



the National Photographer



MAY 1961

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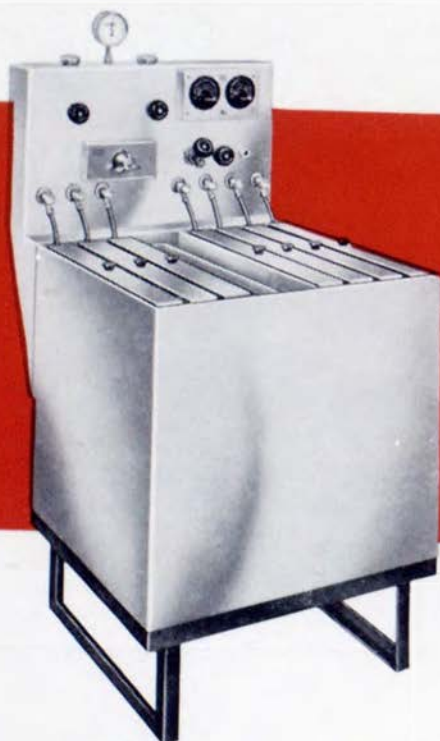
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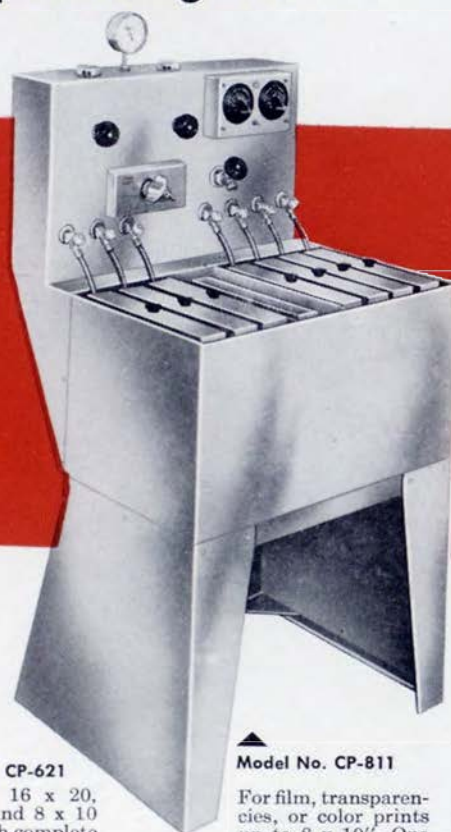
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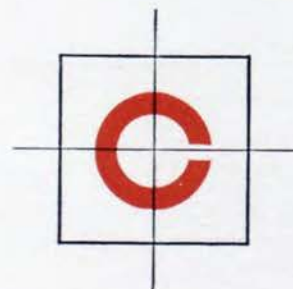
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Anso

VeeCee

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cover

According to the latest available marketing research, next month is the most popular for weddings. (Turn to page 276.) This month's cover was made by B. Artin Haig, M.Photos., Milwaukee, who used 8x10 film, four speedlights: one 50 ws main, one 50 ws fill, one 100 ws boom overhead, and one 100 ws for the backlight. Mr. Haig is scheduled to appear on the Portrait program of the 70th Exposition of Professional Photography this summer in New York. His subject: "The Modern Bride—the Lifeline of Portrait Photography."

the National Photographer

MAY 1961

VOL. 12

NO. 5



OFFICIAL PUBLICATION OF THE PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

Address all communications to Executive Office, 152 W. Wisconsin Ave., Milwaukee 3, Wis. The acceptance of advertising does not carry with it endorsement by PP of A.

Member, Chamber of Commerce of the United States
Member, National Better Business Bureau, Inc.
Public Relations Counsel, Glassner & Associates, Chicago, Ill.
Legal Counsel, George E. Frost, Chicago, Ill.
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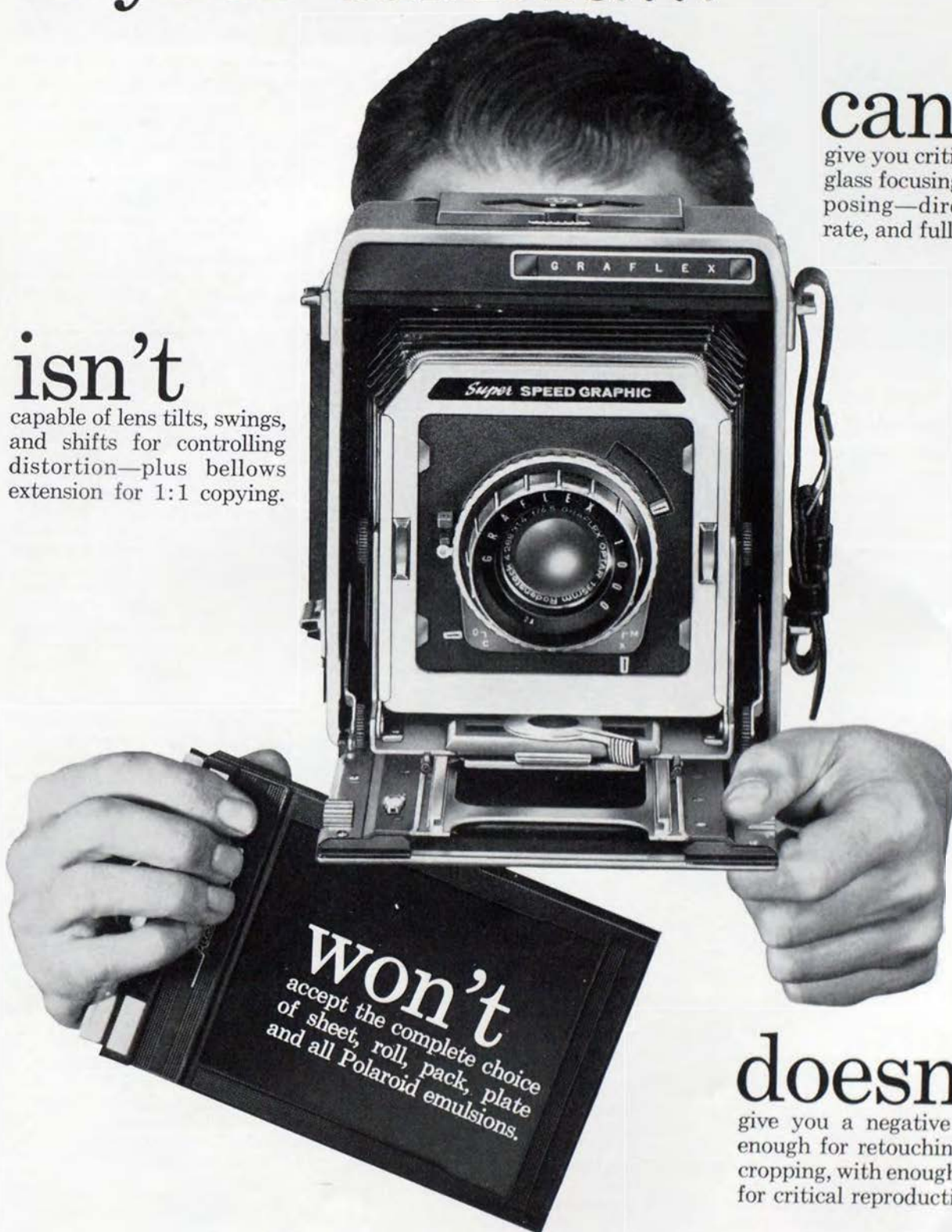
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give you critical ground glass focusing and composing—direct, accurate, and full size.

isn't

capable of lens tilts, swings, and shifts for controlling distortion—plus bellows extension for 1:1 copying.



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accept the complete choice
of sheet, roll, pack, plate
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doesn't

give you a negative large enough for retouching and cropping, with enough scale for critical reproduction.

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news and notes

PP of A CHAPTERS

- (1) Industrial Photographers of So. California (Los Angeles): Robert Pace (Jet Propulsion Laboratory), President, 1126 Avoca Ave., Pasadena, Calif.
- (2) Greater Lima Industrial PA: Paul Herron, Chairman, 543 Courtland, Lima, Ohio. Meets third Tuesday of every month.
- (3) Mid-States Industrial PA (Chicago): Martin Doot, Visking Corp., Chairman, 6733 W. 65th St., Chicago, Ill.
- (4) Alaska PPA: Leroy G. Hartman, Chairman, P.O. Box 1537, Anchorage, Alaska. Meets second Tuesday of every month, 8:00 p.m., Ward W. Wells Studio, 327 Fifth Ave., Anchorage, Alaska.
- (5) Cincinnati Industrial Photographers: Howard Hood, Chairman, ARO Bldg. 300, General Electric Co., Cincinnati 15, 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. Meets second Tuesday of each month.

Chapter 3



"Determining In-Plant Industrial Photographic Costs" was topic at first 1961 meeting of Mid-States Industrial PA (PP of A Chapter 3). Panelists were H. Moor, Motorola, Inc.; W. Birkle, Acme Steel Co.; A. Weimer, Oscar Mayer Co.; A. Boenherdt, Int. Harvester Co.

ASP CLINICS

The first Masters Clinic, under the auspices of the American Society of Photographers, will be held during the PPA of Washington's annual convention, May 21-23 at the Lewis-Clark Hotel, Lewiston, Idaho.

The ASP Masters Clinic program for local, state and regional meetings is under the direction of R. R. Hutchison, M. Photog., ASP Vice President and PP of A past president. The purpose of the Masters Clinic is to furnish an information center, manned by Masters of Photography, who will hold short presentations and question and answer sessions on various subjects of photography.

WINONA SCHOLARSHIPS

Recipients of 1961 Scholarships to the Winona School of Photography, sponsored by the PA of New England, are Joseph La Cava, Lynn, Mass., and Robert F. Seymour, Keene, N. H.

The annual Winona Scholarship awarded by the New Hampshire PPA was received by William Finney, Concord, N. H.

A fully paid Winona Scholarship in the amount of \$200 has been set up by the PP of Greater Denver, to be awarded in 1962. To be eligible for the drawing, the photographer must be an individual studio owner member, in good standing, of the PP of Greater Denver; the studio must be repre-

SMALL CAMERA PHOTOGRAPHY

Due to a conflict with the annual convention of the National Press Photographers Assn (June 19-23), it has been necessary to change the date of Winona School of Photography Course No. 2, "Small Camera Photography," from June 18-24 to June 11-17. The course consists of intensive instruction and practice in small camera techniques — 2 1/4 x 2 1/4 and 35mm cameras. Tuition is \$100. Registration blank for all Winona courses appears on page 282.

sented at six out of ten meetings per year and must submit prints for judging at the regular local meetings.

STUDIO SUPPLIERS ASSOCIATION

The annual meeting of the Studio Suppliers Assn was held on Jan. 12, 1961 at the Sheraton-Atlantic Hotel in New York City, and was attended by a large number of members from every part of the country.

The highlight of the meeting was an address by Frederick Quellmalz, Hon. M. Photog., executive manager of the PP of A, on the subject of the "7 AGES of Childhood" promotion. The members of the SSA assured Mr. Quellmalz of their wholehearted cooperation in the promotion of the "7 AGES" program.

Mr. Quellmalz also discussed the features of the PP of A Exposition of Professional Photography to be held in New York City this summer. The Studio Suppliers Assn is planning to have an information booth at the Convention for photographers and suppliers alike.

The following officers and directors and committee chairmen for 1961 were elected at this meeting: President, A. M. Rothbard, National Color Laboratories; Vice President, Mel Holson, The Holsen Co.; Treasurer, Gary Amsterdam, American Printing & Envelope Co. Directors are: Joseph T. Elorza, Koudelka-Photomount Corp.; Ernest Hertzberg, Arthur Hertzberg & Craftsmen, Inc.; Leo L. McKeown, Geo. L. Kohn, Inc.; Hugo Heuhas, Acme Picture Frame Co.; Frank C. Willson, The Medick-Barrows Co.

Committee Chairmen are: Conventions, B. H. Roberts, Art Leather Mfg. Co., Inc.; Education & Public Relations, Edwin C. Evans, Evans Color Laboratory, Inc.; Ethical Practices, Stanley C. Samuel, Atlantic Binders Corp.; Membership, Morris D. Schneider, Leather Craftsmen. Thomas B. Frank was reappointed as Executive Secretary. His offices: 10 Briar Lane, Roslyn Heights, N. Y.

The Studio Suppliers Association will be represented at the National Convention by a large number of its members who will have space at the Trade Show. The association will also hold meetings of its own members at the Convention, as well as participate in the official program.

(Turn to page 252)

Professional Photographers

IN THE UNITED STATES AND
CANADA ARE INVITED
TO ENTER THE...



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BEST PHOTO
CONTEST
\$2,000 in Cash Prizes
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CONTEST CLOSES JUNE 30, 1961



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CHICAGO 14, ILL.

Kodak PROFESSIONAL ROUND-UP

Challenge the obvious

Eventually, even good habits may become bad ones. When is the time to look for warning signals? If you'll think about photographic papers for two minutes, you may agree, the time is now!

It's professional to challenge the obvious in the creative seeing and understanding of your subject.

Why isn't it just as professional to pursue this same practice from exposure through processing?

Who knows what new qualities you'll bring to light merely by challenging one or two old habits.

Two minutes and one challenge from now

You'll know all you need to know about some photographic papers which:

- 1) will let you do what you're doing now, but perhaps a little better and with a little more consistency;
- 2) will let you do some things easily which you couldn't even attempt before;
- 3) will be easier to work with and less costly to use than previous papers;
- 4) require no new knowledge on your part—you can start using these remarkable papers with confidence immediately.

The papers: Kodak Polycontrast Paper, F and N (SW & DW) and G (DW). Kodak Polycontrast Rapid Paper, F (SW and DW), N (SW), G and Y (DW).



The challenge: Select three *normal* portrait negatives from your file. Then challenge that word "normal."

What is the contrast range of a normal negative? Is it perfect? Ordinarily the perfect is hard to come by.

Is it slightly to the right or left of perfect?

Your eye can tell you.

Suppose one of your three negatives is perfect. And suppose the other two lie one slightly above, the other slightly below perfect, *but neither a full contrast grade above or below.*

Can you print all without compromise?

Yes, now you can. Use any one of the above papers and easily make on-the-nose prints of all three. No changes in developer. No guessing whatsoever.



To print the perfect negative, on Kodak PolyLure Paper for example (since these are portrait negatives), simply expose under your enlarger as though PolyLure were a familiar grade-2 paper. Develop in Kodak Selectol following PolyLure packaged recommendations. You'll bring the other two negatives up to perfect with practically the same ease.



Result? All three prints look alike. But there's something distinctive about them beyond similarity of contrast. Subtle shadow detail in the negatives has been captured in the prints. Visually, the prints appear to have a longer scale than usual. Surprisingly, these prints seem to be a more nearly accurate reproduction of your subject. This is because Kodak 'Poly' Papers all have a high, built-in *d-Max*, which adds an uncommon look of richness to your photographs.

Suppose your negatives had wide contrast differences...

making prints would be as easy. For with one sheet of Kodak PolyLure Paper, you can print any of the familiar contrast grades—1, 2, 3, and 4—plus three in-between grades—1½, 2½, and 3½—which you can't even buy in single contrast papers. You would use the same developer—Kodak Selectol—regardless of contrast, and your results will be consistent.

Never before have you been able to get this combination of contrast control and accuracy of reproduction in a paper with rich, warm-brown image color.

PolyLure now gives it to you with image color uniformity throughout its entire 7-contrast range. In fact, PolyLure has the same richness, practically identical image color, as a paper with which you're familiar—Kodak Ektalure Paper. And PolyLure tones as beautifully, too, from the lightest golden tints to the deep reddish or brown hues.

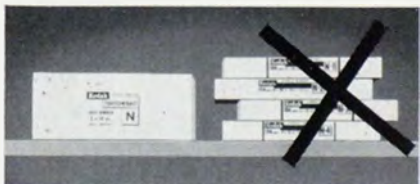


Add wedding candids to your challenge...

where negatives are exposed under every lighting condition imaginable, from the dark interior of church or reception hall, to the high contrast brilliance of a gleaming sunshiny day in June.

With Kodak Polycontrast and Polycontrast Rapid Paper you could print up a set of candids made under such conditions and make them look as good as matched-contrast portfolio prints.

You would use only one box of Polycontrast Paper. You would simply reach for a filter instead of a different grade of



paper when you wanted to make contrast corrections. You would use your customary techniques and the same developer for all (Kodak Dektol). The time and effort you'd save would be your own.

The money you could save over the long haul would be your own, too.

Working out of one box of paper instead of four or five means you don't have to stock those seldom-used contrast grades—and risk their going stale on the shelf.

Working with one paper which has uniform image color throughout its many-contrast range means no trouble-

some shifts in image color to worry about. Fewer rejects.

Working with one multi-contrast paper means you never run out of a needed contrast grade as long as you have one sheet remaining. And you can buy in larger quantity at the low quantity price, with little fear of out-dating.

The only difference between Polycontrast papers and PolyLure is in image color. All three have the same high d-Max. In Polycontrast this means shadow detail retention and brilliant highlights, and an image color that's a warm rich black, similar to Kodak Medalist Paper. In Polycontrast Rapid the same is true, except its speed is about twice that of regular Polycontrast, and its image color is of a slightly colder tone, somewhat comparable in appearance to Kodabromide Paper.

You can attempt the impossible with 'Poly' papers

You can more easily print principal subject in one contrast, background in another.

Or, take the case when (now and then) lighting throws the best of us a curve so that a negative looks like a nightmare. Part hard contrast, part soft contrast, part good contrast.

Kodak Polycontrast Papers can save such a negative.

By using multiple exposures and black masking paper, you can selectively expose a portion of the print at a time, softening the hard contrast, beefing up the soft, producing a very satisfactory photograph which would be impossible by any other method.

Possible with Polycontrast because all the contrasts you need are available in each sheet of this paper.

Prints you make for reproduction

It's easy to make them with related contrast and with image tones to match when you use 'Poly' papers.

Portfolio prints, too, match up when you print them on Polycontrast or PolyLure Paper.

Nothing new to learn

Expose your negatives as you always have. You don't have to adapt negatives to Polycontrast or PolyLure Paper. Indeed, these papers adapt to your negatives.

You don't have to change your dark-room techniques. You simply reach for a Polycontrast filter instead of a different box of paper when you want to print a different contrast grade.

The set of seven Kodak Polycontrast

Filters, plus filter holder, is available in an inexpensive kit (\$13.75). The filters work the same with all three papers to give you grades 1, 2, 3, and 4, plus the important in-between grades 1½, 2½, 3½.

You can make high-quality contact prints. Simply reduce illumination intensity on your printer and use Kodak Polycontrast Acetate Filters, 11 x 14. 'Poly' papers tone beautifully in all familiar toners, but especially in Kodak Poly-Toner. No special preparation required before toning. If you use continuous printing and processing equipment, 'Poly' papers work well with it. The heat of forced-air drying won't affect PolyLure's luscious image tone in any way whatsoever.

Hot-drum drying won't change image tone of Polycontrast papers either.

The fact is that 'Poly' papers may simplify your processing more than you might think.

For example... Minimum curl in developer and wash water means more even development and washing, easier batch processing.

You'll see no density change from developer to hypo. What you see in developer is final, making it much easier to match prints where you want to.



You can shorten or lengthen development time without altering print contrast. With these papers, as with Kodabromide, once you've selected the contrast you want, it stays put.

Two minutes are up!

One box of paper, a few filters, and a yen to challenge... that's all you need... and you'll be ready for any worthwhile negative that comes along.

With 'Poly' papers it's as simple as it sounds.

Price is list and subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

Kodak
TRADE MARK



VERITAR

...the lens for more flattering portraits

The brilliance of the Veritar soft focus lens will capture the elegance and beauty that is something extra in the photography of women. The near anastigmatic sharpness (at the other end of the scale) will deliver a truly masculine portrait. Either sharp or soft focus is controlled by the diaphragm. With the Veritar, retouching is reduced to a minimum.

WOLLENSAK LENSES FOR STUDIO PORTRAIT PHOTOGRAPHERS

SERIES II RAPTOR

...for crisp, sharp portraiture

The Series II Raptors are ideal where a sharp lens with anastigmatic qualities is needed. They deliver brilliant images and fine shadow detail in portrait, group and child photography.



WOLLENSAK LENSES FOR STUDIO PORTRAIT PHOTOGRAPHERS



ENLARGING PRO-RAPTOR

...for those who want the finest

These lenses deliver unparalleled brilliance, contrast and definition with evenness of illumination and flatness of field. There is no distortion, no curvature... just extra fine resolution and higher contrast. Excellent for either black and white or color work.



WRITE for literature

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OPTICAL COMPANY • ROCHESTER 21, N. Y.

NEWS from page 248

NAT'L PHOTOGRAPHIC JOBBERS

All members of the National Photographic Jobbers Assn have become Service members of the PP of A. NPJA is made up of the following concerns: Howard H. Anvelink, Grand Prairie, Texas; Belmont Photo Supply, Chicago; Craftsmen Frame Co., Milwaukee; Crescent Portrait Frame Co., East Cleveland, Ohio; Henry B. Elsas, New Orleans; Benno Forchheimer, Columbus, Ohio; James E. French, Hazel Crest, Ill.; Jacobson Picture Frame Co., Pittsburgh; Kraco Sales, Denver; Kadet Art & Frame

Co., Pittsburgh; Kay Distributing Co., Detroit; Dave Sirken, Rochester, Indiana.

Officers of the NPJA are Jack J. Nathan, Belmont Photo Supply, President; Harry L. Jacobson, Jacobson Picture Frame Co., Vice President; James E. French, 17076 Wood St., Hazel Crest, Ill.

VSP CAMERA TOUR

Volunteer Service Photographers has chosen Saturday, June 17, for a Camera Coach Cruise to historic Mystic Seaport in Connecticut, to benefit the organization's more than 40 Hospital Rehabilitation Photography Programs.

PP of A CALENDAR

June 11—Opening date, Winona School of Photography.
July 1—Deadline for entries in the PP of A International Print Competition.
July 30-Aug. 4—70th Exposition of Professional Photography, Statler Hilton Hotel, New York City.
Aug. 4-26—PP of A Convention in Western Europe.

A tax-deductible fee of \$12 covers round-trip transportation from New York City, admission to Mystic Seaport, luncheon at The Galley, entry fees to a VSP Photo Contest and a chance to win door prizes.

Reservations are limited. Tickets may be ordered from Volunteer Service Photographers, 111 W. 57th St., New York 19, N. Y.

PHOTOGRAPHIC CONTESTS

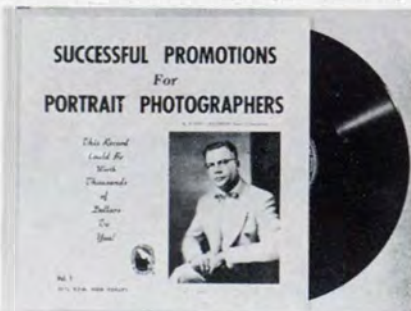
Photographic competitions offer opportunities for favorable publicity and cash awards. Listed below are the current contests with title, total cash awards, sponsor and deadline. Contact the sponsor for details before entering.

Heirloom Fourth Annual, \$2,000, Heirloom Frames, 1840 N. Clybourn Ave., Chicago 14, Ill.; June 30.

Beer and Relaxed Enjoyment, \$5,000, United States Brewers Assn, Inc., Floor 23, 305 E. 45th St., New York 17, N. Y.; July 31.

Professional Photographers of America 1961 National Print Exhibit. For entry forms, write PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.; July 1.

RECORDED PROMOTION GUIDES



One of two Landrum promotional recordings.

A man and wife team with over 30 years of experience in portrait photography has produced two long playing records of spoken guides for portrait photographers on promotions and selling.

Jerry and Kathryn Landrum, Florence, Ala., have each made one record. Mr. Landrum's is titled "Successful Promotions for Portrait Photographers"; Mrs. Landrum's, "Successful Ideas for Selling Portraits." The two records and a kit of materials sell for \$25. For details, write Jerry's Studio, 106 Short Court St., Florence, Ala.

PHOTOGRAPHY IN EDUCATION

Photography's role as an important tool in higher education has increased sharply, a recently completed survey indicates. Results of the nationwide survey conducted by

(Turn to page 254)

NOW!



GOSSEN
Lunasix[®]
ELECTRONIC

THE MOST SENSITIVE... WIDEST-RANGE EXPOSURE METER EVER MADE!

The Gossen-LUNASIX Electronic is a precision exposure meter. With its unheard-of sensitivity, its extreme range (two complete scales for low and bright light), and its unmatched accuracy, the LUNASIX is destined to become the standard exposure meter for the critical still and movie photographer. ■ The LUNASIX measures

light too dim for the human eye to read by—hence the instrument has an automatic needle lock. On the other hand, even in the most brilliant snow scenes—when other meters simply hit the end of the scale—the LUNASIX measures accurately with scale distance to spare! ■ Its incomparable performance is attained through a sophisticated electronic

circuit which incorporates a specially designed photoconductive cell powered by a tiny long-life mercury battery. ■ The LUNASIX is the crowning pioneering achievement of West Germany's Gossen Company, the world's largest manufacturer of exposure meters with over 40 years experience and skill in the field of electrical precision measuring instruments.

SPECIFICATIONS: ■ Measures reflected and incident light (with built-in hemispheric diffuser) ■ For still and movie cameras ■ 30° light acceptance angle ■ Two-button brightness range system ■ Automatic needle lock ■ Built-in battery tester ■ External zero adjustment ■ Smooth one-hand operation ■ Computer range: ASA 6/12° to 12,000/12°; f/1 to f/90; 1/4,000th sec. to 8 hours; Cine: 8 to 128 frames per sec.; EV-9 to EV+22; .014 to 14,000 foot-candles ■ Weight: 7 ounces.

Other famous
Gossen instruments...

1½-oz. *pilot*...tiny
photoelectric precision exposure meter
for reflected and incident light.



Sixticolor

...color
temperature meter
and filter
indicator.



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No matter which brand
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now using...
we guarantee

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will do it better at a
genuine saving in cost

Write on your letterhead today for samples, data and prices.

SUPREME PHOTO SUPPLY CO., INC. 1841 Broadway, New York 23, N. Y.

Here is a superb quality film. Available to you from the exclusive distributors. Thousands of professionals are presently using VAR-I-PAN with complete satisfaction. They know that they can rely on our professional standards of high quality. They enjoy the economy, too!

VAR-I-PAN is an anti-halation film of exceptionally fine grain. Outstanding resolving power. Wide exposure latitude. Perfectly balanced sensitivity. ASA ratings of 50, 100 and 160.

Available in cut film (2 1/4 x 3 1/4, 3 1/4 x 4 1/4, 4 x 5, 5 x 7, 8 x 10), 35mm, 70mm and roll film. Start using VAR-I-PAN, now, and learn for yourself what thousands of other professionals already know!

KOH-I-NOOR
ENLARGING and
PORTRAIT PAPER

The perfect quality companion to VAR-I-PAN.

president's message

HAVE YOU sent in your registration for a course this summer at the Winona School of Photography? Seventeen courses, to include portrait, commercial and industrial photography are being offered this



Lawton E. Osborn

year, with a faculty of outstanding instructors. You will have an opportunity to learn more in your particular field in two weeks at Winona than in many years of trial and error in a studio. Whether you have been in photography for two years or 20 years, you will not only learn how to make good photographs but you will also learn the latest in photographic technique with the newest equipment.

Only a limited number of photographers can be accepted for each course. Now is the time to make up your mind to send in your application for the course of your choice.

There are special courses for wives who are active in studio work. The Winona Lake area offers many recreational facilities for a family vacation.

The Winona School of Photography, Winona Lake, Ind., sponsored by the Professional Photographers of America, Inc., is governed by a very dedicated and highly successful group of photographers — the Winona Board of Trustees. We are fortunate that the School Director and Dean of the Faculty have had many years of experience in school administration.

Most of the leading photographers in the United States and Canada are graduates of the Winona School of Photography. Send in your application today (page 282). Your future success in photography may depend upon your enrollment in one or more courses at the 1961 Winona School of Photography. ▲

Lawton E. Osborn

membership applications

March 1961

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
Chenoweth, Herbert E., Jr., Herb Chenoweth Photography, P.O. Box 5233, Mobile (A)

ARIZONA
Shields, Claude R., Blanton & Cole, 211 W. Pennington, Tucson (A)

CALIFORNIA
Christy, John W., Sr., Christy & Shepherd, 1156 N. Western Ave., Los Angeles (A-P)
Clason, Harold W., General Electric Co., Santa Barbara (I)
Hastings, Neil W., Neil's Studio, 24692 Alamitos Dr., Loma Linda (I)

Hawkins, Dorothy J., Westwood Village Studio, 10961 Weyburn, Los Angeles (A) *Jules Le Baron*
Inman, Brent, Challenge-Cook Bros. Inc., 3334 San Fernando Rd., Los Angeles (I)

(Turn to page 286)

NEWS from page 252

Eastman Kodak Co. are reported in the booklet, "A Survey of Photographic Instruction," (T-17).

The schools and the number and type of photography courses they offer are listed by states and in alphabetical order. Copies of the 48-page booklet are available free of charge from the Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

PHOTO-TECHNOLOGISTS

Individuals working or interested in camera repair may apply for membership in the Society of Photo-Technologists. Five members may form a chapter. Write Dorothy

Romer, SPT Executive Secretary, 900 W. Chenango Ave., Englewood, Colo., for information.

KODAK TO SPONSOR DISNEY

Eastman Kodak Co. will become an alternate sponsor of "Walt Disney's Wonderful World of Color" when it appears on the NBC-TV network next fall.

In announcing the move from "The Ed Sullivan Show" James E. McGhee, Kodak vice president of domestic sales and advertising, said, "We are moving to Walt Disney's new show because color television has now come of age. Color is important to

(Turn to page 262)

**THE MOST ACCURATE AND DEPENDABLE
COLOR ANALYZER EVER DEVELOPED!**

Speedmaster

**ACCURATELY READS THE BALANCE OF A 20-TIME ENLARGEMENT!
HAS A TEN F. STOP RANGE AND 1/100 F. STOP ACCURACY!
PERMITS OPERATION OF THE ENTIRE INSTRUMENT WITH ONE
PROBE-CONTROL!**



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- PHOTO FINISHING LABORATORIES
- COMMERCIAL COLOR LABORATORIES



For an illustrated folder of complete information . . . and the name of your nearest dealer . . . write M.A.P.S. today! Dealer inquiries invited.

MIDWEST AERIAL PHOTOGRAPHIC SURVEY, INC.

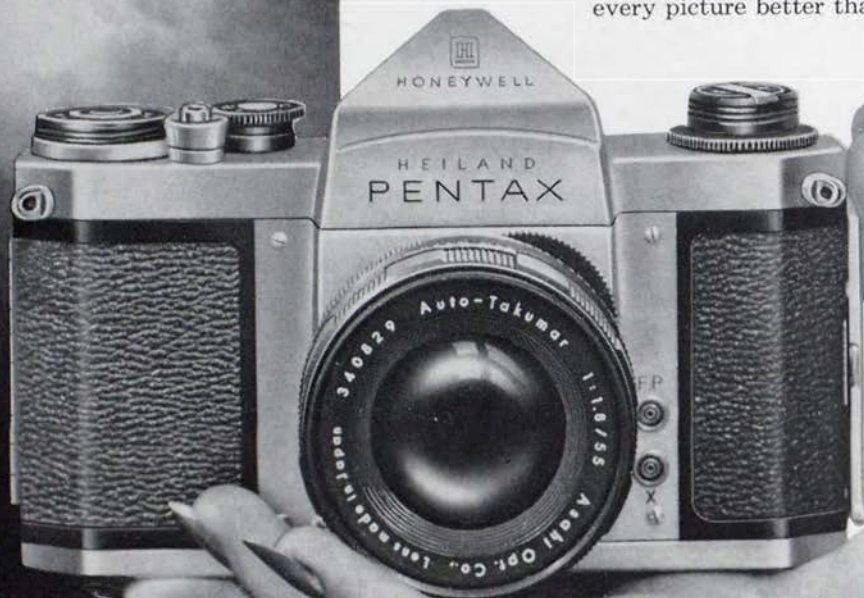
P. O. Box 9791 • Oklahoma City 18, Oklahoma.

A superb new single lens reflex camera!

The new Heiland Pentax H-3 is classic in design—meticulously constructed—completely functional.

It has a host of exciting new features, yet it's identical to the famous Pentax H-2 in compact size and light weight. The H-3's new fast lens,

fully automatic diaphragm and wide range of shutter speeds give you complete control over every picture situation—a new confidence which makes every picture better than the last.



HEILAND PENTAX H-3

with fully automatic diaphragm, f/1.8 lens, 1/1000 sec. shutter

New! Ultra-fast Auto-Takumar 55mm f/1.8 lens. Fully coated and corrected; detent action f/stops.

New! Instant-open fully automatic diaphragm. Automatically stops down to preselected aperture; then opens fully a moment after exposure.

New! Diaphragm preview lever operates with a flick of your finger; allows you to visually check depth of field before exposure.

New! Focal plan shutter with speeds from 1 to 1/1000 sec., plus Time and Bulb, on single dial.

A complete selection of lenses

The Pentax H-3 is a complete system of photography—for there's a complete line of Pentax accessories and interchangeable lenses, from macro attachments for extreme close-up work to a 1000mm lens that will bring out the smallest features of subjects half a mile away.

New! Advanced Fresnel lens design for the most positive focusing you've ever experienced.

Plus—Pentax-invented instant return mirror; rapid film advance lever—transports film and cocks shutter; rapid rewind crank; "Cocked" indicator; film type reminder dial; FP & X flash terminals; threaded lens mount for interchangeable lenses.

—And the new Heiland Pentax H-3 with all the above features no more than \$199.50

Ask your Heiland Pentax dealer for a demonstration of this outstanding camera, or write:

Honeywell



Heiland Photo Products

5200 E. EVANS AVENUE • DENVER 22, COLORADO

INTELLIGENT ANSWER

John Freni, M. Photog., of the John Lane Studio, placed the following display ad in the *Poughkeepsie* (N. Y.) *Journal*:

How much does a photograph cost?

● Many prospective customers ask us that question. If photographs were sold by the square inch it would be a reasonable one.

● Most photographers use the same, yes the same materials in the making of a photograph, just as artists use the same paints and canvas to make a painting—or builders use the same bricks and lumber to make a house.

● How much does a 24x30 painting cost? How much does a five-room house cost? Or how much does an 11x14 photograph cost?

● That, as you can realize, does not depend on the size of the canvas, the house or the photograph—but the years of experience and know-how that go into its making.

● We take pride in our photographs and rightly so. Our portraits have won many regional, state, interstate and national awards for their craftsmanship.

● So, when you are looking for a portrait with individuality, dignity and character, a portrait that you will be proud to give your family and friends, there is one studio that can assure you of this and that is the . . . John Lane Studio.

New!
the
Camille
"pearlescent"
album . . .

always
in good taste



The new, tasteful 819 Series CAMILLE album is Simplicity itself. Covered in shimmering, sparkling white pearlescent material and beautifully inscribed in Gold, it is an ideal album for the Bride. Available, too, in smaller sizes for the wedding party.

The popular-priced, profitable 819 Series is moisture and stain-resistant and features double-thick padding over heavy boards; rounded corners and metal reinforced holes. Made by experts noted for high quality construction, the "Pearlescent" sells itself.

WRITE FOR CATALOG.

Camille

THE CAMILLE CO., INC.

19 ROCKWELL PLACE
BROOKLYN 17, N. Y.
ULster 8-2670

"Originators of the Musical Photo Album"



Popular Pakolux Washer
now available with

Fiberglass Tank

New PAKOLUX • LONGER LIFE
M-2 for • MINIMUM MAINTENANCE
• PLUS LOWER PRICE

The Pakolux M-2 is the popular Pakolux Washer you have known for years, featuring a new reinforced fiberglass tank. You still get fast, triple-action print washing with all the original Pakolux advantages.

Efficient, thorough washing of all prints whether amateur size or enlargements. Accommodates 150 8x10 prints at a time.

Clip and send this coupon to Pako
for complete information on the new Pakolux M-2

Name _____

Firm _____

Address _____

City _____ State _____

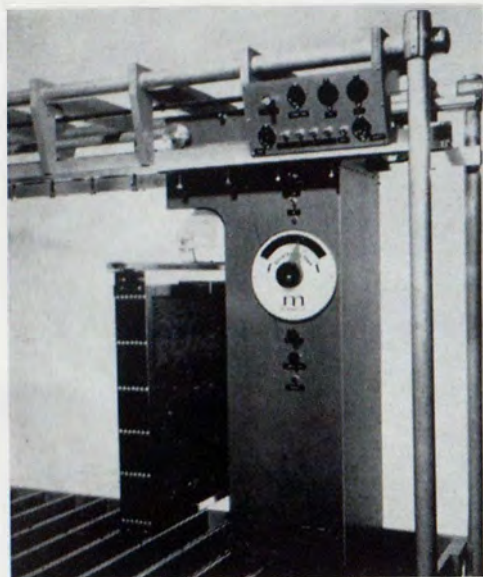
PAKO

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6300 Olson Memorial Highway, Minneapolis 40, Minnesota, U.S.A.

PAKO FOR PROGRESS

la grande difference—



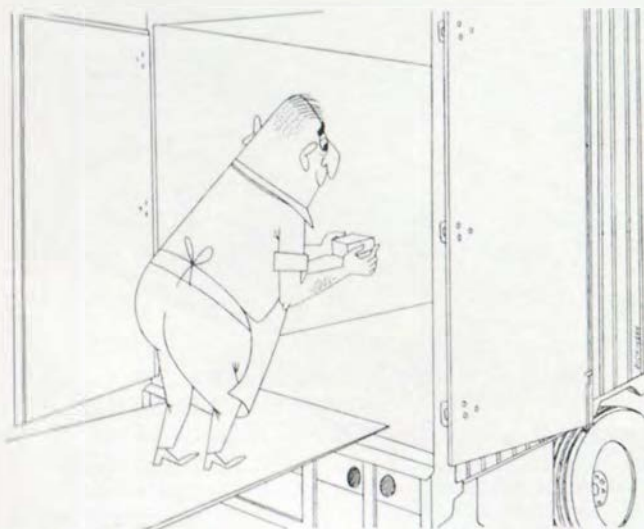
IN
AUTOMATIC
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Murmatics gives your color film and color prints the distinction that today's competition demands. The big difference—automatic color processing for sheet film and paper up to 20 x 24 inches. Complete units (include track, carriage, tanks, and basket) start at \$3500.00. Murmatics Customline is available for your existing tank setup. For more information write Dept. N-5.

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*No, No, Egbert... Not a 5-ton truck
for a Little Package...*

The big truck costs too much to buy and run if you have only small packages to ship. Using large negatives for, say, wedding candids doesn't make much better sense, either. Uniform exposure, the use of proper filters (#85 for speedlights and #85C outdoors) and using only one emulsion per job will yield candid prints from roll film negatives every bit as good (and much cheaper) than can be obtained with 4 x 5 or larger negatives.

Processing • Dye Transfer • Slides • Ektacolor Prints • Duplicate Transparencies

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IT'S OUR BUSINESS

M P C

Meisel Photochrome Corporation

2710 McKinney Ave. Dallas 1, Texas TAYLOR 4-2059

THE
EDITOR
LOOKS
AT

new products

Midwest Aerial Photographic Survey, Inc. (M.A.P.S.), P. O. Box 9791, Oklahoma City 18, Okla., has announced production



M.A.P.S.

of an analyzer capable of reading the color balance of a 20-time enlargement. Known as the Speedmaster color analyzer, it is claimed that the unit has an expanded scale with three times the readability of similar instruments now in use. A feature of the machine is precise resetability due to decade controls that snap into position, permitting an operator to produce additional prints at a future date with the same color balance and exposure as that of originals.

The instrument permits operation with one probe control. Module construction permits immediate replacement of any component subject to failure. The Speedmaster color analyzer retails at \$695.

Anso, Binghamton, N. Y., announces VeeCee, a medium speed, variable contrast projection paper which produces a warm black, portrait-quality image tone approximating that of Ansco Cycora paper. VeeCee works equally well with either the Dupont ten-filter system or the Eastman seven-filter system. Ansco VeeCee paper is available in a full range of professional sheet sizes in G1 (glossy SW); other surfaces will follow. . . . Anscochrome Duplicating film, a low-contrast, reversal color film specifically designed for duplicating positive color transparencies, has also been announced by Ansco. The film is furnished in three sizes: Type 547 (35mm 100' and long rolls), Type 747 (70mm long rolls), and Type 647 (sheet film and long rolls). Ansco Duplicating Film can be processed in regular Anscochrome processing chemicals. Full conformity permits controllable contrast through processing manipulation.

Fotomatic Corp., 2603 Kessler Blvd. N. Dr., Indianapolis 22, Ind., is discontinuing the Model 400 Photric Timer and replacing it with the Model 4000, a combination densitometer-timer for automatically controlling enlarging exposures. Features include an interchangeable optical system in the photocell head to permit the user to control from smaller areas than with the Model 400, footswitch outlets, increased sensitivity and paper ranges, and a new case and photocell head design. Prices remain unchanged: \$176 with standard photocell head support; \$187.50 with Luxo flexible head support.



Fotomatic

Arkey Corp., 1570 S. First St., Milwaukee 2, Wis., is offering heavy duty "gold tone" fiberglass sinks with built-in duckboards. Rounded corners inside and out eliminate dirt traps; deep sink design ranges from a minimum of 6" up to 10"; all plumbing connections are concealed by high splash panels. Sinks are available in various sizes, as are stands and shelves.



Arkey

Kling Photo Corp., 257 Park Ave. S., New York 10, N. Y., is distributing the Gossen-Lunax electronic exposure meter which, it is claimed, is 256 times more sensitive than conventional meters. Two measuring ranges are employed for critical readings in a high and a low range of illumination or reflectance. The obtained measurement is locked when button is released. A long-life mercury cell is readily replaceable without opening the meter body. The Gossen-Lunax is priced in the \$60 range. . . . Kling is also importing Rodenstock high resolution enlarging lenses, available in six focal lengths: 50mm, 75mm, 105mm, 135mm, 150mm and 210mm.

(Turn to page 288)

what's doing...

For the second time, the U. S. Information Agency has incorporated a collection of horticultural photographs by Clinton Bryant, Armstrong Nurseries, Inc., Ontario, Calif., in its Traveling Show, which will be on display throughout the world for the next several years. . . . Selwyn Pullan, North Vancouver, British Columbia, had several photographs in a recent issue of "Maclean's Magazine." . . . "Photography of the Arts," a group of color portraits of famous personalities by Anthony Di Gesu, NYC, was on exhibit at the Kodak Exhibition Hall at Grand Central Terminal in February.

Interior photographs of the home of Mr. and Mrs. W. W. Carrier, Jr., were featured in the first daily use of R.O.P. color in the Memphis, Tenn., "The Commercial Appeal" newspaper. Photographs were by paper's staff photographer Wayne Tilson. . . . A casual portrait of President Kennedy made by Angelo G. Angeles, Chicago, during the presidential campaign, was sent to the President recently. A Chicago newspaper ran a photograph showing Chicago's Mayor Daley and Angeles with the framed portrait. . . . Beaumont and Nancy Newhall, Rochester, N. Y., will assist Ansel Adams in presenting the Yosemite Photography Workshop, June 9-17. . . . David B. Eisendrath, Jr., Brooklyn, and New York fashion consultant Barbara Trent were married April 1.

Mary M. Johnson, Chapel Hill, N. C., received the PP of North Carolina 1961 honor award for her work as editor of the "Carolina Photographer." . . . A professional membership in the National Society of Interior Designers has been granted to Eva Briggs, M. Photog., Pleasant Ridge, Mich. . . . New president of the Grand Prairie, Texas, Rotary club is Joe Grimland. . . . Robert Leister completed 15 years as photographer for Gimbel's, Milwaukee, on March 1. . . . Everett Bowie has joined Dean Color Service, Glens Falls, N. Y.

PP of A 70th Exposition headliner Alfred Cheney Johnston, Oxford, Conn., has had 250 of his Ziegfeld Follies photographs accepted for the permanent collection of the Library of Congress. . . . Joseph Zeltsman, Morris Plains, N. J., is donating the proceeds from a class on portrait photography to the sponsor, the PPA of New Jersey, because he feels, "The benefits gained from membership in the association are directly responsible for my success." . . . B. H. Roberts, Art Leather Mfg. Co., Brooklyn, N. Y. is recovering from a mild heart attack.

INDUSTRY

Appointment of three sales representatives to service the photofinishing industry has been announced by Cohoes Carrybag Co., Cohoes, N. Y.: Charles D. Swanson (Chicago area); Jack S. Wallace (Ark., Mo., northeastern Kan.); Dave Watt (N. D. and northern Minn.) . . . Jackson A. Wilcox has been

(Turn to page 260)

Only Calumet gives you a **WARRANTY** on uniformity of processing in their black and white **FILM PROCESSORS**

These exclusive design features: Nitrogen burst agitation, temperature controls, channel type hanger racks—enable Calumet to warrant their processors! Learn WHY top photographers and national picture magazines use Calumet film processors. The illustrated story is fascinatingly detailed in Calumet's 1961 Catalog.



MODEL BW 813
3½ gal. 8 x 10
complete processors
with nitrogen burst,
temperature controls.
36 x 26" floor space.
Three processing tanks
plus wash. **\$705.**

Any black and white processor can be purchased in two sections. This is extremely desirable to the photographer who needs a sink with tanks (hand agitation) but will convert in the future to nitrogen burst. For details see our 1961 catalog.

Buy the thrifty Calumet way . . .

BUY DIRECT!

WRITE FOR 1961 Calumet Catalog

Calumet

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

Manufacturers of Cameras, Photographic Processing, Studio and Laboratory Equipment



NAIL DOWN YOUR PROFITS

Buy LUMINOS

Why be "paper rich" but profits poor. If your main concern is making money, it will pay you to investigate the full profit angle of "job-ready" LUMINOS FILM & PAPER. Made for those who take pride in results. In fact, some of America's largest and most famous studios are now BUYING and using Luminos. Only the finest of photosensitizing materials on chemically pure paper is used. Not a "me-too" paper, but a European made (long-famous) brand here in America at European prices. Write today, on your letterhead, for samples, data and prices. Meet us at the PPA show July 30 to August 3, STATLER HILTON, N.Y.C. Booths 344 to 345.

AIR PHOTO
Dept NP-5 555 East Tremont Ave.,
New York 57, N.Y.

book briefs

POSING FOR THE CAMERA. By Harriett Shepard and Lenore Meyer. Hastings House, 151 E. 50th St., New York 22, N. Y. 184 pp. \$6.95.

Most photographers are directors and it is to the "director" phase of photography that this book is addressed. The book's intent is to increase the photographer's awareness of how symmetry of figure in pictures follows a consistent pattern. It will do just that for any photographer who will take the time to study it.

Posing for the Camera is divided into two sections, basic and advanced. Each section has been similarly divided into four major parts — in the logical order of posing — the body, the legs, the arms and the head.

The camera angle is considered constantly throughout the book, with the idea that the photo-director and the model "both work together with the camera and through the camera to attain the same end result — the right picture."

The authors have used hundreds of illustrations of the figure in silhouette, all produced photographically. They suggest working with the figure in silhouette to eliminate hours of "if only" mistakes. Two comprehensive indexes, "Index of Component Body Parts" and "Master Index" completely round out the book as a reference work.

This professional guide for the model,

director and photographer compiled by the team who collaborated on the widely-used textbook for models, *How to Click Before the Camera*, is destined to become a valuable textbook for professional photographers. ▲

WHAT'S DOING from page 259

elected vice president and general manager of Beattie-Coleman, Inc., Anaheim, Calif. He replaces Paul H. Hammond who becomes executive vice president of the parent firm, Coleman Engineering Co. . . . The appointment of Dick Hoppin as manager of the technical photo products division has been announced by Edward Brodnicki, president of Durst (USA) Inc., New York. . . . Walter Weisbach, director of advertising for Standard Camera Corporation, has announced their appointment as sole U. S. agent for the Arca-Swiss line of view cameras and tripods.

DEATHS

Vince R. DeLaquill, Galveston, Texas, died of a heart attack on March 4. . . . New York illustrator Arik Nepo died in March. Mr. Nepo was scheduled to appear on the PP of A Commercial Division's program at the 1961 Exposition this summer. ▲

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200 WATT—SECOND
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**YOU'RE A
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when you use quality-engineered
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All component parts plug into position. After years of service, if replacing a part should become necessary, YOU simply remove it and plug in a replacement . . . IN SECONDS! No delays or service charges from an electronics expert. Your Photogenic Dealer has the Replacement Parts Kits.

ILLUSTRATED — FLASHMASTER LINE BY PHOTOGENIC

The flexible Flashmaster family can be furnished in various combinations for perfect control and volume of light . . . and you can take it with you. Standard four-light group shown has 200 watt—second power pack for black and white. The 400 watt—second power pack is ideal for color photography.

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Youngstown 1, Ohio



LEARN ALL THE PROFESSIONAL QUALITY FEATURES AT YOUR AUTHORIZED PMCO DEALER'S OR WRITE FOR LITERATURE

Not everything is apparent to the naked eye. One sink may look just like another. But, when you are making an investment in as important a piece of equipment as a photographic processing sink, just looking is not enough — you must get all the facts . . . the "inside story."

Take the "inside story" on Bar-Ray Photographic Processing Sinks. First, there's technical "know-how." A Bar-Ray sink is the product of 15 years of producing critical processing equipment for the X-Ray as well as photographic fields. "Know-how" like this is not visible to the human eye . . . yet it can be "seen" in every quality detail of the finished products from Bar-Ray. Products that have been custom-engineered for maximum durability, minimum maintenance. Next, let's go "inside" the Bar-Ray sink. Instead of just a shell of a single sheet of steel, the walls of the Bar-Ray sink are made of 2 sheets of type 316 Stainless Steel . . . with 5 ply Marine ply-

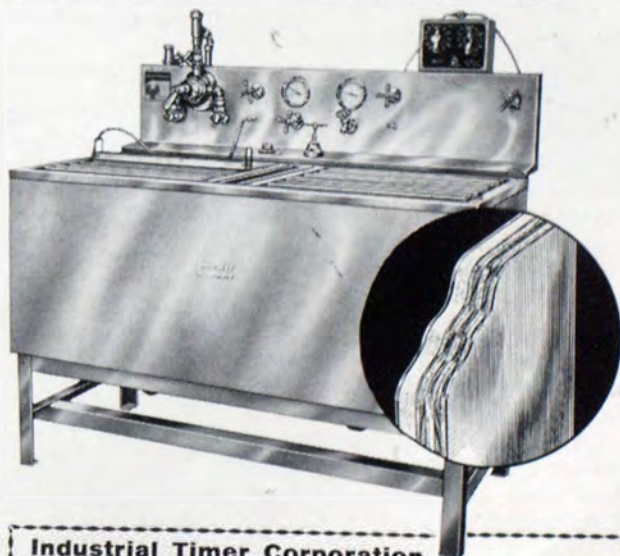
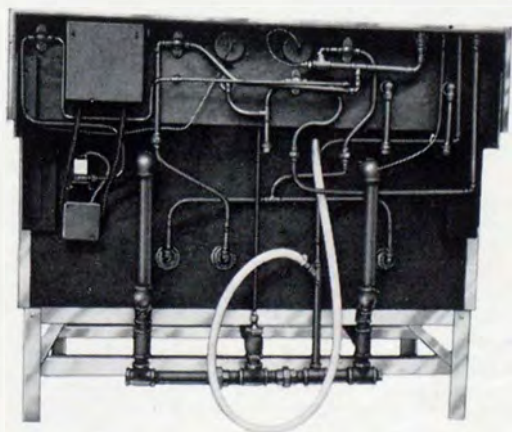
wood plus ½" thick insulating building board sandwiched between. Hidden from the eye this exclusive inner insulation helps provide the critical temperature control so necessary in color work . . . plus structural durability for lifetime service. Now, turn the Bar-Ray

sink around. All plumbing (and electrical work, where necessary) is *built-in* . . . and tested at the factory. You simply connect water supply, drain and power . . . the savings in costly installation charges are huge (average plumbers' installation, labor

and parts, costs can increase normal sink prices by 10 to 40%). And if you move . . . your installation "moves" with you.

Add to all this the no-charge Industrial Timer-Bar-Ray Custom Darkroom Design and Engineering Service and we think you'll agree it just might "pay" to get more of the Bar-Ray "inside story" before buying your processing equipment. If so, write us your requirements . . . or use handy coupon.

THE INSIDE STORY ON SINKS



BAR-RAY PRODUCTS
MARKETED AND SERVICED EXCLUSIVELY BY
TIME-O-LITE®



Keeping Time With Darkroom Advancement.

Industrial Timer Corporation
Time-O-Lite Division

1428 McCarter Highway, Newark, N. J.

- ☐ I am interested in receiving the complete "inside story" on BAR-RAY processing equipment.
- ☐ My specific needs are outlined on an attached sheet for recommendations by your Custom Darkroom Design & Engineering Service.

Name _____

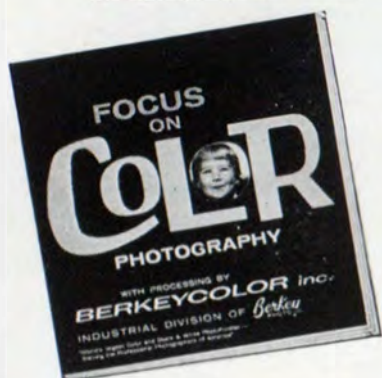
Company _____

Address _____

City _____ State _____

doing babies... weddings... schools...? proms...

There's a
tremendous future
for you in **COLOR...**
with **BERKEYCOLOR!**



Send **NOW** for this full-color booklet... probably the most important 12 pages you'll ever read on how to profit from today's vast color photography market!

"Focus On Color" contains the fabulous **BERKEYCOLOR** plan to get you out of the darkroom—allowing you more time to shoot and to sell while **BERKEYCOLOR** does the lab work!

BERKEYCOLOR's prices for colorprints from Kodacolor and Ektacolor are down to within a few pennies of black-and-white...and the **BERKEYCOLOR** quality-control system assures you of consistently sharp, balanced prints, with unsurpassed color fidelity! **There's a tremendous future for you in color...with BERKEYCOLOR.**

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Industrial Division of Berkey Photo, Inc.
Fourth Avenue at 13th Street, New York 3, N.Y.

I'm doing

☐ babies ☐ schools ☐ weddings

Please send me a copy of "Focus On Color".

name _____

address _____

city _____

zone _____

state _____

from the mailbag

To the Editor:

Photography has been good to me, and I want to do something in return. The most immediate thing I can do is to help the Winona Alumni. I have had the finest training one could get — at Winona. Our Alumni President, tireless Virginia Stern, gives it all she has, and I feel that she is deserving of a lot of help, rather than just a "big rousing vote of thanks" which is the usual reward for such a job well done.

Let every person who has attended Winona send at least \$3.00 to Virginia Stern, 1122 Grand Avenue, Kansas City 6, Missouri, for their 1961 dues.

Anybody who goes to Winona gets a great deal more than he pays for, and this isn't hard to see. For the person who is really sincere about the photographic profession, there is the Winona Cornerstone Fund. I am sure that Virginia would be most happy to explain this in detail to those who would like to be in this select group.

I couldn't ask for a better vacation than a course at Winona. Besides the classroom and lab work there is the fellowship and bull sessions. I expect to be attending Winona every summer from now on, as I don't feel that I will ever know all there is to know about the thing that has given me so much for so little — the photographic profession.

Norris E. Mode, Mode Studio
Jeffersonville, Ind.

To the Editor:

A protest! I have noticed a growing tendency in many of our trade bulletins, convention programs and magazine articles to refer to Masters of Photography as Master Photographers!

If I am not mistaken it was the plan of the founders of the Masters to differentiate this group from Master Barbers, Master Painters and Master Plumbers — organizations already existing at that time with requirements for membership far less exacting than those of Master of Photography.

A Master of Photography having gone through the years of sweat, toil and tears is, or should be known to be on a higher plane than the many trade masters.

We are pretty proud of our group of men and women dedicated to preparing the way to photography as a profession.

Let us hold high our status as Masters of Photography.

Carl W. Blakeslee
Master of Photography
Tampa, Fla. ▲

'61

SECOND TO NONE

Exposition of
Professional Photography
New York City
July 30 — Aug. 4

NOW A CONSISTENT Light Source!

SLAVE OPERATED
with Modeling Light!



Try The NEW
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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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NEWS from page 254

photography. . . It is our belief color will be of even greater importance in years to come."

The first Kodak sponsored show will be on Sunday, Oct. 1, from 7:30 to 8:30 p.m. (E.S.T.).

NEW MARKET

The American Gun, a new deluxe quarterly magazine, is interested in contacting "highly creative illustrators and photographers whose work places emphasis on design." For further information, write to Mrs. Patricia Graves, assistant managing editor, Madison Books, Inc., 7 E. 48 St., New York 17, N. Y.

(Turn to page 286)



Photograph by John Edward Walker, Maplewood, N. J. HPS negative, exposed for 1/60 sec. at f3.5

ILFORD HPS ...when it's now or never



Available in all popular
sheet and roll sizes.

This photograph was taken on Ilford HPS roll film, using available light. It demonstrates why so many photographers depend on HPS when they must shoot *now*, or risk losing the moment.

Fast (ASA 400), fully panchromatic, HPS produces clean, sharp

negatives under the most difficult lighting conditions. Play safe . . . use it indoors or out, wherever extreme speed is a must.

And to get the best out of your HPS negative . . . enlarge it on the surface of your choice in Ilford's range of Plastika papers!

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1 Loading film holder



2 Opening shutter and diaphragm to check focus



3 Inserting film holder



4 Pulling dark slide



5 Re-setting diaphragm and shutter



6 Tripping shutter



7 Replacing dark slide



8 Removing film holder

THUMB EFFICIENCY!

The *eight* time-consuming steps required to take just *one* picture using an ordinary camera are replaced by a single flick of the thumb with a Beattie Portronic. This all-electric, completely automatic studio camera is the epitome of efficiency. Roll film advances automatically. Take up to 200 $3\frac{1}{4} \times 4\frac{1}{4}$ pictures in rapid succession. (More with 70mm and 35mm). You are liberated from the slavery of mechanical detail and have full freedom for artistic expression.

Concentrate on your subject, get better pictures, more pictures in a fraction of the time. Finest interchangeable coated lenses. Negative identification on each $3\frac{1}{2}$ " or 70mm picture. Ideal for portraiture, commercial, school and I.D. photographs. If you're not using a Beattie Portronic you're wasting a lot of valuable time. Investigate today.

At better dealers—or send for catalog now.



BEATTIE IMPERIAL 90 PORTRONIC

*Beattie
Portronic
Studio
Cameras*



BEATTIE-COLEMAN INC.

1014 North Olive Street, Anaheim, California
Branch: 437 Fifth Avenue, New York, New York

PROFESSIONAL photography lost one of its most ardent and dedicated supporters, and the photographic publishing field one of its keenest observers with the passing on March 24, 1961, of Charles Abel of Cleveland, Ohio. Author, editor, publisher, collector, consultant, he possessed a vast knowledge of all phases of photographic studio operation, and was ever willing to share it with those honestly seeking to improve their status.

Born October 12, 1891, in London, England, Mr. Abel came to the United States as a small boy. He learned photography and the publishing business from his father, who only recently passed away in England at the age of 91. The elder Mr. Abel founded *Abel's Photographic Weekly*, which Mr. Charles Abel took over in 1914, changing its name to *The Professional Photographer*. Under able leadership, it fast became the authoritative voice of portrait and commercial photography, and has maintained the respect and loyalty of countless thousands of readers.

During World War I, Mr. Abel served with distinction in the U. S. Army achieving the rank of Major. He later advanced to Lieutenant Colonel in the Reserves. From 1933 to 1949 he was Executive Manager and Convention Manager of the Photographers Association of America (now the PP of A). During the N.R.A. he was appointed Director of the National Code Authority for the Portrait and Commercial Photography Industry.

He was one of the founders and an honorary member of the Professional Photographers Society of Ohio and one of three originators of the PP of A Merit System. He was awarded the degree of Honorary Master of Photography in 1939, and a Distinguished Service Medal of the PP of A in 1945. The Royal Photographic Society of Great Britain conferred on him the Fellowship and the Photographic Society of America, an Associateship.

Keenly aware of the needs for education in the photographic field, one of Mr. Abel's major interests was the

Winona School of Photography. He was an Honorary Life Trustee of the School, the only individual ever to be so designated, and served as Secretary to the Trustees for many years. One of the last letters he wrote, received after his death, concerned several ideas for improving publicity for Winona.

He was an authority on rare books in the photographic field, and left his priceless collection to the Cleveland Public Library, plus a sizeable sum to maintain and add to them. He was author, co-author or compiler of more than 30 books, numerous booklets and articles on photographic subjects. The Cleveland Museum of Art will receive his noted collection of oriental rugs and his library dealing with them.

Mr. Abel was a Republican, a 32nd degree Mason, a past-president of the Shrine Luncheon Club, a member of the City Club, the Cleveland Athletic Club and many other civic organizations. His wife, the former Florence Lunte, died four years ago.

In his will, Mr. Abel left to the Cleveland Trust Company as trustee, the sum of \$5,000 to be known as the



This was Charles Abel's favorite portrait of himself, by Madison Geddes, M.Photo.

CHARLES ABEL, Hon.M.Photo.

by Frederick Quellmalz, Hon.M.Photo.

Executive Manager, Professional Photographers of America, Inc.

Editor, the National Photographer

Charles Abel Photographic Fund. From the principal and income there will be paid to the Professional Photographers of America in any year when an annual convention and picture exhibit are held \$500, which will be divided into two awards, one for the best portrait and the other for the best commercial or illustrative photograph in the show.

Always questioning — always press-

ing for improvements, Mr. Abel carved for himself a niche in professional photography that no one else will ever fill. Certainly no individual has contributed so much or won the respect of so many in our field. The profession of photography owes a debt of gratitude to the memory of Charles Abel, Hon.M.Photo. that can never be repaid. ▲



Lower Manhattan at dusk with Brooklyn Bridge in foreground.

The Port of New York Authority

NEW YORK . . . Port of Great Returns . . . offers huge opportunities for professional photographers planning to attend the 70th Exposition of Professional Photography and the Ninth National Industrial Photographic Conference. Location, programming, sales-business-educational features and a week of sightseeing and vacation highlights are expected to attract thousands of photographers and their families to America's first city during the spectacle dates, July 30-August 4 at the Statler Hilton Hotel.

THREE CONCURRENT CONFERENCES

The three major divisions of the PP of A will stage huge conferences simultaneously under one large roof. The Industrial, Commercial and Portrait Divisions will hold separate daytime sessions, but will consolidate their areas of interest in evening gettogethers. These will be staffed and programmed by the divisions and will be designed so that all attendees, regardless of their photographic specialties, may learn of the most modern and most challenging developments in each of the divisional fields.

According to Peter Carey, Chairman of the Industrial Division, the National Industrial Photographic Conference



**IMPORTANT PP of A SPONSORED
EVENTS TO HELP YOU . . .**

Cross the

will hold most of its sessions in the spacious Penn Top on the eighteenth floor of the Statler Hilton. Among the Industrial Conference highlights will be the 1961 New Products session conducted by David B. Eisendrath, Jr., scheduled for 2:00 p.m. on Monday, July 31. Eisendrath is serving as an Assistant Convention Manager and is valuably aiding Conference Co-Chairmen Tom Holberton and Vernon Taylor in putting together a "cream of the crop" assembly of functional photography panels, demonstrations, platform appearances, plant and studio tours, etc.

Another program eagerly awaited by photographers in industry is the Methods Forum conducted by James E. Hampson, M.Photo., Secretary-Treasurer of the PP of A. Jim's Methods Forum has gained stature as the outstanding

trading mart for ideas, application of new and old methods and the introduction of new techniques in the field. The Forum is scheduled for Friday, August 4, at 10:30 a.m.

PRINT EXHIBITS

A record number of entries in the PP of A National Print Competition is expected and print judging committees for all PP of A Divisions will be geared for action starting Wednesday, July 26, and continuing through Friday, July 28. The judging will be held at the nationally famous Bergen Mall, Paramus, N. J.

Prints and transparencies entered in the competition will be judged under near perfect conditions in the air-conditioned, acoustically soundproofed auditorium. A new lighting system inaugurated this year by the American Standards Association will be utilized in the viewing of prints. Award winning entries will be prominently hung in special exhibit areas at the Statler Hilton. *Deadline for all entries is July 1, 1961.*

SPECIAL LADIES' PROGRAM

Women attendees at the "Second to None in '61" Exposition and Conference have an exciting experience in store for them, according to Jeanne Linquist, M.Photog., Decatur, Ill., who heads the Ladies' Hospitality Committee. One full day has been set aside on the Convention Calendar for a combination shopping tour, sightseeing jaunt and visit to several of Manhattan's keenest points of interest. The day commences with a breakfast and style show at B. Altman's. Gray Line buses provide luxurious transportation for a tour of Manhattan Island including a trip to the United Nations headquarters. The tour, two meals and a tea scheduled for the Design Center in late afternoon are

Competition Barrier

available at an overall charge of ten dollars per person.

Expanded facilities have been made available to house additional manufacturers' exhibits in the PP of A's constantly growing Trade Show. New products, new methods and new techniques will be displayed by more than 100 major manufacturers and distributors of photographic products and services.

PORTRAIT AND COMMERCIAL PROGRAMS

Programs for the Portrait and Commercial Divisions under the chairmanships of Bob Wilcox, M.Photog., Phoenix, Ariz., and Jerry A. Smolka, Chicago, are providing maximum versatility and a galaxy of photographic greats in virtually every phase of portrait and commercial photography.

TRADE SHOW EXHIBITORS

THE MANUFACTURERS TRADE SHOW at the annual PP of A Exposition of Professional Photography is a major attraction. Manufacturers, distributors and suppliers display and demonstrate new equipment, materials and services for the professional photographer. Additional exhibitors since the last list was published are:

Acme Photo Frame Corp., Chicago, Illinois
Art & Skill, Inc., Jersey City, New Jersey
Dexter Press, Inc., West Nyack, New York
Fotomatic Corporation, Indianapolis, Indiana
Fotorite, Inc., Chicago, Illinois
Frigidheat Industries, Nashville, Tennessee
Kreonite Incorporated, Wichita, Kansas
M. A. P. S., Inc., Oklahoma City, Oklahoma
Newmark Associates, Rochester, New York
Normac Printing & Envelope, New York, New York
The Saunders Company, Rochester, New York
Standard Camera Corporation, New York, New York

Realizing that New York City is the nation's center for purchase of photography used by magazines, feature syndicates and advertising agencies, the program builders have placed heavy emphasis on glamour photography, fashion, food, jewelry and many other facets of top interest to photographers whose sights are set on this enlarging market. Many of the name photographers whose credit lines appear in such publications as *Life*, *Look*, *McCall's*, *Saturday Evening Post*, etc., will appear as speakers, panelists and platform demonstrators.

STUDIO AND PLANT TOURS

Convention and Conference registrants will have several new opportunities to visit portrait, commercial and industrial installations, as well as the facilities of some of the country's largest processing laboratories.

The Industrial Division is planning an all-day junket on Thursday, August 3, which will take photographers to the Signal Corps Laboratories at Ft. Monmouth, N. J. Commercial Division tours are primarily in mid-town Manhattan, as are those open to the Portrait Division registrants. All but the Industrial tours will be held on Friday, August 4. Photographers are urged to sign up in advance for the tours of their preference.

SOCIAL FUNCTIONS

The PP of A Annual Awards Banquet is scheduled for Wednesday evening, August 2. It will be preceded by a Masters Reception. Other social functions will include meetings of the American Society of Photographers, Winona Luncheon, and an evening on Broadway, at which a maximum of 250 foresighted registrants will get to see the Broadway musical smash hit, "Camelot."

Each of the three PP of A Divisions will sponsor divisional breakfasts on Monday through Thursday of the Exposition week. The superb preparation, coordination and anticipation of those responsible for Exposition and Conference programming means that it's absolutely "Second to None in '61"! ▲



...the Queen of Sheba

UNREALISTIC . . . and so is birthing a baby in less than nine months, unless it's premature. Who would expect childhood to be encompassed in a scant few months . . . or a high church marriage without all the pomp of the recession? Some things take time . . . T-I-M-E . . . and cannot be hurried, condensed or aborted by man, in his quest for shortcuts to real achievement.

That's the way it is with "The 7 AGES of Childhood." It's not a quick road to riches. The studio owner who authorizes our National office to send out a scant 250 letters and brochures, and is then disappointed that the phone isn't red hot next morning, is living in a dream-world. For the creation of a national buying habit isn't an easy thing to accomplish. It's not like tobacco or opium, for it works through man's intelligence, not through his physical senses.

SLOW GROWTH

A buying habit is a thing that *grows* . . . with agonizing slowness . . . almost incredible delay. And if it ever gets going in a big way, it's an out-and-out miracle! But somebody has to dream it up, and get it started, and have the patience to believe in his convictions, or there'll be nothing to start a buying habit, and nothing has to grow, shrivel, poop out or just plain die. For everything has to have a beginning, however small. An habitual impulse germinates from the seed of an idea, just as the marigold ripens from a flower seed. We barrel down the highway and are two miles beyond the "Bridge Out" sign before we see the hole in the road, and curse because nobody posted a warning.

A provocative billboard posted today registers deep in a viewer's mind, and is remembered very much later, under usually surprising circumstances. We, of Gittings, have had billboards in Houston for a dozen years. We use slogans that shock or twit, usually in alternating sequence.

When people tell us about how clever they are, however, they always speak about a certain billboard that was posted months, or even years, previously . . . never the one that's posted today. Why? Because man has so much to *do* and *see* and *bear*, that he admits only the essentials—or the extreme non-essentials—to his conscious mind. Everything not immediately necessary to daily living gets filed in the mental attic, with a vague promise to dig it out if the occasion ever demands. And that's the way it is with most advertising. It stays in the ivory tower until another idea unlocks it.

NATIONAL AWARENESS

When our National Association undertook to promote a national awareness of the seven magic ages when children should be photographed by a professional, only Heaven knew the frustrations involved. If all the portrait studios in America would promote the idea every hour of every day, it would still take a long time before people started saying, "Where was the bridge out sign?" But when we

realize that most portrait studio owners spend zero on advertising and promotion, and that they're too eager for a beer to un-stain the hypo at day's end, it's well to recognize that relatively few studios will carry most of the load. For Rome wasn't built in a day, or a week, or a month . . . but a century. If the builders had become discouraged midway, Rome would *never* have been built, for the minute organized effort stops, decay begins. It takes such a little time for progress to grow back to the jungle of indifference.

Most people who get the letter from President Osborn read it indifferently, and absorb only a tiny fragment of the message. If they retain just two words of it . . . 7 AGES . . . the seed is planted. Later they get the lovely brochure and they look at the pretty pictures and say, "How cute" and reach to warm the baby's bottle, or stir the evening martini, and lay the brochure aside without suddenly feeling the urge to get all the kids out of bed and rush them to a studio.

If they only absorb *one* of the seven ages, the one nearest their own youngest child, it's a signal victory. For when that mental attic gets full of one impression after

any way you look at it

. . . membership in the Professional Photographers of America, Inc. is an asset. Through the *National Photographer* and special members' only supplements, through the "Management Newsletter," plus special issues of your own divisional bulletin or newsletter, you will be fully informed on every matter of vital, current interest to you as a professional photographer.

The PP of A offers income protection and major medical insurance plans at low rates—savings that are more than the cost of dues.

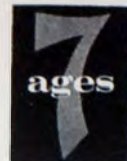
It's money in your pocket to become a member. Don't Stand Alone! Fill out the green Application for Membership, send it with your dues today. If you're already a member, sign up a friend, you'll both benefit.

another, it finally gets socked months later with the full impact. They've heard it on the radio, seen it on billboards and movie screens, heard it on their children's records, seen the decals on rear view auto windows. The postman brings jumbo postcards; toy stores sell 7-age dolls, and whistles. Soft drinks, too! And finally, one of the young ones starts humming the theme song, and wondering which of the Seven Magic Ages he or she happens to be, and, "Why, Mommy, *why* don't you have my picture taken at Jones Studio?" And even then, the idea will die unless it's kept fresh and vigorous by constant repetition, all over the nation.

During my many years in the portrait field, I've seen the leaders who believe in merchandising, and the mass who don't. Those who prosper remember to tell the world *what* they produce and *where* it can be purchased. The old theory of "Build a better mousetrap, and the world will

Sheba for Fifty Cents...

by Paul Linwood Gittings, M.Photog.



beat a path to your door" is a pretty outmoded slogan. It applies only to those who need mousetraps. Meanwhile, other people are making interesting things that are well advertised and displayed where it's easy to buy them. A mousetrap costs a very small price, and it's important only when we have a mouse in the house and no cat.

The few alert photographers who understand the importance of the national habit we are beginning to promote are lavish in their praise. But the fellow down the street says, "Where in the world will I get 250 names?" Or, possibly, "I tried advertising once and I didn't get no sittings."

The toothpaste advertisers now talk about hexachlorophene and fluoristan and say nary a word about the slogan that ended salt and soda in a jar and put toothpaste in every medicine cabinet. They don't have to tell us, "See your dentist twice a year" and the tag line, "Clean your teeth twice a day," for that has long since become a very strong national habit!

Let's face facts; what did the drug industry care about the dentists? Only to keep them from ridiculing the new, expensive tube of toothpaste that costs so little to manufacture, and so much to distribute and sell. They knew very well that it would not bleach yellow teeth, but if the dentist got a crack at them twice a year and did a good cleaning job, the toothpaste would seem like it was doing a very effective job in the meanwhile.

"Say It with Flowers" has been the most effective slogan of all time, no doubt. The newer ones like, "Flowers for the living" and "It gives a wonderful feeling to receive flowers from the one you love," are extensions of the prestige image the world now accepts where commercial blooms are concerned. Like the woman who asked the druggist for "the kind on TV that stops the hammer when the headache quits." Any doubt about that product?

These ideas didn't register the first time they appeared, nor the tenth. Perhaps by the time 100 impressions had been absorbed, the habit became a conscious one. And that's precisely the way it will happen with "The 7 AGES of Childhood." What could possibly be more true or more logical or more *sentimentally appealing* than the challenge to stop time for *your children* at each of the seven important ages of growth?

TEN-YEAR UNDERTAKING

When this program was announced, you were told that the board of directors of the Professional Photographers of America, Inc. had adopted the campaign, and considered it to be a ten-year undertaking. More than a quarter of a million dollars have been spent on it this first year, plus the many thousands that studio owners have paid for materials, and for advertising tools.

Millions will be spent for space and time, for newspapers, magazines, billboards, television, movie screens, Colorama spectaculars, direct mail, stickers, display boxes, decals, signboards, showcases. Some of us will continue,

year after year, to remind people that they must . . . must . . . *absolutely must* have their children photographed by a professional photographer at these seven special ages, which the kids will soon be calling the seven *magic* ages, so they can be in the act. And the more photographers who realize the importance of the program and the necessity to create a buying habit for the salvation of the portrait industry, the sooner that habit will grow.

The fact that it is a sound program based upon a workable premise is proven by the many big people in the industry, and the manufacturers, all of whom call it the answer; and by Journalism critics who recently chose it as the best overall sales program of the year, at the annual Houston Advertising Club's competition.

So, if you should happen to be a parsimonious portrait member, try not to feel like a Civil War hero when you pass out a brochure to a prospect, and don't lie awake all night wondering if that same lady will break your door down in the light of early dawn, surrounded with a brood representing all of the seven ages, panting for examples of your great photographic art. Try, instead, to think of the thousands of times, in your childhood, you saw a picture of a white dog with his head cocked on one side before you knew he was selling Victor phonographs; and how many times you admired the little cat asleep in a berth before you knew it was named Chessie . . . and again how long before you realized that Chessie was short for Chesapeake and Ohio.

EVENTUAL NATIONAL AWARENESS

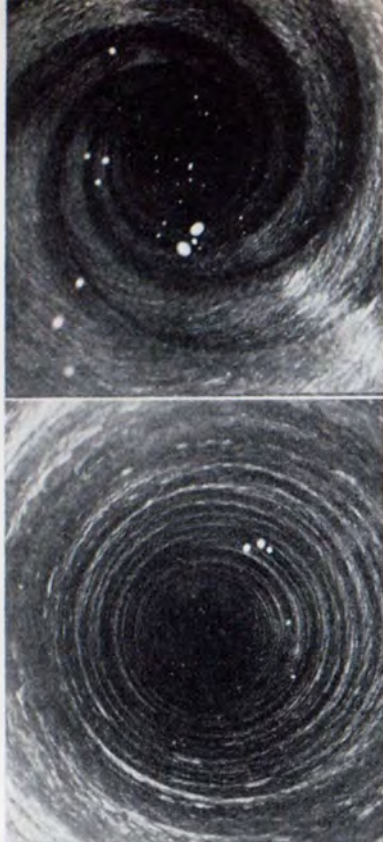
If we can get the 7 AGES decals on a few million auto windows, and store windows . . . on envelopes and bills . . . letterheads, gateposts, schoolbooks, lapels . . . isn't it reasonable that, sooner or later, someone is going to ask "Whattenhell is this 7 ages?" and the rest will follow like foam on beer. Just keep plugging, and don't expect a weekend with the Queen of Sheba for 50 cents. It's worth more, and it should take much longer.

Think how few Romans there would be if Rome had been built in the proverbial day, and compose yourself for a *slow, natural birth* of our own national buying habit. Think of the seven ages in terms of seven years, with just one-seventh of its potential "rubbing off" on an indifferent public every year. Think of the explosion of new children after the mating of World War II babies now reaching marriage and the childbearing years. And savor the prosperity that will stem from an eventual national awareness that there are certain necessary and traditional times to have the youngster's teeth cleaned, professional portraits made, vaccinations given — "Not when the spirit moves us, but when we have learned we should."

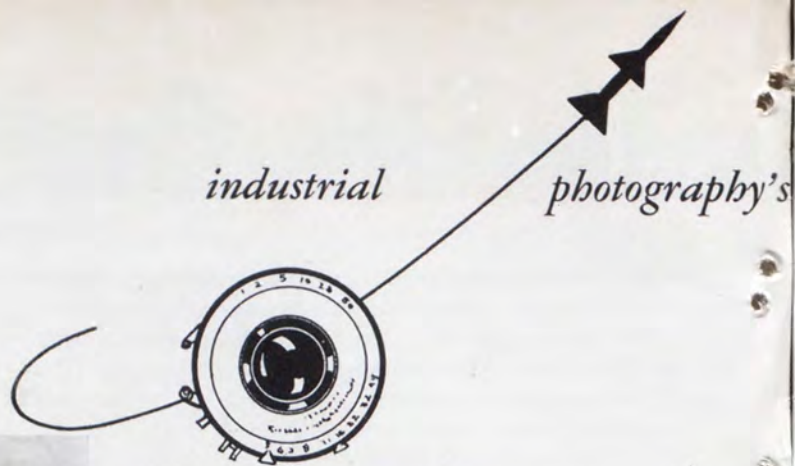
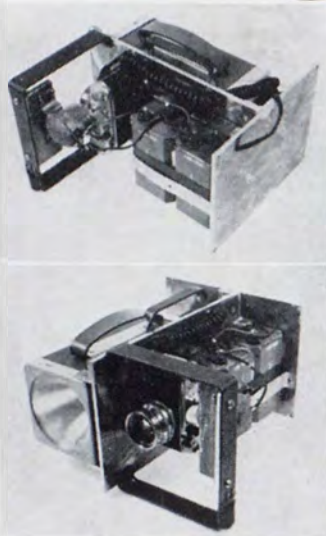
If we can get a portfolio on the coffee table of every young mother in America, each containing a pledge that she will have *her* young'uns photographed by a truly pro-

(Turn to page 290)





Apparatus, right, photographs wall of hole. Above: Conditions resulting from experimental bit designs. Camera design, photo by Ross Sanddal, Hughes Tool Co.



by Carolyn McKenzie Carter, M.Photo.



Superintendent of Operations in Shreveport office discusses maintenance and revision problems with East Texas Plant superintendents. Two sets of identical photos serve as reference. Arkansas Fuel Oil Corp. photos, Ray Utt.



Above: Etched wiring patterns and switch parts made by photo-mechanical process at Hughes Aircraft Co. Below: Color transparency of wired prototypes serves as guide in wiring at Bell Aerosystems.



Above: Westinghouse senior photographer R. G. Kimble examines final master tracing of drawing.



ANOTHER VALUABLE tool in manufacturing is Production Photography. This includes silk screen, printed wiring, printed circuitry, photo etching and milling, photo inventory and tool identification.

Motorola of Chicago uses photography to check dies being made for television panel boards.

Bell Aerosystems, Buffalo, uses 8x10 color transparencies of completely wired prototypes as guides in electronic chassis wiring.

Hughes Aircraft of Tucson considers photography an indispensable tool in etched circuit manufacture.

Photo drafting as used at Ingersoll-Rand Company's Phillipsburg plant has saved many drafting man hours and at the same time produced better multiple print copies for shop and office distribution. Procter & Gamble Company pioneered in this use of photography.

Westinghouse small motor division's aircraft equipment department uses a combination of typewriter, draftsman and preprinted forms in producing some of its engineering drawings photographically.

Finally, we come to Research which probably affords the greatest opportunity for the widest variety of special photographic skills and know-how.

One aircraft manufacturer made still photographs and motion pictures to determine how and why aircraft engines on a particular airplane twisted at certain speeds and conditions in flight.

A new \$12,000 computer being produced and tested at the Burroughs Corporation Plant, Plymouth, Mich., began slowing down the 100-man production line by occasionally spinning out the wrong test answer. Engineers called in photographers who used high-speed equipment to expose 100 feet of film in 8/10 second. When the film was projected at slow speed, the engineers immediately spotted and corrected the trouble.

CAMERA IMPACT

Arkansas Fuel Oil makes aerial photographs of gasoline plants and terminals, places them in an album with pages numbered. Duplicate albums are supplied to the engineer in the field, the superintendent in the field, and the division manager in the home office. When repairs or new work are required, it is very easy for the men to get on the telephone, albums in front of them, and confer accurately and intelligently about the work.

Hughes Tool Company designed a camera set-up to photograph the wall of a hole to a depth of 500 feet making a photograph every eight feet and with each picture showing 360° of the hole. This unit has been of extreme interest to that company's research engineers.

In chemical plants today, the camera is as commonplace as an automobile. In labs, the camera is as indispensable as the thermometer. To the engineer, the camera is becoming as valuable as the slide rule. In all phases of research analysis and production, the camera is making its impact felt.

A concrete proof of the growth and development of photography in industry is our own group. When the first Industrial Conference met eight years ago, 53 persons attended. At the eighth, over 600 persons attended. Our organization has mushroomed.

RELATIVELY NEW PRACTICE

While the use of photography in industry dates back many years, the practice of established photographic departments in industrial plants is relatively new. Many departments started because someone brought a camera to the plant for a small job.

Twenty years ago only a small percentage of the very large industrial plants had established photographic units on their payrolls. Before and during World War I, a lone photographer traveling by horse and buggy handled the photography at Bethlehem Steel's home office. Now that firm has a department of about 13 photographers who work under an art director and even produce most of the pictures used in that company's advertisements.

Many departments have tripled personnel in the last 15 or 20 years. One research laboratory which started in 1946 with one man and a one-room photographic laboratory now occupies 6,000 square feet of floor space, has 13 employees, and \$275,000 worth of standard and special equipment.

So, we have seen industrial photography grow from a child to a giant carrying its burden in the informing of people, in the research which leads to new and better products, and in the production and sale of those goods. Industrial photography has won a major place in the development of Space Age America. (*Concluded next month.*)



Union Pacific Railroad Photo

THEN . . .

. . . AND NOW

Photographer for the Union Pacific Railroad used "Photograph Car" in 1869 to cover his territory. Today, Allis-Chalmers Mfg. Co. photographers use a motorized unit to transport their camera and lighting equipment around one plant.



Allis-Chalmers Mfg. Co.

PP of A Career Photography

by Ralph "Skipper" Miller

ANOTHER SIGNIFICANT achievement in PP of A's educational program approaches fulfillment through announcement of a "Career Photography" scholarship provided through cooperation with Germain School of Photography, New York City. The co-educational scholarship, valued at a minimum of \$745, will provide a fully-integrated six-month educational opportunity to a deserving young man or young woman photographer-to-be chosen annually by the PP of A.

The stature of the Germain School in the photographic educational sphere has been increasing steadily for many years but has risen tremendously during the post-war period when the institution increased emphasis on its commercial and industrial phases of photographic education.

A visit to the school is, in itself, a fascinating experience. From its front door at 225 Broadway, a camera lens has a commanding view of City Hall Park, the Mayor's Office, New York's Administration Building, and artistically beautiful Brooklyn Bridge spanning the East River. The side door is opposite famed Woolworth Building.

The school is housed in the lower lobby of the 44-story Transportation Building, only a short walk from the Wall Street and Trinity Church sections of downtown Manhattan.

Here is a labyrinth, a total of 36 rooms spread over more than 10,000 feet of floor space in this air-conditioned, beautifully equipped school. A reception room, private interview rooms, huge studios, active supply headquarters, retouching room, lecture rooms, black-and-white processing labs, color labs, black-and-white printing rooms, color printing rooms, camera repair rooms, multiple-unit enlarging labs, prop rooms, lighting rooms, reproduction rooms, store rooms, offices . . . you walk from one to another, becoming more and more convinced that "if it's photography, Germain teaches it."

Actually, the school makes no pretense of hiding the obvious limitations of any institution of its type. This is paraphrased by its slogan, "In professional photography, the best substitute for practical experience is Germain's personalized training."

It is personalized. Classes are small, intimate, productive. Deans, department heads and instructors keep a watchful eye on each student, leading, pushing, pulling, coaxing, demanding—if necessary—to get the best possible achievement from each.

Among the most vital reasons for keeping a watchful

Scholarship

GERMAIN
SCHOOL OF
PHOTOGRAPHY



While the model rested between sessions at school, student Ranato Nardoni caught this story-teller. The student subsequently taught at Germain, then graduated to such achievements as the famous Vatican series of photographs for "Life"; and other picture stories.

eye on each student is the Germain record of placement of its graduates. You'll meet Germain grads in photographic divisions of the City of New York, *Look* Magazine, Bulova Watch Co., Rockefeller Foundation, Union Carbide & Chemical, American Photo Corp., Conde Nast, Esso, Ansco, Gimbel's Department Stores . . . and dozens of organizations who will attest to the advantages of employing trained, capable photographic people.

Although the school will not guarantee to place graduates, it has never been unable to do so, as of this writing. In fact, the waiting list of jobs which American business and industry wants filled is always longer than the list of Germain graduates to fill them.

Heading the faculty is Morris Germain, ARPS, dean of American photographic educators and revered for more than a half-century in the photographic field. Starting with flash powder on an assignment to photograph a corpse, "Pop" Germain has achieved international fame as an influence in photographic teaching.

Head of the administration group is Milton Willenson, BSS at City College, LLB at New York University School of Law, MA in vocational education and active officer in

Phi Delta Kappa and Kappa Delta Phi, the two national honorary educational institutions.

Others on the staff include Dean William C. Siebert Jr., BS at Muhlenberg and chemistry major at Hahnemann Medical, now head of Germain's monochrome division. Heading the color division is Dean Frank Tartaro, with a background which includes accounts such as General Motors, Ford, Chrysler and Kodak.

Dean of the audio-visual division is Carlyle Trevelyan, one of the most revered photographic teachers of our era, and author of many books and articles in cinematography. This department now offers a six-point, one-year, fully accredited course for A-V directors, educators and others, in collaboration with the Graduate School of New York University.

When you stroll into a room where lathes and drill presses are whirring, with students using synchro testers and related instruments in the process of taking apart and putting together cameras, meters, projectors and enlargers, you are in the heart of one of America's finest schools of camera repair. Headed by Dean Michael Leshko, this division is constantly besieged for more graduates than it can produce.

Others on the faculty include Gladys Rice Washburn, with a 20-year background behind the camera and published works in *Vogue*, *Glamour* and *Mademoiselle*; Karl H. Nemecek, public relations, reportage and industrial photographer whose experience includes commercial, military and

In today's world of color, Germain glows. Vision and foresight impelled the institution to participate in early color conferences sponsored by Eastman Kodak in Rochester for utilization of Type C, also the later Ektacolor conferences; initiation of methods of color analysis and processing; and collaboration with manufacturers of apparatus in research and development of new color products and materials. Another item of justifiable pride is the exclusive course in color retouching.

But perhaps the pride of the institution is its achievements in the world of rehabilitation photography, where maimed war veterans and equally handicapped civilians have been able to regain self respect and personal productivity in life. Thousands of words could not adequately convey



Left: Gordon Ng, from Rhode Island, sets up Macbeth Quantalog for on-easel readings. Right: Students Don Sylvia, Boston, and "Tiny" Zdanowski, Danbury, Conn., discuss variable density visual aid which each student of color printing must produce before graduating.

the significance of this phase of achievement at the Germain School of Photography.

From an outsider's viewpoint, the sponsorship of the annual Germain "G" award is also significant. Through a national poll, determination is made of the individual who has made the greatest contribution to photography during a calendar year. Recipients of this award, since its inception in 1951 with the presentation to David Douglas Duncan, read like a Who's Who of Photography. Included are Capt. Edward Steichen, Hon.M.Photos., of the Museum of Modern Art; Joseph Costa, chairman of the board of the National Press Photographers Assn; Dr. Edwin H. Land of Polaroid; Bruce Downes, publisher of *Popular Photography*; and Ansco's Allan Gifford, breaker of color speed barriers.

A recently completed poll has signaled Ivan Dmitri, sponsor of the Photography in the Fine Arts movement, for his personal sacrifices and prodigious efforts in raising photography's stature. Presentation of the award will be made at PP of A's 1961 Exposition of Professional Photography in the Statler Hilton Hotel, July 30-August 4.

PP of A considers its affiliation with Germain School of Photography another important achievement and is happy to extend to the institution congratulations and best wishes for continued success in providing neophytes and would-be professionals the photographic basics which enable them to join our impressive and important segment in the world of communication. ▲



Every professional photographer knows it's all in the point of view, as students at Germain School of Photography could tell you about this photo made at commercial illustration session.

TV photography; Nicholas Fasano, holder of three Navy Awards, also photographer for SAS Airlines, Chemstrand and MGM; Iris Bramson, producer of thousands of miniatures for the Mary Baker Eddy Foundation; Ansel Jacobi, art or technical director on accounts such as Carstairs, Schenley, Bendix Aviation, Remington Rand, Alcoa, *Seventeen* and others.

THE BEST FRIENDS YOU CAN HAVE . . .

. . . are the
interior designers
in your
community!



Big Cedar Studios

Left: Unique framing of family portraits on executive office walls of Amity Leather Products Co., West Bend, Wis. Upholstered leather frame colors conform to color scheme of building (Henry P. Glass Associates, Chicago). Right: Designer's grouping of family portraits adorns wall of family room in Illinois home. Layout and framing were executed by Petersen Interiors, Lincolnwood, Ill.

by James Herman, A.I.D.

THE PHOTOGRAPHER can readily relate himself to the interior designer as both professions depend upon individual talent for success. Know the needs of the interior designer and you will encourage the use of portraits in homes and offices.

Interior designers, seeking unique elements for their work, welcome an imaginative approach to portraiture. They recognize the value of thought that goes into a pose related to the design period and in colors that harmonize or contrast with those of a room.

Make available a choice of frames, ranging from chaste outlines in wood, metal or glass, to the ornate, rococo designs that might contribute a needed accent for the setting. A variety of mats is also needed, some simple and others of silk or velvet.

VALUED FRIENDS

Offer your artistry to interior designers with understanding and you will find valued friends, delighted to use your services to "humanize" the rooms they are designing. They may suggest to clients the use of portraits related to sport activities; or humorous or poignant ones for study or family rooms; and formal portraits for the foyer or living room. The designer may require a single, large portrait or a grouping of several pictures for a given space.

The challenge comes from the clients themselves — and

you and the interior designer, working together, will please them. One family will enjoy a gallery in the entrance hall or on a stair hall wall. Another may want portraits mounted on a three-fold screen to be used in any room. Still another, with teen-agers using many pictures in their rooms, might also appreciate miniature portraits on desks and tables in living and bed rooms. You and the interior designer can complement each other's knowledge to the benefit of the client and yourselves. Posing subjects on sofas or chairs to be used in the home might be the result of such cooperation.

PORTRAITS FOR BUSINESS

Interior designers often require portraits for business interiors. The public understands the qualities of friendliness, loyalties and traditions and seeks to recognize these qualities in portraits of the company's founders and current officers. Hung in varied array, portraits decorate the walls of reception rooms, executive offices, general offices and public space, such as banking areas. The pictures of a succession of officers and directors often grace the walls of board of directors rooms and executive offices. Color portraits are especially effective, framed with conventional cabinet woods as well as linen, grass cloth, and metallic foils.

With greater emphasis on color portraits, one of your prime considerations is that your work be seen in the best kind of light. Working with an interior decorator assures you that the lighting is right.

EXCHANGE MATERIALS

You and the interior designer can add interest to your show rooms through the exchange of materials. Provide appropriate portraits for his model rooms or window displays. Decorate your studio walls to illustrate how portraits can be combined with accessories, such as mirrors, wall shelves and sconces, over a desk, console or love seat. Perhaps these can be borrowed from the interior designer,

(Turn to page 291)

An interior decorator and designer since 1933, James Herman, Chicago, is a graduate of the Art Institute of Chicago, a member of the American Institute of Decorators. His latest recognition has come as a result of a circular office designed for the president of the Pullman Trust & Savings Bank.



OVEREMPHASIS on the simplicity of negative color has led many photographers to frustration. Avoid disappointment — gain control — "Handle with care"!

We've heard it said many times, "Using Ektacolor or Kodacolor is as simple as black-and-white." The black-and-white referred to is good, controlled black-and-white, which has been handled with care.

The photographer who is now producing good black-and-white can load his holders with Ektacolor, or his roll film camera with Kodacolor, and view with pleasure the results of his first controlled efforts. The photographer who has always relied on the numerous controls available to make satisfactory prints from subnormal or technically poor black-and-white negatives, however, may be disappointed with his first efforts, because technically poor color negatives cannot be corrected easily.

FIXED CONTRAST

An underexposed color negative cannot be intensified. An overexposed color negative cannot be reduced. Deviations of a stop or more are certain to result in disappoint-

HANDLE WITH CARE

by C. J. Schuster

Veteran of a U. S. Marine Corps Photographic Squadron, C. J. Schuster was associated with commercial photographer F. A. Russo, New York, following World War II. He headed the commercial photography department of L. Bamberger & Co., Newark, N. J., for two years, was plant manager of Augusta Berns Studio, Newark, 1951-57. Mr. Schuster has been with National Color Laboratories since and is now production manager.



ment, due to color aberrations visible in the finished positive. A contrasty negative cannot be rescued by a number one grade paper, nor by a filter on a multicontrast paper. It must be printed on a paper which has a fixed contrast grade, and a fairly high one at that.

Since Ektacolor print material is comparable to a 3 1/2-grade in black-and-white, a color negative must appear softer than a normal black-and-white negative to print normally on Type C. Flat negatives produce muddy positives with smoky shadows. Contrasty negatives give prints of extremely high contrast, with washed-out highlights, blocked middle tones, and opaque shadows. Tricky density masking can correct faulty color negatives, but it is a tedious and costly process, defeating one of negative color's great assets — high quality at moderate cost.

PRINTING CONTROLS

Dodging, burning-in, and flashing can be done when printing color, but not to the degree it can be done with black-and-white. A very thin area in black-and-white can be dodged locally on the negative itself with neococcine, or during printing, by holding back light from the thin area. The resulting print is usually satisfactory, perhaps a little flatter in the dodged area, with less form, but of correct density with proper balance.

An equally thin area in a color negative cannot be dodged with neococcine, because it would result in a vivid color change. Neutral dyes are also extremely difficult to control. Applied by trial and error, their use is cumbersome and impractical. Holding back light during printing is the only practical way.

Yet the resultant print, although correct in density balance, has a smoky blue hue in the dodged area. This hue might be fine for a business suit, but not for the side of a face, a pair of hands, or the maid of honor in a bridal group. Lighting should be balanced when making the exposure. You cannot depend on printing tricks to correct poor lighting. Avoid disappointment. Handle with care.

MIXED LIGHT SOURCES

In photographing an interior in black-and-white, a natural appearance may result from using available light as provided by table lamps, overhead fluorescents, or daylight playing through the windows; plus supplementary flash or photofloods to fill the shadows.

The same lighting technique for color will be anything but natural. Mixed light sources cannot be made to balance and will lead to disappointment, unless you're looking for a creation of color deviation, instead of a natural looking interior. Costly masking is the only cure for a negative exposed with light of more than one color temperature.

Do you remember that exposure meter you haven't used in years? Use it. By trial and error, establish proper guide numbers for your flash or strobe equipment. Light your subjects evenly, with balanced fill-in. Have your film developed as soon after exposure as possible. Avoid dirt, scratches, and fingerprints on the negatives.

In short, handle with care. When you do, you'll find negative-positive color easy to control, and brilliantly rewarding to use. ▲



BROTHERHOOD IN BOOKS



THE BEAUTIFUL new Library at the Winona School of Photography, which was for some time merely a dream, then a plan on paper, is ready for occupancy . . . the occupancy of books.

This is an invitation to all photographers to provide tenants. You may contribute books from your own library, purchase any that you know of, old or new, or make a contribution which will be used to buy needed books.

Since the Winona Library is a specialized one, subject matter should of course be pertinent to the photographic profession, embracing technique, sales promotion, basic psychology, business management and art.

The material can belong to any period of photography, because our library will preserve the history of our profession with the same spirit of dedication that it displays its present powers and exhibits its future potentials.

It is good for man, regardless of his profession, to take time out now and then to study, to think, to organize . . . to dream. This is why every year an increasing number attend Winona School and profit from it. This period can

be enriched with an adequate library. It will aid the teacher, the student, the researcher as well as the person with a vision. It will encourage, inspire, and contribute in many ways to both personal and professional satisfaction and advancement.

Share your books today. Become a member of our Brotherhood in Books.

Books may be shipped to:

Winona School of Photography
c/o Virginia Stern
Winona School Alumni Association, Inc.
Winona Lake, Ind.

Contributions may be mailed to:

Winona School Alumni Association, Inc.
c/o Virginia Stern, President
1122 Grand Ave.
Kansas City 6, Mo.

All gifts will be listed in the Memorial Album as a permanent record and kept in the Winona Library. ▲

THE BRIDAL MARKET

BASED UPON the latest available marketing research, the following facts have considerable significance for all portrait photographers. In 1958, of all brides in the United States, the following states accounted for these totals:

1. New York	9.3%	124,573
2. California	7.2	96,330
3. Texas	6.7	89,702
4. Illinois	6.2	82,860
5. Ohio	4.9	65,479
6. Pennsylvania	4.8	64,529
7. Nevada	4.1	55,755
8. Michigan	4.0	53,662
9. Massachusetts	3.4	45,959
10. Georgia	3.4	45,863
These Ten States	54.0	724,612
All the Others	46.0	616,388
Total 1958 Brides	100.00	1,341,000

During 1958 Weddings Took Place in These Months:

January	6.4%	July	8.6%
February	6.8	August	9.7
March	6.4	September	9.8
April	7.6	October	8.0
May	7.9	November	8.0
June	14.2	December	8.6
First Six Months	47.3	Last Six Months	52.7

The records show that most engagements last six months aver-

age, but—30% marry in less than three months; 58% marry in less than six months; 86% marry in less than one year.

- The average U. S. bride is 20 years old, but 32% of all brides are teen-agers and another 35% are 20 to 24. Only 20% marry after 30. So, practically all brides are from 15 to 29 years (80%) and in 1975 there will be ten million more girls 15 to 29 years, representing five weddings for each three today.
- Most things that a bride accumulates in addition to the wedding gifts are items purchased as funds allow. Let us note that wedding portraits come first.
- The average bride receives \$1,003 in wedding gifts. Why can't part of this be for color candids for an uncle or an aunt, perhaps grandparents?
- Honeymoons cost more than \$235,000,000 each year; 57% spend \$100 to \$500 on such a trip. The trousseau costs more than \$300 for 20% of all marriages. This does not include the bridal gown or bridesmaids' dresses.
- Seventy per cent of U. S. brides are working girls and 43% continue to work after marriage—an ideal market for personal budget accounts.
- In 1958, there were 1,341,000 marriages.
- In 1975 there will be 2,410,000 marriages.
- Each marriage today results in new purchases of \$18,000. Of this, \$11,000 goes to buy a home; \$3,000 for furniture and fixtures, \$1,000 for the engagement ring, \$1,000 for wedding gifts, \$2,000 for the bridal gown, bridesmaids, church, flowers, honeymoon, trousseau. Total expenditure is about \$27.5 billion.

In all the official statistical sources covering the bridal market, little or no mention is made of photography. If the average bride of 1975 can be educated to demand color portraits and candids, at today's prices, as follows—

Engagement (one 8x10 & frame)	\$ 50
Formal Bridal (three 11x14s)	150
Color Candids (20 8x10s)	175
Bridal Album	35

—the market would produce the staggering total of \$964 million dollars. Cut it in half and it's still good. ▲

NEWS OF THE WINONA SCHOOL

THE 1961 summer faculty of the Winona School of Photography is larger than the School's entire student body was in 1922. That was the first year the School was operated by the Professional Photographers of America, Inc., known then as the Photographers Association of America.

There were only 59 students in 1922. In 1960, the School enrolled more than 750 students and some 1,000 professional photographers are expected to take courses at Winona this year.

Outstanding Facilities

The facilities that are available for Winona students today are truly outstanding and they are unequalled anywhere. First and foremost are the instructors: proven masters and proven teachers. The beautiful physical plant comprises two large and fully air-conditioned buildings, one for portraiture and one for commercial and industrial work. Included are such special features as complete camerarooms and darkrooms, retouching room, 200-seat auditorium with revolving stage, photographic gallery and an elegant new library.

Who could ask for anything more? Well, the School started out with much less, but it was founded with an enthusiasm for encouraging the best in photography that is very much alive today.

Interesting History

The School's beginnings make interesting history. Before the turn of the century, the Indiana Photographers Association was a strong and flourishing group. Among its important activities was an annual meeting for studio owners with programs arranged in the interest of better photography. Its membership numbered such men as Felix Schanz, George Parrot, Cicero R. Reeves, George Graham Holloway, W. H. Potter, Frank R. Barrows and Ben Larrimer. The last five named became presidents of the national organization.

About the time mentioned, two things happened simultaneously. The Indiana association wanted to erect a building for its meetings and a great chatauqua (summer religious meeting grounds) was in a state of boom and high prosperity at Winona Lake, near Warsaw, Ind. The Winona Assembly wanted to increase public interest in its site by encouraging and financing popular professions to locate there.

Building Offer

The Assembly made the Indiana association an extremely handsome offer that was eagerly accepted. If the Association would pledge some \$2,000, the Assembly offered to make available a substantial building for the Association's annual meetings. The Assembly would maintain the building, without further cost to the Association, for 99 years.

It goes without saying that the Association jumped to accept this offer of the Daguerre Memorial Building, a cement (Turn to page 290)

Quality Color Candid

A special program! Not an economy grade, not machine run, but high quality, custom made color prints for the Candid Wedding and Bar-Mitzvah Photographer. Cost of 8 x 10 prints only \$1.99 each when our requirements are followed. Enlarged color proofs at low cost. Send for booklet describing our complete program.

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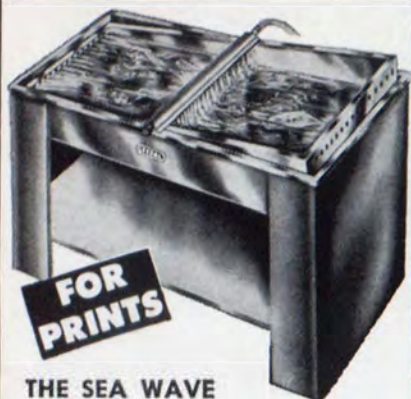


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CONVAIR ASTRONAUTICS (2), San Diego
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KOA-TV, Denver, Colorado
KHOZ-TV, Harrison, Arkansas
WJAR-TV, Providence, R.I.
WKBN-TV, Youngstown, Ohio
WPRO-TV, Providence, R.I.
NBC-TV NEWS, Los Angeles, Calif.
HUGH ACKROYD, Portland, Oregon
AUTOMOBILE CLUB of Southern California
BURTON FRASHER, JR., Pomona, Calif.
H. W. VENDIG, Kansas City, Missouri
EZRA STOLLER, Rye, New York
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RECENT ELECTIONS

New Hampshire APP



Bill Finney

Seated: Robert Sanborn, 2nd Vice Pres.; Robert Swenson, Pres.; Donald McCulloch, 1st Vice Pres. Standing: Arthur Garey, Sec'y; Francis J. Sullivan, Imm. Past Pres.; Mrs. Francis J. Sullivan, Treas.; Eric Sanford, M.Photo., and Cyrus Phelps, Executive Board.

PP of Oregon



Seated: Ray Webber, 1st V.P.; Dalton Johnson, Pres.; Joe Bishop, 2nd V.P. Standing: Jerry Warren, Treas.; Ray Conkling, Sec'y.

PP of Michigan

Dorothea Stobard, President; Murray R. White, Vice Pres.; James E. Briggs, Sec'y.

retary-Treasurer. Board Members are: Duane Zemper, David B. LaClaire, M.Photo.; E. D. "Jim" Smart, Sam Sturgis, Morton Levin, Peter Klawson, Albert Williams.

Seattle Chapter, PPA of Washington

Jesse Ebert, President; Rowland Johnson, Vice Pres.; George August, Secretary; Jack Flagler, Treasurer. Board Members are: Ann Stone, Ed Johnson, Keith Fowler, Harold Kaminske, Dave Johnson.

Long Island Section, PPS New York

Anne Jonali, Chairman; Dino Semprini, Vice Chairman; Cecile Slater, Treasurer; Al Friedman, Secretary; Mary Semprini, Recording Secretary. Executive Council Members are: Maurice Sameroff, Victor Parmentier, Ira B. Miller.

Maryland Industrial PA

Frank M. Pilachowski, President; William J. Kelly, 1st Vice Pres.; David W. Snyder, 2nd Vice Pres.; Edward G. Willis, Secretary; Robert P. Padgett, Treasurer. Board of Governors: Charles H. Birnie, Robert S. Pumphrey, Vincent A. Finnigan, Raymond E. Cox, Earl M. France.

PP of Greater Louisville

Horace Chase, M.Photo., President; Andy Moore, M.Photo., Vice Pres.; Ray Parr, Secretary; Ned Tanselle, Treasurer; Richard Duncan, Corresponding Secretary. Directors are: Sam Hinerfeld, Norris Mode, Lee Roy Anderson, George Weinman, Lin Caufield.

PP of North Carolina

The PP of North Carolina will hold its annual school of photography at North (Turn to page 283)



PP of Ohio officers — Front row: George Wisler, Treas.; Michael L. Bell, M.Photo., 1st Vice Pres.; Robert Parker, Pres.; Glenn Hoffman, 2nd Vice Pres.; George Fleshman, Sec'y. Back row: J. Edwin Farmer, Executive Sec'y.; Board Members Howard Newmarker, M.Photo., Chairman; and Walter Troup, Madison Geddes, M.Photo., Julius Mihali, Harry Pluto, Larry Couture.



Cleveland Society of PP — From left: Elmer Texler; Ralph E. McGeorge, Exec. Sec'y; Betty Scobee; Ralph Kapner; Julius Bonk; John Gargus, 1st Vice Pres.; Milan Relic, Pres.; John Kausek, Sec'y; John Weins; Bill Davis, Treas.; Basil Turi, 2nd Vice Pres.; Erwin Kruse, Richard Wetzler.

A GOOD PORTRAIT CAN
A GOOD PORTRAIT CAN



BE MADE FROM MANY ANGLES . . .



And that angle is: to help you become the best and most prosperous photographer you can possibly be. This, and only this, is what the Winona School of Photography is all about. And how does the School accomplish this for you? By providing you with the opportunity, available nowhere else, to work closely and informally with the best photographers in the land.

Clearly, good portraits don't happen; they have to be made. They have to be carefully planned and skillfully executed every step of the way. The basic principles of posing and lighting must be mastered. At Winona the leading masters will be on hand to help you advance your work.

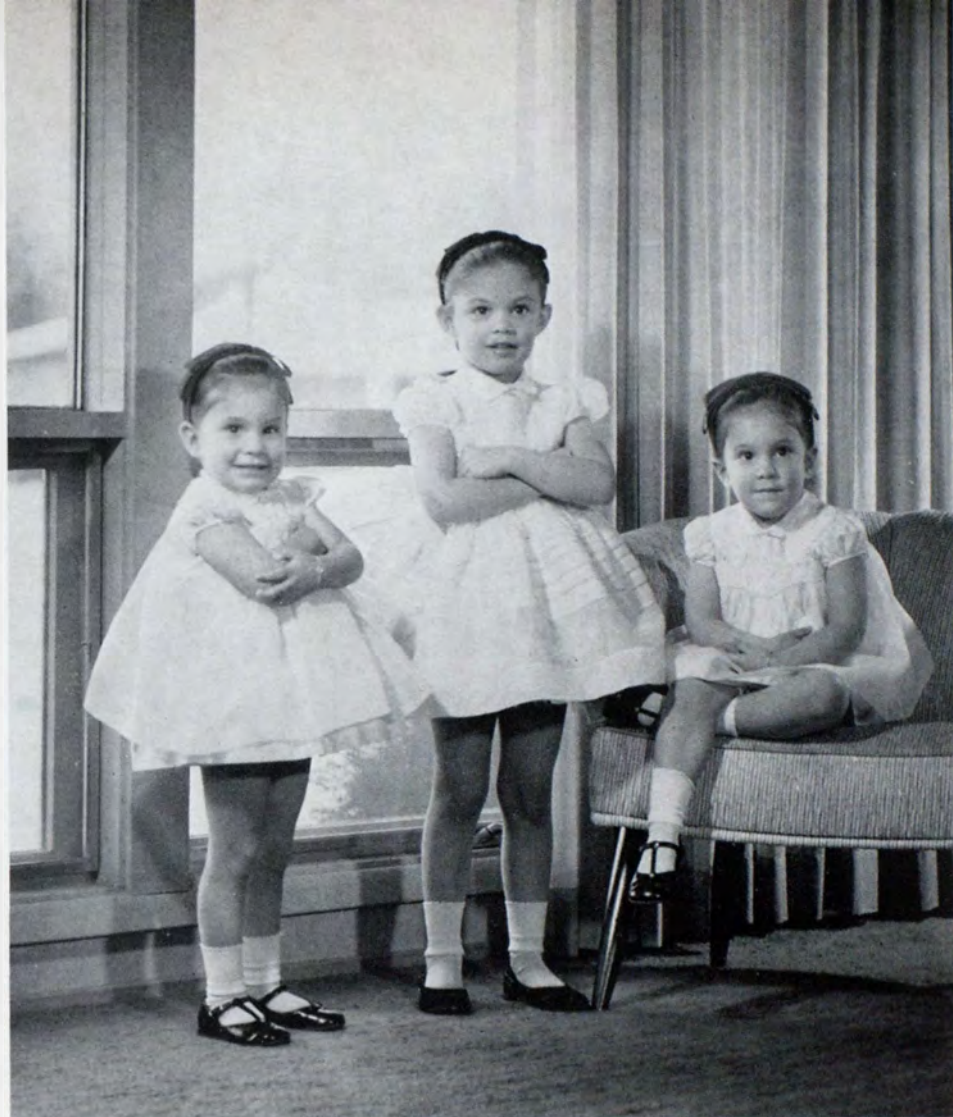
Through effective demonstration and intensive practice, these people will guide you to mastery of such essential subjects as: portrait composition, use of broadlight, shortlight and speedlight, fitting the light to various kinds of models and to color, and posing and lighting for salon and character studies. All of this, and more, is offered you in Winona's Course No. 1, Fundamentals of Posing and Lighting. This is an indispensable course for the beginner and an invaluable course for the advanced student.

Designed to benefit the advanced craftsman is Course No. 7, Direct Color

..... BUT THE WINONA SCHOOL HAS ONLY ONE ANGLE

in Portrait Photography. What must go into making the very finest direct color portraits of men, women, children and groups? This course will provide the fullest possible answer to this question through complete coverage of composition, lighting, studio properties, expression, finishing, framing and delivery. Course No. 7 is an attractively paired Mr. and Mrs. special with either Course No. 8, Reception Room Sales, or Course No. 9, Oil Coloring.

If any important aspect of Portrait Printing and Finishing is overlooked in Winona's Course No. 16 of the same name, we don't know about it. Shoulder to shoulder with top photographer-instructors you will take up: portrait printing, difficult negatives, vignette prints, border printing, printing for salon exhibition; print processing, toning in gold tone, brown tone, blue tone, red chalk, partial toning and multiple toning; negative processing, intensification and reduction; copying, line and all types; *and* special lectures and demonstrations on texture screens, double printing, pastel toning, oil toning, embossing, hand made mounts, matte cutting, framing, gallery wall, studio decor and window display. Course No. 16 is a Mr. and Mrs. special with Course No. 17, Advanced Negative Retouching.



caught
in
the
act

... of being (left to right) winsome, wide-eyed and winded. Speedlight made this winning portrait possible, both for the photographer and for his subjects. You can't set your subjects up to pose this way; you have to catch them doing it.

Course No. 13 at Winona, Speedlight Portrait Photography, will help you learn how to do just that. This course concentrates on the most effective use of speedlights in the portraiture of men, women, brides, children and school groups. Gain greater versatility as a photographer through proficiency with speedlights. Add to the comfort of

your subject and be equipped to portray him or her in the natural and appealing angle he or she will flash on and off with the speed of light. Course No. 13 is a Mr. and Mrs. special given at the same time as either Course No. 14, Negative Retouching, or Course No. 15, Transparent Oils.

The next page is your official application form for this summer's enrollment at the Winona School of Photography. Fill it out and mail it in today. You can't find a better buy for your time and money and you can learn how to get more of both for yourself. More time and money, that is.

WINONA

SCHOOL OF PHOTOGRAPHY

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OFFICIAL APPLICATION FORM

1961 WINONA COURSES

Please accept my application for the
course (courses) I have checked:

- 1 FUNDAMENTALS OF POSING AND LIGHTING — ☐
Tuition \$100 Deposit \$25 June 11 - June 17
- 2 SMALL CAMERA PHOTOGRAPHY — ☐
Tuition \$100 Deposit \$25 June 11 - June 17
- 3 ADVANCED COMMERCIAL PHOTOGRAPHY — ☐
Tuition \$135 Deposit \$25 June 18 - June 24
- 4 GENERAL COMMERCIAL PHOTOGRAPHY — ☐
Tuition \$100 Deposit \$25 June 25 - July 1
- 5 GENERAL PORTRAIT PHOTOGRAPHY (2 weeks) ☐
Tuition \$125 Deposit \$50 June 25 - July 8
- 6 DIRECT COLOR, COMMERCIAL PHOTOGRAPHY ☐
Tuition \$150 Deposit \$25 July 2 - July 8
- 7 DIRECT COLOR IN PORTRAIT PHOTOGRAPHY ☐
Tuition \$150 Deposit \$25 July 9 - July 15
- 8 RECEPTION ROOM SALES — ☐
Tuition \$50 Deposit \$25 July 9 - July 15
- 9 OIL COLORING — ☐
Tuition \$75 Deposit \$25 July 9 - July 15
- 10 ADVANCED PORTRAIT PHOTOGRAPHY ☐
(2 weeks) —
Tuition \$200 Deposit \$50 July 16 - July 28
- 11 RECEPTION ROOM SALES — ☐
Tuition \$65 Deposit \$25 July 16 - July 22
- 12 BRUSH OILS — ☐
Tuition \$100 Deposit \$25 July 23 - July 28
- 13 SPEEDLIGHT PORTRAIT PHOTOGRAPHY — ☐
Tuition \$125 Deposit \$25 Aug. 6 - Aug. 12
- 14 NEGATIVE RETOUCHING — ☐
Tuition \$75 Deposit \$25 Aug. 6 - Aug. 12
- 15 TRANSPARENT OILS — ☐
Tuition \$75 Deposit \$25 Aug. 6 - Aug. 12
- 16 PORTRAIT PRINTING AND FINISHING — ☐
Tuition \$125 Deposit \$25 Aug. 13 - Aug. 19
- 17 ADVANCED NEGATIVE RETOUCHING — ☐
Tuition \$100 Deposit \$25 Aug. 13 - Aug. 19

I am enclosing a deposit on each course for which I apply and I understand that it will be credited to my total tuition fee. I also understand that the entire balance of the tuition fee is payable on the first day of the course. I certify that I have had a minimum of one year's experience in a professional photographic studio. If I am applying for the course in Advanced Portrait Photography, I also certify that I have had a minimum of three years' cameraroom experience. If I am applying for the course in Direct Color in Portrait Photography, I also certify that I have had a minimum of five years' cameraroom experience.

Name _____
(please hand-letter or typewrite)

Street _____

City _____ Zone _____ State _____

NOTE: Refunds of deposits will be made only in case of emergency and under no circumstances later than two weeks preceding opening date of course. Full details as to supplies required, housing service, etc., will be mailed upon receipt of application and its acceptance. All courses are limited in enrollment, and will be processed on a "first come, first served" basis. A minimum of \$25 deposit must accompany all applications. Mail to: Executive Manager, Professional Photographers of America, Inc., 152 West Wisconsin Avenue, Milwaukee 3, Wisconsin.

THE WINONA SCHOOL OF PHOTOGRAPHY

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CREATIVE OPPORTUNITIES FOR PHOTOGRAPHERS IN INDUSTRY

A challenge to PP of A Industrial members has arisen as a result of the exhibit of American industrial photographs displayed during the Institute of British Photographers meeting in London, last October. *The British Journal of Photography* in reviewing the exhibit had this to say:

"Tuesday — and time before the lecture programme began to view the exhibition of prints displayed by courtesy of the Professional Photographers of America, Inc., as examples of United States industrial photography. Most delegates expressed disappointment at the display. All except one were in colour, but although of impeccable technique they showed little originality or imagination. One example which could perhaps claim originality was an etched printed circuit, perfectly mounted and bordered. One wonders if this form of contemporary 'photography' would be eligible at our more august annual exhibitions."

While we've seen a great deal of imaginative industrial photography in this country, it is altogether too true that the most imaginative work is seldom submitted for judging at the National Convention. Many industrial photos have appeared in the exhibits of art directors clubs or even in the show, "Photography in the Fine Arts." However, many of our industrial members seem reluctant to send these same pictures to the National.

It appears that we can do much to broaden the subject matter included in the industrial exhibit and show, not only our British friends but also our own members, that industrial photography offers as many creative and imaginative opportunities as do commercial or portrait photography.

E. S. Purrington, Cr. Photog.
Industrial Director, PP of A

L, S & R NEWS from page 278

Carolina State College, Raleigh, July 9-15.

Three short courses will be offered: (1) *General Portrait Photography*. Instructors are Leslie A. Tompsett, M. Photog., South Bend, Ind.; Hugh W. Tribble, M. Photog., Portsmouth, Va.; Tim Hord, M. Photog., Charlotte, N. C.; Frank Broderick, Jr., Charlotte, N. C.; Joseph K. Lowry, Winston-Salem, N. C. Cost, \$85. (2) *Heavy Brush Oils*. Instructor, Marjorie Sharpe, Jacksonville, Fla. Cost, \$65. (3) *Light Oil Painting*. Instructor, Paula Tompsett, South Bend, Ind. Cost, \$55.

Rooms and meals are available at low cost at the college. For further information, write Eugene Starnes, Division of College Extension, N. C. State College, Raleigh.

The school is fully accredited by the PP of A and the Winona Board of Trustees. Mrs. J. M. Sample, Statesville, N. C., Educational Director of the PP of North Carolina, is in charge of instruction.

PP of Northern California

A new membership classification has been added by the PP of Northern California. The Allied Arts membership is open to individuals "not necessarily engaged in the photographic profession; but, who by virtue of their work in allied fields, are able to contribute to the advancement of profes-

EASTERN PHOTOGRAPHERS

Many Eastern professional photographers find it financially difficult to attend the National Convention when it is held in the Mid-West or on the West Coast. The cost of distant travel makes it impossible for some. Therefore, this year everyone in the East should take advantage of the opportunity to go while it is held in our own area. The benefits of a National Convention have to be experienced to be appreciated.

Only once in ten years does this opportunity come our way and we should make the most of it this summer. This will be your *Most Economical* chance to attend a National Convention. Don't miss it!

Frank H. Gould, Middletown, Conn.
Asst. Convention Manager

sional photography." The dues are the same as for Associates (\$14), plus \$10 registration fee. Memberships are subject to Board approval.

Wynn Bullock's dramatic color photographic conceptions of the fourth dimension have earned him the second annual award for contribution to photography as a fine art, presented by the PP of Northern California.



Wynn Bullock, Monterey, California, receives the PPNC award from President Robert Toren.

"This new work of Wynn Bullock successfully invades this abstract domain (of painters) and opens a new era for the creative photographer."

Ansel Adams was the first recipient of the award in 1960. ▲

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**NEW ADVANCED
DESIGN ALLOWS YOU
TO SET UP A COMPLETE
COLOR PROCESSING
PLANT FOR \$2590***

as pictured below



**THE MOST VERSATILE
PROCESSOR ON THE MARKET**



3 1/2 gal. 16 x 20 setup
Type "C" Prints



3 1/2 gal. 16 x 20 plus
2 gal. 8 x 10 setup
Type "C" Prints
Roll Film — Sheet Film



3 1/2 gal. 16 x 20 plus
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Type "C" Prints
Sheet Film



3 1/2 gal. 8 x 10 setup
Type "C" Prints
Roll Film — Sheet Film

*DELUXE TYPE "C" PROCESSOR

Most functional, versatile and economical system for prints 16" x 20" and smaller. Uses only 3 1/2 gallons of solution per tank. All chemical tanks centered around quick dump tank. Has a wash tank and a water jacket regulator. Extra large sump tank. Processes six 16" x 20", 14" x 17", 11" x 14", or 24 8" x 10" prints per load. Width, 35 1/2"; length, 61"; height, 33". Complete, ready to install. Price includes timer, Saran basket, regulators, spray attachment and gas pressure gauges.

Model 1620-14CP

Arkay

CORPORATION
Milwaukee Wisconsin

1570 S. FIRST ST., MILWAUKEE 4, WIS.

JULY 1961

SUN	MON	TUES	WED	THUR	FRI	SAT
30	31					29

**MAKE PLANS NOW
PP OF A CONVENTION**

AUGUST 1961

SUN	MON	TUES	WED	THUR	FRI	SAT
		1	2	3	4	



John Paul Goodwin, left, accepts the Houston Ad Club's "Excellence in Advertising" award for the PP of A from Richard Waddell, senior marketing editor of "Business Week Magazine," in ceremonies held in Houston.

• • • The top award in the Houston Advertising Club's "Excellence in Advertising" Awards Competition went to the PP of A for the "7 AGES of Childhood" campaign, at the club's awards banquet in April. The promotion was named "best overall sales campaign" from a field of more than 230 entries in the Club's second annual competition for advertising created during the past year.

A faculty committee headed by Milton E. Gross of the University of Missouri's School of Journalism judged the entries which were used for classroom critique. Though faculty rulings prevented members of the committee from commenting on advertising submitted in competition, University of Missouri students described the 7 AGES campaign variously as "a beautiful presentation of fine, original ideas" . . . "an excellent appeal to a specific, selective group" . . . "meaningful pictures and text" . . . "wonderful campaign idea clearly, simply and beautifully expressed."

• • • An award of \$25 will be made for the best window display on the 7 AGES received by May 30. Send photographs to "7 AGES Window Display," PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

• • • Nearly a page was devoted to the 7 AGES promotion in the April 7 issue of *Printer's Ink*. The weekly magazine of advertising and marketing noted, "More leisure time, more income, handier cameras, better color film, larger families—all have conspired against the professional photographer in the last several years." The 7 AGES idea was introduced "to stem the tide somewhat and bring families back to the professional photographer's studio."

Quoting a letter from a Newark photographer who praised the promotion, *Printer's*

Ink commented, "Even allowing for a little exuberance here, it's a solid testimonial to the program."

• • • More than 200 top agency and media people from several states attended creativity workshop sessions at the Southwestern Advertising Agency Association's annual convention in Dallas in April. The 7 AGES campaign was one of six consumer advertising campaigns featured in the workshop.

• • • 7 AGES decals for automobile and studio windows are available at \$1.50 for three. . . . In answer to requests from multiple studio operators, additional official 7 AGES certificates, complete with lettering and seal, are available at a cost of \$1 each. . . . The child's record (35 cents each) is one of the most effective promotional items offered in the entire promotion. It is an excellent advertising medium to place in nursery schools, for instance.

• • • Promotion at work. Marty Feins of Newark is running weekly newspaper ads, has had 7 AGES bus cards printed and is using them in 30 buses. He starts his motion picture screen advertising soon and has arranged for a local children's shoe store to do special 7 AGES window displays. He has the animated display and other materials in his windows and distributes the brochures to all who come into the studio. Gummed stickers go on every piece of mail. . . . Jimmy Wilson of Birmingham is using 7 AGES radio commercials four times daily on one station and is planning three half-hour music programs on a good music station. He's contacted children's clothing merchants in shopping centers for tie-in displays. . . . Rob Paris of Cincinnati reports above-average telephone response to the 7 AGES newspaper ads which he is running twice monthly;

Gentlemen:

We are all enthused about the 7 AGES! We think the program is the best for the photographer and also the best idea ever to come from the Professional Photographers of America.

We are starting our window display today (April 7/61) in order to tie in with the Sullivan Commercial on Sunday. Shall send you pictures of our displays.

If you have any more help for displays or other material let us know. Thank you again.

Fred Gerard
Shaker Heights, Ohio

says his customers have commented favorably on the copy and general approach. . . . Phyllis Moore of New Orleans is running full page ads in the Opera Association program there, using her own portrait photographs with copy and logo from the newspaper ads in the Advertising Kit.

• • • Every possible participant is needed in the 7 AGES program in order to create a buying habit on the part of the American public. You can sign up for the complete package at any time; however an early start will be more beneficial to the studio in the long run. Terms of your own choosing can be arranged, provided you send at least \$50 as a first payment.

• • • You can buy 7 AGES albums and use them to increase your 7 AGES business. Included in each album will be a certificate to be signed by the mother and witnessed by the photographer, pledging to her child that she will have him or her photographed at each of the 7 AGES. It will be a moral obligation only but will serve as a constant reminder.

Album manufacturers who have been franchised by the PP of A to use the 7 AGES trademark on any album in their regular line are: Art Leather Mfg. Co., Inc., 37 Moultrie St., Brooklyn 22, N. Y.; Arthur Hertzberg & Craftsmen, Inc., 1760 Wrightwood, Chicago 14, Ill.; and Leather Craftsmen, 109 E. Hawthorne, Valley Stream, N. Y. ▲

Marty Feins, Newark, uses different pages from the 7 AGES brochure on his 30 bus cards.

Growing.. Growing.. GONE
those precious SEVEN AGES
OF CHILDHOOD

**Preserve them forever in
Precious Portraits**

by
Marty Fein's Studios

**999 SO. ORANGE AVE.
Newark, N.J. ES. 4-9500**



**STOP IN FOR
FREE BOOK ON THE
SEVEN AGES OF CHILDHOOD**

ENGINEERING • PRODUCTION • COMMUNICATIONS?

WHATEVER YOUR INDUSTRIAL POST . . . THERE'S AN IMPORTANT ROLE FOR YOU AT THE . . .

9th

ANNUAL NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE

STATLER HILTON HOTEL • NEW YORK CITY

JULY 30 • AUGUST 4, 1961



PROFESSIONAL PHOTOGRAPHERS of AMERICA, Inc.
152 WEST WISCONSIN AVE., MILWAUKEE 3, WIS.

I want to attend the 9th ANNUAL NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE, at the Statler Hilton Hotel, New York, July 30 through August 4, 1961. Enclosed is my check for \$_____ for _____ reservations in the name(s) of:

NAME _____

FIRM _____

ADDRESS _____ CITY _____ ZONE _____

STATE _____ SUPERIOR'S NAME/TITLE _____

Registration fee is \$21.50 which includes membership dues in the Industrial Division, PP of A. (Fee for wives and immediate members of family is \$9.50 each.)



ADAPTS PENTA PRISM

Donald Laskey, Grand Rapids, Mich., has adapted a Rollei flex 2 1/4x2 1/4 penta prism



Views of Laskey's Graflex with penta prism.

for use on his 2 1/4x3 1/4 Graflex. Mr. Laskey suggests, "The main trick is to remove the magnifying lens from the eyepiece and mount the prism up high. . . I now have a genuinely professional 2 1/4x3 1/4 single-lens reflex that works like a dream."

SMALL REFLEX

The Pierre Couffin Co. in France has designed a small (2 3/8" x 3 1/8") camera known as the Malik Reflex. According to *France Actuelle*, a bulletin published by an association of French businessmen, the new reflex camera which has a variable focus objective of 35mm-75mm will be on the market before the end of the year. ▲

PORTRAIT FINISHING

Developing, 70mm 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

APPLICATIONS from page 254

Oliver, William H., Jr., 51st & Grove, Oakland (A-C)

The following Associate Student applications were received from the Brooks Institute of Photography, 2190 Alston Rd., Santa Barbara, Emmert E. Lawson, sponsor:

Bowers, Roy J. — Reed, Kenneth B.
Bravo, Jesse A. — Swan, David L.
Burholm, B. L. — Turner, Richard W.
Elkins, Carle T., Jr. — Williams, Larry V.
Fujimoto, Kazuya D. — Winkler, Ralph H.
Litman, Dennis B. — Woody, Eugene
Pierce, John C. — Yearwood, Edwin I.
Ragsdale, James E. — Ziel, Alex

COLORADO
Alsop, Vera H., Alsop Photo Shops, Box 40, Lowry AFB (A-P)

CONNECTICUT
Barclay, Doris V., Barclay Photographers, P.O. Box 337, Milford (A)

Misiaszek, Lucy C., Misiaszek Studio, 68 Maple St., Danielson (A)

Wiles, R. E., Wiles Studio, Inc., 464 Farmington Ave., West Hartford (A-C)

DISTRICT OF COLUMBIA
Clever, Carl E., Graphic Craftsmen, 619 F.N.W., Washington (A-C)

ILLINOIS
Danylak, Walter V., Double Sixteen Co., 133 N. Washington St., Wheaton (A) J. Canon

Hicks, Arthur S., Hicks Photo Studio, 3418 California Ave., Alton (A-P) Edward H. Paetz
Mainzer, Evelyn, Corona Studio, 1312-14 E. 53rd St., Chicago (A) Frank R. Sells
Ripley, Roy B., 2301 Ruth Ave., Park Ridge (A)

Skelton, George B., Skelton Studio, 204 E. Jefferson, Mason City (A-P)
Winn, William M., University of Illinois, 808 S. Wood St., Chicago (I)

INDIANA
Bronnenberg, Cletis W., Bronnenberg Studio, 510 Locust St., Middletown (A-P)
Larish, John J., Anasco, 2921 E. 39, Indianapolis (A)
Schroll, Todd, Allen, Gordon, Schroepel & Redlich Studios, Inc., 1835 S. Calhoun, Ft. Wayne (A) Sheldon Hine

IOWA
O'Byrne, William M., Photographic-Reporting-Service, 103 15th St., N.W., Cedar Rapids (I)

KANSAS
Baumgart, Fred, Baumgart Studio, 1106 McVicar, Topeka (A-P)

Legler, Robert C., Legler Studio, 5909 Woodson Rd., Mission (A-P)

LOUISIANA
Reyes, Arturo R., Ruiz-Reyes Studio, 4530 Constance St., New Orleans (I)

MAINE
Jura, J. Arthur, Jura Studio, 125 Cedar St., Rockland (A-P)

Owen, Lyman B., Owen Art-Color, Indian Point Rd., Georgetown (A-C)

MARYLAND
Born, Gordon M., Jr., Hill's Trailer Ct., Route 1, Box 432, Lexington Park (I)

MASSACHUSETTS
Hatch, B. Edward, Stanley Home Products, Inc., Pleasant St., Easthampton (A-C)

Keegan, Thomas F., Carleton H. LaPorte Studio, 30 Rice St., Shrewsbury (A)

MICHIGAN
Clinard, June M., Clinard Photography, 1012 S. Washington, Royal Oak (A) C. Clinard

Manning, Edward P., Jr., Manning Brothers, 16300 Brush St., Detroit (A)

Rigstad, William W., Micromatic Hone Corp., 16868 Pinehurst, Detroit (I)

MINNESOTA
Cole, Vincent W., Pritchard, 1129 Nicollet, Minneapolis (A)

Hicks, Gerald W., Snow Studio, 313 1/2 S. Front St., Mankato (A-P) C. J. Snow

Pechan, Beverly M., 3006 Rice St., St. Paul (A-C)
Schussler, Edward W., Edd Schussler Photography, 111 Kumquat Ave., St. Paul Park (A-P) Jack M. Anderson

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DRAPES • BACKGROUNDS
STUDIO TOYS • GIVEAWAYS ETC.
WRITE FOR FREE CATALOGS

HERE ARE THINGS THAT WILL
MAKE EVERY STUDIO MORE
PROFIT — when you use them.



SCHOOL DRAPES (all colors)

V-Neck School drape-sleeves	\$ 9.95
V-Neck (front and back) sleeves with	
Cummerbund front tie	12.95
Black Lace-Satin school drape	6.95
Navy Blue Lace School Drape (new)	6.95
New Peasant Blouse (jersey)	10.95
Marabou Feather-Satin drape	9.95
Petite 2 piece velvet drape	10.95
Plain velvet drape-over arms	3.95

GLAMOUR DRAPES
(for teenagers, etc.)

Silver Luxe Lace over Silver	\$ 6.95
Three Glamour drapes (assorted)	10.00
Two pieces tulle and 2 belts	5.00
V-Neck Silver-Luxe-Cummerbund	12.95
Bouffant Drape — goes around	12.95
Halter Style with Cummerbund	10.95
All colors available — specify colors.	

"CRAFTSMAN SET"
HERE ARE THE BEST VALUES ON MAKE-UP DRAPES
1 SILVER-LUXE LACE
1 SATIN-NYLON-TULLE DRAPE
2 Zipper Foundations (Any Color) You Select the Color
\$14.95



PIERCE GLAMOUR DRAPES

Most popular style — easy to use.	
No. 114 Velvet — all colors	\$ 3.95
No. 112 Silvercloth — all colors	3.75
No. 111 Satin Cloth — all colors	2.95
ONE OF EACH QUALITY (any color)	10.00
Two yards Nylon Tulle (all colors)	2.00
One set of Elastic Belts	1.00



Studios that have been using Pierce Blue Garters, Rice Envelopes and other Promotions find them very profitable. Special sample set of Garters, Banners and Rice Envelopes sent for \$3.00 post-paid. Write for new catalog pages on these items.

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It's so easy to do Outdoor & Public Type
Glamour Photography Photography - Full Illustrated

BOOKS ON PHOTOGRAPHY

"How to Make Money in Photography," the new paper covered edition (was \$4.50)	\$1.95
Practical Portrait Photography	6.95
Photo Coloring Book (Marshall)	3.95
Many others — ask for catalog pages.	

GLAMOUR PHOTOGRAPHY
— IS SO EASY WITH —
DRAPES • BACKGROUNDS • FEATHERS • FLOWERS

BABY BENCH COVERINGS (50 in.)

	1 1/2 Yd.	Two Yd.
Washable	\$ 5.25	\$ 6.95
Crushed Plush	5.25	6.95
Rugloom — no lustre	4.25	5.50
Rugtex — lightweight	7.25	8.95
White Orlon — washable	5.25	6.95
Bunny Cloth (dry clean)		

BACKGROUND MATERIALS

Vinyl Plastic Background with Grommets (sizes 6x8 or 6x9)	\$ 8.95
Clear Glame — 3 yard length	\$ 6.75
Gold-Silver Glamour Mesh — 3 yard	5.95
Gold-Silver Metallic Mesh — 3 yard	3.95
Black Doeskin background — 3 yard	7.95
Gold-Silver Bullionette — 2 yards	5.95
Stand and Background barholders	22.50

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★ DRAPES
★ FEATHERS
★ BACKGROUND MATERIALS

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MINNEAPOLIS 9, MINN.

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CONVENTION JULY 30-AUG. 4TH.

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Summers, Joseph M., Henry Moore Studio, 214 E. 11th St., Kansas City (A-P)

MONTANA
Hedderick, Robert Colin, 336 S. 6th W., Missoula (I) Robert M. Catlin
Shellenberg, Fred J., Shellenberg Studio, 515 W. Park, Livingston (A-P) L. E. Osborn

NEBRASKA
Norton, Donald E., Zablouil Studio, 1607 M St., Ord (A) Francis Zablouil

NEW HAMPSHIRE
Erb, Margaret J., Photography by Margaret Erb, Sky Farm Orchards, Hudson (A-P) C. H. Foster
Meador, Major M., Camera Shop of Claremont, 80 Pleasant St., Claremont (A-P)
Paul, James F., James F. Paul Photography, 10 Tremont St., Claremont (A-P)
Sieburg, Don, Northeast Color Corp., New London (S)

NEW JERSEY
Dauchert, Terre L., Van Dyke Color Studio, 66 W. Main St., Bergenfield (A) Fred Van Dyke
DeNardo, Michael P., DeNardo Studio, Mays Landing Rd., Blue Anchor (A)
Guzzi, Robert, Lucas Service Inc., 30 Van Nostrand Ave., Englewood (A)
Kirsch, Robert G., Bergenfield Police Dept., 198 N. Washington Ave., Bergenfield (A) F. Van Dyke
Lindner, Harold J., Target Photos, 279 Main St., Hackensack (A) Morton A. Sobin
McClintock, Earl I., Jr., McClintock Studio and Camera Shop, 20 Main St., Clinton (A-P) Richard Thorne
Miller, Arthur W., Art Roberts Studio, 598 Ridge Rd., North Arlington (A-P) Morton A. Sobin

NEW MEXICO
Newsom, Jack W., Jack Newsom Studio, 310 W. High, Grants (A-P) Albert Ravanelli

NEW YORK
Campanaro, Sam J., Eastman Kodak Co., Kodak Park, Lake Ave., Rochester (I)
Forge, Leon Craig, APSA, 42 Trevor Court Road, Rochester (A) Frederick Quellmalz
Friedberg, Barry R., Plymouth Photographers, 145 W. 45th St., New York (I)
Hinderer, Russell I., Charlton Studio, 930 Fairmount Ave., Jamestown (A)

Joseph, C. E., New York City Office of Civil Defense, 135 E. 55th St., New York (I) J. Welland
Mahler, Herman R., Kranztein Studio, Inc., 227 Lexington Ave., New York (A)
Miller, Ira B., Wedgewood Studio, Inc., 527-12 Merrick Blvd., Laurelton (A-P)
Paulus, James R., Rochester Institute of Technology, 95 Main St. W., Rochester (A) D. Smith
Pospel, Richard J., Graflex, Inc., 3750 Monroe Ave., Rochester (I)
Ross, Daniel, School Color Studios, Inc., 2240 Jerome Ave., New York (A-P) L. Rosenmann

NORTH CAROLINA
Siddell, Hallie S., Siddell Studio, 616 St. Marys St., Raleigh (A-P) Lewis P. Watson

OHIO
Boehm, Robert A., Interchemical Corp., Dana Ave., Cincinnati (I) Richard C. Kinsler
Brown, Wesley Ed., General Electric Co., Lockland Rd., Evendale (I) R. C. Kinsler
Kerr, Stuart D., 3132 Montana Ave., Cincinnati (A) Richard C. Kinsler
Kohl, Charles J., 2025 Sundale Ave., Cincinnati (A) Richard C. Kinsler
Moran, Don, Robert A. Taft Sanitation Engr. Center, 4676 Columbia Parkway, Cincinnati (I) Richard C. Kinsler
Smith, David Lee, Brand Studio, 1208 Central Parkway, Cincinnati (A) R. C. Kinsler
Steinkamp, Robert P., Avco Corp., Electronics & Ordnance Div., 5249 Willowood Dr., Cincinnati (I) Richard C. Kinsler
Stratton, Gerald A., 5513 Arnsby Pl., Cincinnati (A) Richard C. Kinsler
Tibbals, Lawrence E., Ohio State University, 190 W. 17th Ave., Columbus (I) Leo M. Wilhelm
Wesley, Edward D., General Electric Co., Lockland Highway, Evendale (I) R. C. Kinsler
Whitehead, Leroy D., General Electric Co., Bldg. 500, Cincinnati (I) R. C. Kinsler
Woodruff, Lee, Jr., The Hadley's, 131 S. Main St., Bellefontaine (A) C. Vance Hadley

OKLAHOMA
Lobit, Edgar, Jr., Lobit Studio, 114 N. Oklahoma, Guymon (A-P)
Widener, Donald L., Widener Studio, 1705 Columbia, Lawton (A)

(Turn to page 290)



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Get greater profits, increase volume, cut overhead with our complete service. Rely on our 20 years of reliable professional portrait finishing experience.

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ULTIMATE IN DESIGN... FOREMOST IN EFFICIENCY...

Universally acclaimed by professional and industrial photographers for removing static attracted dust and lint from negatives before printing. And, for cleaning transparencies before mounting or projecting.

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3" Model Illustrated... \$9.95
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Buy STATICMASTERS at your local photographic store. Write for descriptive folder.

SEAMLESS PAPER for STUDIO BACKGROUNDS

108 INCHES WIDE • ALL COLORS
WHITE IS 10% LESS THAN COLORS
ALL COLORS MAY BE ASSORTED FOR QUANTITY

814gla roll 107 x 12 yards 2080gla roll 107 x 90 yards

SEAMLESS PAPER (plain)

Lowest prices on plain colors and white.

Rolls	1	3	6
White	\$6.75	\$6.40	\$6.10
Colors	7.50	7.15	6.75

CLOUDED SEAMLESS (New)

Six different colors—ask for color swatch (free)\$6.95 roll—3 for \$19.50

6 FT. ROLLER BACKGROUNDS (wide)

Now available, 8 foot length on rollers.

All white (ready for painting)\$17.50
Painted—black and white clouds...\$34.50
Painted—in color of color—will be available in two different colors...\$34.50-\$37.50

BRIDAL BOUQUETS and all types ARTIFICIAL FLOWERS-FOLIAGES

We make many different styles of bouquets from Plastic Flowers in all price ranges.

Orchids in white-lavender\$5.95-\$6.95
Beautiful Bridal Bouquets all come in clear plastic boxes for display...\$10.95 and up
Rose Garlands—white or pink (9 ft.)...\$4.95
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Write for illustrated catalog pages.

Every Studio uses...

Kraft Envelopes
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All sizes—lowest prices now with free express delivery when you order with other goods over 31 lbs. (32 to 99 lbs. cost about 6 to 10c.) Write for complete catalog today.

WHITE CARDBOARD (8 ply)

50 lb. Bundles	Bundle	2 Bdis.
8x10—750 pcs.	\$16.50	\$15.00
8 1/2 x 11—600 pcs.	13.20	12.00
11 x 14—400 pcs.	15.00	14.00
(11 x 14—200 pcs. for \$8.00)		

COMBINATION PRICES

One carton 8 x 10—8 1/2 x 11	\$27.50 ea.
One carton 8 x 10—11 x 14	28.65 ea.
One carton 8 1/2 x 11—11 x 14	25.95 ea.
Carton of 3 sizes	40.95 ea.
750 pcs. 8 x 10 and 200 11 x 14	24.00
615 pcs. 8 1/2 x 11 and 200 11 x 14	21.00

MATBOARD—order with above

2 styles	50 sheets	100 sheets
16 x 20	\$11.00	\$21.00
11 x 14	6.50	12.00

EXPRESS RATES
REDUCED 20 to 60%
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"M" Catalog—miniature showing about 72 pages from big catalog—sent free.
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We stock the complete line of MARSHALL OILS—Sprays and Mediums. GRUMBACHER Oil Colors—Brushes, Winsor & Newton Oil Colors—Brushes, Lambswood and Dacron for Colorist.

1/2 lb...\$2.25 One pound...\$3.95
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Artist Supply Catalog—for Color Artists

OIL COLORS • BRUSHES

Artist Supplies for Portrait Studios etc.



Everything for Studio Artists

Grumbacher Brushes—Oil Colors
Winsor & Newton Oil Colors
Marshall Colors and Mediums
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Delta Brushes—Paint Boxes
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**"THE NEW ADAMS
RETOUCHING MACHINE
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than ever!"**

**...AND PAYS BACK EVERY PENNY IN
QUALITY, SPEED AND PROFITS."**

**No other retouching machine on the market
can compare with the Adams**

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Only the NEW ADAMS can give you...

- ★ Smoother oscillation than any other on the market, confined to negative carrier only.
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- ★ More convenient handrest can be used for right or left hand retouching on same model.
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**ADAMS RETOUCHING MACHINE CO.
846 BROADWAY DENVER, COLORADO**



Strictly For The Birds

"Old Head-In-The-Sand has an odd way of solving problems. Strictly speaking, his approach is for the birds . . . but not for humans.

"As a business or professional man it behooves you to look many places for the answer to a pressing problem.

"Maybe it's close at hand—in your head, on your desk, or in your firm's experience.

"But more often the answer may lie afield, outside your own area of experience or operations. And that's when your trade or professional association can lend a valuable helping hand.

"A direct benefit of membership in your association is the wealth of specialized information available to you: industry wide statistics, results of research projects, educational programs, and many more.

"Of course, your association's effectiveness as a voluntary organization depends on the active interest of its members. That's you. And when you belong to and support your voluntary organization you're helping to encourage the growth and development of every person who has the capacity to grow. You're helping your industry to move ahead, the best direct action you can take to insure the steady and dynamic growth of the economy as a whole."



Pete Progress

Speaking for progress through
voluntary organizations

This is the first in a series of ads sponsored by the Chamber of Commerce of the United States which will appear from time to time in "the National Photographer." Any "Pete Progress" copy, complete or in part, can be used by PP of A Affiliated associations.

NEW PRODUCTS from page 258

S & W Displays, 2040 Commonwealth Bldg., Louisville 2, Ky., has designed a pre-finished display stand which requires



S & W Displays

20x46" of floor space, yet offers more than 34 square feet of usable display space. The stand consists of four hard surface pressboard panels in a pair of 3/4" Kiln-dried hardwood frames. Panels are removable and painted on both sides so that photographs and posters may be mounted on either face. Each stand measures 45x75" overall and accommodates one yellow and one orange. Frames are dark gray. The stands

are packaged in two pieces for fast assembly and are furnished in a reusable carton.

Caprod Ltd., 111 Fifth Ave., New York 3, N. Y. — Wide angle lens for Mamiya C2 twin-lens reflex camera, 65mm, f/3.5, mounted with flash-synchro shutter, focuses from 3 3/8" to infinity: \$149.50. . . . Exakta Camera Co., 705 Bronx River Rd., Bronxville, N. Y. — Isco-Mat LM, 50mm, f/1.9 lens with automatic diaphragm complete with photoelectric exposure meter: \$150. . . . Photronic Corp. of America, 6478 Sligo Mill Rd., Washington 12, D. C. — Satellite X-90, self-contained one-piece electronic flash unit with "electronic ear" monitor circuit which assures consistent exposures through continuity of maximum power.

National Camera Repair School, Englewood, Colo. — Serv-Shops Auto-Collimator, checks focus of all types of still and motion picture equipment in less than eight seconds, with or without film. . . . Kyle Products Co., 2207 Old Orchard Rd., Wilmington 3, Del. — En-Irt fluorinated solvent for cleaning photographic film and slides, also miniature hard-to-clean equipment; nonconductive to electricity; 8 oz. bottle, about \$1.70. . . . Anken Chemical & Film Corp., Newton, N. J. — Anko-Graphic photographic contact are proofing paper for use by lithographers, blueprinters and layout artists; available in rolls from 20"x50" to 42"x150".

(Turn to page 289)

General Electric Co., Schenectady 5, N. Y., has introduced its Golden Crown light meter package which combines the



G.E.

PR-3 light meter with an incident light reading meter attachment. . . DeJur Amsco Corp., 45-01 Northern Blvd., Long Island City 1, N. Y., is marketing Metralite, a light meter which reads both incident and reflected light, from one to 1600 candles per square foot. Each Metralite carries a three-year annual check-up guarantee. . . Walter Voss, Inc., 3789 Broadway, New York, N. Y., is importing the Duo-Lux Quick Fire flashgun which features a plastic magazine that holds six AG 1 flashbulbs; complete with magazine and leather case, \$7.95. Individual magazines are available at 50 cents each.

G. E. McDermott, P.O. Box 248, Galesburg, Ill. — Retouching aid designed for machine negative retouching, insulates fingers from the pencil, fits on present pencils; set of three, \$2 postpaid. . . Chart-Pak, Inc., Leeds, Mass. — Matte-surfaced pressure-sensitive tape available in 11 widths and ten colors. . . General Electric, Lynchburg, Va. — Compact two-way radio, the Pacer, designed for mobile radio operation, sells for \$419. . . Recordak, 415 Madison Ave., New York 17, N. Y. — Card-to-Roll film printer, designed to copy negative or positive film images, mounted in Military D type aperture cards, onto roll film.

Eastman Kodak Co., 343 State St., Rochester 4, N. Y., has introduced the Kodak Retina Reflex III 35mm camera. A major feature of the new model is a two-way automatic exposure control system which allows the user to make exposure settings either by looking through the viewfinder or by viewing a small opening at the top of the camera. The camera also has an enlarged viewfinder ocular, and a new body shutter release with safety lock. Kodak Retina Reflex III 50 mm, f/2.8 is priced at less than \$215; with 50mm, f/1.9 lens, less than \$250. . . Kodak has announced that three of its aerial photographic films for topographic mapping are made with an Estar polyester base that provides high strength and dimensional stability. These are Panatomic-X, Plus-X and Tri-X Aerographic films. The new films also have a gelatin backing to reduce curl and protect against static.

Eastman Kodak Co.

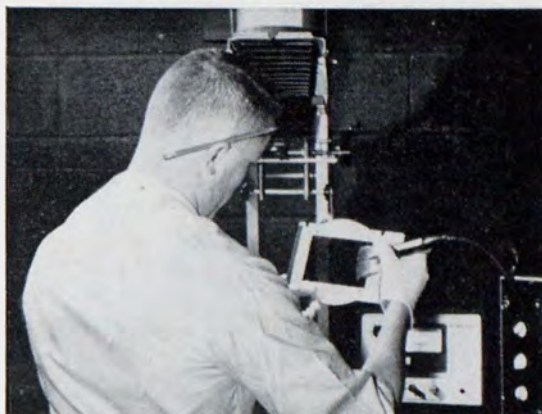
Universal Bookbindery, Inc., P. O. Box 159, 815 Avenue B, San Antonio 6, Texas — Extension Post Kit for expanding albums, \$5.50. Also, packaged inserts in lots of six. . . Near North Supply, 111 W. Grand Ave., Chicago, Ill. — Bulkton Ex-Tra-Wide seamless background paper, wound on core; 156"x100', \$29.95. . . Westinghouse Electric Corp., Bloomfield, N. J. — Scaled beam type flood lamp for motion picture lighting, provides as much light as four standard 300 w R30 lamps. The PAR-36 lamp is rated at 650 w, has eight-hour life. Lamp only lists for \$5.45; lamp, holder and cord lists approximately \$19.95. . . Polaroid Corp., Cambridge 39, Mass. — Type 146L PolaLine Projection Film (200 ASA daylight equivalent), a high-contrast transparency film that produces black-and-white slides in ten seconds. Each roll produces eight 3 1/4 x 4 1/4 transparencies, sells for \$3.49.

Literature

Burke & James, Inc., 321 S. Wabash Ave., Chicago 4, Ill. — "B&J Photographic Equipment and Instrumentation" 64th annual catalog (261-A), over 5,000 items, 148 pages, biggest ever published by Burke & James. Lens bank servicing and lens listings cover more than 20 pages. Catalog available at no cost. . . Eastman Kodak Co., 343 State St., Rochester 4, N. Y. — "Studio Techniques for Portrait Photographers," (O-4) 64-page data book for the professional — lighting, posing, backgrounds, make-up, proofs, color — illustrated with diagrams and photographs; \$1 through Kodak dealers. . . United States Collection Assn., Inc., 4405 North Ravenswood Ave., Chicago 40, Ill. — "How to Collect MORE Past-Due Accounts," free booklet. . . Macbeth Corp., P. O. Box 950, Newburgh, N. Y. — Eight-page brochure on Avlite viewing equipment, "A New Concept in Standardized Lighting." ▲

Number two of a series showing why discriminating photographers the country over use CUSTOM color processing by National Color Laboratories.

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*From the white glove handling, to the fascinating dust-repelling electronic brush (complete with compressed air jet) in each printing room, National keeps your negatives spotlessly clean, as Professional negatives should be.



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Quality Ektacolor Processing • Portraits • Candid • Commercial • School

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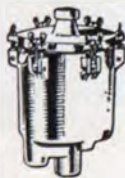
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The retoucher used by HOMER ENGLISH in all his classes.

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100% CLEAR NEGATIVES and Brilliant Prints at all times without swabbing!
CRYSTAL WATER FILTER removes mineral oxides and microscopic impurities! Approved by thousands of photographers. Free 30-day trial. Freight prepaid. Waterline and Faucet models. Write now for complete details and low direct factory prices.

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2231 North 17th St. Milwaukee 5, Wis.
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- Choice of 10 lights, 4 power supplies, 5 stands and varied synchronizations
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- Stands up under gruelling use over long periods
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Write for complete technical data sheets and the name of your local authorized Ascor dealer.

American Speedlight Corporation
63-01 Metropolitan Ave., Middle Village 79, N. Y.

APPLICATIONS from page 287

OREGON

Heppe, K. H., University of Oregon, Dental School, Portland, Sam Jackson Park (I) L. H. Delano Price, Elmer, Leader Studio, Box 340, Toledo (A)

PENNSYLVANIA

Bond, Thomas M., Bond Studio, 902 Park Ave., Castle Shannon (A-C)

Claar, Ben H., 415 Montgomery St., Hollidaysburg (A-C)

Jaffe, Erwin, American Newspaper Publishers Assn., P.O. Box 598, Easton (I)

Steinhaus, Elizabeth M., The Phillips Studio, 1523 Walnut St., Philadelphia (A-P)

Weiner, Phillip, Lindelle Studios, 2911-13 N. Broad St., Philadelphia (A-P) Walter B. Free

SOUTH CAROLINA

Bauknight, Lavoy D., Lavoy Studio, 227 Main, Lancaster (A-C) George A. Douglas

Curry, H. G., Curry's Studios, Inc., P.O. Box 292, Gaffney (A-P)

Williams, Cecil J., Cecil J. Williams' Studio, 143 Boulevard, N.E., Orangeburg (A-P) N. Peters

SOUTH DAKOTA

Stedman, Dean C., Box 309, Gregory (A) R. Smith

TENNESSEE

Powell, Charley H., Aro, Inc., Arnold Air Force Station (I) Jack Phillip Tarver

TEXAS

Culberson, James V., Jim Culberson Studio, 4916 Kelvin, Houston (A)

Kenyon, Richard P., The Methodist Hospital, Texas Medical Center, Houston (I)

Poynter, Carl A., Carl Poynter Photography, 4024 Swiss, Dallas (A-C) J. W. Gay

Wainscott, Orville O., Wainscott Studio, 10 N. Caddo St., Cleburne (A-P)

UTAH

Wiggins, Lorin D., David W. Evans & Associates, 110 Social Hall Ave., Salt Lake City (A-C)

VIRGINIA

Gitchell, John D., Jr., Gitchell's Studio & Camera Shop, 79 E. Market St., Harrisonburg (A-P)

Hamilton, Samuel R., R.F.D. 1, Union Hall (A)

WASHINGTON

Mischel, James R., Mischel's Columbia Studio, 20 Basin St., S.W., Ephrata (A-P) Alma V. Gray

Johnson, Robert T., Johnson's Mens Shop, 201 Washington Ave., Logan (A)

WEST VIRGINIA

Butler, George N., Butler Studio, 15 S. Sumner, Newcastle (A-P) Ray M. Little

WYOMING

Gibson, Wilfred H., Gibson's Studio Ltd., 819 Broughton St., Victoria, B.C. (A-P) D. Clowes

Linn, William J., Linn Studios, Box 809, Haney, B.C. (A-P) Don Clowes

Schiffer, Fred S., 452 Seymour St., Vancouver, B.C. (A-P) Don Clowes

Segato, Paul, Nova Studios, Box 535, Langley, B.C. (A-P) Don Clowes

Whitefoot, Thomas W., The Whitefoot Studio, 1411 W. Broadway, Vancouver, B.C. (A-P) D. Clowes

FOREIGN

Cardew, Bryan A., Kuwait Oil Co. Ltd., Ahmadi, Kuwait, Arabia (I) Frederick Quellmalz

SHEBA from page 269

professional photographer at each of the 7 AGES, we'll have it made! We may have a nation of frustrated mothers who hate the photographer for reminding them of their photographic duty, but we'll also have more children's portraits to process than the industry ever saw before.

So let's not say, "Woe is me, I spent two bucks on the 7 AGES and nobody even phoned for an appointment." Let's realize that we are adult business men and women, that we have learned to wait for water to boil, and for coffee to brew. If we could look out the window at the garden and say "Poof" to be surrounded with camellias, we wouldn't appreciate them nearly so much as when we have to plant the tiny shrub, fertilize the ground, water the tender plant, protect it from the winds, and watch the leaves sprout, and the first tiny bud. For only when this happens, can we truly appreciate the magnificent bloom that finally emerges from our patience.

Just give the 7 AGES campaign the help it needs... the rain of conversation...

the gentle breeze of your enthusiasm... the sunshine of your patient faith... and it'll bloom like you never expected.

Looking ahead to the year 1970... if we have kept the faith, and spent the money to keep the public aware of the 7 AGES, we'll have people observing four or five of the seven ages of childhood and three or four of the seven ages of man or woman. The progressive studio will then be located on the ground floor of a high-rent district, and the day of working our families for free will have ended. Chins up! ▲

WINONA from page 277

structure, 120 feet by 90 feet and 20 feet high. Facilities for photography included skylight, darkrooms, printing room, water and ample display room for manufacturers and dealers.

Annual Exhibitions

For a number of years, the Indiana association held many successful meetings in the Daguerre Building. Annual exhibitions attracted the work of the best photographers in the country and the Association awarded a coveted Diamond Medal for the best photograph of the year and Salon Certificates for work that met certain high standards. Great interest was stimulated across the nation and the Association acquired a valuable collection of hundreds of pictures that traced the progress and techniques of the top photographers. At one point, the national organization advanced the project with a generous gift of \$500.

By 1920, however, the chataqua activity operated by the Winona Assembly had substantially declined and the Assembly was forced to cutback on its financial commitments. The Assembly offered to sell the entire Daguerre Building, plus 90 by 168 feet of grounds, for \$2,500. This was an incredibly nominal price in light of the fact that the Building alone was estimated to be worth some \$35,000. Felix Schanz and Ed Perry immediately took an option on the property.

Daguerre Club

The well known Daguerre Club of Indiana was formed and held its meetings at Winona in the newly acquired building. But the project soon became too large and costly for the club members to handle by themselves.

The property was offered at cost to the national organization and in 1921 the offer was accepted. Fifty leading photographers in the country contributed \$100 each to make up a sum of \$5,000. Half of the funds raised was used for the purchase price and the other half was allotted for much needed repairs.

And that's how it all started. The Winona School of Photography was off and running. And it's still running today, faster than ever. Thousands of professional photographers have benefitted from post-graduate instruction given each summer at Winona.

Many thousands more will benefit in the future. Each year improvements and innovations are instituted to meet the latest needs of the professional photographer. And that, in 1961, means you. ▲

classified ads

Position or help wanted, 10c per word, minimum \$1.50. All others 20c per word, minimum \$3.00. Box number, 25c service charge to cover handling plus 5 words. Cash with order. Closing date, first of the month preceding publication.

HELP WANTED

Photographic mounts salesmen. Excellent career opportunity with old established national concern. Lucrative protected territory, no objection side-line. Box 1201, The National Photographer.

Wanted, young commercial photographer experienced in Ektachrome color and black-and-white. Largest fully equipped studio in South. Hinkle Studio, Box 933, Chattanooga 3, Tennessee.

Photographer, commercial, publicity. Versatile, aggressive, not afraid of hard work or hours. Excellent opportunity with quality studio. Must be thoroughly experienced, top grade. Markow Photography, 741 E. McDowell Rd., Phoenix, Ariz.

Want photographer with imagination and initiative for top portrait job in San Antonio. Must have car and be permanent. Apply Beverly Studios, 2015 North Main Avenue, San Antonio, Tex.

Photographer, experienced with road unit. Must be able to train men and supervise. Will spend 95% of time on road. Good salary, bonus, and car. Give full particulars first letter. Reply Box 502, The National Photographer.

Telephone solicitor, capable of organizing crew to work for chain of permanent studios, east and midwest. Experienced in getting large volume of sittings by telephone sales. Reply Box 503, The National Photographer.

Wanted, experienced proof passers and operators. Also, persons who can train proof passers and operators. Persons who know the photographic business and have the intelligence to learn more. Starting salaries from \$180 plus gross percentage to \$500. Replies confidential. Box 1415, Shreveport, Louisiana.

Experienced Ektachrome technician, run color lab of 15 persons, commercial-portrait studio, Washington, D.C.; profit sharing, benefits, excellent future. Send resume and salary required. Box 508, The National Photographer.

Experienced portrait and commercial photographer for progressive studio, Nebraska city of 15,000. Top salary for right person. Reply Box 509, The National Photographer.

Wanted, experienced all around photographer. Permanent position with good salary; opportunity to obtain working interest in well established studio. Bodie Photographer, 149 State Street, Hammond, Indiana.

Wanted, photographer age 30 to 45. Should have five to 10 years experience. Opportunity of a lifetime to share in profits of well established studio, with chance for ownership. Owner desires to retire after you are qualified to take over. Starting salary \$125 per week. Reply Box 506, The National Photographer.

FRIENDS from page 274

using a card to give credit to him (please be sure to provide protection for fabric coverings). Emphasize the use of portraits in the home by hanging them on walls painted in current decorator colors or covered with wall paper, grass cloth or vinyl.

One of the interior designer's most effective tools is the photograph of his finished work. You may find this an important source of business and an opportunity to know designers and their work better.

Newspapers are ever alert to home decorating stories. Your photographs in model rooms that are part of a building project or home show can bring desirable recognition and profits.

The work of the photographer and the interior designer has longevity—plan together that the result serves both well. ▲

Permanent position with unusual opportunity for dependable man with studio experience to work with Master of Photography in well established studio. Improve your photography and build a future with us. Reply Box 505, The Nat. Photog.

Quality portrait printer, permanent, must be experienced. Bob Wilcox Studio, 515 East Thomas, Phoenix, Arizona.

Receptionist, must be experienced with quality studio, permanent. Bob Wilcox Studio, 515 East Thomas, Phoenix, Arizona.

Man to do portrait quality printing in the Great Lakes region. Must have some mechanical ability and roll head printing experience. Many fringe benefits and permanent employment. Reply Box 511, The National Photographer.

Woman to work in quality studio, Louisville, Kentucky. Must be experienced; darkroom work essential; excellent opportunity for right person. Reply Box 512, The National Photographer.

Busy quality studio in Ohio's largest city has opening for all-around portrait man with ability to manage and supervise. Opportunity to become junior partner in short period when ability proven — owner has other interests. Write full particulars and enclose recent photograph. Apply only if you can produce high quality work and meet above stipulations. Reply Box 513, The National Photographer.

Manufacturers representative, high commissions, sure seller, new type bridal bouquets. Carry as additional line, protected territories. Send resume, areas covered, to Renda Creations, 880 South 20 Street, Newark 8, New Jersey.

SITUATIONS WANTED

Well qualified graduates of Brooks Institute, fully trained in all phases of professional photography (still and motion), are available if contacts are made well in advance of graduation. Your employment inquiry will receive prompt attention. One or more of our selected students will correspond with you regarding your position. The demand for Brooks graduates is always greater than the supply. The earlier your request is received the sooner the placement can be made. Brooks Institute of Photography, 2190 Alston Road, Santa Barbara, California.

Sober photo laboratory technician with 14 years of diversified experience in black-and-white and color, prefer commercial or industrial lab work. Reply Box 501, The National Photographer.

Young man, 12 years experience in portrait and commercial photography, desires permanent position with well established studio in southwest. Oscar Singleton, 2111 South First, Lamesa, Texas.

General portraiture, some industrial, candid, children, home portraits specialty. Seeks opportunity to work in with option to buy; terms: 50,000 population minimum. Prefer states bordering D. C. Reply Box 510, The National Photographer.

Industrial-Advertising photographer trainee, Norwegian photographer graduating next spring from one of Europe's highest ranking photo-technical schools — Staatliche Hoheere Fachschule fur Photographie, in Cologne, West Germany, wants on the job training in the field of industrial and advertising photography in the U. S., preferably on the west coast. Interested trainees apply to: Mats Wibe Lund, Jr., Olef Strasse 3, Koln-Sulz, West Germany.

STUDIOS FOR SALE

Well established quality portrait and commercial studio, doing black-and-white and color. Progressive industrial Ohio town of 15,000 centered in good agricultural region. Drawing area 42,000. Good commercial accounts. Established color lab with tremendous possibilities for expansion. Price reasonable. James Israel, 9 West High Street, Mount Vernon, Ohio.

Money maker year after year. Portrait studio established 20 years, best location, fully equipped. Couple can handle. Priced at \$10,000 for quick sale. West Coast Studio, 540 South A Street, Oxnard, California.

For rent, lease or sale, one studio and laboratory, two story building rented, cameraroom and reception room on first floor, laboratory on second floor, and storage space on third floor. Also six portable studios which you can carry each in a car, consisting of three of the split 5x7 type and three of the roll film type, 90mm Beattie-Coleman all 3 1/2x5 negatives on each. Each studio has one 4x5 Crown Graphic complete with plenty 4x5 holders and finest electronic flash units. Each studio has one 8x10 2D view camera and stand, plenty 8x10 film holders. All lights are Photogenic-Youngstown, Ohio. Thirty years in business and making pictures, mostly military schools in Virginia and surrounding states. Business can be doubled if wanted. Laboratory is fully equipped for both roll and cut film. Owner would prefer to keep most of old help and keep business going. Reason for change, owner would like to retire. For information write Andy McClung, Andre Studio, Lexington, Virginia.

Prize Winners

PRINT AFTER PRINT

WITH THE NEW

Solar

"ROCK-STEADY"
ENLARGERS

35mm To 5x7"



DIFFUSION OR CONDENSER



Solar, America's finest Professional Enlarging instrument has the flexibility and features you need to produce "Prize-Winning" enlargements in Color or Black and White. Plus cooler operation! More effective light coverage! Full range of "Dust-less" Negative Carriers!

Write for complete "Solar Enlarger Family" story

FREE 132 pg. Photo Equipment Catalog

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

YOUR CUSTOMERS ADVERTISE YOU

We're PARTICULAR about the quality of our work . . . our CUSTOMERS are satisfied because their customers BUY MORE!

Send for Information
77 N. WASHINGTON ST., BOSTON 14, MASS.
NEW ENGLAND Portrait Service, Inc.

- Developing
- Proofing
- Retouching
- Printing
- Light and Heavy Oils

ROBERT BROWNING BAKER portrait studio in exclusive Bronxville, New York. Ground floor; completely equipped, air conditioned, wall-to-wall carpeting. Sale price \$25,000 — no terms. Reason for selling, retiring at age 39, to Palm Beach, Florida. Also ten room, three bath home, elaborately furnished, wall-to-wall carpeting. In New Rochelle, New York, \$48,500. Also 1960 Cadillac \$4,000, 1956 Cadillac \$600, both Coupe DeVilles 4 door, black; Steinway grand piano \$3,000, 27" Magnavox TV, \$250. Write 110 Kraft Avenue, Bronxville, New York.

Leading studio and camera shop, fully equipped for portraits, commercial, photofinishing and school pictures. A going business in a growing town of the southwest. Priced to sell because of other interests. Reply Box 507, The Nat. Photog.

One man operation located in an aggressive mid-west city of 90,000. Highest prices, newly decorated, opposite wealthy student college, ample parking, lots of traffic, one owner, established four years, unlimited potential, ideal for man and wife. Reply Box 1544, Cedar Rapids, Iowa, Phone EM 2-7141.

Partners disagree, must sell, one of Detroit's leading portrait studios. Ideal east side location, established 20 years. Must be sold as a package — studio (air conditioned), two story building, parking lot. Studio on first floor, four rental units above. Complete \$65,000. Agdan Photographic, 8327 Van Dyke, Detroit 13, Michigan.

Portrait-Commercial studio in central Florida, new studio-home combination. Central air conditioning and heating, off street parking, modern

PORTRAIT FINISHING

Feed, Complete Service

Developing—Retouching—Freezing—Printing
Coloring and Copying at moderate prices.
76 and 78mm Developings. Waiters: 3 1/2 hrs.
(12 or more per neg.) Price list on request.

PHOTOGRAPHY SERVICE

311 E. Russell Blvd. Fort Wayne, Ind.

equipment, high (Gretel) and no coupon. Gross
over \$25,000. Reply Box 594, The Nat. Photo.

Well equipped prestige portrait studio established
14 years near San Francisco. Separate home and
studio. Prospects. \$100 per year; per year;
ideal for couple. Priced at \$12,500. Reply Box
611, Los Altos, California.

Portrait-Commercial studio, fully equipped. Ex-
cellent location. Good returns on low investment.
Tenn. Photo Ready, P.O. Box, Phoenix 1, Ariz.

Studio for sale, Northern Illinois area. Modern
portrait studio, only one in town of 15,000.
Drawing area of 40,000; sales over \$30,000 an-
nually. Good school vicinity. Full service. 1961
already signed. Priced for immediate sale. Reply
Box 516, The National Photographer.

Studio and building for sale, Chicago south side,
well established, steady year-round business, estab-
lished for thirty-eight years; modern equipment,
priced for immediate sale. Owner wishes to retire.
Reply Box 515, The National Photographer.

Northeastern, large, modern, recreation estab-
lished for thirty-eight years; modern equipment,
priced for immediate sale. Owner wishes to retire.
Reply Box 515, The National Photographer.

For sale, studio and camera shop, located in
northeast Pennsylvania. Best reputation, estab-
lished for thirty-eight years; modern equipment,
priced for immediate sale. Owner wishes to retire.
Reply Box 515, The National Photographer.

Northeastern, large, modern, recreation estab-
lished for thirty-eight years; modern equipment,
priced for immediate sale. Owner wishes to retire.
Reply Box 515, The National Photographer.

SERVICES

**ARE YOU SHOOTING YOUR LOCAL
SCHOOL?** or are you letting an out-of-town
camera take the picture. Let us help you. We'll
help you get started. We'll do everything but
snap the picture and YOU will receive the
profits. The finest quality, the fastest service in
black-and-white school package finishing. Muel-
ler's Studio, 2723 Carter Avenue, Rockford, Ill.

Finest retouching, exchange and corrections. Sam-
ple negative included. Atlanta, Ga. 30304, 214
Hampstead Street, Methuen, Massachusetts.

From Alaska to Thailand, from all over the
world, professional photographers keep sending
us their color work for quality-controlled process-
ing. There must be a reason and we'd be more
than happy to show it to you. Write for Free
Color Bulletin and Price List to: National
Color Laboratories, Dept. NP-2, 106 West First
Avenue, Roselle, New Jersey.

Retouching, etching and corrections. Consistent
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