb.; Region 7 — Ark., La., Okla., Tex., N. M.; Region 8 — Ariz., Colo., Utah, Wyo., Idaho, Mont., Wash., Ore., Nev., Calif.; Region 9 — Alaska, Hawaii, P. R., V. I., Can., others.

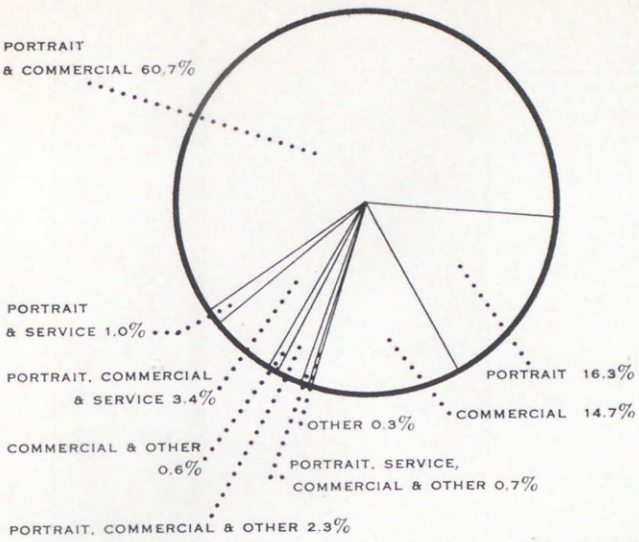


Fig. 1 — How Photographers Earn Their Revenue Dollar

as presented in Table 5 of this report, will differ slightly from the information to be presented in the final article of this series on income statements. There is a simple explanation for this difference. A larger number of studios reported only their total sales rather than both sales and their detail cost breakdown. Hence, the two sets of data are derived from slightly different bases.

For the most part the larger studios are more data conscious and were able to report complete profit and cost statistics so that the profit and loss report will, by and large, reflect greater mean sales than those reported in Table 4.

Table 5 indicates that there are some divisions not only in regional sales, but also in the type of activity studios in various regions undertake. Note for example, how important school work is to Region 6 as compared to Region 7. A comparison of some of the sales categories to the type of work undertaken also suggests means of increasing sales in some specific areas.

Table 4 — Sources of Studio Income

Region	*Portrait*	*Commercial*	*Portrait & Commercial*	*Portrait & Service*	*Portrait, Commercial & Service*	*Commercial & Other*	*Portrait, Commercial & Other*	*Portrait, Service, Commercial & Other*	*Other*
Total	16.3%	14.7%	60.7%	1.0%	3.4%	0.6%	2.3%	0.7%	0.3%
1	17.9	7.1	53.5	3.6	0.0	3.6	7.1	3.6	3.6
2	17.4	23.9	52.1	0.0	2.2	2.2	2.2	0.0	0.0
3	12.8	14.9	61.7	0.0	2.1	0.0	6.4	2.1	0.0
4	15.8	22.8	59.6	1.8	0.0	0.0	0.0	0.0	0.0
5	16.8	12.9	63.4	2.0	3.9	0.0	1.0	0.0	0.0
6	10.5	0.0	73.8	2.6	10.5	0.0	2.6	0.0	0.0
7	12.2	12.2	69.4	0.0	0.0	0.0	2.1	4.1	0.0
8	22.7	13.4	55.7	0.0	6.2	0.0	2.0	0.0	0.0
9	5.0	10.0	75.0	0.0	5.0	0.0	0.0	0.0	5.0

Region 1 — Me., Mass., R. I., N. H., Vt., Conn.; Region 2 — N. Y., N. J., Penna., Del., Md., D. C., Va.; Region 3 — N. C., S. C., Ga., Fla., Ala., Miss., Tenn.; Region 4 — Ohio, Ky., W. Va., Mich.; Region 5 — Minn., Wis., Ia., Ind., Ill.; Region 6 — N. D., S. D., Kan., Mo., Neb.; Region 7 — Ark., La., Okla., Tex., N. M.; Region 8 — Ariz., Colo., Utah, Wyo., Idaho, Mont., Wash., Ore., Nev., Calif.; Region 9 — Alaska, Hawaii, P. R., V. I., Can., others.

selling. Of course, the most desirable situation is to accomplish both but this is only possible for the very large operation where specialization of all personnel can be worked out.

For the average studio there is a definite limit to the number of sittings which can be handled during any year. The middle-most studio handled about 750 sittings. However, the table shows that there is a wide variation from this figure in both directions.

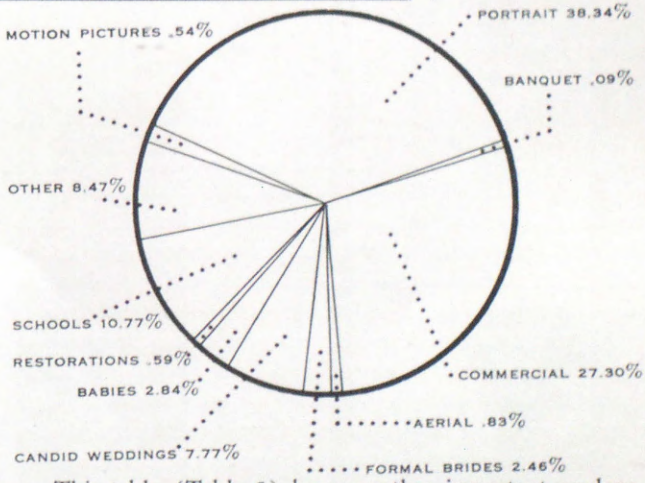
In preparing the tabulations for Table 3 a wide divergence on a regional basis was also noted which accounts for the groupings which had to be made for the data.

Most studios still handle both commercial and portrait work. Not only is the number of sittings subject to wide variation but the business classification of studios, though still for the most part very general, is subject to divergence. Table 4 and Figure 1 show this to be the case. The service classification was used to describe those operations which undertake work for other studios. This table also reflects less regional variation than was noted in most of the other portions of the study.

REVENUE SOURCES EXPLORED

Probably of great interest to studio operators is Table 5 and the summary of that table which is shown as Figure 2. Here is a picture of the revenue sources as reported by the sample. At the outset it should be pointed out that the data,

Fig. 2 — Where the Photographic Sales Dollar Comes From



This table (Table 5) bears another important explanation. The data are expressed as mean averages. This type of average has a tendency to reflect the influence of extreme data. In the case at hand, the middle-most studio in each case does not record the average (or mean) sale. In most instances the middle-most (median) studio will have sales which are lower than the mean sale. Data relating to these differences will be presented in the next article.

Finally, it should be noted that there is some relationship between the data displayed in Table 5 and the statistics presented in Table 2. The type of work undertaken by the

Table 5 — Type of Average Studio Sales

	Total	Portrait	Banquet	Commercial	Aerial	Formal Brides	Candid Weddings	Babies	Restorations	Schools	Motion Pictures	Other
Average Sale ($)	37,323	14,308	34	10,190	310	920	2,899	1,060	222	4,020	200	3,160
% of Total	100.0	38.34	0.09	27.30	0.83	2.46	7.77	2.84	0.59	10.77	0.54	8.47
Region 1												
Average Sale ($)	31,193	10,818	0	9,436	83	673	1,804	724	35	901	0	6,719
% of Total	100.0	34.7	0.0	30.30	0.30	2.10	5.80	2.30	0.10	2.90	0.0	21.50
Region 2												
Average Sale ($)	39,789	7,304	16	16,620	548	1,022	5,910	1,266	88	2,610	683	3,722
% of Total	100.0	18.30	0.04	41.76	1.40	2.60	14.80	3.20	0.20	6.60	1.70	9.40
Region 3												
Average Sale ($)	34,163	15,869	31	12,157	523	18	319	23	162	949	26	4,086
% of Total	100.0	46.45	0.09	35.59	1.53	0.05	0.93	0.07	0.47	2.78	0.08	11.96
Region 4												
Average Sale ($)	46,866	10,577	18	19,800	125	1,591	2,175	595	884	9,050	141	1,910
% of Total	100.0	22.56	0.04	42.25	0.27	3.39	4.64	1.27	1.89	19.31	0.30	4.08
Region 5												
Average Sale ($)	43,126	21,738	64	6,630	147	1,685	3,641	1,270	103	6,440	28	1,380
% of Total	100.0	50.42	0.15	15.37	0.34	3.91	8.44	2.94	0.24	14.93	0.06	3.20
Region 6												
Average Sale ($)	34,599	15,784	0	3,680	5	328	2,910	809	73	4,300	0	6,710
% of Total	100.0	45.62	0.0	10.64	0.01	0.95	8.41	2.34	0.21	12.43	0.0	19.39
Region 7												
Average Sale ($)	25,123	11,980	0	7,001	87	129	1,690	261	78	317	0	3,580
% of Total	100.0	47.68	0.0	27.87	0.35	0.51	6.73	1.04	0.31	1.26	0.0	14.25
Region 8												
Average Sale ($)	34,291	17,350	94	5,260	447	472	2,320	2,326	306	4,000	173	1,543
% of Total	100.0	50.61	0.27	15.34	1.30	1.38	6.77	6.78	0.89	11.66	0.50	4.50
Region 9												
Average Sale ($)	33,514	15,742	0	8,460	0	895	855	635	37	37	1,193	5,660
% of Total	100.0	46.98	0.0	25.24	0.0	2.69	2.55	1.89	0.11	0.11	3.56	16.89

Region 1 — Me., Mass., R. I., N. H., Vt., Conn.; Region 2 — N. Y., N. J., Penna., Del., Md., D. C., Va.; Region 3 — N. C., S. C., Ga., Fla., Ala., Miss., Tenn.; Region 4 — Ohio, Ky., W. Va. Mich.; Region 5 — Minn., Wis., Ia., Ind., Ill.; Region 6 — N. D., S. D., Kan., Mo., Neb.; Region 7 — Ark., La., Okla., Tex., N. M.; Region 8 — Ariz., Colo., Utah, Wyo., Idaho, Mont., Wash., Ore., Nev., Calif.; Region 9 — Alaska, Hawaii, P. R., V. I., Can., others.

Table 6—Average Investment in Studio

Region	Total	Equipment	Furniture	Other
Total	$16,247	$8,919	$1,552	$5,776
1	8,204	5,866	1,113	1,225
2	15,511	8,951	1,514	5,046
3	13,544	9,931	1,569	2,044
4	17,476	9,187	1,419	6,870
5	17,407	10,087	2,019	5,301
6	12,414	7,584	698	4,132
7	15,118	7,295	1,704	6,119
8	19,388	8,794	1,717	887
9	22,360	10,784	949	10,627

Table 7—Average Studio Employment

Region	Part-time help	No help	Full-time help	Average (per studio) full-time equivalent employees
Total	60.0%	14.1%	72.4%	2.98
1	34.8	26.1	65.2	2.1
2	56.5	21.2	70.6	2.1
3	68.2	2.3	88.6	3.5
4	63.2	10.5	68.4	3.7
5	59.0	18.1	70.5	3.7
6	61.5	12.8	76.9	2.5
7	55.3	10.6	74.5	2.2
8	66.3	20.2	65.4	3.1
9	60.0	5.0	95.0	3.3

Region 1 — Me., Mass., R. I., N. H., Vt., Conn.; Region 2 — N. Y., N. J., Penna., Del., Md., D. C., Va.; Region 3 — N. C., S. C., Ga., Fla., Ala., Miss., Tenn.; Region 4 — Ohio, Ky., W. Va., Mich.; Region 5 — Minn., Wis., Ia., Ind., Ill.; Region 6 — N. D., S. D., Kan., Mo., Neb.; Region 7 — Ark., La., Okla., Tex., N. M.; Region 8 — Ariz., Colo., Utah, Wyo., Idaho, Mont., Wash., Ore., Nev., Calif.; Region 9 — Alaska, Hawaii, P. R., V. I., Can., others.

studio (as well as the revenue earned) seems to bear a definite relationship to the trading area served. This seems to indicate that many studios are not promoting their activities but simply taking orders for work from customers.

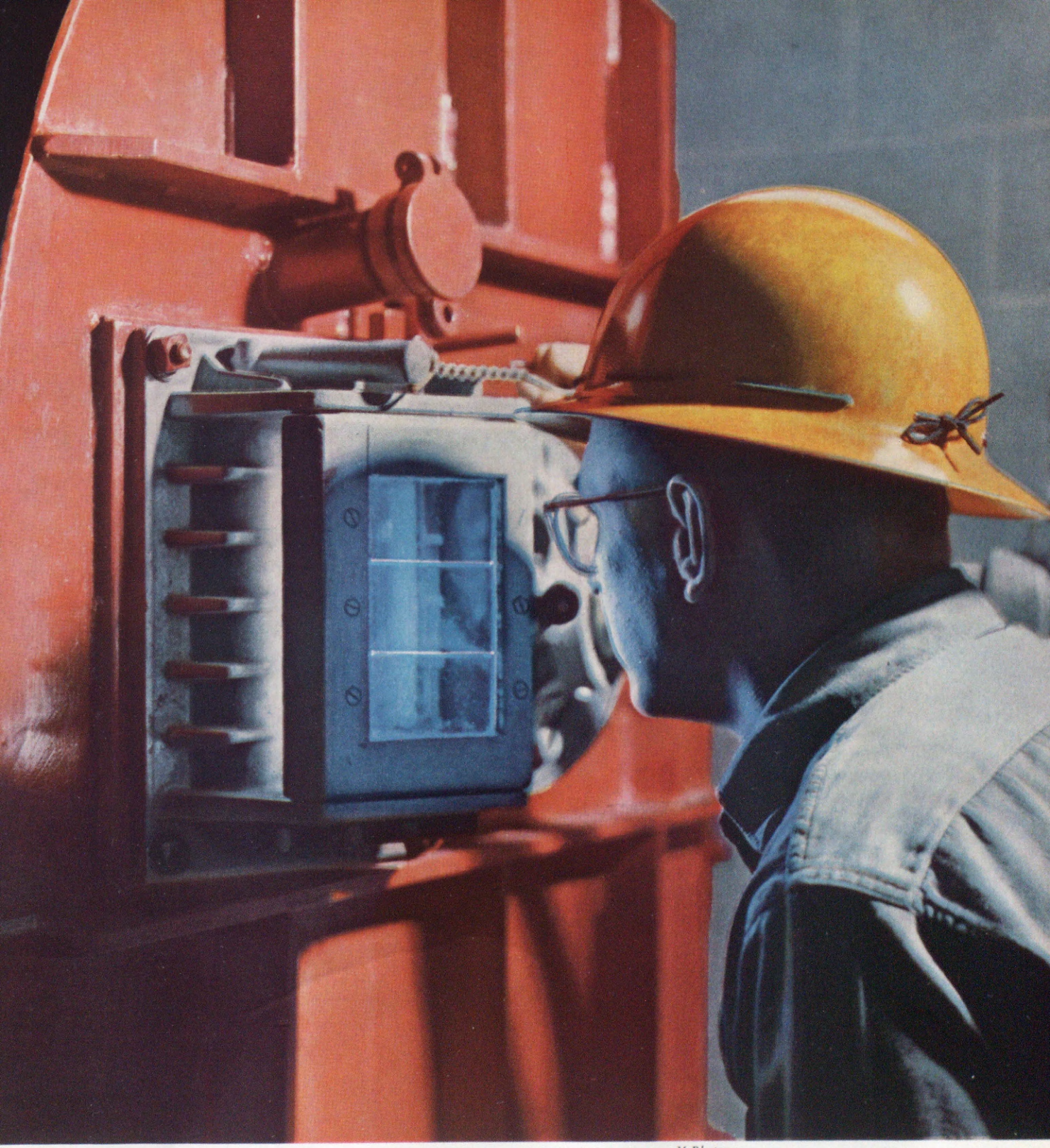
Figure 2 reduces the average sales to percentages and breaks them down in terms of the income derived from the total sales dollar. This chart also clearly shows the continued importance of the general portrait-commercial studio.

One good sales point which photographers have not, as a group, utilized is the cost of taking a good picture. No doubt there are many persons in this country who do not understand the difference between the equipment used and the factors involved in taking a good picture over and above that of pointing a camera and snapping a shutter. True, technique is at times individual artistry but the investment behind the technique is a universally expensive item today.

As Table 6 shows, the investment in the effective studio today is a heavy one. These statistics could well form the basis for a whole series of public relations presentations on the important aspects of modern professional photography. By and large, the table (Table 6) is self explanatory. However, it should be remembered that the average used in the table was the mean and in data of this kind the mean will tend to overstate the influence of the higher figures.

Finally, we can conclude that studio operation is no longer a husband and wife affair. Today, according to Table 7, the average studio employs three persons with businesses in the Northeast and South operating on a slightly smaller scale.

In summary, we can conclude that there is a fifty-fifty chance that the average studio will be engaged in interstate commerce with about 15% of its revenues coming from interstate operations. This studio will serve a trading area of 75,000, handling about 750 sittings per year in a combined commercial-portrait operation with annual sales in the vicinity of $37,000. Portrait work will yield 38 cents of each revenue dollar, commercial work 27 cents and the remainder is earned from many other services. This mythical typical photographer will have $16,000 invested in his studio and will employ three persons. ▲



MICHAEL D. DURANTE, *M.Photog.*

portrait of industry

Two lights were used by photographer Durante — one was placed directly above the man and kiln, the other was placed inside the kiln to simulate actual operation. A white bulb lighted the heavy blue heatproof protective glass covering. Exposure, on Ektachrome Type B film, was 1/25 second at f/22. The photograph was made at a pilot plant of Allis-Chalmers Manufacturing Company.

ways to SELL ATTRACT ADVERTISE



PHOTOGRAPHY: Toni Ficalora

When photographic reality is combined with the signal flag of color, an advertising stop sign of unequalled force is created. To describe in words, no matter how gifted the writer, can leave a residue of uncertainty. To describe by drawing or brush, no matter how detailed the treatment, can leave a remainder of doubt. But to show and demonstrate with a color photograph puts the viewer in the scene.

A color photograph, unfortunately, can be a bland statement of here-it-is if the leavening of talent is absent. Today's successful photographic illustrator, like today's successful writer, is a man of taste, talent, and experience. It is unfortunate when this fact is not always understood by those who utilize his services. The same consideration for excellence, and the same thorough and thoughtful preparation, must precede the successful illustration as precedes the accompanying copy.

The color photograph, when designed by the professional to attract and to advertise, has no peer in its ability to sell.

PHOTOGRAPHY: Todd Walker



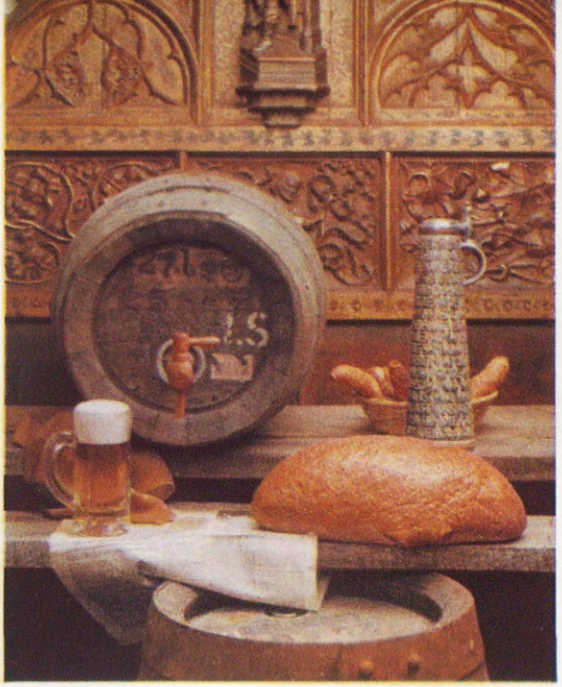
CAR: Chevrolet.

BOY AND GIRL: Salem Cigarettes.

PEACHES: Kraft Foods.

SHIP: Pacific and Orient Steamship Company.

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PHOTOGRAPHY: Maurice Bauman

PHOTOGRAPHY: Arik Nepo





PHOTOGRAPHY: James Braddy

PHOTOGRAPHY: William Wright and Tom Hollyman



PORTRAITS IN PHILADELPHIA



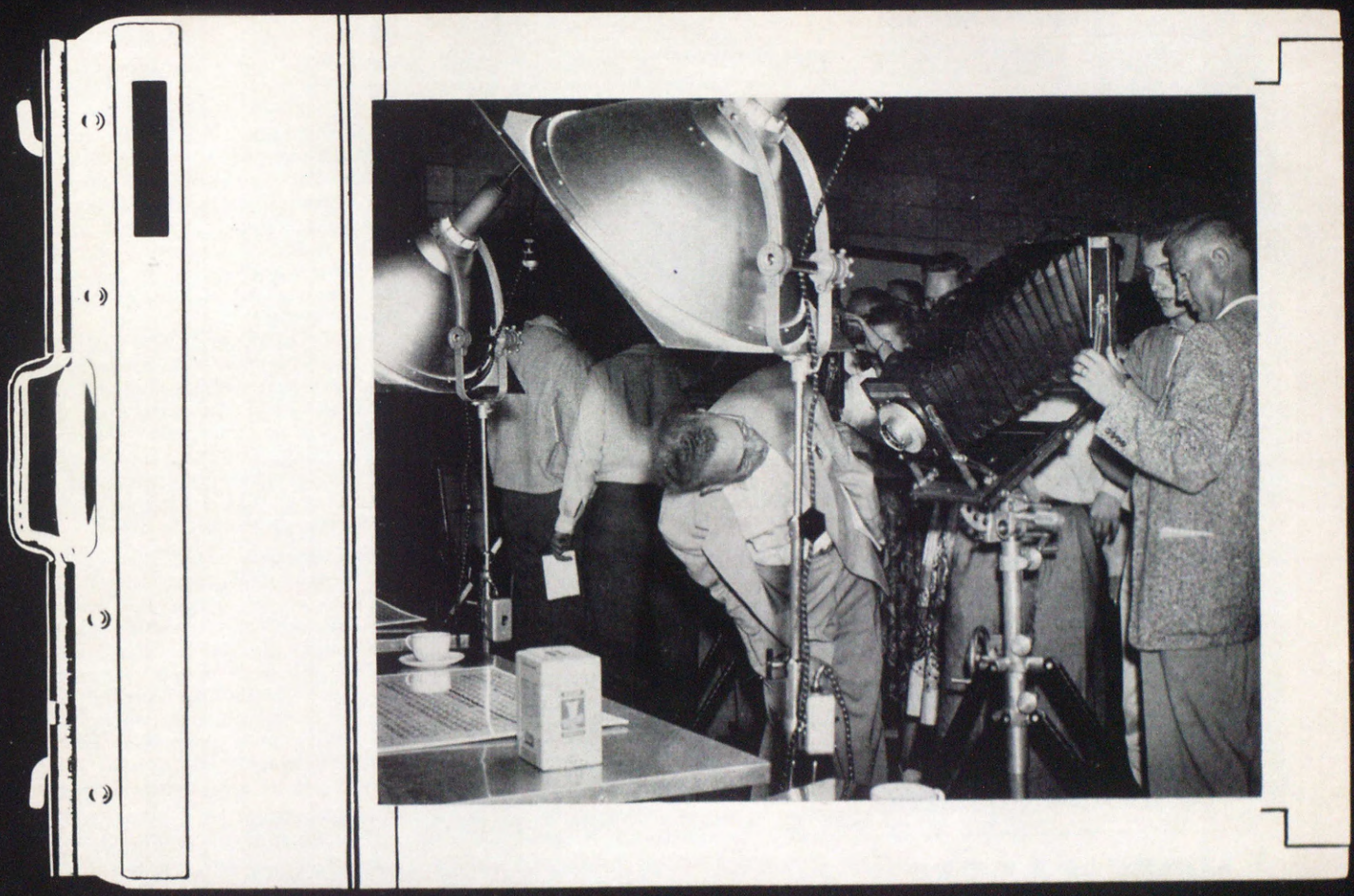
AN EXHIBIT of five room settings and seven display windows featuring portraits for colorful family living was held for one month (July 27-Aug. 31) at Gimbles in Philadelphia. The displays were presented through the cooperation of the PPA of Pennsylvania and the Professional Photographers of America. The exhibition of direct color portraits and scenics was held in conjunction with the PPA of Pennsylvania's annual convention. ▲





Participating photographers: Fabian Bachrach, Chicago; Paul Linwood Gittings, M.Photog., Houston; Maurice C. La Claire, M.Photog., Grand Rapids, Mich.; John R. Platz, M.Photog., Los Angeles; Emil Rhodes, M.Photog., Walter Free, Philadelphia; Willard Stewart, M.Photog., Wilmington, Del.; Sindlinger Studio, Chester, Pa.; John Ansley, Devon, Pa.





PORTRAIT OF A PROFESSIONAL PHOTOGRAPHER WITH "CARE-HOW"

There are eleven of them pictured here whose standards for their work go beyond the proverbial "know-how." Actually, there were more than 750 of them this past summer. Students, that is, of the Winona School of Photography.

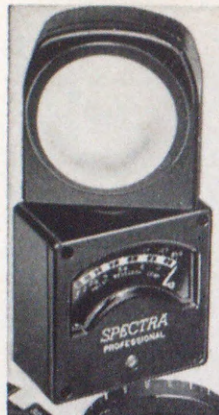
Professional photographers all, increasing hundreds each summer invest at least one or two weeks in the Winona School. Although they all have considerable "know-how," they continue to *"care how,"* so that their work meets the highest standards of the profession. These standards are set by nationally recognized masters: precisely the men and women who teach at the Winona School.

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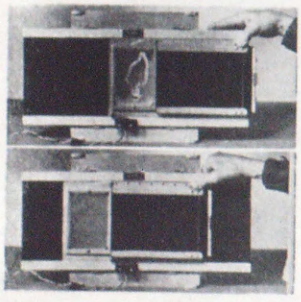
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PHOTOKINA

from an industrial photographer's point of view

by E. S. Purrington, Cr.Photog

PHOTOKINA, the international photo show held every two years in Cologne, Germany, has considerable interest for the American industrial photographer. This article will attempt to review the 1960 show (Sept. 24-Oct. 2) and its highlights.



E. S. Purrington

Photokina is primarily a show for dealers. It offers manufacturers an opportunity to show the latest product developments to the people who will distribute and sell them. As a result, the industrial photographer must wade through a tremendous amount of material designed for the amateur in order to locate those items which are of interest to the professional.

No Color Breakthrough

The exhibition covered an area of some 16½ acres and contained the displays of 550 manufacturers from 17 countries. There were 351 exhibitors from Germany, five from Belgium, 54 from France, 20 from Great Britain, 13 from Italy, 16 from Japan, eight from The Netherlands, eight from Austria, three from Spain, three from Sweden, 19 from Switzerland, three from Czechoslovakia, 43 from the United States, and one each from Denmark, Yugoslavia, Liechtenstein and Norway.

We were somewhat disappointed at not finding a major breakthrough in color at the 1960 Photokina. Perhaps we were expecting too much, but after looking at color produced by four European countries, we came away pretty well impressed with the materials available through U. S. manufacturers. Adox (German) impressed us with its taking film and Agfa with its color duplicating film.

New Projector, Lenses

In still equipment we found some items which will interest industrial people. Franke & Heidecke (Rollei) introduced a new slide projector which will show all slide sizes from 24x36mm to 2¼x2¼ inches interchangeably in any desired sequence, automatically, on the same projector.

E. Leitz showed two new lenses, a 35mm Summilux f/1.4 and a 135mm Elmar f/4. In addition they showed a bellows focusing device for the Visoflex II reflex housing which allows 1:1 reproduction with the 90mm lenses.

Zeiss introduced a Tele-Tessar f/8, 500-mm lens for the Hasselblad 500-C with a pre-set diaphragm with a Synchro-Compur shutter built into the lens (the overall length of this item is only 380mm).

Kilfitt showed an exposure meter designed to fit into the filter slot of their long lenses. This allows the photographer to meter only the light coming from the subject covered by the lens rather than reading the general area in front of the camera.

Several camera stands for field use were shown. These provided a portable ladder type structure, constructed of tubing, which permits the camera to be raised anywhere up to 15 feet off the ground. The stands are sturdy enough to hold the photographer and appear to be much more convenient than a stepladder..

Jos. Schneider & Company showed a new Super-Angulon f/8, 75mm lens for use with 4x5 cameras with swings and tilts.

Linhof showed their new Cine Rollex back. This accessory takes 70mm film (either black-and-white or color) and provides enough film for 50 exposures 2¼x2¾ inches in size. Adapter plates allow its use on cameras up to 8x10 in size.

Plastic Materials

In darkroom equipment, many European manufacturers are going into continuous processing equipment but using plastic materials rather than stainless steel.

The problems of masking color materials for graphic arts use has been met by the addition of vacuum easels and registration pin systems on a great many enlargers. Durst, for example, was showing pin registration on its large format enlargers.

Two Directions

In the field of motion picture equipment Europe seems to be going two directions at the same time. There is a growing trend to the wide format picture and to 70mm film in special applications. At the same time, 8mm is tending to grow rapidly in the amateur field with indications that it, too, will have application in the areas of point-of-sale display, and educational or training applications within industry.

E. Leitz introduced an 8mm motion picture camera called the Leicina, Model 8S. This is a fully automatic, electric motor driven camera with through-the-lens viewing and focusing. It has a feature allowing the photographer to over-ride the exposure control when desired. This camera has only one running speed although it features a reverse control permitting fades to be made in the camera. Another model (the Leicina 8V) is equipped with a zoom type lens and has three optional running speeds, 16, 24, or 32 frames per second. This model will not be available, however, until the summer of 1961.

Industrial Photography

Jos. Schneider & Company introduced a series of zoom lenses for 8mm and 16mm cameras and for television equipment. In addition, they showed new wide-angle lenses for the 16mm and 35mm Arriflex cameras (a 10mm, f/1.8 lens for 16mm and a 20mm, f/2 and an 18mm, f/1.8 lens for 35mm).

Xenon light sources for motion picture projectors were shown by several exhibitors.

The exhibit of photographs by outstanding

E. S. Purrington, Cr.Photog., is an Industrial Director of the PP of A, and executive vice president of Meteor Photographic, Detroit.

photographers was dominated, in our mind, by industrial photography. However, much of the industrial work was of an abstract design nature including blurred images, multiple exposures, etc. Straight pictures of industry were primarily multiple flash. We came away with the impression that there is an effort by European photographers to inject art into the photographs they display. This "art," however, seems to be of an impressionistic type which will please those who like "modern" art. ▲

7 AGES from page 600

Danforth, John P., Santa Barbara, Calif.
Davidson, John M., Bryan, Ohio
Deaver, James R., Houston, Texas
DeChristopher, Frank A., Allentown, Pa.
DeHond, Verne L., Rochester, N. Y.
DePascale, Michael, Union City, N. J.
Deusing, John, West Allis, Wis.
DeWane, Bernard T., Woodstock, Ill.
Dian, Leonard, Fairview, N. J.
Dishinger, C. W., Jacksonville, Fla.
Dompke, Norbert F., Chicago, Ill.
Downey, Charles D., Scottsbluff, Neb.
Doyle, Conan J., Medford, Wis.
Duke, James, Phoenix, Ariz.
Duncan, Linn W., Rochester, N. Y.
Dunn, Arland D., Alhambra, Calif.
Eaton, R. W., Indianola, Iowa
Ebert, Wilbert E., Oak Park, Ill.
Edsall, J. Richard, Webster City, Iowa
Egan, Robert, Merrill, Wis.
Eilers, Ed, St. Louis, Mo.
Eisenstein, David, Phoenix, Ariz.
Esch, William P., Effingham, Ill.
Etz, George E., Sweetwater, Texas
Evernden, Frank H., Centralia, Wash.
Feiler, Adolph, Des Moines, Iowa
Finn, Richard D., Jefferson, Iowa
Firestone, Emil L., Chicago, Ill.
Fletcher, David L., Kingston, N. Y.
Foschi, Rudolph P., Vineland, N. J.
Foster, Carol H., Amherst, N. H.
Free, Walter B., Philadelphia, Pa.
Friesen, LaVerne, Buhler, Kas.
Fritz, Thomas A., Houston, Texas
Galstad, Wilfred B., Neillsville, Wis.
Garfield, Harry, Teaneck, N. J.
Garrett, C. Edmund, Indianapolis, Ind.
Gentry, F. M., Salem, Va.
Gerard, Fred, Shaker Heights, Ohio
Gibbs, John R., Chicago, Ill.
Gitchell, John D., Jr., Harrisonburg, Va.
Glenn, H. Wilson, Jr., Montgomery, W. Va.
Glowitz, Louis, Passaic, N. J.
Goldman, Robert M., Hull, Mass.
Goschnick, William M., Port Huron, Mich.
Gradone, Carmen, Newark, N. J.
Graham, Philip H., St. Petersburg, Fla.
Gredell, Leo W., Keokuk, Iowa
Grenier, R. Robert, Holyoke, Mass.
Griffin, Durwood, Monroe, La.
Griffin, Roy G., Nashua, N. H.
Grissinger, John A., Littleton, Colo.
Hains, Donald T., Rock Island, Ill.
Hall, Dorothy C., Houston, Texas
Hammack, K. B., Fairfield, Ill.
Haney, William H., Kansas City, Mo.
Harmann, C., Algoma, Wis.
Harrington, Orrell, Minneapolis, Minn.
Hayes, William J., Milwaukee, Wis.
Helgesen, Marvin E., Janesville, Wis.
Helt, R. W., Stillwater, Okla.
Hendrix, Robert E., Rochester, N. Y.
Herbst, Richard C., Park Falls, Wis.
Hersh, Sol, Hillside, N. J.
Hetherwick, Arch H., Houston, Texas
Higgins, James P., York, Neb.
Hilton, John D., Worcester, Mass.
Holtz, Fred C., Chicago Heights, Ill.
Hostkoetter, Bob, Normandy, Mo.
Howell, John, Winnetka, Ill.
Hugghins, Gordon L., Jacksonville, Texas
Irwin, Bea, Philadelphia, Pa.
Jack, Donald, Omaha, Neb.
Johns, Daniel T., Rockford, Ill.
Johns, Robert A., Peru, Ill.
Jones, Howard C., Farmington, N. Mex.
Jones, William D., Aberdeen, Wash.
Jordan, Paul L., Batavia, N. Y.
Judd, Vern M., Austin, Minn.
Kallman, L. M., Minneapolis, Minn.
Keel, John, Marshfield, Wis.
Keister, William K., Coon Rapids, Iowa
Kimmel, Richard J., Hillside, N. J.
Kinzel, J. Burton, Ardmore, Pa.

(Turn to page 640)

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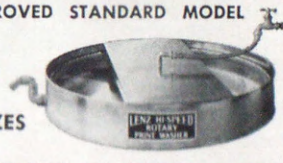
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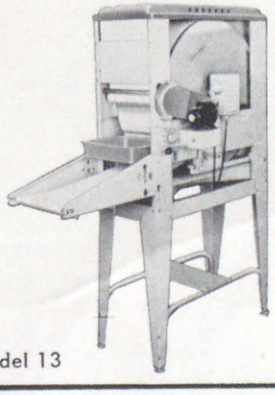
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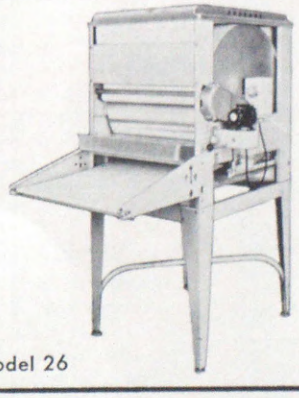
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the invited guest?

by Robert H. Roberts

The principal speaker at the PP of A Affiliation Luncheon, during the 1960 Exposition of Professional Photography was Robert H. Roberts, a director and past president of the Studio Suppliers Assn. The complete text of his speech is presented below.

I WAS TOLD by our president, Mr. Willson, that he was invited here as the guest of honor. Since I am taking his place I suppose that I should assume that I am only an invited guest; and as a guest, put on my best manners, act as politely as possible, and certainly be most agreeable.

But try as I might, I simply cannot feel as a guest, for I feel that I, as any and every studio supplier, belong here. We of the Studio Suppliers Association believe that this whole concept of the invited guest is all wrong. We feel that we in the studio supplier's field are as much a part and parcel of the business of professional photography as is the professional photographer. For your welfare is our welfare, your prosperity is our prosperity, and your hard times are our hard times.

The Invited Guest

Most certainly we reject this concept of the studio supplier being the invited guest at state and regional conventions. Why even a guest at a cocktail party, once he accepts, has a choice of scotch or rye, peanuts or pretzels, he may feel free to accept or reject, while we, the so-called invited guests, get no choice, and are asked to pay for it besides.

With the exception of a very few, state and regional conventions have been planned without ever a thought given to the exhibitor, the invited guest, except for "How many can we get?", and, "How much revenue will this bring us?" The question, "What are we going to do for the exhibitor to make his investment in time and money worth-while?" somehow never comes up for discussion, certainly not to the point where something is indeed done.

Same Mistakes Made

We realize, of course, that most of these conventions are not run by professionals, that the trade show chairman is a person who at best accepts this appointment with reluctance and a prayer and always tries to do a good job. But, because of inexperience he makes many mistakes and seldom gets the opportunity to correct these mistakes, for the next year there will be a *new* trade show chairman who will make these mistakes all over again — and a few new ones.

To help correct this situation, we of the Studio Suppliers Association — who year after year go on paying for these mistakes — appointed (almost two years ago) a group of capable and experienced men — men who among them have attended many, many conventions. They were asked to draw up a list of recommended practices to act as a guide to those organizations running trade shows in conjunction with conventions.

This list of recommended practices was presented at an open meeting of the Studio Suppliers Association in New York, to which over 42 of our members, all exhibitors, came to New York from many parts of the country. Even the National Association thought it important enough to send Mr. Quellmalz to this meeting.

After considerable debate this list was adopted unanimously and became known as "The Statement of Recommended Practices."

Statement Published

This Statement was first published in the PP of A "The Affiliates Newsletter," July 1959, also published by the Studio Suppliers Association and distributed to every officer of every state and regional association, and was the subject of my talk before the Affiliation Luncheon in Los Angeles last year. After this luncheon a committee from your group worked on this for the greater part of a full day, and finally adopted it.

The statement was again published in *the National Photographer* last February, and yet to this day not one state or regional association has implemented these recommended practices as published.

Competing Conventions

This year, 1960, as in the past, convention is piled on top of convention, each competing with the other as if *this* made professional photography grow and prosper.

The Southeastern convention was held in Miami Beach on June 19-22. This was to be *the* convention of the South. Yet, one week later, Mississippi and Alabama, two states that are part of the Southeastern, held their convention. As if that wasn't enough, two weeks after that Tennessee, also a part of the Southeastern, had its convention.

The Southeastern, despite the efforts of Tom Smith, its president, and despite the wonderful publicity and the very good program, was doomed to failure before it even started. But, what a different picture all this would have made had they truly combined.

Sad Commentary

Today, August 8, we are meeting at a National Convention here in Chicago. Most of us will get home Saturday or Sunday, tired and worn, but, we hope, richer for our experience. Yet, one week later, before we even have a chance to catch up on our sleep, we are expected to set up at a convention in Philadelphia, and on this very same day in Virginia, and just two weeks after that at the New England in Swampscott.

Yes, it's as ridiculous as that — and it would all be very funny if it were not a very sad commentary on the business of professional photography.

Are we in professional photography so small, so narrow, so sectional, so independent of one another that this simply must be?

Gentlemen, we, the Studio Suppliers Association are not strangers to you. Our interests are the same. It is to our best in-

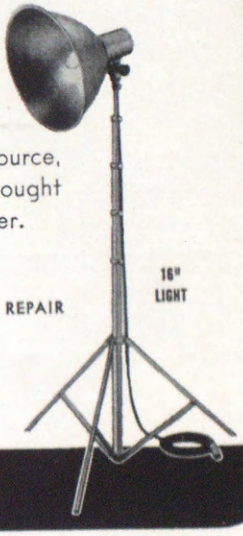


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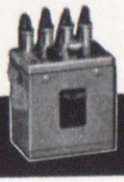
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terest as well as yours to see professional photography grow and prosper. We, like you, realize that conventions and trade shows are essential to the growth of the industry. For it is here at conventions that you and your fellow photographers get the golden opportunity to hear and see what the successful man is doing and how he is doing it.

It is here, at conventions, that the tools of the trade are on display for you to see and to learn about. It is through conventions and trade shows that the profession, the business, is elevated, made better.

But, if conventions and trade shows are to stay a part of a business, to serve and improve that business, they must be run like a business by people who know their business.

Business-like Conventions

No, we are not anti-conventions but we are *for* business-like conventions, run for all participants. What we are against is conventions that are run for the aggrandizement of one man. We are against conventions that are run in the home town of the president without regard to the geographic location. We are against conventions which insist on a trade show and yet never register even 200 people, including exhibitors. We are against conventions that are held in hotels that openly discriminate against race, color or creed. We are against conventions that are run in competition with a neighboring state or states or with the National.

But, we will support good, all around conventions that have a reasonable expectancy of registering 500 or better, that are run in a business-like manner, whose sponsors recognize that the exhibitor is not an outsider (an invited guest if you please) who has no other useful purpose at conventions than to help defray its expense, set up a booth, or buy ad space in the program. We will support those who recognize that the exhibitor does indeed have a stake in the convention, that he is indeed part of professional photography.

Take this message home with you to your executive and membership board, adopt and implement the Recommended Practices, they are right, they are just, they are fair. Talk to the association in the next state or states. You have much in common, and they may be happy to combine with you for bigger and better conventions.

Consult with your National which has a clearing house set up to work with you. Forget your petty jealousies, forget that one hour of glory, help professional photography. Work for a stronger National Association so it can truly *be* the national voice of professional photography. Professional photography is our business — and when our business is made better we *all* stand to profit. Thank you. ▲

TWO SPECIAL DATES

The first nationwide announcement of the 7 AGES program will be made on January 29, on the Eastman Kodak closing commercial of "The Ed Sullivan Show" (CBS-TV, 8:00 p.m. E.S.T.).

All portrait studios, 7 AGES studios in particular, are urged to publicize this date through local media.

A second television commercial devoted to the 7 AGES is scheduled for March 26.

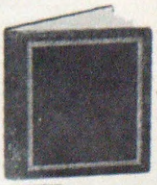
PORTRAIT FINISHING

Developing, 70 mm developing and finishing, retouching, proofing, enlarging, coloring, heavy oil coloring, wallet prints, quantity prints, copies.
Write for price list.

OSBORNE LABORATORIES
505 ELM ST. CINCINNATI, OHIO

More Profits in Quality
AN ALBUM
BY **HOLSON**
FOR EVERY PRICELESS OCCASION
WORTH MORE THAN A LIFETIME OF MEMORY
The "REGAL GENUINE LEATHER"

This month's choice for the bride who demands the *very finest* in a wedding album.



The HOLSON company
Norwalk, Connecticut
Please send complete catalog to:
Firm:_____
Address:_____
City_____ Zone____ State_____

1961 —— COMING CONVENTIONS —— 1961

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
Texas Professional Photographers Assn.	Jan. 14-16	Tyler, Texas		Odell Poovey, Pres. 201 S. Marshall, Henderson, Texas
Kentucky Professional Photographers Assn.	Feb. 18-20	Louisville, Ky.	Kentucky	Richard M. Duncan, Exec. Mgr. 1108 S. Fourth St., Louisville, Ky.
Professional Photographers Assn. of New Mexico	Feb. 19-21	Albuquerque, N. M.	Cole	Howard Jones, Sec'y-Treas. 1016 N. Butler, Farmington, N. M.
Professional Photographers of Louisiana, Inc.	Feb. 24-26	New Orleans, La.	Sheraton-Charles	David M. Hunt, Pres. P.O. Box 575, West Monroe, La.
Professional Photographers of Michigan	Feb. 25-28	Detroit, Mich.	Leland	Bud Moyer, Conv. Chmn. State & Boardman, Traverse City, Mich.
Professional Photographers of Oregon	Feb. 26-27	Portland, Ore.	Sheraton	John W. Logan, Pres. 1231 Commerce Ave., Longview, Wash.
Professional Photographers of Ohio	March 4-7	Columbus, Ohio	Neil House	J. Edwin Farmer, Exec. Sec'y 50 W. Broad St., Columbus, Ohio
Professional Photographers Assn. of Pennsylvania	March 11-14	Pittsburgh, Penna.	Penn-Sheraton	Vincent P. DePiante, Jr., Exec. Sec'y 1756 Clinton Ave., Shamokin, Penna.
Wisconsin Professional Photographers Assn., Inc.	March 11-14	Milwaukee, Wis.	Pfister	Edgar L. Obma, Conv. Chmn. 165 N. Iowa St., Dodgeville, Wis.
Massachusetts Professional Photographers Assn.	March 13	Framingham, Mass.	Armand's Beacon Terrace	Mr. and Mrs. John Hobbs, Conv. Co-Chmn. 819 Broad St., East Weymouth, Mass.
Professional Photographers Assn. of Oklahoma, Inc.	March 18-20	Oklahoma City, Okla.	Biltmore	Carl Sikes, Pres. 309 Oklahoma Natl. Bank Bldg., Chickasha, Okla.
Professional Photographers of Rhode Island	March 19	Providence, R. I.	Sheraton-Biltmore	Connie McDonnell, Sec'y 114 Atwells Ave., Providence, R. I.
Missouri Photographers Association, Inc.	March 19-21	St. Joseph, Mo.	Robidoux	H. W. French, Pres. 229 W. Commercial St., Lebanon, Mo.
Professional Photographers Society of New York	March 19-22	Rochester, N. Y.	Manger	Clair Wigren, Chmn. Ritz Bldg., Gowanda, N. Y.
North Carolina Photographers Association, Inc.	March 26-29	Durham, N. C.	Washington-Duke	W. Homer Ball, Gen. Chmn. 135½ S. Center St., Goldsboro, N. C.
New Hampshire Assn. of Professional Photographers	April 9	Concord, N. H.	New Hampshire Highway	Wm. Finney, Sec'y 25 Tremont St., Concord, N. H.
Professional Photographers of Indiana	April 9-11	Indianapolis, Ind.	Hotel Severin	Robert Fahrenkrug, Vice Pres. 1400 E. Columbia, Evansville, Ind.
South Dakota Professional Photographers Assn.	April 9-11	Sioux Falls, S. D.	Sheraton-Cataract	A. H. Buelow, Sec'y-Treas. Box 287, Clark, S. D.
Intermountain Professional Photographers Assn., Inc.	April 14-16			Robert O. Trottier, Exec. Sec'y 1521 S. 5th E., Salt Lake City 5, Utah
Tennessee Professional Photographers Assn.	April 15-18	Chattanooga, Tenn.	Patten	Phil Tarver, Sec'y-Treas. Tullahoma, Tenn.
Southeastern Photographers Association	April 15-18	Chattanooga, Tenn.	Patten	D. E. Dickerson, Pres. P.O. Box 300, Shelbyville, Tenn.
Ontario Society of Photographers	April 16-18	Toronto, Ont.	Royal York	Iris McCaig, Pres. 28 Grosvenor St., Toronto, Ont., Canada
Rocky Mountain Professional Photographers Assn., Inc.	April 16-18	Denver, Colo.	Shirley-Savoy	P. H. Broadie, Exec. Mgr. 2170 S. Lincoln, Denver 10, Colo.
Professional Photographers Society of Vermont	April 17-18			Mrs. Clifford Patch, Sec'y 14 School St., Randolph, Vt.
Alberta Professional Photographers Assn.	April 23-25	Edmonton, Ala.	Bellvue Auditorium	Frank G. Best, Chmn. 10135 Jasper Ave., Edmonton, Ala., Canada
Illinois Photographers Association	April 23-25	Peoria, Ill.	Pere Marquette	Ray White, Sec'y 1255 Maine Street, Quincy, Ill.
Southwestern Photographers Association, Inc.	April 29-May 2	Houston, Texas	Rice	Zee Drew, Exec. Sec'y P.O. Box 3122, Fort Worth, Texas
Professional Photographers of North Dakota, Inc.	April 30-May 2	Fargo, N. D.	Graver	Dan E. Olson, Sec'y 1341 Tenth St., S., Fargo, N. D.
Kansas Professional Photographers Assn., Inc.	May 21-23	Wichita, Kan.	Broadview	Ed Gunnerson, Sec'y 951 S. Santa Fe, Salina, Kan.
Professional Photographers Assn. of Washington, Inc.	May 21-23	Lewiston, Idaho	Lewis-Clark	Don Mathison, Chmn. 214 Davies Bldg., Lewiston, Idaho
Professional Photographers of California, Inc.	July 6-10	Long Beach, Calif.	Lafayette	Natalie Rokusek, Exec. Sec'y 609 Sutter St., San Francisco 2, Calif.
Minnesota Professional Photographers Assn., Inc.	July 9-12	St. Paul, Minn.	St. Paul	Ross Daniels, Conv. Chmn. 724 Excelsior Ave., W., Hopkins, Minn.
Professional Photographers Assn. of Nebraska	July 9-11	Omaha, Neb.	Paxton	Virgil Pitstick, Sec'y-Treas. Box 511, Nebraska City, Neb.
PROF. PHOTOGRAPHERS OF AMERICA, INC.	**July 30-Aug. 4**	**New York, N. Y.**	**Statler Hilton**	**Frederick Quellmalz, Conv. Mgr. 152 W. Wisconsin Ave., Milwaukee 3, Wis.**
Connecticut Professional Photographers Assn.	July 30-Aug. 4	New York, N. Y.	Statler Hilton	Frank Gould, Conv. Chmn. 159 Broad St., Middletown, Conn.
Professional Photographers Assn. of New Jersey	July 30-Aug. 4	New York, N. Y.	Statler Hilton	Harold G. Morse, Conv. Chmn. 120 W. Seventh St., Plainfield, N. J.
Photographers Association of New England	Sept. 24-26	Swampscott, Mass.	New Ocean House	Anton Hanania, Sec'y 26 Emerson St., Newton, Mass.

Local, State and Regional News

RECENT ELECTIONS

Florida PPA



Virgil Deane

Front row: Duane Herrig, Vice Pres.; Donald M. Schwarm, Pres.; S. Lane Atkinson, Sec'y-Treas. Second row: Richard E. Hinman, Howard Powell, Charles Wick, Directors. Top: C. W. Dishinger and Frank Hardy, Directors.

Virginia PPA

William McIntosh, President; W. E. A. Moore, Vice Pres.; Gene Campbell, Secretary; Mrs. Polly Frye, Treasurer.

PP Society of Vermont



Mrs. Clifford L. Patch, Sec'y-Treas.; Donald Scott, 2nd Vice Pres.; Mrs. Bernice Burnham, Pres. 1st Vice Pres. Angelo Lizzari not shown.

Tucson PPA

Ted Offret, President; Morris Tattleman, 1st Vice Pres.; Frank Martinez, 2nd Vice Pres.; Stan Oakes, Secretary; Robert Dawson, Treasurer.



Mr. & Mrs. Ted Offret (left) are congratulated by Mr. & Mrs. Bernie Sedley following election of Offret as Tucson PPA President. Sedley is Immediate Past Pres. of the group.

ERROR — The new officers pictured at the bottom of page 535 in the October issue are of the PPA of Nebraska.

PP of Ohio

The annual convention of the PP of Ohio to be held March 5-7, 1961 (if you are an industrial photographer add March 4), at the Neil House, Columbus, will feature the following speakers: Robert Parker, Columbus; Marvin Helgesen, M.Photog., Janesville, Wis.; Gerhard Bakker, M.Photog., Milwaukee; Leo Stern, M.Photog., and Virginia Stern, Cr.Photog., Kansas City; Gene Botsford, M.Photog., Rochester, N. Y.; Kermit Buntrock and Duane Salie, Cr.Photogs., Storm Lake, Iowa. Subjects will include color, portraiture of men, the receptionist, and promotion for small studios.

Connecticut PPA

The Connecticut PPA will hold its 1961 Spring Seminar on May 1, 1961, at the auditorium of the Connecticut Light and Power Co. in Berlin. The banquet will be at the nearby Grantmoore Country Club.

PP of California

A new post has been created in the PP of California. The State Print Exhibit Director will direct and control the placement and policies of the state exhibits, arrange for showings in strategic public places, outline the rules for the competition, work with magazines and museums, and in general guide the trend of professional photography through proper exhibits. Robert Toren, San Francisco, is first Print Exhibit Director.

PA of New England

A one-day seminar was held Nov. 6, in Swampscott, Mass., to make up for the annual PA of New England convention which was interrupted because of tropical hurricane Donna Sept. 12.

PPA of New Jersey

In an effort to stop grade school photography, the PPA of New Jersey has asked its members to contact local teachers and point out that "It is not proper school business to photograph children." The New Jersey Education Association Ethics Committee has asked teachers to voice their opinion, following meetings with representatives of the PPA of New Jersey and representatives of national school photography firms that perform in-school photography of grade school students.

The PPA of New Jersey objects to the mass photography of grade school children. "The school should be in business to educate, not take pictures."

PPA of Greater St. Louis

Photography by professionals was well received by the public during the summer and fall in St. Louis. Lectures and exhibits by well-known photographers were featured at the St. Louis Art Museum.

The outstanding event was the third Exhibition of Professional Photography, sponsored by the PPA of Greater St. Louis, held during the month of August. Photographs for the exhibit were chosen, according to a newspaper account, "on the basis of their



Produces negatives of normal contrast and high resolution. Gives excellent results with all sizes of film. Increases emulsion speed, yet produces negatives of normal contrast. Fast—average developing time, 4 minutes at 70°.

lets you make enlargements of unequalled quality

Make enlargements of "contact print" quality. Ethol UFG is used by thousands of photographers who seek the finest.

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Irv Schankman — Dorrill Photos

Left: St. Louis Exhibition judges are: Julius Klyman, Editor, "Post Dispatch" Pictures; Fred Conway, Washington University; Gene Kowall, Executive Art Director, D'Arcy Advertising. Right: Conway and Kowall judging show of 30 professional photographers at Art Museum.

ability to impart profound emotional feeling and the ability of local professional photographers to express visual realism through perceptive eyes."

Future activities of the Commercial-Industrial Division of the PPA of Greater St. Louis are based on inviting specialists in the graphic and commercial arts to participate in programs as an aid to better client use of photography for reproduction. Meetings are scheduled for Jan. 25, March 22 and May 24. ▲

PROFESSIONAL QUALITY

Color Candids

ENLARGED COLOR PROOFS only $2.50 per 120 KODACOLOR ROLL. INCLUDING FILM PROCESSING.

8x10 EKTACOLOR PRINTS only $1.99 each WHEN EXPOSED AS RECOMMENDED.

SEND FOR COMPLETE DETAILS.

Ektacolor Portraits • Commercial Prints • Prom Pictures • Quantity Color Prints.

ABAR COLOR LABS.

373 EDDY STREET
PROVIDENCE 3, RHODE ISLAND

THE COMMERCIAL CORNER

Legal Photography

Legal photography accounts for more than 50% of the commercial work performed by Schill Studios of Collingswood, N. J. This includes accident cases and litigation concerning compliance with zoning laws, building codes and transportation rights of way.



Measurements for legal photographs are made with a Rolatape wheel.

Measurements for each photograph are made with a Rolatape measuring wheel. Every measurement is marked on a transparent overlay on the photograph showing the relationship of each object no matter how irrelevant it might appear at the time of photographing. Through experience, Mr. Schill has found that everything in the area may become relevant later on in court.

For sales promotion of the legal photographic service, Schill Studio has prepared



Every measurement is marked on overlay.

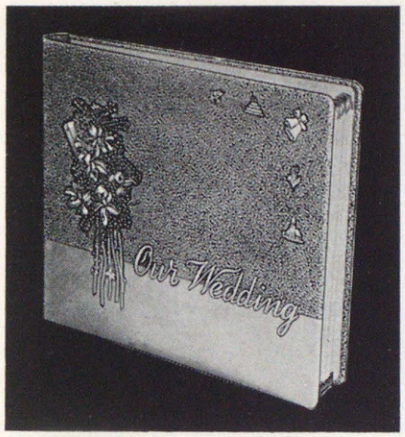
a series of giant postcards which illustrate samples of their photographic factual evidence and explain their service. These cards are mailed at regular intervals to all attorneys within a reasonable service area.

Weather Briefings

Individual weather briefings have been offered to commercial photographers in the Greater Kansas City area by a local weather service. Each briefing, priced at $5, includes several telephone calls to the photographer: one a few days ahead of the particular job, one the day before, and on the morning in question. The photographer, in his initial call to the weather service office, gives the forecaster detailed information regarding the various problems involved in the assignment.

Publication Credit

Professional photographers complain (many times rightly so) when they do not receive proper credit for photographs published. Eric M. Sanford, M.Photog., Manchester, N. H., is doing his part to explain to clients the value and help to the *client* when a by-line appears. He writes letters to publishers in the event of a missing by-line.



THE BOUQUET ALBUM
by Topflight
Often imitated . . . never duplicated

FAVORED OVER ALL OTHERS — This exquisitely beautiful album is delicately detailed over Spanish grain Fabrikoid — hot embossed and overtoned to accentuate highlights and shadows.

Closed back is expandable to permit insertion of additional reversible inserts to hold up to sixty 8 x 10 prints.
Write for catalog of exclusive albums — and name of your nearest dealer.

UNIVERSAL BOOKBINDERY, INC.
GENERAL OFFICES: P. O. Box 159, San Antonio 6, Texas
EASTERN SALES OFFICE: P. O. Box 221, Islip, New York

Cooperation can be achieved in this way. Mr. Sanford recently received a reply to one of his letters, from a publisher of an architectural magazine. This may explain some of the lack of credit for photographs: "Without trying to make excuses, one of the reasons for not giving credit is that many of the photos we receive from some of the architects have no name of the photographer either on the back of the photo or elsewhere.

"In the future we will see to it that a photographer gets the proper credit, if we have his name.

"Thank you for bringing this to our attention." ▲

FTC NEWS

Representation Consent Order (7858)
(Photographs and Related Products)

A consent order announced today by the Federal Trade Commission forbids a Fort Worth, Texas distributor of photographs and related products to make sales and collect delinquent accounts through deception.

The order is against Bankers Loan Co., Inc., and its officials, Minnic M. and Sybil Kirton and G. Fred Davis, who also do business as copartners under the name of National Photographers Album Co. Their office is at 3605 Dexter St., in Fort Worth.

The order was agreed to both by the respondents and the FTC's Bureau of Litigation. It was accepted in an initial decision by Hearing Examiner William L. Pack, which the Commission adopted.

The FTC's complaint, issued last April 6, said the respondents' photographs and photo albums, certificates and enlargements are sold chiefly through door-to-door salesmen who concentrate on selling the album. They use two basic plans: one offers a certain number of portraits to be taken by a local studio participating for advertising purposes, and the other offers a given number of "snap shop enlargements" with the size and kind of enlargement determining the cost.

The complaint charged that the salesmen misrepresented the album regularly sells for $47.50 and each enlargement for $5.00.

Prospects also were misinformed that they were specially selected and would receive a free gift and that respondents were conducting an advertising campaign, have developed a new process for making or enlarging photographs, and operate their own processing plant, the complaint alleged.

Further charges were that Bankers Loan is simply a false and fraudulent device used to coerce delinquent debtors who are misled into believing the company is an innocent purchaser of the delinquent account and that the spurious "Notice to Debtor" sent them is a court order to pay the alleged debt.

The respondents' agreement to discontinue the challenged practices is for settlement purposes only and does not constitute an admission that they have violated the law. 9-16-60 ▲

LeLAND AND COMPANY PHOTO STUDIOS

The Ogden (Utah) Chamber of Commerce reports as follows on the above:

"A house to house photographic studio operation has been operating recently in Ogden.

"Their method was the usual house to house method whereby the pictures were taken in the home or a coupon sold for studio sittings. If the pictures were taken in the home, the proofs were delivered a week or so later at which time an order was taken and cash received for the order.

"For the studio appointments, cash was received in advance and when the customer arrived at the supposed studio, it was found that no such business existed at that address. Of course in either case, no finished pictures were ever delivered.

"In Ogden, the operation was called 'LeLand and Company Photo Studios.' The manager was Leland R. Yost and his partner, George Whittington. Checks received for orders were endorsed by these persons. On a receipt, a Salt Lake City address of 144 West 1st South was also noted. Mr. Yost is described as being 50, white, male, 5 feet 4 inches, 140 lbs., brown eyes, partially bald.

"The Business Men's Alliance of Salt Lake City advises that the address of 144 West 1st Street is that of the Colonial Hotel, the operator of which is looking for Mr. Yost who allegedly did not pay a hotel bill." ▲

WALLET PHOTOS 3¢

Kier fine contact prints guarantee you repeat and referred business on the wallet photos all kids want! Top quality every time!

FREE! YOUR STUDIO NAME IN THE MARGIN OF EVERY PRINT
This means repeat business for years.

In quantities of 500 or more, 3c. Less than 500 prints, 3-1/2c. Less than 50 prints from any one negative, 3-1/2c (regardless of total size of order)

Write for free samples today!

KIER PHOTO SERVICE
Dept. NPW, 1220 West 6th St., Cleveland 13, Ohio

SAVE MONEY!

• FRESH 1962 DATING
• FACTORY PACKED
LUMINOS
PHOTOGRAPHIC FILM & PAPER
• ALL SIZES
• ALL CONTRASTS

What's stopping you?

Today's buying habits are motivated by the need and the desire to get the best possible quality at the lowest possible cost. What makes the tremendous growth of LUMINOS even more significant is this: *It has attracted a larger percentage of professionals who normally would use only domestic brands.*

LUMINOS is a QUALITY product, with an increased SPEED; for shorter exposure times. Now, even if your local supplier discounts domestic brands by 40% — YOU STILL PAY 35% LESS FOR LUMINOS! Why not see for yourself? Send for FREE samples, data and prices.

AIR PHOTO SUPPLY
Dept. NP 555 East Tremont Ave.
New York 57, N. Y.



No, No — Egbert —

Santa Claus isn't dressed in black and white. He's quite a colorful fellow. And so is most of this world we live in. Many photographers realize this and use (profitably) materials which see and render things the way we see them — in COLOR, and not in shades of gray.... More will do so in 1961 — and we hope that we will have a chance to help them in this new venture. Meanwhile, our best wishes for a happy and prosperous new year.

Processing • Dye Transfer • Slides
Ektacolor Prints • Duplicate Transparencies

IF IT'S COLOR
IT'S OUR BUSINESS

M P C

Meisel Photochrome Corporation
2710 McKinney Ave. Dallas 1, Texas TAylor 4-2059

AJUSTRITE®
POSING STOOLS and TABLES



Just lift seat or table top to desired height



The patented Ajustrite adjusting mechanism is so simple, so trouble-free, it conserves your time and energy and smooths your work. Just lift seat or table top to the height desired. That's all. No screws, hand wheels or bolts. No tools needed. No soiling of the hands.

THE STOOL is all metal with seat which adjusts from 18" to 27". Cast base has polished glides. Seat pad and backrest available. Weight 15 lbs.

THE TABLE is tubular steel with 20" x 28" no-glare Vibrex top which adjusts from 24" to 35". Weight 24 lbs.

FREE TRIAL Use stool and table for 30 days without obligation. See them at your Photo Supply Dealer or write today—we'll do the rest. 10 Year Guarantee.

AJUSTO EQUIPMENT CO.
515 CONNEAUT ST. • BOWLING GREEN, OHIO

The EDITOR LOOKS at .. New Products

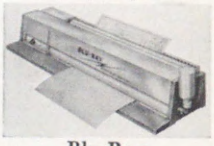


Artisan

Artisan Guild, 1903 University Center, Cleveland 6, Ohio, has introduced the Compact 16x20 color print processor, available as a basic tank-jacket unit ($780), or complete with water control cabinet and gaseous burst unit, timer and connections. The processor is of satin finish heliarc welded type 316 stainless steel. Tanks can handle several size prints at one time. Accessory prices: water control cabinet, $195; gaseous burst unit, $182; cage, $30; 8x10 hanger — $25, 11x14 — $15, 16x20 — $20.

The FR Corp., 951 Brook Ave., New York 51, N. Y., has developed Pro-Fixol, an ultra-rapid fixer designed for industrial and commercial use. Working solutions can be prepared for normal fixing of two to three minutes, or faster fixing of one to two minutes. Separate hardener solution can be varied or eliminated. A special sequestering agent is used that prevents scum formation, and the concentrate will not sulfurize, it is claimed. Pro-Fixol is offered in two sizes: No. 5 makes from five to ten gallons of working solution; No. 1 makes one to two gallons.

Reproduction Engineering Corp., 613 Plains Rd., Essex, Conn., is producing the Blu-Ray diazo developer, a portable rotary type continuous action developing machine. It will develop prints up to 42" in width of any length, at variable speeds of from 4" to 72" per minute; it is practically odorless, weighs 50 lbs., has one-year guarantee. Three models are available; largest with 42" capacity is priced at $137.50. Designed as a companion unit for use with the Blu-Ray whiteprinter, it can also be used with all other diazo whiteprinters.



Blu-Ray

Hernard Mfg. Co., Inc., 21 Saw Mill River Rd., Yonkers, N. Y. — Pressure sensitive dimensional (¼" depth) title letters of white plastic ceramic material; Copperplate style (⅜"), and Gothic Condensed (¾"): $4.95, complete kit. . . . **Camera Specialty Co.,** 705 Bronx River Rd., Bronxville, N. Y. — Rada 120 roll film adapter to fit 6x9 and 9x12 cut film and film pack cameras: $15 with mask. . . . **General Electric Co.,** Nela Park, Cleveland 12, Ohio. — Flexible electro-luminescent panels in green, yellow, white and blue; available in sizes from 1" square to 164 square inches.

Holson Co., 40 Belden Ave., Norwalk, Conn., has introduced the Silver Pearl wedding album with "pearlescent" finish and silver multiple floral pattern. A reversible post bound model, the Silver Pearl album features screw post construction, washable cover material, contour padding, printed flyleaf and guest sheet and slip-in flap for bound book look. Several models are available, including one with light gray mats to complement color photographs. List price of Silver Pearl, complete with all-acetate covered reversible tuck-in leaves, for 12 8x10s or 24 5x7s, is $14.85; with economy leaves, $13.60.



Holson

Lisco Products Co., 1614 Victory Blvd., Glendale 1, Calif. — Lisco Regal 5x7 cut film holder is thin, features solid aluminum interior, overlapping joints, non-static dark slides: $5.50, two-year guarantee. . . . **The Pierce Co.,** 3701 Nicollet Ave., Minneapolis 9, Minn. — Vinyl background for projection, in two stock sizes (6x8, 6x9) ready to frame: $8.95. . . . **Mervap Cold Light Products,** 3513 Venice Blvd., Los Angeles 19, Calif. — Cold cathode lights for 1961 include Mono-Lite (single lamp) and Duo-Lite (double layer), available in four color temperatures, designed to fit enlargers 4x5 and up and process cameras.

Graflex, Inc., 3750 Monroe Ave., Rochester, N. Y. — Graflex 1000 shutter for Pacemaker Graphic 45 camera, same unit as used on Super Speed Graphic, with the addition of three contact

posts (for M, X or MX); list price is $189.50. . . . **Kling Photo Corp.,** 257 Park Ave. S., New York 10, N. Y. — Kilfitt adapter for Nikon Reflex camera, with tripod socket: $24.50. . . . **Karl Heitz, Inc.,** 480 Lexington Ave., New York 17, N. Y. — Rodenstock Apo-Ronar 150mm to 800mm and Imagon 200mm to 480mm lenses, with or without shutter, available in Sinar lens board. . . . **Exakta Camera Co.,** 705 Bronx River Rd., Bronxville, N. Y. — Carl Zeiss Jena Pancolar f/2 lens, with instant re-open diaphragm, for Exakta camera: $140.

Haloid Xerox Inc., Haloid St., Rochester 3, N. Y., has developed a low-cost xerographic copier, the Copyflo 1824, which turns out engineering drawings up to 18x24" from microfilm frames mounted in die-cut apertures of data-processing cards. The printer uses ordinary cut-sheet paper. Exposure, development and delivery of print are automatic; the print or offset master emerges dry, ready for immediate use within seconds. . . . **Recordak,** 415 Madison Ave., New York 17, N. Y., has announced a lightweight microfilm reader, the Recordak 310. It weighs 23 lbs., is less than 20" high, has 9x12" green-tinted viewing screen, and will accommodate 16mm unperforated microfilm in 100' lengths.



Haloid Xerox

John G. Marshall Mfg. Co., Inc., 167 N. 9th St., Brooklyn 11, N. Y., has introduced six pre-mixed colors for the professional colorist that can be used directly from the tube without adding or mixing. They are Baby Blue, Baby Pink, Grayed Background Blue, Background Green, Basic Flesh Shadow (slightly reddish) and Combination Flesh Shadow (slightly brownish). The colors come in two sizes: ½x2, 40 cents; and ¾x4, $1.

Cordomatic, 17th and Indiana Ave., Philadelphia 32, Penna. — Cordomatic portable outlet reel, Model 510, provides three-way electrical outlet; cord extends 15': $8.95. . . . **B. F. Goodrich Industrial Products Co.,** Akron, Ohio — Koroseal flexible magnetic strip that "can turn corners." One use is to hold paper in position on enlargers with metal bases: $4.95 for experimental kit. . . . **Bolind, Inc.,** Boulder 15, Colo. — Personalized gummed stickers (1½x½"): with name imprinted, $2; "write-in" labels, $1 per 500.

American Speedlight Corp., 63-01 Metropolitan Ave., Middle Village 79, N. Y., has added two assemblies designed for school color work to its Series 400 line. The A425 four-light assembly has two 10" main lights with provisions for clear Mazda bulbs to give direction of lights; a hairlight and a backlight. Ascorlight A426 (shown) is the deluxe version of the A425, in that it incorporates light output stabilization plus the capacity of switching from left to right hand lighting. . . . Additions to the Series 500 line of portrait lighting equipment are a 400ws power supply (Model B504), 16" main light with internal modeling lamp (Model L516), and a folding, caster base lightweight stand (Model S516).



Ascor

H. A. Bohm & Co., 2812 W. Peterson Ave., Chicago 45, Ill. — Voigtlander Dynamatic II automatic 35mm camera, with 50mm, f/2.8 Lanthar lens: $139.50. . . . **Agfa Inc.,** 516 W. 34th St., New York 1, N. Y. — Optima IIIS automatic 35mm camera, with Apotar f/2.8 lens: $124.50. . . . **Yashica,** 234 Fifth Ave., New York 1, N. Y. — Yashica Lynx 35mm automatic camera, Yashinon 45mm, f/1.8 lens: $99.95 . . . **Bausch & Lomb Inc.,** Rochester 2, N. Y. — Balomatic 655, fully automatic 35mm slide projector: $119.50. . . . **Bell & Howell,** 7100 McCormick Rd., Chicago 45, Ill. — Focus Tronic Explorer slide projectors — 754RF, with Pointer-Ray and timer, $179.95; 753RF, without Pointer-Ray and timer, $119.95.

Paillard Inc., 100 Sixth Ave., New York 13, N. Y. — Bolex 18-5, 8mm motion picture projector; flip of switch will drop speed from 18 to five fps: $149.50. . . . **Radiant Mfg. Corp.,** P.O. Box 5640, Chicago 80, Ill. — Autolectric Compact screen, electrically operated; 50x50", $139. Also in 60x60" and 70x70". . . . **Arel Inc.,** 4916 Shaw Ave., St. Louis 10, Mo. — PM Top-

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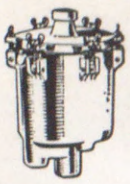
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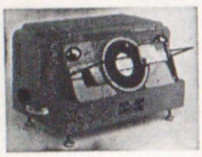
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Optics Mfg. Corp., Amber and Willard Sts., Philadelphia, Penna. — Opta-Vue Galaxy, self-contained electronic flash attachment with non-transistorized circuit, weighs less than 30 ounces: $49.95 with ten-year guarantee batteries, shutter cable, recharge cord and exposure dial. . . . **Intercontinental Marketing Corp.,** 45-17 Pearson St., Long Island City 1, N. Y. — Multiblitz 20, single unit electronic flash attachment, weighs less than 1 lb.: $79.95 complete with battery, charger/AC cord, camera sync cord and camera bracket. . . . **Burleigh Brooks Inc.,** 420 Grand Ave., Englewood, N. J.—Mecablitz electronic flash attachment — Mini-Metz 107 (one piece), weighs 1½ lbs.; Mini-Metz 106 (two piece), weighs 2 lbs.: $69.95.

Camerasmith Co., P.O. Box 2164, Joplin, Mo., is producing the Camera Cart, a combination camera case, stand, steps and cart. Using the Cart, a camera can be adjusted to any angle, pointed in any direction and at heights from floor level to 88 inches above the floor. Upper compartment of the case is 16½" wide, 11" high, 10" deep, holds accessories and film holders. Mounted camera (up to 8x10 in size) fits in lower compartment. Steps fold up, wheels are detachable. Camera Cart is priced at $169, f.o.b. Joplin; shipping weight is approximately 65 lbs.



Camerasmith

Danford Studio, Chemical Div., 2100 Wilmington Rd., New Castle 1, Penna. — San-I-Tank, Improved Type NCD 7, antibacterial chemical for processing solutions; 4 oz. plastic dripper bottle treats 100 gallons: $1.50. . . . **American Agile Corp.,** P. O. Box 168, Bedford, Ohio — Six polyethylene tanks, produced by the thermofusion process, with capacities from ten to 55 gallons. . . . **Texstar Plastics,** P. O. Box 1440, Fort Worth, Texas — Processing tanks of corrosion-proof plastics fabricated on order; complete with drains and sprinkler mounting brackets.

Literature

Ozalid Div., General Aniline and Film Corp., 65 Corliss Lane, Johnson City, N. Y. — Six-page brochure, "New Ozafax Products." . . . **Ansco,** Binghamton, N. Y. — "Ansco Professional Papers" booklet. . . . **Charles Beseler Co.,** 219 S. 18th St., East Orange, N. J.—"Facts About Investing in the Right Enlarger," 32-page booklet (25 cents to cover handling and mailing). . . . **General Binding Corp.,** 1101 Skokie Highway, Northbrook, Ill. — Fact book on Combo punch and binder. . . . **Ednalite Optical Co.,** 210 N. Water St., Peekskill, N. Y. — Billfold-size optical illusion puzzle and filter factor chart. . . . **Elgeet Optical Co., Inc.,** 838 Smith St., Rochester 6, N. Y. — "Take a Tip from Hollywood," compact 36-page booklet of motion picture tips. ▲

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Klotz, Leigh L., McComb, Miss.
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Korklan, Elliot S., Framingham, Mass.
Kraft, Charles, Mount Olive, N. C.
Krouse, William H., Fairview, Okla.
Kuhlman, John E., Sr., New Orleans, La.
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LaPorte, Mrs. Carleton H., Worcester, Mass.
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Larson, Helene R., Fremont, Neb.
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Levy, Leonard, Beverly, Mass.
Lewellyn, Stephen, Chicago, Ill.
Libell, William H., Jr., Rochelle Park, N. J.
Little, C. LeRoy, Jr., Sandersville, Ga.
Logeland, Fritz, Harlan, Iowa
Lucht, Orren, Mora, Minn.
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Merrill, Joseph, Springfield, N. J.
Metcalf, Dave, Spirit Lake, Iowa
Miller, Arthur W., North Arlington, N. J.
Misiaszek, Henry F., Danielson, Conn.
Morgan, Faith, Sedro-Woolley, Wash.
Morgen, Jon, Ames, Iowa
Morris, Alvin, Fairlawn, N. J.
Morrow, Murray W., Jr., Batavia, N. Y.
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Moyer, Bud, Traverse City, Mich.
Musselman, C. C., Des Moines, Iowa
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Northrup, Dale H., Perry, Iowa
Nickum, Roy H., Kansas City, Kans.
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Nomura, Hiro, Phoenix, Ariz.
Nordin, Violet, Minneapolis, Minn.
Norton, Donald A., Shaker Heights, Ohio
O'Bryan, Gene, Audubon, Iowa
Olson, Al, Galveston, Texas
Owen, Hal, Yukon, Okla.
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Pletsch, William D., Jr., St. Louis Park, Minn.
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Radke, Wallace W., Monroe, Wis.
Rand, Paul, Meadville, Pa.
Ravanelli, Albert, Albuquerque, N. M.
Raveson, Irwin, Passaic, N. J.
Reese, Mervin, Omaha, Neb.
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Siegfried, Mrs. William I., Jamestown, N. Y.
Skinner, Harry R., Beatrice, Neb.
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Smith, Elgin E., Mission, Kans.
Speltz, J. A., Black River Falls, Wis.
Stanley, Michael C., Wantagh, L. I., N. Y.
Stanush, Frank A., San Antonio, Texas
Stepleton, F. M., Durango, Colo.
Stern, Leo, Kansas City, Mo.
Stiles, Charles E., Wayne, Mich.
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White, Ray E., Quincy, Ill.
Wilcox, Wayne L., Malibu, Calif.
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Woods, Theodore L., Des Moines, Iowa
Woodman, Leroy A., Farmington, Me.
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Zarembka, Richard, St. Louis, Mo.
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Paolini, Rocco, 10 Pine St., Westboro (A)
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Harvey, Jack Olin, Jack Harvey Studio, 127 Watson St., Climax (A)
Hines, N. H., Norm Hines Photography, 1148 E. Grand River, E. Lansing (A-P) *Eric Lundberg*
MINNESOTA
Lucht, Orren J., Lucht Studio, 33 N. Union, Mora (A-P) *Donald E. Rickers*
MISSOURI
Hostkoetter, R. G., Hostkoetter Photographers, 5225 Lucas-Hunt Rd., St. Louis (A-C) *Joe S. Brown*
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DePascale, M. A., DePascale, 4313 Bergenline Ave., Union City (A-C) *Morton A. Sobin*
Morris, Alvin, Paris-Morris Studio, 7-21 Fairlawn Ave., Fairlawn (A-P) *M. A. Sobin*
Raveson, I., Irwin Raveson Photography Inc., 332 Monroe St., Passaic (A-P) *Peter Nicastro*
Sullivan, Thomas J., Dennis Studio, 346 Palisade Ave., Bogota (A-C) *Morton A. Sobin*
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Faulhaber, Joseph Thomas, Faulhaber Photography, 5002 William St., Lancaster (A-P)
Roberts, William J., Chester Studios Inc., 1064 E. Tremont Ave., Bronx (A-P) *Vincent Giardini*
Smith, Leslie Eugene, U.S. Navy, Navy No. 115, Box 18, FPO New York (A)
OHIO
Klee, James G., Klee Waterproofing Co., 4011 Red Bank Rd., Cincinnati (I)
Patterson, Paul Evan, Titanium Metals Corp. of America, P.O. Box 718, Toronto (I)
Shapiro, Marc Irving, 3220 E. Galbraith Rd., Cincinnati (A-C)
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TEXAS
Etz, George Edward, Etz Studio & Camera Shop, 103 E. Third St., Sweetwater (A-P)
Stark, Robert Gerald, City Photo Service, 409 Main St., Grapevine (A-P)
Zemach, Mort, P.O. Box 30125, Dallas (A)
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Goman, Norma M., 1032 E. Knapp St., Milwaukee (A) *David B. Eisendrath, Jr.*
Griffiths, Stephen Dale, 2615 N. 73rd St., Wauwatosa (A) *Gerhard H. Bakker*
Gutenkunst, Phillip H., The Platz Studios, 2638 N. Downer Ave., Milwaukee (A-P)
Mortensen, Walter L., Drysdale-Perry, Inc., 1408 Tower Ave., Superior (A-P)
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Pridham, H. C., The Harvey Studios Ltd., Fredericton, N.B. (A-P)
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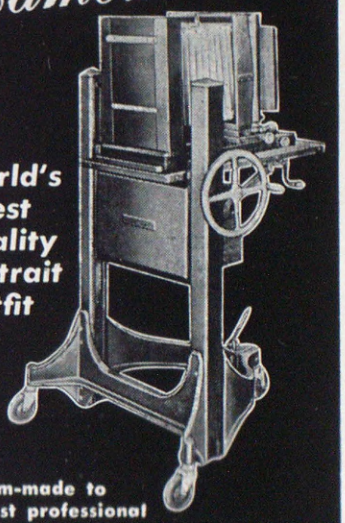
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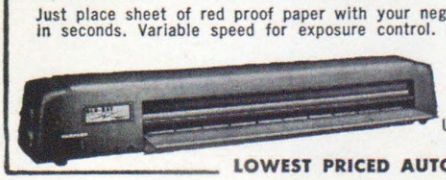
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Studio for sale, portrait-and-commercial, five churches near. Cameraroom 22'x33'; 13' ceilings. Established 30 years, modern equipment; $3,000. Will accept $1,000 down, $100 per month. One-woman operation, getting married. Write Van-Dyke-Taffel Studio, 453 Amherst Street, Buffalo, New York, phone TT 46196.

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SCHOOL SHOOTERS, make up to $200 a day next spring shooting color group pictures. Book them when you shoot fall individual pictures. For full details write Mellers School Photos, Dept. G, M.P.O. Box 777, Springfield, Missouri.

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For sale: Speed Graphic f/4.5 lens No. 2, 3¼x4¼ Rangefinder flash synchronized, film magazine, roll and pack adapter, 13 holders, 4 hangers; bargain, $75. Leone Studio, Sturgis, Michigan.

MacVan (5x7 reflex) camera and stand with 8¼" Ilex Paragon lens; also 5x7 Ansco studio camera and portable stand with 24cm, f/4.5 Voigtlander Heliar lens. A. M. Rothbard, 306 West First Avenue, Roselle, New Jersey.

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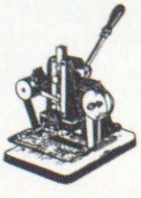
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PHOTO BY MRS. MARGERY S. BARRETT · ADAMS, MASS.

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Portrait Photographer Louis Garcia, M. Photog., as seen by A. D. Wichers, M. Photog.
Negative material: Super Panchro-Press, Type B • Print for reproduction: Kodak Medalist Paper.

WICHERS PHOTOGRAPHS GARCIA

Mr. Wichers comments: "Portraits have been accepted again as belonging on the walls in home and office. People recognize that good portraits can fit tastefully, adding a pleasant, personal touch to the decor of a room. This is a vote of confidence in us, the portrait photographers, which we might well grasp as an opportunity and a challenge. It reflects also on our materials, which today must allow us the freedom we need to make such portraiture vital and interesting. And Kodak gives us something else which we must have in materials we use—uniformity."

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