



the National Photographer



JULY 1961

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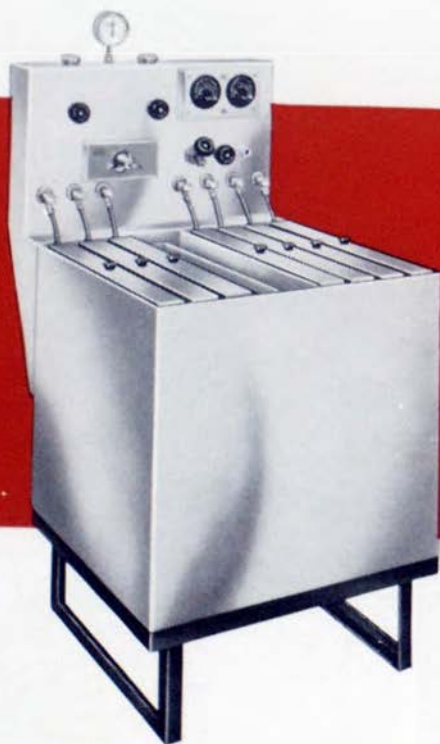
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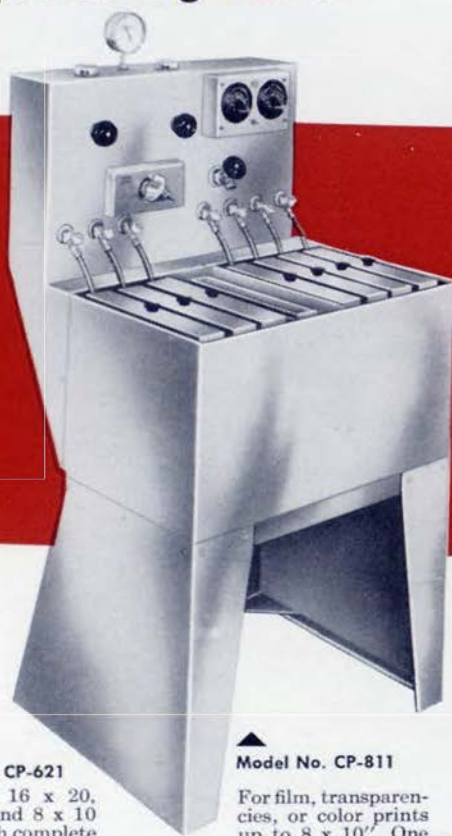
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enlargements. Hyfinol
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AnSCO
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cover

One of the top winners in the print competition of the combined Florida-Georgia convention last May was Richard F. Parks of Tallahassee, Fla. The photograph of the young couple on this month's cover was one of Parks' winning entries. Parks says that in his approach to photography he tries to keep in mind that "a photograph is a two-dimensional reproduction of a three-dimensional reality that is separated from its original context and therefore must be approached as a symbol of the original."

the National Photographer

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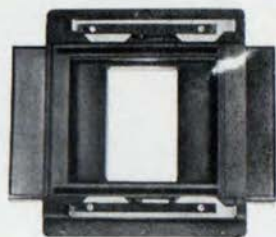
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news and notes

PP of A CHAPTERS

- (1) Industrial Photographers of So. California (Los Angeles): Robert Pace (Jet Propulsion Laboratory), President, 1126 Avaca 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—Mid-States Industrial PA



Program participants and officers at the Mid-States Industrial PA quarterly meeting in May at La Grange, Ill. Seated: Irwin Merry, M.Photos., General Dynamics; Frederick Quellmalz, Hon.M.Photos., PP of A executive manager; Addison Boehmert, International Harvester Co. Standing: Hartley Moore, Motorola Corp.; Russell G. Franzen, American Can Co.; Myles Snyder, M.Photos., Chicago Carton Co.; Wm. Birkle, Acme Steel Company; and Michael J. Scilingo, M.Photos., Ceco Steel Products Corporation.

SCHOOL PRACTICES COMMITTEE

Members of the PP of A Committee on National School Practices have been announced by Chairman Floyd M. Roberts, M.Photos., Los Angeles. They are Robert Parker, Columbus, Ohio; Earl Colter, Branford, Conn.; Irwin Rayson, Passaic, N. J.; Geraldine Elzin, New London, Conn.; and Prof. Joseph Schabacker, University of Wisconsin, Madison, Wis.

PRIVATE CONSULTATIONS

Studio owners, managers, industrial photographic department heads, and anyone else directly concerned with management problems will have an opportunity to discuss them with Prof. Joseph Schabacker, PP of A Business Consultant, during the coming Exposition of Professional Photography in New York.

Private business consultations are sched-

uled for 9:30 a.m. to 12:00 on July 31, Aug. 2 and Aug. 3, and 3:00-5:00 p.m. on Aug. 2. Make appointments in the Executive Office of the convention hotel.

Prof. Schabacker is Chairman of the Department of Commerce, University of Wisconsin Extension Division in Madison.

AFFILIATION MEETING

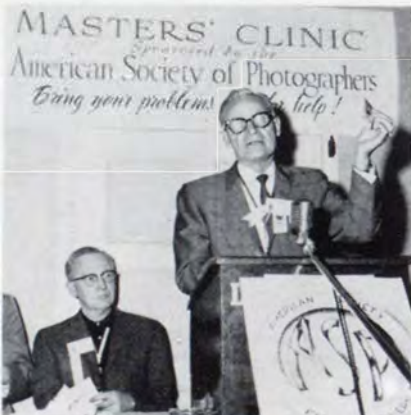
The annual PP of A Affiliation Luncheon meeting will be held in Penn Top North of the Statler Hilton Hotel on Tuesday, Aug. 1, at 12:30 p.m. Tickets are \$5.50.

Officers, convention chairmen and other officials of affiliated associations are urged to attend. Eugene R. Gilbert, Cr.Photos., Portland, Ore., will preside.

ASP MASTERS CLINIC

Seven Masters of Photography from the Northwest took part in a Masters Clinic, a program of workshops held during the annual convention of the PPA of Washington at Lewiston, Idaho, in May.

The Masters Clinic, sponsored by the American Society of Photographers, featured M.Photos. R. R. Hutchison, Pullman, Wash., Chairman; Carl B. Lewis, Ephrata, Wash., "Photographing Large Construction Projects"; Robert L. Ball, Corvallis, Ore., "The 7 AGES," and "I Belong, Why Don't You?"; Ken M. Dobbins, Kennewick, Wash., "Producing Direct Color Photographs in Your Own Studio"; Charles Henle, Spokane, Wash., "Lighting to Produce Balanced Negatives"; Henry D. Fehly, Eugene, Ore., "Oil Color vs. Direct Color"; and Alma Gray, Walla Walla, Wash., "Oils and Reception Techniques."



Robert L. Ball, M.Photos., speaks at ASP Masters Clinic at Washington convention. Charles Henle, M.Photos., seated at left.

The workshop was a forerunner of similar sessions to be sponsored by ASP at local, state and regional meetings throughout the country next year.

The American Society of Photographers will conduct their annual Counseling Clinic during the PP of A Exposition of Professional Photography in New York.

(Turn to page 356)



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5" x 7" — \$7.50 11" x 14" — \$13.50

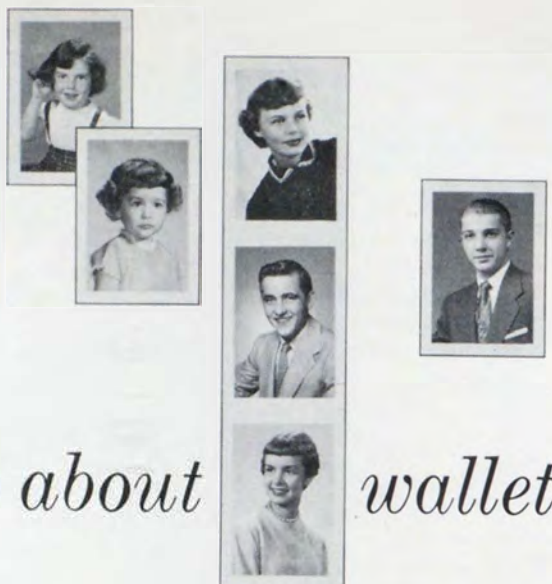
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You are cordially invited to visit us in Booth 340 at the 70th Annual Convention of Professional Photographers, Staller-Hilton Hotel, New York City, July 30-August 4. The photographs awarded prizes in the Fourth Annual Heirloom Contest for Professional Photographers will be exhibited at our booth during the show.

Kodak PROFESSIONAL ROUND-UP



What to do about wallet prints

Everybody loves wallet-sized prints except the photographer who must process them by the hundreds and deliver them by the thousands within a deadline that's too short by days.

This man stops being a photographer. He lays camera aside. He quits the creating and taking of other profitable photographs which could be exciting. He momentarily turns into a machine, acts like a machine, and soon... even begins to feel like a machine.

There is a machine...

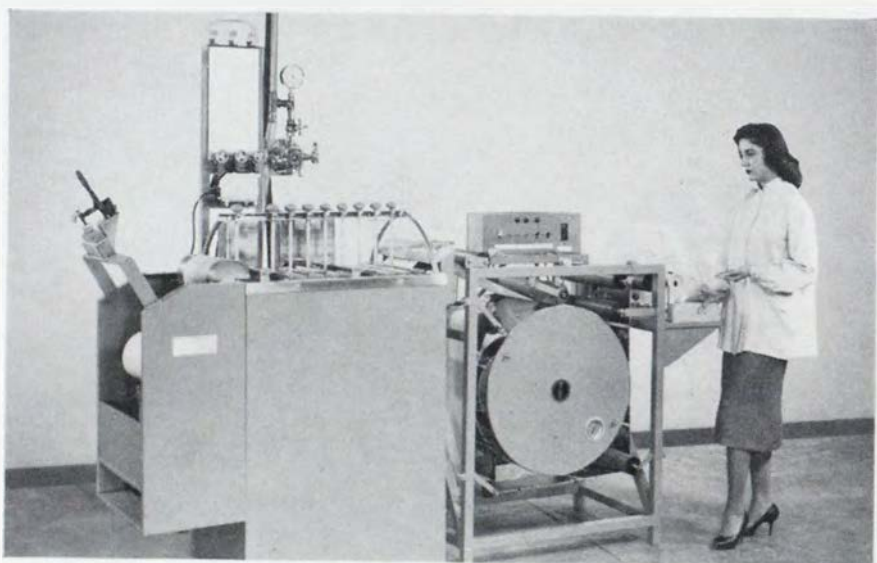
Push a button and this machine takes over the humdrum chore of wallet processing, produces 720 dried prints per hour (one paper strand), 2160 dried prints per hour (three strands). It's the Kodak Continuous Paper Processor, Model 4D-P—ideal size for "wallets."

You don't have to lay your camera aside for long with this machine's fast production rate working for you. You can be sure of consistent high quality in your prints. Your cost per print, your time per print is the lowest possible.

Quantity with quality

When a human being acts like a machine, he can become careless, miss a beat, get tired. Quality fluctuates. Machines don't get careless, never miss a beat, can't get tired. Quality is fixed. And quality with the Kodak 4D-P Processor is fixed at a predictable, high level.

Formulas for chemical solutions are spelled out precisely, various processing rates are calculated, replenishment rates at all speeds with all chemical formulas have been proved in practice. Chemicals are used to a point short of exhaustion, not beyond. This means not only maximum economy, but also maximum efficiency. No developer drop-off, exhausted fixing bath, no chemical worries



at all. Entire operation—temperatures, timing, replenishment—has all been pre-calculated by Kodak for Kodak materials, in test after test, and in actual experience. (These machines are *proved in practice.*)

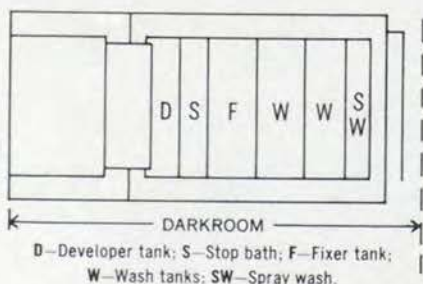
Compare automation with your manual production

To a photographer, time—reckoned in the number of hours in a day—is priceless. It takes time to sell yourself, to set up a photograph, to go on location, to process, to deliver, to think of where to go to get new business, to think of how to improve your work.

Time is what automation gives back to you. The pressures of time are what automation relieves you of.

You need several people or much time, or both, to turn out wallet-sized prints in volume, by hand, within deadlines.

On the other hand, one person and a Kodak Continuous Paper Processor, Model 4D-P, can handle all your volume in short time with no drudgery, no hu-



This is a schematic drawing of Kodak 4D-P Processor units—illustrating simplicity and space-saving.

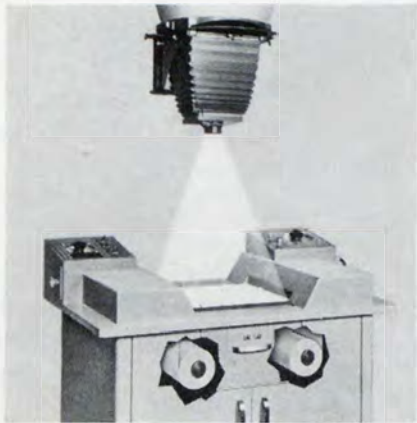
man error. Deadlines are met *without* worry. And best of all, you free yourself and your studio to take on new assignments, to go after new business, or to just relax.

What does automation cost?

To compare the cost of automating your wallet-sized print production, figure your present costs according to the number of people you use; your equipment, space, and production costs; your time costs in applied time plus what you

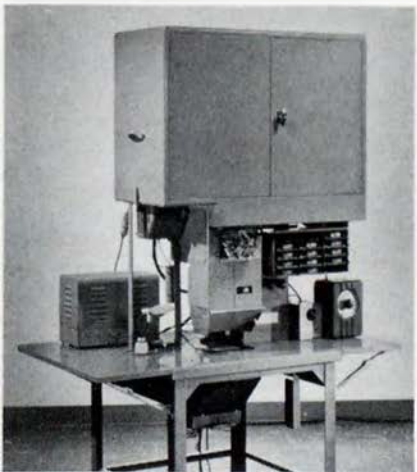
might have accomplished if you didn't have to spend your time processing "wallets" by hand.

Compare your totals with these cost factors. You need $\frac{2}{3}$ less space for processing with a Kodak 4D-P Processor than you do for a comparable amount of hand work.



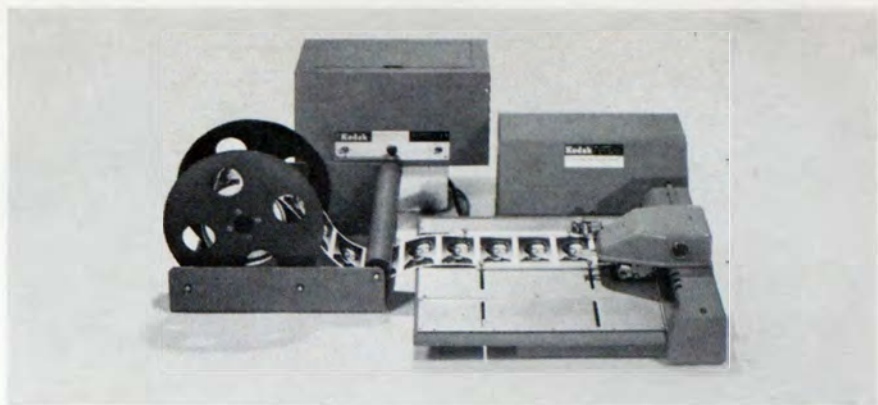
One person can start and stop this equipment. Everything else is automatic. Time costs are cut to a fraction. You can put yourself and your employees on more profitable assignments.

The cost of the equipment you will need depends on your current printing methods. If you are already doing roll paper printing, all you will need is the Kodak Continuous Paper Processor, Model 4D-P, and the Kodak Roll Paper Dryer-Glazer, Model C-2. The price of this equipment is \$8100.



If you are now doing everything by hand, you will need a roll paper printer. The models built to operate in conjunction with the Kodak 4D-P Processor are: Kodak Master Roll Paper Holder, Model 1, \$2400; or, Kodak Roll Paper Printer, Model IVB-2, ready for use, about \$3200.

You will also need an automatic cutter, which is worth the hours it saves in print cutting. This Kodak 10-inch Auto-



matic Roll Paper Cutter, Model 30E, will feed and cut your finished prints

either automatically or manually. Its price: \$1510.

Automation after "wallets"

There are two nice things about this Kodak equipment that go beyond the processing of wallet-sized prints.

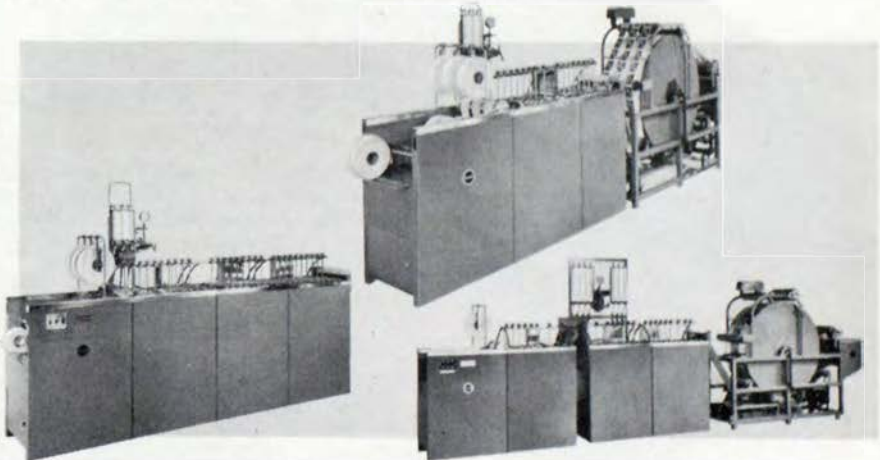
1) The day after you finish your annual "wallet" production, you can turn your Kodak 4D-P Processor to producing 8 x 10's or smaller sizes with no adaptation whatsoever. Your Kodak Technical Representative can supply you with complete data on chemicals for any production with Kodak materials.

If you have a Kodak Master Roll Paper Holder, you're ideally set to convert from wallet size to 8 x 10 printing

merely by changing paper size and adjusting mask size.

2) This Kodak equipment is built on the modular principle. This means that as you grow, as you need more automatic capacity for production speed, or automatic toning, or for automatically processing color prints, you simply add modular units to your original 4D-P equipment. All Kodak continuous processing units fit together like building blocks.

This composite picture is of the various sizes of Kodak Continuous Processors. The building-block principle is apparent.



What to do about "wallets"

To save time, end the drudgery, beat the deadlines, gain efficiency, and keep yourself feeling like a photographer instead of a machine, see your Kodak Technical Representative.

He knows you, your market, your position. He knows all there is to know about Kodak professional materials, including Kodak equipment for automation. He sells them.

Talk with him. Let him spell out the costs *exactly*, the savings, in relation to your individual needs. He can answer

your questions, show you the facts, give you honest help.

Call him in today or tomorrow, before your next bout with "wallet" production.

Also, read: *Kodak Equipment for Automation*, a booklet that will answer many questions about modern processing. Write: Kodak Professional and Graphic Reproduction Apparatus Sales Division, Rochester 4, N. Y.

Prices shown are net and are subject to change without notice.

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...the lens for more flattering portraits

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WOLLENSAK LENSES FOR STUDIO PORTRAIT PHOTOGRAPHERS



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...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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NEWS from page 352

WINONA LUNCHEON

Virginia Stern, Cr.Photog., President of the Winona School Alumni Assn, has announced that the annual Winona Luncheon will be held on Wednesday, Aug. 2, in the Gold Ballroom of the Statler Hilton Hotel. Winona Alumni and all friends of the School are invited to attend.

NAT'L PHOTOGRAPHIC JOBBERS

Beginning at 9:00 a.m., a meeting of the National Photographic Jobbers Assn will be held in the Empire Suite of the Statler Hilton Hotel on Monday, July 31.

STUDIO SUPPLIERS MEET

Members of the Studio Suppliers Assn have scheduled a meeting for Tuesday, Aug. 1, in the Empire Suite of the Statler Hilton Hotel, beginning at 9:00 a.m. Membership meeting begins at 10:00 a.m.

NEW NAPM DIRECTORS

Terms of office of newly elected Directors of the National Assn. of Photographic Manufacturers began in June for John Blakely, Anken Chemical and Film Corp.; Thomas C. Dabovich, Morton Chemical Co.; Elbert F. Day, Bausch & Lomb Optical Co.; H. J. Hanbury, Westinghouse Electric Corp.; George H. Loving, E. I. du

IT'S FORUM TIME AGAIN!

- When using an enlarger having a glassless negative carrier in two pieces, have you tried hinging the two pieces at one end with adhesive tape to make a book type carrier?

- Try putting a fixed-out piece of Adlux in the color head of an Omega condenser enlarger and you will have a softer printing, semi-diffusion enlarger.

- Use a Veeder-Root counter to keep track of prints put through hypo for its exhaustion rate.

None of these ideas is sensational, but each saves time, or is a short cut solution to a problem. Hints of this type are common at the annual "Methods and Techniques Forum" held during the PP of A Exposition of Professional Photography.

This year's combined Industrial-Commercial audience participation program is scheduled for Friday, Aug. 4, at 10:30 a.m. in the Penn Top South of the Statler Hilton Hotel.

Even if you do not want to stand up before the group, we will present your idea, giving you full credit.

Make a note today to be there with an idea to share.

—Jim Hampson, M.Photog.
Shreveport, La.

Pont de Nemours & Co., Inc.; Arthur W. Taber, Peerless Photo Products, Inc.; and Samuel J. Zagel, Compco Corp.

CONTEST WINNER



This picture is one of the 40 monthly winners in the "Popular Photography" 1961 International Picture Contest. Photographer was Leanora Miller, Venice, Calif., who received a \$50 U. S. savings bond. She is eligible for one of the Grand Prizes totaling \$13,000.

BEFORE AND AFTER

Several examples of outstanding color portraiture in home settings were shown in the June issue of *Ladies' Home Journal*. In an article titled, "How About Doing My Wife Over?" before and after portraits by Roger Prigent demonstrate how effective use of clothes, hair-do, backgrounds and posing can produce salable portraits of almost any one.

PSA CONVENTION

The 28th annual convention of the Photographic Society of America will be held in New York City, Sept. 27-30. For details (Turn to page 358)



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**a profit prize for
professional photographers...**

School pictures give you a product that's pre-sold to Mom...

A generous school picture package—that permits mom to picture-record her children's important growing-up years from kindergarten to college—lots left over for student swapping, school records, and sending to relatives.

School pictures are a way of life—informal, interesting, and, best of all, at a price all parents can pay. That's why Bremson Photo Industries invite only Professional Photographers to participate in this other important part of professional photography.

**9 PLANTS ·
COAST-TO-COAST
NOW SERVING YOUR
AREA**



We like being kept in the DARK- (room)

THAT'S WHERE we belong—so you, the Professional Photographer can stay up front with your custom portrait business.

You see, a Bremson school picture program keeps you out of the darkroom—brightens your income, and gives you an investment that pays off in dividends year after year.

And this school picture business can be yours in your home town—transient, or non-resident photographers who have no interest in the community become a thing of the past.

A Bremson Photo franchise helps you capture and service this lucrative business. As a Bremson Photo Dealer you inherit a complete program that satisfies students, teachers, school administrators, parents, and you. This school picture package program is designed to give you a profitable, peace-of-mind operation in addition to your regular custom portrait business.

Nine plants, coast-to-coast, are a giant testimonial to our investment in the future with you.

BREMSON PHOTO INDUSTRIES
INCORPORATED
BROADWAY AT 42ND STREET The "Times Square" of Service KANSAS CITY 11, MISSOURI



The Wondercolor and Lustre-Pak School Pictures Processed by Bremson Photo Industries, Inc., have been evaluated and awarded this seal.

Creators and producers of

Lustre-pak
WONDERCOLOR

Why not write — now!

Dept. 2-B



JULES ALEXANDER

**"KOH-I-NOOR PORTRAIT PAPER AND VAR-I-PAN FILM
THE ULTIMATE IN QUALITY AND DEPENDABILITY!"**
says *Jules Alexander*, New York advertising photographer

You take the first step to greater pictures and added profits,
when you use these products of old-world craftsmanship:

Portraitone and **Portrait** double weight, warm tone enlarging papers, in a wide range of sizes. **Var-i-pan**, in cut film, 35mm, 70mm and roll sizes. **Supre-Brome** enlarging paper, in sheets and rolls.

Projection Proof Paper and **P.O.P.** (printing out paper). **Var-i-contrast**, variable speed, double weight, silk, warm tone enlarging paper in 500' rolls, in widths of 2½", 3½", 4", 5".

Portraitone Royale
A luxurious warm tone, medium speed, double weight enlarging paper with extremely wide latitude. Wide range of sizes. Recommended for magnificent toning and coloring.

Write on your letterhead today for testing samples and prices.

SUPREME PHOTO SUPPLY CO., INC. 1841 BROADWAY, NEW YORK 23, N. Y.
BE SURE TO SEE US AT THE PP OF A SHOW . . . BOOTH 47

NEWS from page 356

of the convention, contact George Munz, FPSA, Chairman, 37 Homestead Pl., Bergenfield, N. J.

EXHIBIT FEATURED

The Anso Civil War Centennial Exhibit features a collection of outstanding photographs which highlight the methods used by Civil War photographers to accomplish their photographic mission.

Pictures were supplied through the cooperation of the National Archives, the Li-

brary of Congress, and the Valentine Museum, Richmond, Va., and from the Anso collection.

Also shown in the Exhibit are cameras and photographic artifacts from the American Museum of Photography, Philadelphia.

The collection will be featured at the PP of A Exposition of Professional Photography in a display at the Statler Hilton Hotel, New York City. Other exhibit dates are: Through July 31—California Academy of Sciences, San Francisco

July 1-31—Woodward & Lothrop, Washington, D. C.



Anso photographers Garland Hamlin and Ira B. Current re-enact actual conditions of photography in the field, making wet plate collodion photographs using the same techniques that Mathew B. Brady used a century ago. Brady "What's-it" wagon was constructed according to old photographs.

July 1-31—Jordan Marsh Company, Boston
Sept. 15-Oct. 1—Los Angeles County Fair
Oct. 15-22—Sibley, Lindsay & Curr, Rochester, N. Y.

Oct. 15-28—Pfeifers, Little Rock, Ark.
Nov. 16-21—Detroit Photo Show, Detroit 1962

Feb. 1-28—University of New Mexico Art Gallery

March 4-18—Berks County Historical Museum, Reading, Penna.

March 24-26—Kentucky Prof. Photographers Assn. Convention, Louisville, Ky.

8MM SOUND MOVIE EVIDENCE

An 8mm sound movie has been accepted as evidence by a civil court of law. The Seven Up Company of St. Louis, as plaintiff against a Chicago beverage company, successfully demonstrated that soft drink customers were confused between 7-UP and a competing soft drink.

In the case, which was tried in a Chicago Federal District Court, the Seven Up Company introduced as evidence to support their claim of customer confusion of trademarks, a random sampling of sound motion picture customer interviews. The movies were made with a Fairchild Cinephonic Eight camera (hidden behind a wall of groceries) which recorded the voices on the film as it filmed the scene.

SPACE PROGRAM COLOR FILM

Basic information has been released by the Government on Anso's color film used in documenting Astronaut Alan B. Shepard's reactions during the Mercury capsule space flight on May 5.

Essentially a daylight film, Ansochrome FPC-152 is presently rated at a minimum ASA 200. Experiments have indicated that a rating up to ASA 500 is acceptable.

Grain of the FPC-152 is of moderate size and gradation is similar to that in Super Ansochrome. The film will be supplied in 16mm, 35mm and 70mm widths. Special sizes and spool and core specifications can be ordered.

MT. WASHINGTON CONTEST

Photographs taken in the Mt. Washington region of the White Mountains of New Hampshire through Oct. 15 are eligible for the \$1,000 Mt. Washington Photo Contest. (Turn to page 392)

Important!

TO INDUSTRIAL PHOTOGRAPHERS!

Register now for...

9th national industrial photographic conference

SPONSORED BY PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.
STATLER HILTON HOTEL, NEW YORK CITY

July 30-Aug. 4, 1961



DIG IN FOR WORK SESSIONS . . . new photographic methods . . . new techniques . . . plant visits . . . new ideas . . . new products.

AND BRING BACK THE ANSWERS . . . improve quality . . . increase production . . . reduce costs . . . offer new services.

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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.)

**BE WISE...
BUY THE "3 GAL. SIZE"
EDWAL QUICK-FIX**

Now in the new twin pack (2-3 gal. size units for only \$3.85 per unit)



From each 3 gal. size unit you get: —

- 3 gal.** for X-RAY or ULTRA SPEED FIXING or
- 3 1/2 gal.** for a professional DEEP-TANK, or
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Non-corrosive, easy on the hands, long lasting, pleasant smelling.

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or more EXTRA each year

A. D. "Tony" Wichers says:
"Tremendous! Recommended...
surely a lifesaver."



Two LP RECORDINGS by Jerry and Kathryn Landrum — How to PROMOTE and SELL — plus 4 kits of proven, ready-to-use promotion aids.

SEND \$25.00
CHECK OR MONEY ORDER
JERRY & KATHRYN LANDRUM
STUDIO PROMOTIONALS
Florence, Alabama

**what's
doing...**

The first Master of Photography to be elected president of the American Society of Magazine Photographers is A. John Geraci. Other ASMP



A. John Geraci

officers for the year 1961-62 are Charles E. Rotkin, 1st vice pres.; Ben Rose, 2nd vice pres.; Garry Winogrand, secretary; Art Kane, alternate secretary; Arthur Leipzig, treasurer; Jay Maisel, alternate treasurer; and trustees David Linton, John Rawlings, Lou Jacobs, Jr., and Morris Gordon, Cr. Photog. . . . Norman Hoch has purchased the Tyler Studios of Newton, Iowa. . . . Don C. Diers, M.Photog., held open house in his new studio May 17-20. . . . Philip J. Letourneau, Cr.Photog., president of Color Technique, Inc., Chicago, announces that his firm is sponsoring a one-half hour FM radio program every Monday morning, 7:30-8:00. . . . Editor of Volunteer Service Photographer publication "Vignette," Jeanne Silbert, has resigned after five years' service.

The Photographische Gesellschaft in Vienna has conferred its 100th Anniversary gold medal upon Dr. Louis Walton Sipley, director of the American Museum of Photography, Philadelphia. . . . Jason Hailey, M.Photog., Los Angeles, recently received the Art Directors Distinctive Merit Award in Los Angeles, and was elected to membership in the Los Angeles Art Directors Club. . . . Selwyn L. Pullan, North Vancouver, B. C., received a Gold Medal Award for his photography in the Vancouver General Hospital annual report at the annual Vancouver Art Directors show.

Color prints of America's first Astronauts produced through lithography by Richard Coletti Associates, Baldwin, L. I., N. Y., for the National Aeronautics and Space Administration were used by the NASA Office of Public Information in May as a news release medium for newspapers. The portrait of Alan B. Shepard appeared in full color in many of the some 770 newspapers printing ROP color. . . . Stanley Kenyon, FIBP, FRPS, has been elected President of the South Western Centre of the Institute of British Photographers. . . . Bob



Richard Coletti displays Astronaut portraits for NASA.

(Turn to page-392)

**BABY CLUB
PORTRAIT PLAN**



Jan L. Cook, right, presents 16x20 oil portrait to parents of annual club plan winner.

A very successful baby club portrait plan has been doing a good promotion job for Jan's Studio of Photography, Kingwood, W. Va.

Jan L. Cook says this is how it works: "We charge a very reasonable enrollment fee — and give one 8x10 photograph, which is made at the time of the child's birthday. This procedure is followed for six years on the same one enrollment fee.

"At the end of each month, a group of local businessmen select the best baby photograph and the winner's parents receive a 11x14 black-and-white portrait. The same group picks one out of the 12 photographs at the end of the year to receive a 16x20 heavy oil portrait."

Mr. Cook goes on to say, "Through this plan, we find we pick up customers over a period of years that would ordinarily let itinerants into their homes. Our orders on this plan have run from \$19 to \$40."

**AWARDS BANQUET
ENTERTAINMENT — AUGUST 2**

The Fresh
Approach
of the

**BILLY
MAY
BAND**

starring

FRANKIE LESTER

PP of A EXPOSITION OF
PROFESSIONAL PHOTOGRAPHY
STATLER HILTON HOTEL
JULY 30-AUGUST 4, 1961

book briefs

OFFICIAL MIRANDA MANUAL. By the Amphoto Editorial Board. Amphoto, 33 W. 60th St., New York 23, N. Y. 123 pp. \$2.50.

A summary of Miranda technique, covering all models and all accessories. Illustrated with photographs and tables.

CLOSE-UP PHOTOGRAPHY WITH YOUR CAMERA. By Harold Martin. Amphoto, 33 W. 60th St., New York 23, N. Y. 122 pp. \$2.50.

An introduction to an important segment of photography. It shows how to use available equipment more efficiently for best results.

FROM DRY PLATES TO EKTA-CHROME FILM. By Dr. C. E. Kenneth Mees. Ziff-Davis Publishing Co., One Park Ave., New York 16, N. Y. 312 pp. \$5.95.

Dr. Mees completed this book shortly before his death in August, 1960. It was written for the advanced amateur, the professional photographer and the photographic scientist. Included are chapters on the early history of photography, and first application of science to photography.

THE GERMAN PHOTOGRAPHIC ANNUAL 1961. Edited by Wolf Strache and Otto Steinert. Ziff-Davis Publishing Co., One Park Ave., New York 16, N. Y. 226 pp. \$7.95.

Includes 124 pages of black-and-white photographs, 16 in color; also an editors' preface; comments of the jury; articles on photography; camera construction and reference section on the photographers and their pictures. All captions and text are in English.

PHOTOGRAPHY: CAREERS AND OPPORTUNITIES FOR YOU. By Charles Abel. Ziff-Davis Publishing Co., One Park Ave., New York 16, N. Y. \$1.95 (paper), \$2.95 (cloth).

Mr. Abel's last book outlines the possibilities open to interested students and beginners. He notes that industrial photography offers the most lucrative and varied opportunities, and points out that opportunity is also knocking for those who may choose portraiture, commercial, press photography or medical-biological work.

THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC. Edited by Arthur J. Dalladay. Henry Greenwood & Co., Ltd. Amphoto, 33 W. 60th St., New York 23, N. Y. 596 pp. \$2.50 (board), \$3.00 (cloth).

The "Almanac," now in its 102nd year, in addition to usual up-to-date sections listing sensitive materials, chemicals, text books, etc., has a special feature devoted to electronic flash factors and developing times. Among several articles is, "Whither the Professional?"

GREAT MOMENTS IN NEWS PHOTOGRAPHY. By John Faber. Thomas Nelson & Sons, 19 E. 47th St., New York, N. Y. 128 pp. \$4.95.

Beginning with the work of Roger Fenton (1855), the "finest of the photojournal-

ists" through "Death at the Indianapolis Speedway" by J. Parke Randall (1960), John Faber has compiled a reference book that tells the history of news photography. The 57 photographs described were taken from Mr. Faber's columns "On the Record," which have appeared for the past five years in *The National Press Photographer*, official publication of the National Press Photographers Assn. The NPPA Historian has created a thoroughly researched book that portrays the news cameraman and his importance in our society as a recorder of history.

FEATURE PHOTOS THAT SELL. By Edmund C. Arnold. Photographs by Leslie A. Dodds. Morgan & Morgan, Inc., 101 Park Ave., New York 17, N. Y. 96 pp. \$1.95.

There are 365 "assignments" for proven money-making pictures. The ideas are specially classified by season so that the photographer can submit the right picture at the right time.

NEW HEILAND PENTAX SLR GUIDE; NEW MAMIYA C SERIES TWIN LENS REFLEX GUIDE. By Kenneth S. Tydings. Chilton Co., 56th & Chestnut Sts., Philadelphia 39, Penna. 128 pp. \$1.95 each.

Each subject is covered in its respective book as only Mr. Tydings can do it. Numerous illustrations and tables help the reader absorb the information given. ▲

from the mailbag

To the Editor:

The copy houses, who cling leech-like to our profession, may be expected to deal with school pupils and other inexperienced persons who want stamp pictures and the like. Recently we have seen that their advertising affects those who should know better.

In the past few months we have been asked to copy prints for a trade magazine editor, an insurance company president, and the secretary of a state professional association; and in every case prints could be ordered from the original photographer.

These persons were not fully aware that reprints should be ordered from the maker of the negative for good quality, economy and speed. Can we do something to remedy this ignorance?

It is my suggestion that the PP of A prepare a stuffer to go into each order of photographs to advise the customers that reprints can be ordered—and how they benefit by getting prints from the original negative.

If these stuffers were offered to PP of A members at a reasonable price, every legitimate photographer would gain.

I visualize the stuffer as both amusing and informative—public relations men are good at this sort of thing.

A million stuffers a year should have some effect.

Walter Barnes
Austin, Texas ▲

NEW!
BERKEYCOLOR'S
exclusive
PERMACOTE®
color prints

won't
fade
away!



**NOW...get COLOR JOBS
you couldn't get before!**

PERMACOTE...Berkeycolor's giant new breakthrough in color processing... launches vast new markets for all professional photographers! Now you can actually sell glorious color enlargements that will not fade away!!!

Truly the photofinishing achievement of this century, PERMACOTE is a chemical shield that locks out color-killing ultra-violet rays. It's colorless, weightless... invisible...but it keeps BERKEYCOLOR enlargements rainbow-beautiful for years and years. Ideal for home decorating without fear of fading!

Sell color where you couldn't sell before... right in the home...with BERKEYCOLOR PERMACOTE ENLARGEMENTS!

MAIL COUPON TODAY!

BERKEYCOLOR inc.

4th Avenue & 13th Street, New York 3, N. Y.

Gentlemen:

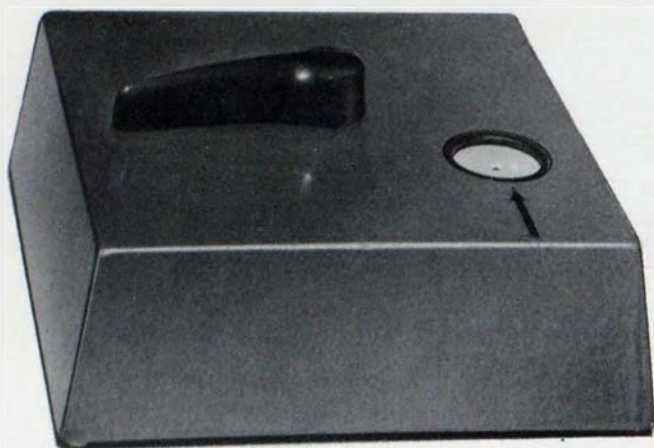
Tell me how to sell color enlargements.
I shoot _____ schools _____ babies _____ weddings
_____ classes _____ confirmations _____ camps
_____ industrials _____ other

name _____

address _____

city _____ zone _____ state _____

NOW — A COLOR ANALYZER WITH ONE PROBE-CONTROL OPERATION!



See the "SPEEDMASTER" at the
PP of A Convention, Booth No. 412,
July 30-August 4.

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

The advanced electronic design of the Speedmaster Color Analyzer has incorporated the operation of the entire instrument into one control. Now, with the flick of a switch, meter illumination lights are turned on for setting and off for printing . . . correct filters are automatically selected for the proper color channel . . . and the color channel indicator lights are turned both on and off for adjusting color balance and exposure. With this one probe-control operation, the reading of color negatives and transparencies with a Speedmaster becomes a simple task for even the novice operator.

USERS NET PRICE \$695
FOB Oklahoma City, Okla.



THE
EDITOR
LOOKS
AT

new products

Reproduction Engineering Corp., 97 Plains Rd., Essex, Conn., has introduced the Milli-Proofer 79, for use with the Blu-Ray proof printer and other makes of diazo rotary whiteprinters. The attachment will proof two 500' rolls of 70mm or 90mm red proof paper simultaneously. Once set up it requires no attention. In operation, the rolls of film and proof paper are drawn into the printer from the lower spools. The proofed paper and film are separated and taken up on separate self-compensating spools. The Milli-Proofer 79 attachment (not including the whiteprinter) is priced at \$110. . . . U. S. Photo Supply Co., Inc., 6478 Sligo Mill Road, Washington 12, D. C., is distributing the Rollaprint 35mm "room light" enlarger which finishes prints, size 3 1/4" x 4 1/4", in less than ten seconds.



Reproduction Engineering

Pako Corp., 6300 Olson Memorial Highway, Minneapolis 40, Minn., is offering the Copytronic internegative camera for making color negatives from transparencies ranging in size from

single frame stereo through 4x5, on 35mm or 61mm film; Copytronic will also produce duplicate transparencies. . . . Pako is also marketing two chemical cleaning agents; Poli-Klene, a combination cleaner-polisher paste for stainless steel; and Klene-Ox, a concentrate for cleaning developer processing tanks and recirculating systems between chemical changes.

AnSCO, 29 Charles St., Binghamton, N. Y., has introduced Hyfinol, a fine grain film developer "for extreme high acutance." The developer, available in one and 3 1/2 gallon sizes, reaches full film speed in six minutes, processes up to 11 minutes without fogging. It is claimed that Hyfinol needs no replenishment or increase in developing times for over 100 rolls of 120 film per gallon. . . . AnSCO is marketing the Model 4 automatic recording microdensitometer in two compact table top units. Application for the instrument is found where measurement of the density, size or position of extremely small images is required. A reflecting device also enables the user to obtain readings of translucent or opaque materials.

Paillard Inc., 100 6th Ave., New York 13, N. Y., has introduced to this country the Hasselblad Super Wide C 2 1/4 x 2 1/4 single-lens reflex camera which features the Zeiss Biogon 38mm, f/4.5 lens. When stopped down to f/22 the lens provides a depth-of-field of from 26" to infinity. It is claimed that the lens covers the whole field of view without vignetting and without converting perspective. Other features of the Super Wide C camera are between-the-lens shutter, interchangeable film magazine, eyelevel viewfinder and/or ground-glass adapter with focusing hood, depth-of-field indicators and full range of filters. Tripod connection is at the bottom of the camera where a quick coupling shoe is inserted and locked.



Paillard

Smith-Victor Corp., Griffith, Ind. — Tote'Em Pole, a tripod with patented automatic leg lock, extends to 64", folds to 25", weighs 12 oz., holds 20 lbs., is priced at \$4.95. Two automatic tripods: TP-2, opens to 63", closes to 25", weighs 1 1/2



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.

Mfrs. since 1910 of domestic, commercial and industrial filters in universal demand.

lbs., holds 40 lbs.; complete with shoulder strap, is priced at \$9.95; TP-4, features pan head with 90° tilt, opens to 65", closes to 25", weighs 2 1/4 lbs., is priced at \$14.95. . . . H. A. Bohm & Co., 2812 W. Peterson Ave., Chicago 45, Ill. — Sawyer Tray-Master slide file, dust-tight modular storage unit that holds nine trays, any type; \$9.95. . . . Heiland Division, Minneapolis-Honeywell, 5200 E. Evans Ave., Denver 22, Colo. — Heiland Pentax binoculars with built-in interference filter that eliminates ultraviolet and infrared light rays which may be harmful to the eyes, also prevents chromatic aberration; in seven models, ranging in price from \$24.95 to \$84.95.

Burleigh Brooks Inc., 420 Grand Ave., Englewood, N. J., is importing the Dutch Cambo camera studio column stand with 360° swivel and full adjustment in all directions; counter balanced, nylon bearing movement: \$499.50. . . . The Cambo professional twin shank tripod with reversible steel spikes in rubber feet lists at \$99.50. . . . The Rolleiflex Wide-Angle camera with the Zeiss Distagon 50mm, f/4 lens has also been introduced on the market. Focusing range covers from infinity down to 24 inches; list price, \$399.50. . . . The Rollei projector adapter which projects 2 1/4 x 2 1/4 transparencies through the camera viewing lens is also on the market. The adapter, supplied with a double slide carrier, AC cable and lamp lists at \$49.50. . . . The Rollei universal slide projector permitting showing of 2 1/4 x 2 1/4, superslides or 35mm transparencies for \$229.95, including remote control and two magazines.

Supreme Photo Supply Co., Inc., 1841 Broadway, New York 23, N. Y. — Koh-I-Noor Portraitone Royale, a textured, double weight, warm tone, medium speed projection paper; available in six sheet sizes, 2 1/2 x 3 1/2 to 11 x 14. . . . Ilford Inc., 37 W. 65th St., New York 23, N. Y. — Developing agent made by Johnson, Ltd., Amidol, a powder readily soluble in water. A developer can be made by dissolving Amidol in a solution of sodium sul-

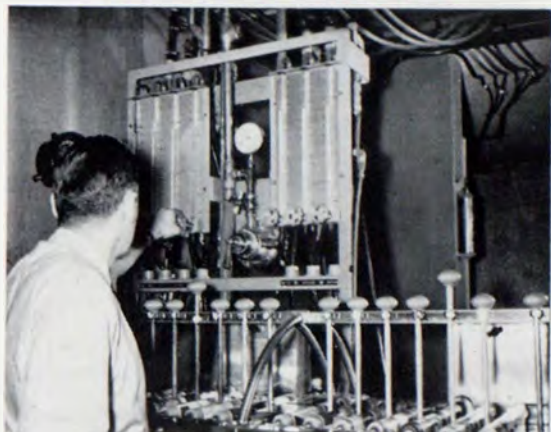
(Turn to page 393)



Cambo

Number four of a series showing why professional photographers the country over use quality-controlled processing by National Color Laboratories.

CONTINUOUS REPLENISHMENT*



*By carefully setting flow rates through accurate titration tubes, each solution is constantly replenished as the Ektacolor material is continuously processed. Another of National's QUALITY-controls.



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when you use quality-engineered PHOTOGENIC LIGHTS

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.

PHOTOGENIC MACHINE CO.
Youngstown 1, Ohio



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



200 WATT-SECOND POWER PACK



400 WATT-SECOND POWER PACK

Four DARKROOM ASSISTANTS*

Make processing faster, easier, and better with these Leedal helpers. *For darkroom assistance see your nearby dealer — ask him how easily Leedal equipment fits into your budget.

1. HANGER RACKS



Quick handling of hangers of any size. Fits all 3 1/2 gal. 8x10 tanks.

2. THERMOSTATIC MIXER



Automatically blends hot and cold water to exact temperature from 60° to 135° ± 1/2° F. Set dial to exact temp. with exclusive recalibration screw.

3. STAINLESS STEEL CLEANER



STA-CLEAN is specially compounded for cleaning type 316 Stainless Steel Equipment. Keeps your darkroom like new. Fast, easy to use.

4. SPINDLE BASKET



Convert your 3 1/2 gal. 8x10 cut film tank to roll film processing with a Leedal spindle basket. Holds 36 — 35 MM or 18 — 120 rolls.

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CATALOG NOW
No. M-7S



LEEDAL
INCORPORATED

2929 S. Halsted St. • Chicago 8, Illinois

public relations

by Carl Sikes, President
PPA of Oklahoma

This is the first of a series of articles on public relations presented by the Portrait Division of the PP of A. Editor is Public Relations Chairman Charles H. "Bud" Haynes, O'Connor Studio, J. L. Hudson Co., Detroit 26, Mich. —The Editor.

A CLASS OF midshipmen at the Naval Academy bent over a set of examination questions. One query was tougher than the rest. It asked "Why did the Spanish Armada fail against the British Navy?"

After a session of brow-wrinkling the middy from farthest out wrote his answer with a firm hand: "The Spanish Armada failed against the British navy for want of three ships — seamanship, marksmanship and leadership."

By reverse reasoning, and by dint of trying it out, I am ready to say a state association of professional photographers can make headway by the bold use of three ships: craftsmanship, citizenship and relationship.

Craftsmanship is the standard by which we judge ourselves. It is that second mile we go to make each print better than the customer expects. It is that excellence we achieve by attempting to reach the unreachable. We see it in the exhibit entries of other serious and dedicated cameramen.

High Ethical Standards

Citizenship is the intangible virtue that becomes the hallmark of every photographic craftsman. It is the quality by which we are known in our community. It is the thermometer by which our fellow man reads our zeal for service. It becomes our self-portrait, done in the honest colorings that spell the high ethical standards by which we represent our profession.

Now follows the pay-off, relationship. This is the organized, calculated manner by which we communicate. It is the means by which we take our lamp of capability and good will out from under a bushel and plant it on the highest hill.

In the Oklahoma association we are making a conscious and sustained effort to relate the profession of photography to our publics. You may call it public relations but the same effort by any other name would be just as effective. Our most recent state convention provided a convenient pegboard on which to hang the program. It furnished the "crisis" that moved our members into action.

First we sought the counsel of a professional public relations person. It was, at the outset, a one-project arrangement, for the convention only. The results were so favorable that we are continuing the relationship to give ourselves the benefit of some help on a new merchandising project that includes all members.

The start was easy and simple. About a

month before the convention we sat down with our public relations counsel and discussed the task to be accomplished and our own operational procedure. From that meeting of minds, we were ready to proceed with our pre-convention publicity. We chose to open with an overall story in the metropolitan press outlining the agenda of the convention.

From this we moved on to release other stories about our convention speakers. These also were used by the metropolitan papers. From this point we let the prestige of our meeting spread out to include newspapers in the towns in which our members live. Local contacts were made by association members.

During the convention we continued to feed the metropolitan papers with spot news from the convention floor. Here it helped to have on hand some manuscripts of the key speeches and presentations.

Quiet Education

Strictly on purpose we invited as a dinner speaker a representative of the Better Business Bureau on how to help curb the activities of itinerant photographers. This talk proved to be good for public consumption. It had the further benefit of cementing our good relations with the BBB, and introducing them to the favorable side of photography.

Improved news coverage of the convention has helped in many ways. We found it to be good for member morale. It also delivered a new and unexpected value — that of providing our publics with some quiet education on the size and scope of our association and some of the services it renders.

This is what we call relationship. Whatever relates our profession more clearly and more effectively to the people has untold value. We hope to keep this advantage alive and prospering by a consistent follow through by the activities of our members in the markets they serve. ▲

membership applications

May 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.

ARIZONA

Huckabee, Walter G., Markow Photography, 741 E. McDowell Rd., Phoenix (A) *Bob Markow*

CALIFORNIA

Blaum, Roy M., Spuri Studio, 338 Grand Ave., South San Francisco (A) *Alvin M. Suller*
DeBrouwer, Betty, DeBrouwer Studio, 1700 McHenry, Modesto (A) *Walter DeBrouwer*
Maguire, Harry A., Advanced Photography, 209 Kearny St., San Francisco (A-C)
Shearin, H., The Rangefinder Magazine, 1306 N. Wilton Pl., Los Angeles (S) *Janet Marshall*
Tabata, Jeffrey R., Foster & Kleiser Co., 1675 Eddy St., San Francisco (A) *Lloyd Trimble*

CONNECTICUT

Crowell, Bernard C., Pratt & Whitney Aircraft, 400 Main St., East Hartford (I) *R. M. Pitkin*

DISTRICT OF COLUMBIA

Drumheller, R. P., Fed. Housing Adm., Print. & Pub. Sec., 335 3rd St. N.W., Washington (I) *Kirksey, H. D., Sr., Kirksey Photo Serv., 4106 Lee St. N.E., Washington (A-C) *Loris C. Boone**

FLORIDA

Thompson, M. H., Seven Hills Stu., 1203 Thomasville Rd., Tallahassee (A-P) *D. A. Avant, Jr., Thrower, J. K., Jr., Edith Schiller-Fehl Stu., 1231 S. McDuff Ave., Jacksonville (A-P) *C. J. Wick**

HAWAII

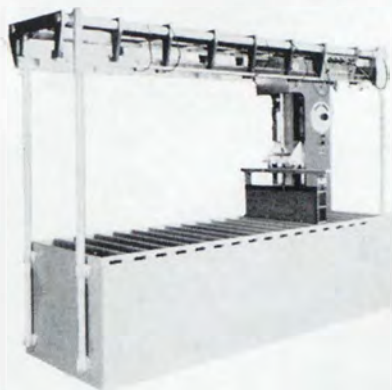
Aldridge, Gerald M., Karen's of Kailua, 305 Uluniu St., Kailua (A-P) *Bob Johnson*
Hansrude, C. A., Bob Johnson Photography, Hil-

(Turn to page 389)

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PAPER

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Will process Ektacolor, Kodacolor, Ektacolor print film and Ektacolor paper. Times, agitates, washes, and transports photographic material without an operator. Will process film and paper up to 20 x 24 inches. Space required, 3' x 9'. Complete units \$4950.

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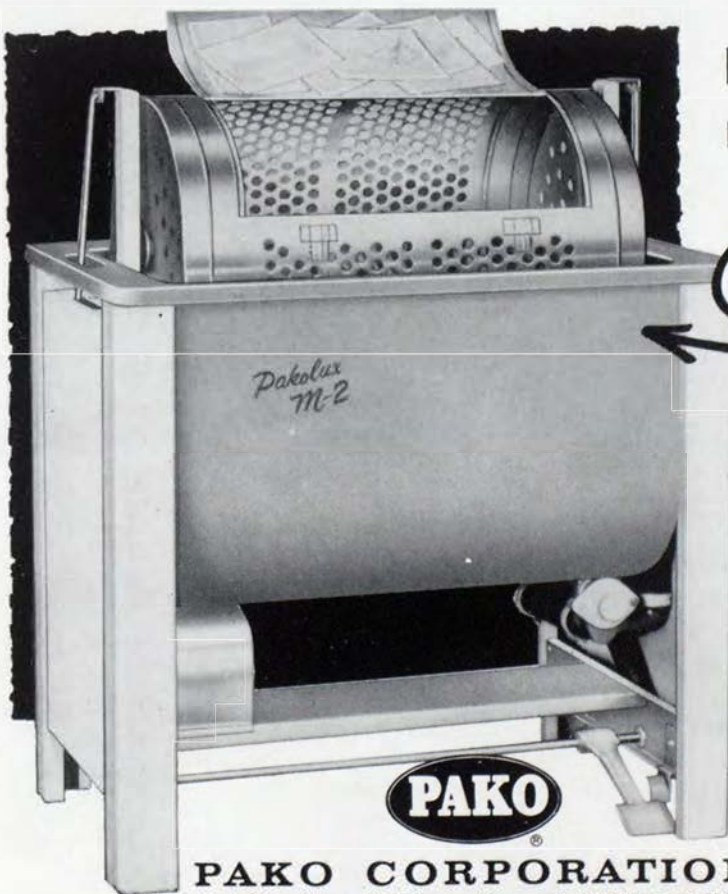
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grams that will keep them bustling with newly acquired photographic lore for years to come. Sales promotion, advertising, technological improvements, new photographic techniques, business management methods are all liberally sprinkled throughout the carefully planned and expertly executed six-day Exposition and Conference.

The Manufacturers Trade Show opens its doors on Sunday afternoon with a brilliant and exciting display of photographic products, services and accessories of a variety and magnitude never before shown to a metropolitan audience within the professional field.

Entries for the PP of A National Print Exhibit indicate that more than 750 of the finest professional photographs produced in the past year will be on view for registrants, their families and metropolitan New York area visitors. The General Exhibit, Masters' Exhibit, Loan Collection and Invitational exhibits will be shown in the Statler Hilton display.

NEW YORK TOURS

Entertainment features and studio-laboratory visitations, as well as New York area sightseeing tours have been arranged for the pleasure and enlightenment of Exposition-Conference registrants. Pre-meeting entertainment heralds the Convention with the reservation of 250 seats at the Saturday night (July 29) performance of "Camelot," the Lerner and Loewe ("My Fair Lady" co-authors) production that is the current season's Broadway musical sensation.

Grand tours of upper and lower New York of four-hour duration have been arranged for Saturday, July 29 and Sunday, July 30. The tours leave at 1:00 p.m. on both afternoons from the Statler Hilton and cover virtually all of the landmarks and points of interest of fabled Manhattan Island. These include mid-town, the Times Square area, the garment industry district, Greenwich Village, New York University, the Bowery, Chinatown, the Civic Center, Wall Street and the financial district, the Battery, Fulton Fish Market, Columbus Circle, Central Park, Harlem, Grant's Tomb, Riverside Drive, Metropolitan Museum of Art, Columbia University, and many others. Tickets are priced at \$4.00 per person.

Simultaneous boat trip tours around Manhattan Island will be provided on the two afternoons with pickup and return to the Statler Hilton Hotel. The boat rides are three hours in length and are conducted on specially designed

(Turn to page 370)

PHOTOGRAPHERS alert to business opportunities and a keen desire for professional advancement are converging on the Statler Hilton Hotel, New York City, where Sunday, July 30 marks the grand opening of 1961's "Second to None" PP of A Convention, Trade Exhibit and Industrial Photographic Conference.

Continuing through Friday, August 4, the Exposition and Conference have taken on international attention and a truly international flavor. Celebrities of the photographic world recruited from England, Canada and the U. S. will highlight an International Roundtable on "New Trends in Portraiture" at an all-Convention presentation on Monday evening, August 1, in the Grand Ballroom of the Statler Hilton. Appearing on the star-studded program will be one of England's foremost portraitists, Desmond Groves, FIBP, FRPS of London; Douglas Paisley, M.Photos., of Sarnia, Ontario; Bradford Bachrach, president of Bachrach, Inc., Newton, Mass.; Bert Stern, noted magazine and advertising illustrator; and Philippe Halsman, whose fame as a photojournalist has gained him worldwide attention.

Registrants in all three Divisions of the PP of A (Portrait, Commercial and Industrial) are being treated to pro-

"She Shall Have Music" is a room for listening pleasure inspired by actress Lucille Ball, in New York's National Design Center.





70th Annual Convention Program

July 30 — AUGUST 4, 1961

Statler Hilton Hotel, New York City

SPONSORED BY THE PROFESSIONAL PHOTOGRAPHERS
OF AMERICA, INC.



ALL-CONVENTION FUNCTIONS

SATURDAY, July 29

- A.M. — INDUSTRIAL TOURS — Life Magazine, Modernage, UPI, K & L Color Lab, Movie Lab Film Lab, Color Illustrations Film Strip Lab. Make reservations in advance.
- 8:30 — REGISTRATION CENTER OPENS — West Room, adjoining Grand Ballroom Rotunda. Open daily through Thursday.
- 10:00 — DIVISION MEETINGS — Commercial — Schuyler Room; Portrait — Hartford Room.
- 12:00 — BOARD MEETING AND LUNCHEON — Empire Suite.
- 1:00 — SIGHTSEEING TOURS OF NEW YORK CITY — Boat \$3.00, Bus \$4.00 per person. (Advance reservation required.)
- 8:30 — THEATER PARTY — Broadway Musical "Camelot" — \$23.25 per pair. (Order tickets now from PP of A Headquarters, Milwaukee.)

SUNDAY, July 30

- 9:00 — PRINT EXHIBITS — Open daily through Wednesday.
- 10:00 — PRE-COUNCIL MEETINGS — Commercial — Skytop Room; Portrait — Penn Top Center; Industrial — Penn Top South.
- 1:00 — NATIONAL COUNCIL ANNUAL MEETING — President Lawton Osborn, M.Photo., Dickinson, N. D., Presiding, Gold Ballroom.
- 1:00 — SIGHTSEEING TOURS OF NEW YORK CITY — Boat \$3.00, Bus \$4.00 per person. (Advance reservation required.)
- 2:00 — PHOTOGRAPHIC TRADE SHOW OPENS — Exposition Hall, Ivy Suite and Georgian Room. Admission by badge or ticket. Closes 7:00 p.m.
- 6:30 — AMERICAN SOCIETY OF PHOTOGRAPHERS — Albert Ravanelli, M.Photo., Presiding. Illustrated lecture by Desmond Groves, FIBP, FRPS, London, \$8.50. Penn Top North. Make reservations in advance.
- 9:00 — OFFICIAL OPENING CEREMONIES — National President, Lawton E. Osborn, M.Photo., Presiding. "Glamour: Ziegfeld vs. Hollywood," Wallace Seawell, M.Photo., Hollywood, Calif., and Alfred Cheney Johnston, Oxford, Conn. Grand Ballroom.

MONDAY, July 31

- 9:00 — COMMERCIAL PROGRAMS — In session all day. Skytop Room.
- 9:00 — INDUSTRIAL PROGRAMS — In session all day. Penn Top South.
- 9:00 — PORTRAIT PROGRAMS — In session all day. Grand Ballroom.
- 9:00 — NATIONAL PHOTOGRAPHIC JOBBERS ASSN. — Breakfast and Meeting, Empire Suite.
- 9:30 — PRIVATE BUSINESS CONSULTATIONS — Prof. Joseph Schabacker, University of Wisconsin, Madison. Advance appointments must be made in Executive Office, Grand Ballroom Rotunda.
- 12:00 — TRADE SHOW OPENS — Exposition Hall, Ivy Suite and Georgian Room. Closes 6:00 p.m.
- 2:00 — ASP CLINIC — R. R. Hutchison, M.Photo., Chairman. Empire Suite.
- 9:00 — "NEW TRENDS IN PORTRAITURE" — International Roundtable Discussion — Philippe Halsman, New York, N. Y.; Bert Stern, New York, N. Y.; Desmond Groves, FIBP, FRPS, London, England; Bradford Bachrach, Newton, Mass.; Douglas Paisley, M.Photo., Sarnia, Ont., Canada. Grand Ballroom.

TUESDAY, August 1

- 9:00 — COMMERCIAL PROGRAMS — In session all day. Skytop Room.
- 9:00 — INDUSTRIAL PROGRAMS — In session all day. Penn Top South.
- 9:00 — PORTRAIT PROGRAMS — In session all day. Grand Ballroom.
- 9:00 — COUNCIL MEETING — President Lawton Osborn, M.Photo., Presiding, Gold Ballroom.
- 9:00 — STUDIO SUPPLIERS ASSN. MEETING — Empire Suite.
- 12:00 — TRADE SHOW OPENS — Exposition Hall, Ivy Suite, Georgian Room.
- 12:30 — AFFILIATION LUNCHEON — Eugene Gilbert, Cr.Photo., Portland, Ore., Presiding, \$5.50, Penn Top North.
- 2:00 — ASP CLINIC — R. R. Hutchison, M.Photo., Chairman. Empire Suite.

- 4:00 — SEVEN AGES PROGRAM — Meeting of all 7 AGES participants. Grand Ballroom.
- 6:00 — TRADE SHOW CLOSES FOR DINNER HOUR — Re-opens at 7:30; open to 10:00 p.m. by invitation.
- 9:00 — ALL-CONVENTION SESSION — Photographic Staff, Nat'l Geographic Soc., Washington, D. C. Sponsored by Industrial Div. Grand Ballroom.

WEDNESDAY, August 2

- 9:00 — COMMERCIAL PROGRAMS — In session all day. Skytop Room.
- 9:00 — INDUSTRIAL PROGRAMS — In session all day. Penn Top South.
- 9:00 — PORTRAIT PROGRAMS — In session all day. Grand Ballroom.
- 9:30 — PRIVATE BUSINESS CONSULTATIONS — Prof. Joseph Schabacker. Advance appointments must be made in Executive Office.
- 12:00 — TRADE SHOW OPENS — Exposition Hall, Ivy Suite and Georgian Room. Closes 6:00 p.m.
- 12:30 — WINONA LUNCHEON — Virginia Stern, Cr.Photo., Kansas City, Mo., Presiding, \$5.25. Gold Ballroom.
- 1:00 — BOARD MEETING AND LUNCHEON — Empire Suite.
- 2:00 — THE SECOND FACE OF ARCHITECTURAL PHOTOGRAPHY — Rudolph J. Gutfosch, M.Photo., Chicago; John Mack Carter, Editor, "The American Home" magazine, New York, N. Y.; Mary Kraft, Director, Decorating Studio and Building Forum, "Good Housekeeping" magazine, New York, N. Y. Grand Ballroom.
- 5:30 — MASTERS RECEPTION — Tickets are available to anyone attending the convention. Price \$3.50. Gold Ballroom.
- 7:30 — ANNUAL AWARDS BANQUET — Brief ceremonies — presentation of awards, installation of officers. President Lawton E. Osborn, M.Photo., Presiding. After-dinner entertainment by Frankie Lester and The Billy May Band, featuring The Nail Drivin' Six. Dancing. Price \$10 each. Grand Ballroom.

THURSDAY, August 3

- 8:00 — INDUSTRIAL CONFERENCE — Bus leaves for all-day program at Fort Monmouth. \$4.00 per person includes lunch and transportation.
- 8:45 — SPECIAL ALL-DAY TOUR FOR LADIES — Price \$10.00 each includes transportation, breakfast and style show at B. Altman's, sightseeing, visit to the UN, the National Design Center, lunch and tea.
- 9:30 — PRIVATE BUSINESS CONSULTATIONS — Prof. Joseph Schabacker. Advance appointments must be made in Executive Office.
- 10:00 — PORTRAIT PROGRAMS — In session all day. Grand Ballroom.
- 10:00 — ASP CLINIC — R. R. Hutchison, M.Photo., Chairman. Empire Suite.
- 11:00 — TRADE SHOW OPENS FOR LAST DAY — Exposition Hall, Ivy Suite and Georgian Room. Closes 2:00 p.m.
- 11:30 — COMMERCIAL PROGRAMS — Skytop Room.
- 12:15 — Rotary Club of New York luncheon, Hotel Commodore, "Photography in the Space Age" — Frederick Quellmalz, Hon.M.Photo., Speaker.
- 12:30 — COMMERCIAL DIVISION LUNCHEON — Rudolph Gutfosch, M.Photo., Presiding, \$5.50 — Penn Top North.
- 12:30 — PORTRAIT DIVISION LUNCHEON — Bob Wilcox, M.Photo., Presiding, "The Effect of Pictorialism in Portraiture" — Adolf Fassbender, M.Photo., Sparta, N. J., Speaker, \$5.50 — Penn Top Center.
- 9:00 — ILLUSTRATORS PANEL — Wesley Bowman, M.Photo., Presiding. Arthur Rothstein, "Look" magazine, New York, N. Y., Moderator. Al Gommi, Art d'Arzian, Ben Somoroff and Paul Weller, New York.

FRIDAY, August 4

- 9:00 — BOARD MEETING — Empire Suite.
- 9:00 — INDUSTRIAL PROGRAMS — In session until noon. Penn Top South.
- 9:30 — COMMERCIAL STUDIO TOURS — \$2.00. Advance reservation only.

SATURDAY, August 5

- 9:00 — VSP NEW YORK TOUR — Volunteer Service Photographers eight-hour bus tour of New York City. \$10.00 contribution covers tour and lunch.

PORTRAIT PROGRAM

(All sessions will be held in the Grand Ballroom unless otherwise indicated.)

SUNDAY, July 30

- 9:00 — OPENING CEREMONIES — Lawton Osborn, M.Photo., Presiding. "Glamour: Ziegfeld vs. Hollywood" — Wallace Seawell, M.Photo., Hollywood, Calif.; and Alfred Cheney Johnston, Oxford, Conn. Introduced by Madison Geddes, M.Photo.

MONDAY, July 31

- 8:00 — Continental Breakfast Meeting — \$2.00. Hartford Room.
- 9:00 — BIG BUSINESS IN A SMALL STUDIO — Kermit Buntrock, Cr.Photo., and Duane Sallie, Cr.Photo., Storm Lake, Iowa. Introduced by Winton Medlar, M.Photo.
- 10:00 — MAKE-UP CLINIC — Mrs. Juliet Newman, Greenwich, Conn. Introduced by Frank Gould, Middletown, Conn. Hartford Room.
- 10:45 — PAY DAY EVERY DAY — Odell Poovey, Henderson, Texas. Introduced by Floyd M. Roberts, M.Photo.
- 2:00 — PHOTOGRAPHING TEEN-AGERS — LaVerne Friesen, M.Photo., Buhler, Kan. Introduced by Charles Haynes, Detroit, Mich.
- 2:00 — RETOUCHING CLINIC — Homer English, Cr.Photo., Troy, Ohio. Introduced by Hugh Tribble, M.Photo., Hartford Room.
- 9:00 — INTERNATIONAL ROUNDTABLE DISCUSSION ON NEW TRENDS IN PORTRAITURE — Philippe Halsman, New York, N. Y.; Bert Stern, New York, N. Y.; Desmond Groves, FIBP, FRPS, London, England; Bradford Bachrach, Newton, Mass.; Douglas Paisley, M.Photo., Canada.

TUESDAY, August 1

- 8:00 — Continental Breakfast Meeting — \$2.00. Hartford Room.
- 9:00 — A DAY WITH GITTINGS — Paul Linwood Gittings, M.Photo.; Paul Gittings, Jr., M.Photo.; James R. Deaver; John Paul Goodwin and

- Gene Key, Goodwin, Dannenbaum, Littman & Wingfield, Houston, Texas. Introduced by Bob Wilcox, M.Photo.
- 2:00 — A DAY WITH GITTINGS (Continued) — THE 7 AGES.
- 4:00 — MEETING — All 7 AGES participants.
- 9:00 — ALL-CONVENTION SESSION — National Geographic Society.

WEDNESDAY, August 2

- 8:00 — Continental Breakfast Meeting — \$2.00. Hartford Room.
- 9:00 — THE MODERN BRIDE — THE LIFELINE OF PORTRAIT PHOTOGRAPHY — B. Artin Haig, M.Photo., Milwaukee, Wis. Introduced by Ernie Curtis, Oklahoma City, Okla.
- 10:00 — RETOUCHING CLINIC — Homer English, Cr.Photo., Troy, Ohio. Introduced by Hugh Tribble, M.Photo., Hartford Room.
- 11:00 — SCHOOL PANEL — Floyd M. Roberts, M.Photo., Los Angeles, Calif., Moderator; Earl Colter, Branford, Conn.; Norbert Dompke, Chicago, Ill.; Geraldine Elzin, New London, Conn.; Irwin Ravesson, Passaic, N. J. Introduced by Robert L. Ball, M.Photo.
- 2:00 — RETOUCHING CLINIC — Homer English, Cr.Photo., Troy, Ohio. Introduced by Hugh Tribble, M.Photo., Hartford Room.
- 2:00 — HEART TO HEART TALK ON THE VALUE OF THE COLORED PORTRAIT — Slide Lecture — Phyllis Moore, M.Photo., C. Bennett Moore Studio, New Orleans, La. Intro. Paul March, M.Photo., Skytop Room.
- 2:00 — THE SECOND FACE OF ARCHITECTURAL PHOTOGRAPHY — Rudolph J. Gutfosch, M.Photo., Chicago, Ill., and others.
- 5:30 — MASTERS RECEPTION — \$3.50. Gold Ballroom.
- 7:30 — AWARDS BANQUET — \$10.00.

THURSDAY, August 3

- 10:00 — EXECUTIVE PORTRAITURE — Laurence W. Blaker, M.Photo., Studio Royal, Manhattan, Kan. Introduced by Louis F. Garcia, M.Photo.

- 10:00 — MAKE-UP CLINIC — Mrs. Juliet Newman, Greenwich, Conn. Introduced by Frank Gould, Middletown, Conn. Hartford Room.
- 10:00 — BRUSH OIL CLINIC — Phyllis Moore, M.Photo. Introduced by Paul March, M.Photo. Penn Top South.
- 12:30 — PORTRAIT DIVISION LUNCHEON — Speaker, Adolph Fassbender, M.Photo., Sparta, N. J.: "The Effect of Pictorialism on Portraiture," \$5.50. Penn Top Center.
- 2:00 — RETOUCHING CLINIC — Homer English, Cr.Photo., Troy, Ohio. Introduced by Hugh Tribble, M.Photo. Hartford Room.
- 2:00 — BRUSH OIL CLINIC — Phyllis Moore, M.Photo. Introduced by Paul March, M.Photo. Penn Top South.

- 2:00 — THE NEW JERSEY APPROACH TO COLOR (Panel) — Peter Nicastro, M.Photo., Garfield, N. J., Moderator; Leon Rosenmann, Guttenberg, N. J.; Alfred Coda, Englewood, N. J.; Morton A. Sobin, Target Photos, Hackensack, N. J.; Joseph Zeltzman, Morris Plains, N. J. Introduced by Winton Medlar, M.Photo.
- 4:00 — PHOTOGRAPHY OWES YOU A LIVING — Alfred Coda, Englewood, N. J. Introduced by Winton Medlar, M.Photo.
- 9:00 — ILLUSTRATORS PANEL — Wesley Bowman, M.Photo., Presiding. Arthur Rothstein, Director of Photography, "Look" magazine, Moderator; Al Gommi, Art d'Arazi, Ben Somoroff and Paul Weller.

COMMERCIAL PROGRAM

(All sessions will be held in the Skytop Room unless otherwise indicated.)

SUNDAY, July 30

- 9:00 — OPENING CEREMONIES — Lawton Osborn, M.Photo., Presiding. "Glamour: Ziegfeld vs. Hollywood" — Wallace Seawell, M. Photo., Hollywood, Calif.; Alfred Cheney Johnston, Oxford, Conn. Introduced by Madison Geddes, M.Photo. Grand Ballroom.

MONDAY, July 31

- 8:00 — Continental Breakfast Meeting — \$2.00.
- 9:00 — PREPARING FOOD FOR PHOTOGRAPHY — Miss Kit Kinne, Video Vitiles Inc., New York, N. Y. Introduced by Harper Leiper, M.Photo.
- 10:30 — WHAT'S NEW IN FOOD PHOTOGRAPHY — Midori, New York, N. Y.
- 2:00 — PHOTOGRAPHY OF INTERIORS FOR ADVERTISING — Lionel Freedman, N. Y. C.
- 2:00 — NEW PRODUCTS FORUM — David Eisendrath, Jr. Penn Top South.
- 3:15 — NEW TRENDS IN WEST COAST ADVERTISING — Jason Hailey, M.Photo., Los Angeles, Calif.
- 7:00 — ROUNDTABLE DISCUSSIONS — George Heilpern, Hartford, Conn., Presiding.
- 9:00 — NEW TRENDS IN PORTRAITURE — International Roundtable Discussion — Philippe Halsman, New York, N. Y.; Bert Stern, New York, N. Y.; Desmond Groves, FIBP, FRPS, London, England; Bradford Bachrach, Newton, Mass.; Douglas Paisley, Canada. Grand Ballroom.

TUESDAY, August 1

- 8:00 — Continental Breakfast Meeting — \$2.00.
- 9:00 — FASHION PHOTOGRAPHY POINTERS FOR YOU — Bert Rockfield, New York, N. Y. Introduced by Claude F. Palmer, M.Photo.
- 10:00 — TECHNIQUES FOR BETTER PRINTS — Ralph Baum, Modernage Photographic Services, Inc., New York, N. Y.
- 11:00 — ACCEPTABLE PHOTOGRAPHY FOR THE COURTS — George Heilpern, Hartford, Conn.
- 2:00 — STANDARDS FOR VIEWING COLOR REPRODUCTIONS — Panel and Demonstration — Irving Newman, Greenwich, Conn., Moderator; Introduced by Claude F. Palmer, M.Photo., Portland, Ore.; Willett R. Wilson, Westinghouse Electric Corp., Bloomfield, N. J.; Dr. F. L. Wurzburg, Interchemical Corp., New York City; Vincent C. Hall, Time Inc., Springdale, Conn.
- 2:45 — PHOTOGRAPHING GLASSWARE — Herbert Smit, New York, N. Y.
- 3:30 — JEWELRY BRILLIANCE IN YOUR PHOTOS — O. Philip Roedel, Howland Associates, New York, N. Y.
- 4:00 — GREATER SALES WITH A PLANNED LOW-COST ADVERTISING PROGRAM — Donald Hulst, Lewis Studios, Inc., East Orange, N. J.
- 7:00 — ROUNDTABLE DISCUSSIONS — George Heilpern, Hartford, Conn.
- 9:00 — ALL-CONVENTION SESSION — Nat'l Geographic Society, Gr. Ballroom.

9th NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE

(All sessions will be held in the Penn Top South unless otherwise indicated.)

SATURDAY, July 29

- A.M. — TOURS — Life Magazine, Modernage, UPI, K & L Color Lab, Movie Lab Film Lab, Color Illustrations Film Strip Lab. Make reservations in advance.

SUNDAY, July 30

- 3:00 — ROUNDTABLES — David B. Eisendrath, Jr., Brooklyn, N. Y.
- 9:00 — GLAMOUR: ZIEGFELD vs. HOLLYWOOD — Wallace Seawell, M.Photo., Hollywood, Calif.; Alfred Cheney Johnston, Oxford, Conn. Grand Ballroom.

MONDAY, July 31

- Mrs. Carolyn Carter, M.Photo., Chairman
- 9:00 — KEYNOTER — Charles Nelson, Westinghouse Electric Co.
- 10:00 — TECHNICAL DATA SLIDES — Raymond Hicks, Eastman Kodak Co.
- 10:45 — BASIC MOTION PICTURE TECHNIQUES — H. S. Fisk, Eastman Kodak Co., Rochester, N. Y.
- 11:30 — QUICK AND DIRTY MOTION PICTURE TECHNIQUES — E. J. Hansen, So. New England Telephone Co., New Haven, Conn.
- 1:15 — EFFECTS OF ULTRAVIOLET LIGHT ON PROCESS CAMERA PHOTOGRAPHY — John Centa, E. I. duPont de Nemours & Co.
- 2:00 — NEW PRODUCTS FORUM — David B. Eisendrath, Jr.
- 3:30 — ROUNDTABLES — Penn Top North and South, Schuyler Room.
- 8:00 — MOTION PICTURE CLINIC — David B. Eisendrath, Jr.
- 9:00 — NEW TRENDS IN PORTRAITURE — International Roundtable Discussion — Philippe Halsman, New York, N. Y.; Bert Stern, New York, N. Y.; Desmond Groves, FIBP, FRPS, London, England; Bradford Bachrach, Newton, Mass.; Douglas Paisley, M.Photo., Sarina, Ont., Canada. Grand Ballroom.

TUESDAY, August 1

- Peter A. Carey, Chairman
- 8:00 — Continental Breakfast — Sponsored by Sylvania-Argus. Penn Top North.
- 9:00 — AERIALS ON A BUDGET — Charles Rotkin, New York, N. Y.
- 10:00 — SOME PROBLEMS OF MISSILE PHOTO INSTRUMENTATION — S. Lane Atkinson, Jr., RCA Service Co., Patrick Air Force Base, Fla.
- 11:00 — DUPLICATING COLOR SLIDES — George Ward, Denver, Colo.
- 1:30 — DIAZO — ANOTHER PHOTO — GRAPHIC TOOL FOR VISUAL COMMUNICATIONS — J. E. Gillespie, Mgr. Audio-Visual Sales, Ozalid Div. of GAF, Johnson City, N. Y.
- 2:00 — BULLET AND SUBMICROSECOND PHOTOGRAPHY — Dr. Harold E. Edgerton, Hon. M.Photo., Massachusetts Institute of Technology.
- 3:00 — APPLIED PHOTOMICROGRAPHY — Frank Manarchy, Rockford Memorial Hospital, Rockford, Ill.
- 4:00 — INSTANT PHOTOGRAPHY IN INDUSTRY — Eric M. Sanford, M.Photo., Manchester, N. H.
- 5:00 — ROUNDTABLES — Penn Top North and South, Schuyler Room.
- 9:00 — ALL-CONVENTION SESSION — Photographic Staff, Nat'l Geographic Soc., Washington, D. C. Sponsored by Industrial Div. Grand Ballroom.

WEDNESDAY, August 2

- 8:00 — Continental Breakfast Meeting — \$2.00.
- JOINT PP OF A AND APA PROGRAM — ALL DAY
- 9:00 — TWO FACES OF ARCHITECTURE — Joseph Molitor, Ossining, N. Y. Introduced by William Carrier, Jr., M.Photo., Allied Photographic Illustrators, Memphis, Tenn.
- 9:30 — GLAMORIZING ARCHITECTURE — Richard Averill Smith, M.Photo., Levittown, N. Y.
- 10:30 — ARCHITECTURE AND COMMERCIAL STUDIOS — Lawrence S. Williams, Upper Darby, Penna.
- 11:00 — INTERPRETING ARCHITECTURE — Robert Damora, Architect and Photographer, New York, N. Y.
- 2:00 — THE SECOND FACE OF ARCHITECTURAL PHOTOGRAPHY — Rudolph J. Guttosch, M.Photo., Presiding. Grand Ballroom.
- 2:10 — DEVELOPING AN IMAGE OF A HOME SERVICE MAGAZINE — John Mack Carter, Editor, "The American Home" magazine, Div. of Curtis Publishing Co., New York, N. Y.
- 2:30 — DEVELOPING THE IMAGE OF EDITORIAL CONTENT — Mary Kraff, Director, Decorating Studio and Building Forum, "Good Housekeeping" magazine, New York, N. Y.
- 2:50 — DEVELOPING THE VISUAL IMAGE OF A HOME SERVICE MAGAZINE — William Cadge, Art Director, "Redbook," N. Y., N. Y.
- 3:10 — CAPTURING THE IMAGE.
- 5:30 — MASTERS RECEPTION — \$3.50. Gold Ballroom.
- 7:30 — AWARDS BANQUET — \$10.00. Grand Ballroom.

THURSDAY, August 3

- 11:30 — COMMERCIAL DIVISION MEETING — Rudolph J. Guttosch, M.Photo., Presiding.
- 12:30 — COMMERCIAL DIVISION LUNCHEON — \$5.50. Rudolph J. Guttosch, M.Photo., Presiding. Program: "Color Collage," Penn Top North.
- 2:30 — NEW ADVENTURES IN HIGH-SPEED COLOR FOR ADVERTISING — Henry Dravneek, New York, N. Y. Introduced by Wesley Bowman, M.Photo., Chicago, Ill.
- 9:00 — ILLUSTRATORS PANEL — Wesley Bowman, M.Photo., Presiding. Arthur Rothstein, Director of Photography, "Look" magazine, New York, N. Y., Moderator; Al Gommi; Art d'Arazi; Ben Somoroff and Paul Weller. Grand Ballroom.

FRIDAY, August 4

- 9:00 — STUDIO TOURS — \$2.00 per person — Advance reservation only.
- 10:30 — METHODS AND TECHNIQUES FORUM — James Hampson, M.Photo., Shreveport, La. Penn Top South.

WEDNESDAY, August 2

- Vernon Taylor, Chairman
- 8:00 — Continental Breakfast — Sponsored by American Speedlight Corp. — J. G. Saltzman, Inc. Penn Top North.
- 9:00 — GLAMORIZING THE BLACK BOX — Lee A. Ellis, Raytheon Mfg. Co., Lexington, Mass.
- 10:00 — COLOR PHOTOGRAPHY BY EXISTING LIGHTING — Tom Knowles, General Electric Co., Nela Park, Ohio.
- 11:00 — ULTRAVIOLET AND INFRARED AS DETECTION TOOLS — Detective Chas. O'Hara, New York City Police Lab.
- 1:30 — JUSTIFYING THE QUALIFIED IN-PLANT PHOTOGRAPHER — Walter Benson, Headquarters, Olmsted Air Force Base, Penna.
- 2:15 — PHOTOGRAPHY UNDER EXTREME CONDITIONS — A. "High Heat and Humidity," Timothy Sheehan, Port of New York Authority, New York, N. Y.; B. "Photography in an Explosive Atmosphere," Duane G. Banks, U. S. Dept. of Mines, Pittsburgh, Pa.; C. "Photography Under Extreme Conditions," Fred Andereq, Univ. of Michigan, Ann Arbor.
- 2:15 — INFRARED PHOTOGRAPHY BY THE EVAPOROGRAPH METHOD — Frank Elam, M.Photo., Armco Steel Co., Ashland, Ky.
- 4:00 — ROUNDTABLES — Penn Top North and South.
- 5:30 — MASTERS RECEPTION — \$3.50. Gold Ballroom.
- 7:30 — AWARDS BANQUET — \$10.00. Grand Ballroom.

THURSDAY, August 3

- 8:00 — Leave by bus for Fort Monmouth Army Signal Research & Development Laboratory. All-Day Tour and Program \$4.00 per person, including lunch and transportation.
- D. L. Castellini, Chairman
- INSTRUMENTATION PHOTOGRAPHY — Applied Physics Div., Surveillance Dept.
- RAPID PROCESSING — Applied Physics Div., Surveillance Dept.
- USASRDL FILM REPORT 1961 — Applied Physics Div.
- Tom Holberton, Jr., Chairman
- GREMLINS IN THE DARKROOM — Howard Kirby, Eastman Kodak Co., Rochester, N. Y.
- ORTHOGRAPHIC CAMERA AND ITS APPLICATIONS — Richard C. Kinstler, Cr.Photo., Procter & Gamble Co., Cincinnati, Ohio.
- TIME-LAPSE PHOTOGRAPHY — Roddy Boger, U. S. Naval Ammunition Depot, Crane, Ind.
- 9:00 — ILLUSTRATORS PANEL — Wesley Bowman, M.Photo., Presiding. Arthur Rothstein, Director of Photography, "Look" magazine, New York, N. Y., Moderator; Al Gommi, Art d'Arazi; Ben Somoroff and Paul Weller.

FRIDAY, August 4

- J. E. Carrar, Chairman
- 9:00 — OPERATION OF THE SMALLER PHOTOGRAPHIC UNIT — M. L. Wayne, Remington Rand Univac, St. Paul, Minn.
- 9:40 — HALFTONE TECHNIQUES IN ENGINEERING REPRODUCTION — A. F. Davis, E. I. duPont de Nemours & Co., Wilmington, Del.
- 10:30 — METHODS AND TECHNIQUES FORUM — James Hampson, M.Photo., Shreveport, La.



John Mack Carter

O. Philip Roedel

M. L. Wayne

Herbert Smit

W. R. Wilson

Art d'Arazen

Paul Weller

sightseeing craft which afford excellent views of the magnificent New York skyline from both the Hudson and East Rivers. All the tours provide unique opportunities for camera wielders. Cost per person for the boat trips is \$3.00.

FEATURES FOR LADIES

A Hospitality Center at the Exposition-Conference has been organized for relaxation and entertainment of women guests. Under the direction of Jeanne Lindquist, M.Photo., of Decatur, Ill., an interesting and varied Ladies' Program has been arranged. Tickets for radio and television audience participation shows have been provided in limited quantity by Jeanne's committee.

Perhaps the most fascinating project is "Ladies' Day" which is scheduled for Thursday, August 3, starting at 8:45 a.m. Buses will transport the attendees to B. Altman & Company, one of New York's most famous women's specialty apparel stores, where guests will be hosted at a breakfast in the store's beautiful Charleston Gardens. An exciting fashion show, complete with orchid corsages and fabulous gifts for selected registrants will be distributed.

Next stop on the day's "pleasure-treasure" hunt is the new Guggenheim Museum where the late Frank Lloyd Wright's unusual architecture poses the problem of "how to hang square pictures on circular walls."

Top and below are personalities who will appear on various programs of the 70th Exposition of Professional Photography and 9th Annual National Industrial Photographic Conference in New York.



Henry Dravneek



Alfred Cheney Johnston



Donald Hults



Lionel Freedman



Jason Hailey



Al Gommi



LaVerne Friesen

Tourists are scheduled next to visit the National Design Center, veritable answer to every homemaker's dream. Here the ladies will be able to view the best products in all phases of modern interior design — furniture, fabrics, wall and floor coverings, lighting, decorative accessories and basic materials. The guests will see model rooms and decorator-designed room settings that have gained nationwide acceptance through the medium of women's magazines, television and home-furnishings supplements.

Leaving the National Design Center, the group will tour the United Nations building where luncheon will be served in the Delegates Dining Room. A tea will be served later in the afternoon at the storied Pagoda Tea Bar at the Tea Center. Price of the entire day's entertainment, including bus transportation, breakfast, luncheon and tea is but \$10 per person.

NATIONAL GEOGRAPHIC SOCIETY

The photographic staff of the National Geographic Society, Washington, D. C., will present a program on Tuesday evening, Aug. 1, in the Grand Ballroom of the Statler Hilton, sponsored by the Industrial Division.

Studio-laboratory tours have been arranged for Convention-Conference registrants, but facilities are such that only a limited group of 10 to 15 persons can be accommodated at one time. Registrants are asked to make reservations early.

LUNCHEON HIGHLIGHTS

Desmond Groves will be the featured speaker at the annual banquet of the American Society of Photographers which will be held on Sunday, July 30 in Penn Top North of the Convention Hotel, beginning at 6:30.

Portrait Division Luncheon speaker on Thursday is Adolf Fassbender, M.Photo., who will talk on "The Effect of Pictorialism on Portraiture."

Also on Thursday, professional photographers will be honored at the Rotary Club of New York luncheon at the Hotel Commodore (12:15 p.m.). Luncheon speaker is PP of A executive manager Frederick Quellmalz, Hon.M.Photo., on the topic, "Photography in the Space Age."

Entertainment that only New York can produce shares the spotlight on Wednesday evening, August 2, when registrants and their guests dine and dance to the fresh appeal of Frankie Lester and the Billy May Band, featuring the Nail Drivin' Six. Frankie Lester is one of the great band-vocalists of modern dance music history.

Discovered by Ted Lewis and commandeered by such big band names as Tommy Dorsey, Hal MacIntyre and (Turn to page 386)

NOT WHAT BUT WHO?

STEADY year-in year-out promotion is one ingredient essential to building a good photographic business, whether you're a portrait photographer, a commercial photographer, or do both types of work. No successful photographer can afford to depend solely on repeat business from satisfied customers, or wait for new customers to find him through recommendations. He needs a planned, consistent promotion program aimed at bringing to his studio the new customers that are the lifeblood of his business.

Among the advertising and promotion devices used for this purpose, many photographers have found that classified directory advertising is their single most important medium. They have found that the person who wants pictures taken, either for commercial or personal use, is likely to turn to the Yellow Pages to find a photographer to do the job. Even when the photographer has been recommended to him, the prospective customer will use the classified directory as a handy reference for the phone number and address.

Photographers know, too, that when a prospective cus-

tomer does search out the "Photographers" heading, he is not idly browsing but is intent on buying. What he wants to know is who can best do the work desired.

Accordingly, photographers should plan their advertising and promotional programs to use the Yellow Pages with maximum effectiveness. They should learn to follow two cardinal rules of classified directory advertising: (1) make certain of reaching all possible prospects by listing the firm under all applicable headings; and (2) give in the ad all the information needed to make it easy for a prospect to decide to call.

SEVERAL HEADINGS

One photographic firm which has found it advantageous to follow these rules is the Ace Hoffman Studios, Wilkes-Barre, Penna. The firm, like many in the business, combines commercial, aerial and portrait photography with the sale of photographic equipment and supplies (see A). To build sales in all parts of the business, Ace Hoffman's owners, William N. Hughes and Harold Gittens, use five headings in the classified directory to list the firm, and they estimate that 45% of their advertising budget goes for this directory program.

In addition to a prominent ad under "Photographers—Portrait," their firm is listed under "Photographers—Commercial" and "Photo Finishing." Other headings used include "Photographic Equipment & Supplies—Retail," where they bracket the firm's name, address and phone number with the manufacturers' trade marks for two camera lines they sell, Graflex and Kodak, and "Photographic Equipment & Supplies—Repairing."

Yellow Page advertisers for all their 23 years in business, Hughes and Gittens include their classified directory advertising in the five-point program which they feel has built their successful business from annual sales of \$7,000 to \$100,000 today. They sum up these points as know-how,

Prompt Service Anywhere in Connecticut. No Job Too Large or Too Small

STATEWIDE SERVICE by HEILPERN

SINCE 1935—
QUALIFIED* TO SERVE YOU BEST


<p>COMMERCIAL*</p> <p>Architectural • Industrial Catalogs • Movies • Copies</p> <p>AERIAL*</p> <p>Large Mapping Cameras Get Best Results For You Obliques—Color—Black & White</p> <p>COLOR*</p> <p>Slides • Prints • Transparencies</p>	<p>LEGAL*</p> <p>Qualified* Accident Pictures and Testimony 3-D Color Slides • Blow-Ups Photo Survey and Measurements (Trade Mark Registered) Natural Lighting Recreated</p> <p>PORTRAITS</p> <p>Adults • Children • Family Groups Restorations • Publicity Photos</p> <p>PUBLICITY*</p>
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*Recognized as Experts by Professional Photographers of America, Inc.

CH 9-5874
HEILPERN

151 Homestead Ave • Hartford • Unlimited Parking • Air-Conditioned

A



**PORTRAIT AND COMMERCIAL
Photography**

- STUDIO PORTRAITS
- BRIDAL
- FAMILY GROUPS
- CHILD PORTRAITURE
- REPRODUCTIONS
- ADVERTISING
- INDUSTRIAL
- BANQUETS
- PUBLICITY
- AERIAL PHOTOS

SPECIALIZING IN
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CANDID WEDDING ALBUMS


Authorized Kodak Dealer


POLAROID • WESTON • BELL & HOWELL • ARGUS
SPEED GRAPHIC • LEICA • OMEGA • REVERE • ANSCO
EUMIG • BESELER

**Ace Hoffman
STUDIOS**

VA 3-6177

36 W. MARKET ST. WILKES-BARRE, PA.
"PHOTOGRAPHS TELL THE STORY"



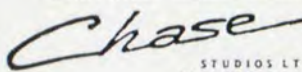


CAMERAS
ON
CREDIT

FE 8
2400
for CHASE QUALITY
COMMERCIAL PHOTOGRAPHY
Professional Camera-men
Immediate Service
Day or Night
Reasonable Prices
4 Modern Laboratory Floors
Staff 22 Technicians for Year
Lasting Reproductions
HIGH FIDELITY
COLOUR SPECIALISTS

Interiors • Exteriors • Merchandise • Displays • Real Estate • Construction
Aerial Surveys • Sales Catalog • Legal • Machinery • Conventions • Publicity
News • Wedding Candid • Motion Pictures • Copying • Enlargements

For Vibrant Personality Portraits Visit Our New Modern Studios
OFFICIAL PHOTOGRAPHERS
HOTELS STATLER, SHORHAM, WILLARD



STUDIOS LTD
19th & M Sts., N.W.
FE 8-2400
FREE PARKING
One Block West of Conn. Ave.

Quantity Photographs
One or a Million!

TOWNE STUDIO
Portrait Division
Natural Color
TR. 3-0282
2401-05 Delaware Ave., Buffalo

E MANAGEMENT SEMINARS

HIGHLIGHTS of the Rochester and San Francisco Business Management Seminars are printed in the Supplement for PP of A Members Only, No. 12, in this issue.

TOWNE STUDIO
COMMERCIAL DIVISION
2401-05 DELAWARE AVE., BUFFALO
Complete Modern Facilities and Finest Equipment
For Color or Black and White Photography

- ★ Industrial
- ★ Commercial
- ★ Advertising
- ★ Legal
- ★ Photocopy & Finishing
- ★ Illustrative

(See Ad Under Photographers - Portrait) **TR. 3-0282**

the best equipped studios in the state, availability on a 24-hour-a-day basis for commercial work, the philosophy that the customer is always right, plus phone book advertising.

QUALIFIED LISTINGS

Consistent classified display space by George S. Heilpern, who has been in business in Hartford, Conn., since 1935, has been one of his most dependable advertising media (see B).

In his ad, Heilpern designates categories in which he has been qualified by the PP of A Commercial Division as, "Recognized as Experts by Professional Photographers of America, Inc." He claims that this identity, along with the heading, "Statewide Service by Heilpern" brings a satisfactory number of "buyers, not shoppers."

Effective copy and layout of their display ad in the Washington, D. C., classified directory pages has brought many customers to the Chase Studios of Frank Beekman and Emil Schaefer in the nation's capital (see C).

This leading portrait (60% of volume) and commercial (40%) house is prominently represented by an ad which anticipates most of the typical customer requirements. The ad lists 17 different categories of photographic service, among them interiors, sales catalogs, wedding candid and copying.

In addition, Chase notes that it is equipped to supply quantity photographs — "One or a Million!" — and the ad carefully identifies the studio's mid-town location in relation to a well-known Washington thoroughfare. Beekman and Schaefer recall that this combination of sales points brought them an 80,000 print order not long ago from a firm which had spotted and read their ad.

But whether the assignments are large or small, Beekman and Schaefer have good reason to value the directory advertising program which they started two years after opening Chase Studios. That beginning date was 22 years

ago in a furnished flat in Washington. In succeeding years the studios have built a strong following in recommended business. At the same time, they say, the classified directory has, at the least cost, returned them better results than any other sales promotion method they have used.

Another photographic studio which has found a comprehensive advertising program worth-while is the Towne Studio, Buffalo, N. Y. Half the firm's business is industrial and commercial photography with portraiture and photo-finishing to the professional trade accounting for the balance, according to President John W. Hulburt.

Because the firm has concentrated most heavily on its industrial work, Towne Studio uses a display ad under the heading "Photographers — Commercial" to reach its most important market (See D) with smaller listings and an ad under "Photographers — Portrait" (see E), and "Photo Finishing" to make sure of contact with these customers as well.

Mr. Hulburt stresses quality and prompt service, in addition to steady promotion to publicize the firm's name, as factors that have enabled Towne Studio to grow during its ten years in Buffalo to the point where they now do a gross volume of \$103,000 a year.

OUT OF TOWN ASSIGNMENTS

"We consider our studio one of the best equipped in the area because we don't hesitate to change equipment when it becomes obsolete. This is another big factor in our success," Mr. Hulburt asserts.

Mr. Hulburt said that the Yellow Pages enable him to attract prospects he could reach in no other way. For example, he recalled two sizable commercial assignments obtained from this source.

"We received a call from the New York office of a big rug manufacturer to do color work for them in Buffalo. (Turn to page 394)



SUPPLEMENT
FOR
MEMBERS
ONLY

No. 12

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

152 WEST WISCONSIN AVENUE, MILWAUKEE 3, WISCONSIN

THIRD AND FOURTH

PP of A Business Management Seminars

ROCHESTER

Two Seminars with one aim — increased studio profits — were held in the spring of 1960. The first was in Rochester, N. Y., April 21-23; the other was in San Francisco, May 19-21. These PP of A Business Management Seminars were well attended by commercial and portrait studio owners and managers. Highlights of the two meetings appear in this PP of A Supplement for Members Only.

SESSIONS of the PP of A Third Business Management Seminar were held in the Dryden Theater of the George Eastman House, with headquarters at the Treadway Inn, Rochester, N. Y. Presiding officer was Rudolph J. Guttosch, M.Photos., Chicago, Chairman of the PP of A Commercial Division.

Subjects for the first day were devoted to business problems. The second day featured pro-

grams on color and an illustrative photography roundtable. That evening a panel of art directors discussed entries in the Second National Exhibition of Advertising Photography.

Programs for the final day were a panel on projection of the studio image, and talks on civic responsibilities, collection problems and opportunities for sales.

PROJECTION OF THE STUDIO IMAGE

(Rudolph J. Guttosch, M.Photos., Kranzten Studio, Inc., 22 W. Hubbard St., Chicago 10, Ill. (Chairman); Thomas Bex, L. M. Harvey & Co., 311 Alexander St., Rochester, N. Y.; Hal Campbell, Hal Campbell Studio, 130 Clinton Ave. S., Rochester, N. Y.; Wm. W. Carrier, Jr., M.Photos., Allied Photographic Illustrators, 629 S. Cooper, Memphis, Tenn.; Gilbert W. de Clercq, M.Photos., de Clercq Studio, 127 Main Street, Binghamton, N. Y.; Lewis M. Glassner, Glassner and Associates, 35 E. Wacker Dr., Chicago 1, Ill.; Eric M. Sanford, M.Photos., Sanford Photo, 110 Shaw St., Manchester, N. H.; Walter Smith, Station WROC-TV, Rochester, N. Y.)

Rudolph J. Guttosch, M.Photos.

In searching my mind and files for some approach to this topic I consistently returned to the fact that sales is a key word to all of our businesses. Therefore nothing actually happens in the photographic studio or for that matter in any business until a sale is made. Assuming that this is true, then from experience and sound thinking almost every waking moment of the organizational head should be directed toward achieving this end.

Before you ask yourself the logical question of what helps to make sales, may I suggest that this query be dropped down to second place. First, ask yourself what is your image in your area. What do people think of you? I don't mean what your neighbors think of you, what is the image among your business public? Do they think of you when they consider their photographic requirements? Do they call your studio? If not, perhaps some of the following will help.

To me, one of the most important factors to be considered is a seemingly insignificant yet powerful word, Promotion. If you are not promoting, correct this mistake by traveling one of these avenues:

Hire salesmen. Whether you like to admit it or not, you need these people to solicit your accounts. Supply them with an adequate training program. Give them your price structure and selling methods. Stimulate your sales force by rewarding their work with an incentive in the form of an adequate salary or

commission, not only adequate but perhaps above average.

Demand some sort of a report from them, whether it be written in the form of a daily call sheet, monthly resumes of what they have done, or whether you sit down with them periodically and say, "What have you been doing?" "Who have you called on?"

It is important for you to give them sales training, as they are for practical purposes unproductive. It is to your advantage to train them well and train them fast. Also, give them the tools that they need to work with, sales aids, that pre-selling intangible that will get your man in to see people who have previously kept their doors closed.

Image Association

This brings me to another promotional avenue including newspaper ads, direct mail, trade advertising, public relations, TV, radio, and the generally unthought of, extremely impressionable means of self promotion *association*.

There are several ways you can gain a studio image. One is through the use of a logo, the color, shape, form, the way you package your product, carrying it through on all your advertising pieces. Even the U. S. Government paints the mail trucks in red, white and blue, and they used to be a dirty olive green. The colors are associated. Speaking of olive drab green, you recognize a telephone company truck wherever you are in the country because it is a distinctive shade of olive drab green. Color and shape are associated.

Color can be important to you at a relatively low cost. You have to print office stationery, billing pads, memo pads, envelopes, mailers — it makes little difference cost-wise whether or not you print in color. I am not speaking of going into three and four-color printing, but one color. In a very real sense through color you can build a studio image that will help you.

In another area of association, what do your premises look like? When a client comes in, is the place clean and orderly, or is it messy and dirty? Does it have a distinctive looking entrance and offices, and studio space? We have gained several large jobs in Chicago because when people come in to see us our premises were neat and orderly. We learned this after the job was awarded. And we weren't the low bidder.

After you fortify your position with the right kind of sales personnel, working with the right kind of sales tools, your next step is to notify management leaders. One of the ways you might do this is through market analysis. If you are large enough, you can retain somebody, if you are small, you can do it yourself. Evaluate to the best of your ability, the best 25 or 50 account possibilities in your area. Through your market research evaluate your prime competition in any of the given areas. You glean from this what is offered and what you can offer as a similar service.

Product Development

What do people think of your product? Are you progressive and forward-looking, are you improving your photographic service to the point where potential clients can't afford to say no to you? Remember to keep your product developed. You have read reams in the papers about the large amount of money corporations are spending on research and product development. Studios also have an area to cover. Keep it current with your market analysis. Also keep in mind there is not a field existing today, or I should say surviving today, that is not constantly expanding or developing new ways to serve customers.

If you are not concentrating on photography exclusively you would be amazed at the fertile soil you can cultivate by developing art and completely integrated production. I realize that all of this sounds easier in speech than

it would be to actually work out. However, a step in the right direction would be going to your client, sitting down with him, and ask him to completely describe to you his present commercial photography needs. In addition to this, make pains to discover what exactly is his vision as far as future needs are concerned; find out too what possible new assistance he might require from you. Talk to a lot of people and ask a lot of questions, the broader the sample, the more indicative it is.

One other thing you might remember is if you become a jack of all trades, and a master of none, your Waterloo might come up too fast. Don't try to spread yourself too thin. Get some help in the areas in which you can.

Another step which will be enlarged upon further by some other people is don't let people forget about you, in other words, the staff of life is bread, and so is promotion, as far as your clients are concerned.

The size of your advertising budget is very important. The important consideration is to draw up a schedule that provides for a consistent exposure and an exposure to the right people, your potential business market. To do this in the most effective manner possible choose an agency or an individual within your company and supply him with a complete and detailed description of the market you are selling, describe your product line in full. Tell him your short and long range goal—what you want to do, how big you want to grow, what avenues you want to follow. You may not be able to tell what you may want to do tomorrow, but at least make a start in that direction. Be flexible in your approach for tomorrow we may have all new photography tools. Tomorrow we may be making all of our pictures on tape.

Once you have completed your advertising ground work, be prepared to cooperate with the creative energy that will be forthcoming from the agency or person involved. Be ready to accept aggressive merchandising plans and change.

Develop Client List

Create a list of potential clients. An important part of this will come from personal contacts that you have developed. Read business papers and select from those companies those best suited to your purpose, and of course have a real need for your service. Directories such as your classified telephone books, advertising registers and special lists obtained from bona fide mailing houses will prove invaluable in creating a business producing management, and this is an important item.

Clean that mailing list out once in awhile. Make sure that everyone on the list is where he was when you started it. Once you have this established, plan a direct mail program, issuing direct mail pieces regardless of size, at least once a month. Your mailing could consist of reprints of outstanding jobs to which a brief, but selling covering letter could be attached. Another possibility could be a mailing series of well designed post cards. There are several studios throughout the country that have magnificent campaigns based on post cards. You could get some post cards in the problem-solution-result style. Such a series could be reprinted as a booklet.

A good publicity program could be an ef-

fective merchandising tool, and can be conducted at a surprisingly low cost. Well-written feature articles based on activities within your organization on unusual job accomplishments can be effective. You should always publicize new accounts obtained, as well as promotions within your company. From time to time your after hours activities may be of interest to the local columnist.

With time and effort devoted to releasing such activities, it will actually be repaid to you more than ten fold. Do not, however, make the mistake to plan to work on your company's promotional program between business hours and evenings and weekends. Merchandising your services is a full time job, and should not be considered as an extra curricular activity. The man who knows the business of promotion of merchandising services should be assigned to this job. Remember your own account is the most important one you have.

Thomas Bex

When anybody thinks of projection, either personal or corporate, they think more in terms of advertising or direct mail, simply because most people don't know what public relations is or what it's supposed to do. Public relations in many instances is a wrong classification. It probably is publicity that we are talking about, and what most people are familiar with.

They think of public relations as a blue serge approach and publicity as a pat-on-the-back and a martini-in-the-hand approach. That's not true. Public relations is the projection of a favorable company personality toward the public or the buying community. This "favorable" can cover a multitude of activities, but primarily it aligns your company name or activity with some favorable aspect of understanding with the people with whom you deal.

I've got a very brief outline of just what public relations is. First of all, many local firms use public relations as a means of fostering good will in acceptance of company product and policies. This type of promotion is a fully accepted and approved method of merchandising, used by relatively few merchandisers or retailers who rely on community good will for their business success. There is nothing difficult about obtaining publicity for your business and the efforts and time expended are well worth the activity.

Advertising is the buying of space and filling that space with a planned bit of copy. In other words, determine the circumstance of the copy, the time and promotional appeal. Publicity is material, or advertising, or promotional material obtained free of charge and it is quite a trick if you can do it in this day and age, but it is relatively simple to do.

Basic End Result

Studio public relations or publicity differs from national manufacturers' programs such as Graflex only in the scope of the operation, but each comes down to the basic end result—projecting a favorable company personality. Most retailers have considerable opportunity for publicity right in their own back yard. And all that is necessary to take advantage of these opportunities is to have (1) an awareness of what public relations is; (2) a realization of

the benefit of it; (3) a little imagination to help generate circumstances for favorable publicity; and (4) a means of presenting your story.

What are the outlets the studio owners have in their communities? You have daily, weekly and regional newspapers. Most newspapers are only too happy to run well prepared items boosting local business, widely read by the entire buying community and regularly and frequently published—these are the prime stages from which to project service and personnel.

You must remember when you approach a newspaper with a story, it means something to you. You are talking to somebody who is besieged by people bringing in pieces anywhere from a girl getting engaged to a business merger. So you've got to present your story pretty concisely. If you don't have the ability to write the story yourself you should get someone in your organization, or hire someone who is outside of the organization like public relations agencies, even on a very modest retainer to do regular pieces for you. The better prepared they are the better your chances are of getting into any media.

I think radio and TV stations are required by law to air a certain amount of public service time and you and your business can volunteer your services with "how-to-do-it" photographic shows designed for seasons, special events, etc. to take advantage of this free time.

Prepare Talks

Next, speaking engagements. Talks can be on developing, lighting, or whatever you want to talk about. By preparing the talk in advance you can address school groups, civic organizations, VA hospitals, and other clubs on the role of photography in business or the therapeutic value of photography as a hobby or some other idea of interest to you and to others. This is good. This makes you the expert.

They will call on say, Hal Campbell Studios in Rochester to do such and such because Hal is well known, people get to know him because he gets around quite a bit and he's an accredited and accepted expert in, say, industrial photography, so if anybody's got any industrial photography they always call Hal to find out if such and such is true or would he come in on a certain job. This is the only reason for flashing yourself around, so that people will get to know your name, tie you up with your specific type of photography and then look to you for service.

The last is exhibit and fair participation. For a small expenditure studios can take part in civic celebrations, Scouting jamborees, industrial exhibits, auto shows and other local activities, using them as a background against which you can display equipment, personnel and company name. This means you might have to go out and take a few free pictures for the Scouts or something like that, or set up a collapsible dark room for a VA hospital, but the returns can be very, very substantial over a period of time.

The other requisite of course is that you follow it up, that you get out and people know that you run the studio, it's your business, donating your time and you're busy writing talks, or giving instructions to groups that need your help. Here again you are giving expert training because you are the acknowledged leader in your area.

To use these outlets effectively it is necessary to plan publicity in advance, much the same as a merchandising program is planned. Make certain that your entire organization recognizes your public relations objectives and your role in achieving them. This is important, because if you are making a talk or want to fill some engagement and somebody calls up to check details and nobody knows what you are doing you have lost a lot of momentum and generally it sort of dulls the picture.

Only you know what your activities will be for the coming season — what conventions you will attend, whom you will promote, etc. Editors of newspapers welcome news of this sort and it makes good copy for business. There are many ways to get publicity and the photographer who understands, who will utilize this type of promotion, will enjoy a considerable sales lead over the competitor who failed to keep his community in his business, or failed to keep his business in the public eye.

The one idea I'd like to leave with you is that if you can't do the writing yourself, get somebody who knows how to write to help you. I can't take pictures so I get somebody who can take pictures to do my photography for me. It is as important as getting a good print from a negative. Presenting your story effectively and coherently is the key.

Hal Campbell

I have two different things I talk about. One of them is directed to the fellows my age and the other one is directed to younger fellows. The first topic is: "Set your house in order, it's later than you think." The other is: "It took an awful blow to wake me up."

I worked for about ten years and couldn't see any way to get out and do advertising to enlarge my business. I worked to the point that I almost had a nervous breakdown. Because I worked so hard I went to the doctor one time and he told me, "If you don't let up, get some help and settle down you are going to have a nervous breakdown." I said, "What am I going to do, I haven't got the volume of business, I can't afford to have that help?" In 1955 it happened, I had a very bad automobile accident and wound up in bed for a year. That, in a fraction of a second, changed my life. I had a chance to lie there, and for about eight months had a chance to think. I thought about what I would do if I ever got out and back again to enlarge my business and I wanted to be the manager and hire good competent help. I wanted to go out and make the business grow.

I had help from Art Pohlman of Milwaukee. I had a recording of one of his demonstrations at a New York state convention. I played it over and over.

I drew up plans where I could put in a program of advertising and a complete new system of invoicing. After I got out I went to the bank and borrowed some money. I got hold of a good advertising man who had retired, who had had worlds of experience in Rochester. He gave me some good ideas on merchandising and helped me in public relations to send out letters. Because of the fact that I was laid up I had to hire extra help. A fellow in Toledo came to spend a year running my business. I had a darkroom man. If

I had been a one-man operation I would have been wiped out. I happened to have a darkroom man the night I got hurt so he carried on for me for a few months until I could get somebody else.

After I had this program started in 1956 I made up my mind that I was going to get my name in front of the public. I had spent 17 years on a newspaper and I was quite widely known in the town. They used to know me as "Hal the photographer." They didn't even know my last name but they'd see me running around like Hairbreath Harry. I took every advantage I could of staying out of the studio, and making the personal contacts. Even when I was in bed I used to have a telephone next to my bed. I'd call up my customers, "How are my men taking care of you?" Just that little telephone call meant so much. That personal contact. What happened? Business commenced to come in from this program of advertising that I had. It was amazing.

I had personalized advertising. I had a blotter with a message on it, a little gimmick that clients would really get a chuckle out of. I walked into a company one day to take a picture of the president in his office, and while I was setting up my equipment he reached into a drawer and brought all of my blotters for a year out. He said, "I'm keeping them." He had my whole series for a year in his desk, because he said he got a kick out of the little slogans that were under the cartoons and he'd show them to people when they came in.

I made it a point that every single picture that went out of my place had my name on it *front and back*. You can't get your name in enough places. You can't get your face into enough groups. You've got to put yourself out. You've got to let people know who you are and what you are doing.

In 1956 I bought a truck. I put lettering all over it. I bought a station wagon. I put lettering on the station wagon. This year I've got a red truck with all the splashy colors on it. You'd be surprised how much that means. Every place I go people say, "Oh you're the fellow with those bright red trucks running around town. I know you, I see you all over the city."

In the last two years there have been very few pictures I have taken other than Speed Graphic work, because I have a very competent photographer. I have a wonderful darkroomman. I run the business. I make the contacts. I go out and make deliveries. Why do I make that delivery? I want to see my customer and shake his hand.

Participate in Activities

Another thing I learned — join the different activities in your groups. Don't be a joiner, but participate in anything that you do. I belong to a group called the Rochester Ad Club, made up of 1100 of the top executives in this town. I wasn't a top man, but I happened to be quite active in the Chamber of Commerce, and they asked me to come in. I do all their photography. Each year they come up with a year book, with all my pictures of the activities of the year. I carry an ad in there. I can put my finger on a few jobs that I got from them, but the contact that I have made indirectly has been tremendous.

As far as the back of the telephone book goes, I have a small ad, the same ad year after year. They keep trying to get me to use a bigger ad. I can't say any year that it ever

paid off, to even pay for what it cost me, because in this town it's high.

In lots of places where I go, if it's a new account, I deliver that picture. When I walk in I have these pencils. You may think it is a silly thing, but I have red ones and I have blue ones. I carry these in my pocket. My name is on them. They're all over town. I ask them, "How would you like a red pencil this morning?" They may laugh and I drop the pencil. I go over to somebody else and drop a blue one. After you've been around enough, you know where you've left your pencils.

Another little gimmick is a T Square. This cost me a buck. I bought 200 of them. I've had art directors call me up and say, "Hal, that's the greatest thing I've ever had." It's a little T Square, my name is on the top of it. My ad is on there. I get remarks like this: "Can you send me another one? I'll pay you for it." Those are the little things you have to do to keep your name in front of the public.

Thanksgiving time in 1957 I wanted to show my appreciation to my big accounts. So for all the fellows who were key men, I'd say 40 of them, I bought this little gift. I wouldn't be without it. I don't have any advertising on it. The fellow knows where he got it, he doesn't have to have my ad on it. I have his name written on it. It's a little fingernail file and knife, and the best part of it is a little pair of tweezers, a little shears. Now that's the whole thing, you can trim your mustache, your eyebrows, and boy it is sharp. Now that little thing made such an impression when I passed these things out I got letter after letter.

Another thing is, I'm the only photographer member of the Rochester Chamber of Commerce that I know of. I have belonged since 1945. I'm in and out of there every day. I go over there for lunch. I know the people that are buying photography. I researched it.

I don't send my direct mail to just anybody. I don't send it to just any place. I find out the person who is buying photography. By doing that you save a lot of time.

Another thing, don't feel that you are indispensable, which I did. I thought if I got out of the place it would go to pieces, but it didn't. Just make up your mind that no matter how much direct mail, no matter how much advertising you do, if you don't make the personal contacts you'll never get anywhere. You've got to follow up.

Gilbert DeClercq, M.Photog.

After you are set up and prepared for business, one of the first essentials is customers. One way to find customers is to call on prospects personally. This can be very time consuming and restrict time left for production.

Another method of reaching prospects is by advertising. In advertising there are a number of media for getting your message to your prospects. Among these are newspapers, magazines, other publications, radio, television, billboards, displays and signs. These media have such a wide general distribution that they are apt to be rather expensive. The cost is generally exorbitant considering the limited percent of the readers or listeners who would actually be good prospects for photography.

Since the number of prospects for our services is more or less limited it would be more

effective and economical to use a media which is specifically directed to a particular group, or a selected list of prospects. In some cases a trade journal might be an answer.

For a number of years we have been using direct mail advertising which we have found to be relatively economical and somewhat effective. When using a carefully selected list of prospects and customers we can beam our message directly and exclusively to those persons who should be good prospects for our services. Moreover, direct mail has a much better chance of being noticed and read than other media where so many advertisers are competing for the attention of the reader.

Don't get the impression that direct mail or any other form of advertising will necessarily bring immediate or substantial response. Much is dependent on a number of factors which should be considered in planning any advertising campaign.

First, we must get the attention of the reader by arousing his interest. Your reader, like everyone else, is primarily interested in himself, in his own welfare. Therefore, our appeal must be directed along this line. Our reader has little or no interest in our wishes or services unless we make it very evident to him that we are actually going to help him improve his circumstances. Moreover, our appeal is much more effective if we appeal to his emotions rather than to an intellectual explanation.

Unless we arouse the immediate interest of our reader there is little chance that he will even bother to read our message. Therefore, some catchy headline, caption, or illustration should be used to get the immediate attention to arouse interest in reading further. We have found photographic postcards an excellent form of presentation which is especially appropriate for commercial photography since this is something we can produce in our own studio, and it is actually a sample of our workmanship.

Monthly Letters

In our last Business Management Seminar I was particularly interested in learning about the series of monthly letters that Art Pohlman of Milwaukee uses for direct mail advertising, and decided to try to use some letters rather than postcards. This can be handled efficiently by a letter shop with addressograph plates for our entire mailing list. It saves the time you would otherwise spend in production of postcards and addressing and stamping them. For a special message printed on your envelopes arrangements can be made with the post office and payment of a \$20 annual fee to send out bulk mail at only 2c per piece in lots of 200 or more for mailing.

Art Pohlman's letters are handled very cleverly by his advertising agency. Each letter begins with a rambling, humorous line of chatter which eventually leads to the advantages of calling Art Pohlman. He also encloses a reprint of a full-page ad, with large illustration and brief copy of the studio's services which gets in the Pohlman story even if the reader doesn't take time to read the letter. His letters are always sent by first class mail and I expect are well received by the majority on his mailing list. Some advertisers feel that the extra expense of first class mail is justified because of the increased likelihood of its being opened. With bulk mail, an advantage can be gained by printing some catchy phrase or illustration on the envelope to arouse curiosity and interest.

Thus in any advertising we must first gain the attention of the reader.

The second problem is to put your idea across to make your reader see it as you see it. A suitable photograph can help you tell your story. Here is your opportunity to use some creative thinking and ideas that you have gained from the discussions and illustrative photography here at this Business Seminar.

Benefits to Reader

In the third place, for effective advertising we must create a desire by the reader for our services in terms of the benefits to him. If we can site examples of how our services are helping others, especially someone who is prominent and well-known to many of our prospects this proof is very helpful in convincing the prospect. At this point your reader may be interested in your proposition and convinced that it might be a good idea to call you some day, if he doesn't forget about you in the meantime. Thus, if you can put in a hook and get immediate action you have a better chance of catching your prospect before he gets away.

There are numerous possibilities to show the advantage to your prospect in acting now — to get in before price increase, to allow time to meet a deadline, to seasonal conditions which might produce more favorable results now. Here again, with creative thinking you should be able to find some logical reason why it is to the advantage of your prospect to call you now.

Finally, your prospect needs a gentle push into action. Be sure to tell him to call your phone number or send in the reply card with postage paid, or to actually answer your offer in whatever way you feel is most suitable.

More is involved than the mere inclusion of these direct factors. Your message must be sincere, easily understood and appeal to the emotions. No one can accurately predict the effectiveness of any advertising. If you have an advertising agency help you, your chances of getting good results can be substantially improved. It is up to you to decide how many prospects you can manage on your mailing list in the form of a mailing most practical and expedient to fit your situation in the time you've got to devote to it.

Eric M. Sanford, M.Photo.

I would say one of the most important points in promotion is exploratory photography. As an example, several weeks ago, we had a job strictly on the basis of showing the client what we can do. We found this an extremely successful way of selling. It may be the product of the prospective client or it may not be, that is perfectly alright. But show them the quality, the type of job you have been doing.

The second thing we found extremely successful was the use of the Polaroid back on the camera by taking photographs on a speculative basis, of the product on the location of a prospective client. It is an inexpensive way and a very practical way of showing what can be done. The photograph itself is of little or no use to the prospect so therefore we don't worry that they will use it. We let them have it and we found it a very good way of promoting additional work.

We send out practically monthly reprints of photography which has been published, either commercial or scenic photographs on cal-

endars and we have a little stock label which we put on saying, "This is another Sanford photograph." By repeating this and sending something out every month we keep our name well in front of our clients and prospective clients.

We found that we get most valuable publicity to the newspapers. Some of you might recall seeing in *the National Photographer* where we had a case where we took a photograph for the newspaper of a football team. The newspaper sent their own photographer showing us photographing the team for the newspaper and they published the picture. This is a good sign of public relations which I find is very good advertising.

We send out "We haven't heard from you" letters. If we don't hear from one of our clients for a month or two we send him a letter saying it has been so long and we haven't done a new job, etc.

Stock Post Cards

We send out a lot of stock material which is available but inexpensive and I think Gil Clercq mentioned postcards, having certain stock forms and just put your name on. It's just a mailing piece, it shows that you do color, that your client should come to you if he needs any work. They are usually very inexpensive. I don't know what the concerns charge, but I think it's about a penny apiece. The printer's name appears on it too so, no competition to you, because he might get the printing job.

We send out a lot of direct mail including a card file headed "Commercial Photography," our name, the address, and phone number, and we explain in our letter, "Attached is a card file which will fit in your extended file for future reference." We find that most prospects do keep it because it fits right in their file under the heading of Commercial Photography.

We send out congratulatory letters to new managers, to a new industry, and try to make contact that way.

One of the most important things is personal contact which has been mentioned before. Talk photography, talk color, talk reprints, talk new equipment, talk new developments, which means keeping your name before both customers and friends. We talk continually about color photography, about the development of color photography, of course on their level. If we know they have just a little snapshot camera, we ask them if they have taken any photographs lately, what film their wife uses, and things like this, but we talk photography continually.

When we are on a job we talk about our equipment, again on the level of our client. We tell them we have just bought a new piece of equipment and a lot of business people are quite interested in what things cost. It helps our level as professionals if we tell them that we just spent \$1,100 for this, or \$300 for a new lens.

We talk about new developments in photography, let's say there was a write-up in *Time* magazine, or in a local paper, something photographic, or let's say a new satellite that photographs.

Here's something that has really given us a lot of business. After every job I will ask the individual who ordered the job, "How many prints do you want?" I would honestly say that in 99% of the cases the client will order right then a number of reprints and prob-

ably a larger number than he would think about at some other time. Even the smallest job will mean they will order three prints, they might want one on file, one for the newspaper, and one to send to so-and-so. If you use this system, and we have used it for many years, you will find that you always walk out with a few extra dollars in your pocket.

Walter Smith

As has been said, television is actually photography. We are not only in the same field, but we are so closely allied that we are almost inseparable. I threw away any speech that I might have prepared this morning because I disagree so heartily with everything that everyone else has said. In my job as director of advertising for Channel 5 I use all advertising media. I use everything that they have mentioned and I was hopeful this morning that they might mention something that I hadn't heard of, that I might start using beginning Monday morning.

The strongest thing that I can say to you is get professional advice. Get someone to do this for you. Don't try to do it yourself. You are photographers. You are not advertising people. You are not merchandising people. You are not sales promotion people. You are not public relations people. Get someone who is a professional in that field to do the work for you the same way you go to a doctor or go to a lawyer. I can't say that strongly enough to you.

Television is the sight, sound and motion medium. It embodies all three of those characteristics and it can be put to work for you, whatever your field, whether you are a commercial photographer who specializes in industrial work or whether you have a studio where you have industrial, some commercial, some portrait work, television can do a job for you and it can go to work for you as your salesman. All broadcasting can serve very effectively for any photographer as the mainstay of his advertising effort, because of the fact that it reaches so many people. So many thousands of people for such a low cost per thousand.

I don't want to talk against any other medium of advertising, because in my job I have to use them all. I buy all advertising media to advertise my television station as though I were an advertising agent working for an account. I must evaluate all media on the basis of how it is going to sell my product to my public and also and coincidentally and a little closer to the topic for the morning, how it is going to effectively create for my television station this corporate image — the same as the corporate image that you want to have for your studio.

Success Stories

For television and for radio, both AM and FM, there are numerous, literally thousands of success stories from all over the country which are available from the Television Bureau of Advertising and the Radio Advertising Bureau which will document for you the effective use that photographic studios, photographers have made of the broadcast media.

Costs of the broadcast media are not high. There was the word exorbitant this morning, but just for fun before I came into the room this morning I sat down with a slide rule and took Rudy's town, took the station, WMBQ in

Chicago. From 10:30 at night to 11:30 at night you can buy a one-minute announcement on that station for \$500. This announcement will reach 2½ million homes. That works out to a cost per thousand viewers of about \$1.42. Match that against any other medium. \$1.42 per thousand.

Obviously if you are trying to reach the men who are buying photography of a jet turbine engine you are not going to broadcast your shots. You are going to have to use rifle shots obviously. The best method to do that is to find out who they are and go call on them personally and make your sales approach to them directly face to face, with no more than three or four feet between you.

I want to touch briefly on one thing that I'm privileged to work with, and that is video tape. For television people, tape is not only instantaneous but it is perfect. When you put it on the air you can't tell the difference in quality between a tape and a live presentation. The tape for us here in Rochester is a fascinating thing because it enables us to go directly into a merchant's store, tape a commercial, take it on the spot and then play it back instantly. Thirty seconds after the tape is made it can be on the air, it's that fast. If you have a fire — we hope it doesn't happen — in case your place should catch fire, we can have our remote equipment there in six minutes and be on the air in about 8½ with tape recordings.

Lewis M. Glassner

I have always had the feeling that public relations, advertising, sales promotion — all have a vital role to play in the business management of an organization whether it's a photographic studio, any of its branches, or any other branch of endeavor. I think that's been pretty well proved. Running through these three days of the seminars there have been some key words and I just want to refresh you and perhaps urge you to take these words back with you.

One of them is creativity. You've heard this word creativity and I assure you you would not be in the photographic profession were you not creative people.

Another word is this intangible that we all love, we can't buy it, we admire and respect it, we try and engender it in others, we are seeking it as a will of the wisp, but it's there under our noses all the time, and that's the key word — enthusiasm.

Another key word or really group of words is the advice that some of your panelists have given you today, and that started out in our first business panel session — retaining professional counsel. First comes the recognition that you require, expert help and advice on your problems, in your programming, and then the final key words are the follow through.

I must tell you from my own experience and those of others within our field and these related fields that we heard from today that no advertising, sales promotion, publicity, public relations program can long sustain itself or in any way be successful if it is not fundamentally backed up by and used in conjunction with a selling program. Like Hal Campbell, whether he goes out making deliveries, he is still making sales. Customer contact is a sales contact in every sense.

As Rudy said, if you are going to hire pro-

fessional salesmen to sell your bill of goods, the selling is what culminates the sale. Advertising, the sales promotion, are only the softener-uppers, and I urge you, as I have on other occasions, to go back into your studios, undertake a program that you yourself can build.

Perhaps you can start off on a modest basis with some professional advice and counsel but plan to keep it and keep following through. Don't take it up like a new toy and discard it. Don't be discouraged if there are failures.

For example, here's Walt's statement that for only \$1.42 you can reach a thousand listeners in your area in Chicago, and of course that's \$500 for one minute and this may be beyond your immediate scope. But if \$500 will buy that kind of an audience perhaps you ought to try \$500, maybe five times in that week and then maybe for 13 weeks until your saturation point has been reached, and then enlarge upon the program.

So I say whether you use the tools that have been mentioned and brought to your attention today or whether you use what you've got, but haven't applied in terms of time and personnel, go back and start up that wheel with enthusiasm, with creative thinking, with all of the tools that have been given to you here at the Seminar and let's go out and make sales.

Wm. W. Carrier, Jr., M. Photog.

There is one thing that I would like to bring out and that is this: We have changed the pace of our organization, there's been a gradual change over a period of years. The concept was there to begin with. We started creating a type of image when we went into business.

Our original space is still with us and it has been expanded and up-graded, and gradually evolved itself into the API Company rather than an individual, so that any person working with me or in our organization is representing API for which I am responsible.

My boys do not have the responsibility of the work itself. I, as the head of API hold the sole responsibility for the quality of that work. Very briefly, we have on the front of the building, "API Photographers." In up-grading this type of face we have put to the side of our buildings the insignia of the three professional organizations, state local and national in four-foot boards, indicating that we are members of professional organizations, which by the same premise helps us acquire status.

We have established a point of identity to our place of business through a color and that color, and that door — that format is carried into our cards, our stationery, and all the way through our invoices, etc.

This doesn't come about over night. It's a thing that develops, progresses, and evolves. Advertising as such is not promotional, because we don't have specials, we don't do anything of that nature, such as portrait people do. On occasion they will run specials for certain things, but our prices are the same to all customers. We have the same piece of paper that the man down the street has; we are not selling promotionally but we are selling institutionally. That's the reason the corporate image has become known.

In the last couple of years we are evidently on the right road, to create this image of respectability, and of dependability. ▲

BUSINESS PROBLEMS OF THE PHOTOGRAPHIC STUDIO

(R. W. Petrole, Jr., Standard Studios, 540 N. Michigan Ave., Chicago 11, Ill. (Moderator); Lee Jay Geismar, Lee Jay Geismar Agency, Inc., 538 Sibley Tower Bldg., Rochester 4, N. Y.; Joseph M. Hoffman, U. S. Internal Revenue Service, Rochester, N. Y.; Harold R. Siegel, State of New York Department of Labor, 155 Main Street W., Rochester, N. Y.; Milton Stewart, Small Business Administration, 57 Lennox Ave., Albany, N. Y.; George R. Williams, Strang, Wright, Combs, Wisner & Shaw, 800 Powers Bldg., Rochester, N. Y.)

Petrole: In a small organization employing a few people, say five or less, is it possible to have a reasonable system of cost accounting?

Posner: I am one of the CPAs that does not believe in intricate or complicated records. I think they are unnecessary and not justified when it comes to a small business that cannot afford it. It is very nice to have good records. The question is, can the business pay for good records?

Every additional form of journal or journal ledger that is required under an accounting system costs a sum of money. It seems to me that you would have to justify the additional cost of providing complex cost records in some manner that would allow you to make a greater net profit.

If some moderate type of cost record could be adapted to your present system without the expenditure of additional funds for bookkeeping service or for accounting service, then I think perhaps there might be a justification to this additional service that would be provided for you.

If you have a full time bookkeeper who perhaps is not busy the whole day and your CPA could fit in some moderate if not simple type of cost record then I certainly think that it would be justified. Basically the cost of the additional service is not too great.

Your problem is no different than in any other industry or commercial enterprise. This is usually the first question that is asked on any panel that I have ever been on. The proprietor, partner, the corporate officer is always concerned that he is not getting enough information: What about my costs? How can I control these? And I think that it is well that you are thinking about this, but I certainly don't think that it's justified to go out and say to your accountant, "Give me a cost system," unless you know beforehand that you're going to be able to do something with them to provide a greater gross profit, because you can have all the figures in the world but they are not going to do any good unless the end result, that bottom figure, is increased to compensate for your expenditure.

Small Business Administration Aids

Here is a question for Mr. Stewart: Can you give us any information on the aids that may be available from the Small Business Administration in helping the average photographer?

Stewart: This is a relatively new program and there isn't a great deal of understanding about it. It began in World War II when for military production reasons there was established a smaller war plants corporation to see to it that small manufacturers were used in the defense effort when we needed them badly. As with so many other things, as soon as the war was over, we all forgot about it and they just scrapped it. Then the Korean War came along and again they found a need for the small manufacturer and they set up a second agency called Small Defense Plants Administration. At the end of the Korean War, the general feeling was that perhaps this time in-

stead of just forgetting about it an effort should be made to make it permanent and perhaps the Government had an important role to play with respect to small business in peace time and as a result of that there was established in 1953 the Small Business Administration.

This is not a handout program. You just don't go around and get money and there are things which are of great potential importance to you and to the survival and growth of small business generally. Whether it means anything to you individually, is something of course that only you and your lawyer and your accountant, with the help of the local Small Business Administration and your bank can tell.

In general here is what we are set up to do for people in service and retail trades. We have a program of loans. Congress set up a revolving fund which permits it to loan money to small businesses defined in the law. Basically, there are two types of loans: participation and direct. SBA will either lend you money directly at an interest rate set at 5½% or it will join with your bank in a limited participation loan whereby it will charge you 5½% for part of the money that is borrowed and your bank will charge you whatever is the going rate for your credit standing in your community for the rest of it. This has a clear economic advantage for you because this interest rate is generally better than what is available for small business.

To get this kind of loan, you have to be obviously a reasonable credit risk. The revolving fund as it is set up has about a half billion dollars in it, but they don't pass it out very easily, nevertheless they are not in business to lose money. The general trust of the agency has been more and more in the helping people of your general size. It started out of course, with manufacturing establishments which have plants that can be mortgaged and put up as security and stayed away from personal service businesses. It has been moving in your direction and I have just been looking at the kinds of loans they have made, while I don't see any photography studios right off-hand, there are things very much like photographic studios.

The range of the loans is anywhere from \$1500 to several hundred thousand dollars. I think their outside limit is \$250,000. In terms of time on the limited participation loans with your bank I'd say they run for five years. On the loans that they make themselves they run to ten years.

In addition to these two loans, there is a new program which will take a little time to get going and which we all have a lot of hope for which will work through privately established but governmentally licensed investment companies, called Small Business Investment companies. When they are in business they will be in the position to provide not just loans, but equity capital on a long term basis and they will actually, if you are incorporated, be free to work out an arrangement with you, where they can take some stock in your busi-

ness, including quite small businesses. These are all somewhat experimental programs and no one can give you many answers about your own business except the agency in your area, but they are very decent fellows and they will help you all they can. Probably the best way is to talk to your own bank first and tell them you may be interested in this kind of loan and let them get you the information.

Management Publications

One other program is a system for providing information about management services to small business by publishing several series of management and technical publications which are available from SBA Field Offices.

The Small Business Administration is an agency you ought to know about, you ought to know where the nearest Field Office is, who runs it, you ought to talk over with your bank whether there is any possible use that it could be to you with your own credit problems. Small Business Administration has several regional offices and a lot of district ones. If you call any Federal Government agency and ask them where the nearest Small Business Administration office is, I'm sure they will be glad to tell you.

Question: Is it compulsory to be incorporated in order to obtain an SBA loan?

Stewart: No, it is not. They will make loans to individual ownership or partnerships.

Question: Is the Small Business Administration set up to make real estate or construction loans?

Stewart: My offhand answer (and I don't like to give offhand answers) is that they can and do make real estate and construction loans within certain restrictions that they set up. For example, if you wanted to borrow money to move or open a branch in a distressed area economically, they would not loan you money. It's against their policies as well as just not good business sense.

Child Labor Laws

Mr. Petrole: The question addressed to Mr. Siegel is if he can enlighten us on labor laws, child labor laws specifically, in regard to photographic models.

Siegel: The laws regarding the employment of minors in the state begin with age 12, or a child can go to work on a farm for his parents, but in order to go to work in a mercantile establishment, he would have to be 14 years of age and couldn't work after six o'clock unless some special arrangements were made with the community.

The enforcement of the laws beginning with 12 years of age, however, goes into the state department of labor.

The length of time the child is employed has no bearing on this. It's the relationship that we are interested in. This child is performing a service whether for a minute or three hours, it doesn't make any difference. If a child is 14 years of age and over, there is no problem because of the matter of schools issuing a work permit which we recognize and we control. Anything under that age limit is not in the labor department, it's something that is enforced by the community in which you reside. In New York State it's the mayor and the Society for the Prevention of Cruelty to Children, where there is such a society. In the absence of this type of machinery, assuming there is no mayor and there is no Society, then

the State Labor Department will bring in some safeguards which will satisfy the educational authorities in the community.

It's a very informal arrangement though somewhat complicated. We have got to see to it that the child is not exposed to improper surroundings and that the hours are not unreasonable and that if there is compensation, that the compensation be given over to a guardian or parent rather than to the child himself.

The thing to guard against, however, is indiscriminate use of the services of children, not because we are around and we are going to catch you, what's more important is that there is a compensation angle. If a child is hurt while doing that work, without the safeguards and without official permission, you are running into the possibility of a double compensation award which sometimes can be very costly to you.

Workmen's Compensation

Petrole: I wonder if Mr. Geismar might be able to give us some information as to what may happen as to workmen's compensation rates, by employing a child with this double jeopardy factor hanging over our heads.

Geismar: You run into very definite problems. For example, we had quite a serious problem at a country club, where apparently the caddy-master was desperate for caddies and hired a youngster under 14 and he was hit in the eye with a golf ball.

As far as the rates for compensation for minors is concerned the rate would go by the class of work in which it would fall, so I think your big problem very definitely would be the fact that a carrier wouldn't particularly relish the underwriting of such a risk, if they knew what existed, because you have in your standard workmen's compensation policy also employer's liability and so they have a shot there to pay the compensation and anything over it.

Although I would prefer not to discuss the insurance angle piecemeal, it is always advisable whenever possible to carry your workmen's compensation and your public liability with the same company. This can save you some problems, when there is a possibility of whether it's compensation or liability and these things come up from time to time.

Question: If my compensation will cover half of it will my public liability cover the other half?

Geismar: No, if this is a compensable case, definitely proved that this child is on your payroll.

Question: This is along the same line. I think that we might consider models as offering professional services to us, now that would be a connotation that would take it out of new employees and make it a professional service.

Geismar: You mean that you would place them in the category of an independent contractor. There again you can run into a great deal of difficulty.

Model Agency Responsibility

Question: If you hire through a model agency, are you then liable under the law of workmen's compensation if an accident happens in your studio, to a minor or an adult?

Geismar: If you are employing anybody on contract basis, which undoubtedly you are, you are not required to do anything, as a matter of fact. She's not your employee, you're just buying her services through her employer. We have

an agency here in Rochester called Manpower, Inc. They will send you any kind of person you want. You're not employing this person as an employer-employee relationship and therefore you are exempt. However, if someone walks in and begins to model for you there is no question that this person is actually working for you. Whether you put her in your payroll record or not, it makes no difference. It's not how you account for her employment, it's what she actually does and what the relationship is that controls the kind of responsibility you have toward her.

Question: Why would a model be in a different category suddenly because she's standing in front of a camera, from a girl who is hired to sit behind your desk doing secretarial work?

Geismar: Let's go back to the intent of the law. The intent here is that anybody working for someone else must have protection against physical hazards of the job. If this person is working for you directly then you supply the protection, if she is working for you indirectly, she is actually an employee of the agency, the agency is furnishing her with all the protection that she needs and therefore you are absolved of the need to protect her any further.

Question: What would the status be if you assumed in hiring from an agency, that the models were taking out workmen's compensation and Social Security and they might not be, then does it revert to you? Are you responsible?

Geismar: I think you start out with the premise that since you are buying services from another employer, you have no further responsibility. However, in the event that this employee is hurt and we later find out that her employer never did give her the thorough protection as required by law, I would assume that in a lawsuit you would be tied in as a defendant. I think we should have an opinion from counsel on this to find out whether or not there is actually an agency relationship involved here.

Williams: I think there is some confusion arising because the first thing that you have to determine is what is the relationship of the person with the agency. Frequently modeling agencies are just employment agencies and while you pay the model agency, that is merely to make sure that they get their commission. But then we have this Manpower where they are employees of that organization supplying you with services. That is a new concept which has arisen since the war, but I think the burden is on you to find out what that relationship is and I wouldn't just say, "Well, because I got somebody from an agency I don't have to worry about any of the responsibilities of the child labor law or workmen's compensation law, because if it came to court, you are going to be stuck."

Public Liability

Question: I thought every business had liability insurance, in case an accident happened, I thought liability insurance took care of this.

Geismar: You are probably just a little bit confused between the two coverages, workmen's compensation and public liability. Workmen's compensation is statutory, required by law. And then of course you carry public liability, which protects you basically against any suits or actions which can be brought against you for various reasons.

Question: Regardless of where the model comes from?

Geismar: Well, there is a difference if you don't get her through this agency which tells you that as part of their agency service, these people are on their payroll and not on your payroll, your public liability will step in and take care of it.

Question: That's for your insurance company to determine, isn't it?

Geismar: Yes. But basically there is a difference between the two, but sometimes it can be a hairline case and that's why I say it would be smart for you fellows to carry your compensation and liability with the same carrier, so one won't say this is liability and the other, this is compensation and you end up like most of these intersection accidents.

Question: Is there such a thing as getting compensation whereby itinerants could be covered, merely calling your company up and saying, I have a model coming in and I want her covered for the day?

Geismar: Compensation policy is usually written on an annual basis subject to audit, in other words, you carry it or you don't carry it. If you carry it you're charged a deposit premium or a minimum premium—whatever the exposure may be—and then at the end of the year, you pay for what you use plus the cost.

Corporation vs. Individual Proprietor

Petrole: As I understand it, in recent years individual proprietors or partnerships have been allowed the alternative method of filing income tax returns as a corporation or in such a way so as to get some of the benefits of a corporation, while retaining certain of the benefits and privileges of the individual proprietor. This opens many tax variations, as I understand it and I would like to know what the present status of this is from both Uncle Sam's point of view and from the accountant's point of view.

Hofmann: From my own experience here in the Rochester area which covers an area all the way to Pennsylvania, I've only had experience where there has been one taxpayer who elected to be taxed as a corporation, so apparently the CPAs or accountants don't see any benefit and I personally would hesitate to recommend it.

Posner: The disadvantages far outweigh the advantages at the moment—that's when the individual takes advantage of the corporation. What about vice versa where the corporation takes advantage of partnerships? This then puts the partners in the position of having to pick up the income from the corporation on their individual income tax returns. Many times the corporations show a profit which is reflected in inventory and accounts receivable and is not available for distribution to the individual stockholders, therefore they would be in a position of paying a tax on the profits of a corporation, at the same time not receiving the remuneration with which to pay their personal income tax.

Petrole: What are the advantages and disadvantages of the corporation vs. the partnership operation?

Williams: Just to review them for you very briefly, you realize that a sole proprietorship has unlimited liability. He's liable for all the assets he owns. If there are legal actions that come up that he has not insured against, he can be sued and a judgment taken on a personal basis. A corporation, we all know, is an entity in itself. The corporation's liability is limited to whatever that corporation is worth.

From that point of view, if there is an element of liability or a business risk in the field that you are going into perhaps a corporate set-up is desirable. Then you get off in the realm of taxes and of course many of these distinctions have been changed, where an individual can elect to be either taxed as a corporation or vice versa, but I think you have to determine first the nature of the business that you're going into and then weigh the rest and decide do you want to avoid a personal liability on that basis or not. That's the one big reason for incorporating.

Homework Laws

Petrole: I have a question about retouching negatives in the home in the state of New York. I understand that the people who do it may be in violation of the industrial homework laws. Would that apply to someone who is working for you in the studio during the day and takes the work home to do it?

Siegel: I would say yes. Anybody who works in your studio during the day cannot work in his home on your material at night. That's what they call homework. It doesn't matter how you pay him. If he is working on your material at home and he is one of your regular employees, then you are in violation of the homework laws. Now I don't know whether you people are involved here, but we have a number of studios here in Rochester who were in the past in violation of the homework laws, we gradually got them to come into compliance.

Question: What is the reason for this homework law?

Siegel: This isn't confined just to photographic studios, this is industrial homework, all kinds of work that is being done at home. There are people who are either invalids—they can't go to work in a regular place of business—or they are caring for people who are invalids and for that reason they cannot go to work. In order to provide them with some gainful employment we have a system of regulations which allows us to permit people to work at home.

There is a general prohibition against working at home. There are health laws involved. There are some aspects of labor law. People who work at home generally do not have the safeguards as people who work in factories or in stores have. We have a work force which time to time makes inspections in the home to see to it that these people are working under conditions which are acceptable.

There are certain exemptions in this homework law, people who are working in heavy oils for example, or working with air brushes, where the rate of compensation is so high that they do not interfere with the employment opportunities of people who have to go to work in regular places of business. They don't really interfere with the labor market so to speak, but people who work on normal retouching, if they do work at home, must be working under a system of licenses which we issue, and we don't issue a license unless we are satisfied that certain requirements have been met and this is an old established law. It isn't anything new.

Independent Contractor

Question: Would this retouching situation apply equally to the retoucher who works as an independent contractor for any number of studios, where they do this on a contract rate? Home is their place of business, they are not on our payroll.

Siegel: The homework law says that you cannot have a place of business at home. If you conduct a place of business it must be a regular place of business away from home. A person like you are speaking of is under regulations of the State Department of Labor. He may be working for one or more photography studios, but still he should have the protection of the various sections of the law, workmen's compensation, health laws, etc. It's only when a man is so engaged away from his home that the labor department is not concerned.

Question: Does this apply even if the person is in his own business?

Siegel: That's right, there is no such thing as legally working in your home, at least in this kind of business. The homework laws are restricted to certain types of operations. For example, a letter shop—a woman can do all the typing she wants at home for anybody and it's not considered a violation of the homework law, but industrial homework, such as retouching negatives or sewing or doing light manufacturing or assembly work—this is called industrial homework and therefore is covered by law.

Question: Does this law apply in states other than New York that you know of?

Siegel: Not that I know of.

Petrole: I think the moral of this story is that if you are operating out of your home you should look into the industrial homework laws of your particular state.

Depreciation Allowances

I would like to direct this question to the CPA and the internal revenue man about the subject of depreciation, automobiles, etc., what it is, what it does, etc.

Posner: Naturally, one attempts to minimize his tax problem as far as possible and I think this is definitely indicated. Depreciation, of course, is a postponement of the final tax. Sometimes it's good to take large depreciations or hasten the depreciation in the early years, on the other hand sometimes we find that our profits increase to a point in the latter years that we would have been smarter if we had withheld our depreciation allowances until that time. I go under the assumption that it's best to take the depreciation as fast as we can take it. There are any number of ways, straight line, declining balance, some of the digits, but simply my advice is to tell your CPA or accountant that you want as much depreciation as possible under the law. Automobiles, what are you allowing these days, Joe?

Hofmann: That is a factual situation. It all depends on how long you use the automobile in your business, what your experience is in trading it in, if you're going to keep it two years, four years. You will find the Internal Revenue Service most reasonable. They won't let you depreciate below salvage, which is a new factor that seems to have come into the law the last few years; actually it's been in the law for years, but they have never pushed it. You can't depreciate any asset below salvage value. If you buy a 1960 Cadillac and run it three years, you can't depreciate that fully in three years. You have to set up what that car is worth in three years and then depreciate it to that amount. The salvage is actually what your asset is worth at the end of the time that you are going to cease using it.

Of course, I might point out that since June 1958 there has been a little change in the law,

which would be of some help to anyone who is buying new equipment, provided the equipment is used for a period of at least six years. I imagine it would apply to cameras and whatever equipment you would use, probably not automobiles, because I doubt if you would use your automobile six years. But on any expenditure of \$10,000 on an individual return, you can write off immediately \$2,000 the first year, whether you bought it in December or any month of the given year, you can write off 20% of the \$10,000. Now, if it is a husband and wife partnership, for \$20,000 worth of equipment, you can write off 20% up to \$4,000. That is an automatic write off in the first year. You have your basis then for future depreciation.

Question: If I buy a piece of equipment for \$100 or \$25 does that have to be depreciated?

Hofmann: Actually, we keep it within reason. Anything of a capital nature should be depreciated, if you think it's going to last longer than a year. Depending on the size of your business, you can set up your own yardstick and I don't think you would tangle with us, if you wanted to expense everything under \$25. In fact there is one large company in this area that expenses everything under \$2,000. We are in there every year picking up these automobiles and calculators. They claim that they don't want to clutter up their accounting records.

Question: How about if you have a station wagon that you use to go back and forth to work with.

Hofmann: That is still a factual situation—the percent of your car use being used for business—and the law does not permit commuting expense from home to the office. If you own two cars and leave one at the office for the exclusive use of the office personnel, and you're not using it for going back and forth, that's 100% for business. If you're taking that car home, putting it in your garage and taking it back in the morning, there has got to be a percentage for personal use.

Question: Suppose you rent from a rental agency, can you charge the whole rent off?

Hofmann: Not the personal part.

Insurance Is Contract

Question: I would like to go back to your insurance and liability. I get the impression from hearing things here that if I pay a person to model for me, then that insurance doesn't cover me, is that correct?

Geismar: Yes, that's right. I can only speak for New York state, but just hiring this one model makes you subject to the workmen's compensation law of which carrying workmen's compensation insurance is statutory. You would have to, even though you had this person work only one hour a year for you.

Williams: You have to remember that all insurance is merely a form of a contract between you and the company that agrees, if you give them a premium, to pay you or somebody else the money, in the event that certain things happen. Public liability policy says that in return for your premium the insurance company will pay up to a certain amount of money in the event certain designated things happen.

Question: There are various ways in which photographers charge for their services—on a per photograph basis, or an hourly rate. If I go into a factory to take industrial pictures and am charging a daily rate, why am I not an em-

ployee of the company and subject to special withholding tax and all of that type of thing?

Williams: I think normally you are considered an independent contractor if this is strictly a casual thing. If you start doing this two or three days a week, week in and week out, that relationship may change. It's hard to define when you flip over from an independent contractor to an employee. Basically I would say that you are an independent contractor.

Question: Rarely would you hire the same model twice, why is she not an independent contractor?

Williams: Most of these workmen's compensation laws, you've got to remember, were designed to protect the unwary and the weak. In other words if the model does not have basically the protection that she should have, the society sets up workmen's compensation rules. They feel that a man who is an independent contractor has another different set of standards, but basically that is the distinction.

Liability Waiver

Question: When we go into a large client job and are requested to sign a waiver or a form waiving all liability in the event of any accidents or fatality, now how legal is this? Am I signing my rights away?

Williams: You're signing this waiver, but does it waive their negligence? There have been cases both ways on this and I think if you were killed in a plant and you had signed a waiver I think the waiver probably could be beaten, if negligence could be proved.

Question: Could this same waiver, then, be made up by the photographer and presented to the model when she appears on the job?

Williams: There are records on compensation insurance where someone would come up and you would think you were dealing with an independent contractor, but you're pretty smart and you say, "I am going to write a release or a waiver and you sign it," and the person signs it and gets hurt. They bring it before the New York State Compensation Board and they get paid. They claim that they are not independent contractors and that they secondly cannot waive their rights, I mean that it's not legal, so it's a touchy thing. Somebody wants to come paint your house, the fellow next door says, "I'm on my vacation, I know you want it done, I'll give you a good buy on it," and you say "Gee, swell, but I'd like to have you sign a waiver that if you get hurt I won't be liable." You hire him, he gets hurt, you're liable. The state laws are murder.

Insurance Program

Petrole: Possibly at this time it might be a good idea to ask Mr. Geismar if he could suggest an insurance program for the studios, outline a general program.

Geismar: First of all I would suggest to you that you get the services of a local professional agent and I would in most cases let him handle your whole account. You will find that overall that's the smart thing to do.

As you may know, the general insurance business is broken up into various broad fields. We touched on workmen's compensation, public liability, automobile liability which would all go in under the heading of liability. Then you have the large area of fire and there are so many different forms of fire insurance. Your other area is that of so-called crime insurance. Depending on what type of operation

you have it is conceivable that you will want coverage in every one of these large areas of risk and every situation is a little different so that they all have to be surveyed from that standpoint.

Let's take a commercial photographer who has his own location. He owns the building. Let's say that he occupies part of it and rents part of it. He has two employees. What would be the type of insurance that you would want him to consider?

First of all, check the compensation law in your particular state. In the state of New York in this particular category which is ruled somewhat hazardous, one employee and you would have to come under it. You could have an insurance office like we do and have two employees or three employees and not be subject to it, so you would have to check it.

Then you get into what I think is the most important single area and I'm sure Mr. Williams will agree with me and that is public liability, because the amount of loss that you can suffer is virtually unknown. It can run you and there are many cases on record where a businessman has been forced out of business because of a damaging liability suit which far exceeded any limits that he carried. It's an unknown hazard. You want to make sure you have decent public liability limits. You don't have to go too high but make certain that you are only as liable as your assets. Don't quibble about a few dollars in premium if you should have higher limits, get them.

Comprehensive Coverage

Next, I would, wherever possible, get what we call comprehensive coverage policies. In one contract you can get a great many coverages. For example, I would write a comprehensive liability policy which would cover all your public liability operations at any of your locations. No matter where they may be you have a comprehensive feature which even covers the unknown hazard. Suppose suddenly something comes up and you do something ordinary, but in the line of work it's not an anticipated hazard, but that is covered. Then you have a couple of men working for you and they use your car or their own car in your business, you can also insure this so-called nonownership hazard in the one contract, subject to audit at the end of the year. You pay for what you use, the unknown hazard is covered, you're covering even your own automobiles in the same contract. So I would go for comprehensive policy and liability and be sure you have good limits.

Fire—I would keep a very accurate inventory of my goods so I would be in a position at any time, not only to make sure that I am carrying the proper amount of insurance on my contents but that I'm not a coinsure—because in many places your insurance on contents is written with a coinsure clause. Then again at the time of a loss you're always in a very good position to substantiate values which is your responsibility as an insurer.

Then I very definitely believe that the smaller businessmen should not exist without business interruption insurance. Business interruption insurance is a fire coverage. Suppose you had a fire and you're burned out. You have overhead, salaries, and it's a very reasonable coverage if you investigate it, it's only a fraction of your 80% fire insurance rate, so I would definitely look into that.

You have this building and you have a couple of tenants, then the building goes; there is a possibility of loss of rental value, which is another fire coverage. Investigate that, again quite reasonable. Then of course there is sprinkler leakage and water damage and a million and one different things, but I am just going over what I think would probably be most apropos to a normal commercial photographer's risk.

Property Floater

As far as you fellows are concerned you might need some kind of scheduled property floater covering your equipment. Rates on that are a little flexible depending on where you are located. Sometimes you can vie one company against another for better rates.

Some policies specify that they will cover against certain things. Some others will write all the risk which says we will cover these articles for all risks of physical damage except—and then they will note the exclusions which are usually the common marine exclusions of wear and tear or deterioration. Loss through nuclear fission is now in most of these policies, I hate to see it, it's there. So you get proper coverage on your equipment no matter where you go. Then your other large area of risk, according to our trade journals, is the field of crime—losses through embezzlement, through infidelity, exceed the fire losses. You may think, "It can't happen to me." Now, I'm a very small operator, I had one girl in the office and I called up Mr. Posner one day and I said, "Gee Bill, I swear I think something has gone wrong here," and he came in and found she had been nibbling at the cash up to about \$500, even though she had been with me only four weeks. Fortunately, my insurance man made me have a bond, so it was covered, but I would say this, if you have a cash exposure, bonds are inexpensive.

If you run a little retail store you can get a very inexpensive policy that might cover your needs, called storekeeper's burglary and robbery, you get pretty good coverage there. Because you can buy it in units up from \$50 to \$1,000, you have pretty good coverage, if you don't leave the money on the premises, unless it's in a safe.

You will find a lot of small businessmen with a big lot of money on them. They take it home, it's covered at home for being held-up or kidnapped. Kidnapped, that's an interesting word. It means that suppose you lock up your store at night and you walk out and someone walks up to you with a threat of personal violence and asks you to come back in the store and open up the door. There has been no mark of forceful entry, it isn't a burglary as such, you have been kidnapped. That's covered.

My business is basically general insurance, but please don't overlook life insurance, fringe benefit or group insurance areas, health and accident, hospitalization and that sort of thing. They can be important. You may have key employees, you may be interested in key man insurance on them. This basically is still the insurance business, but it is a specialized field.

Petrole: Businesswise, how much money can you safely put into insurance? Like anything else, you can go overboard and be insurance poor. Out of the dollars that you take in, how much should you figure that you can safely spend for insurance?

Geismar: I haven't seen any studies on that

because people ten years ago thought a lot differently about insurance than they do today. It's very difficult—I would like to say at least 10%.

Deductible Policy

Question: I have a question for Mr. Geismar. Our insurance agent in some of the fields that you were talking about, suggested that we take out a certain deductible floater policy. We found out that we could have considerable savings by taking either \$25, \$50 or \$100 deductible. What is your feeling on that?

Geismar: I have no quarrel with that, I usually let that decision be made by the insured. The fact is that the trend in large business today, is to buy insurance with large deductibles, which is an interesting thing. At any rate, I would go by what he said if you work it out together.

Wear and tear can only be applied to equipment in your studio at less than fire insurance rates if it's in the neighborhood of \$50,000 or over. It's scaled, the higher the value, the less you pay on it. It's true on your jewelry and furs, etc.

Question: Going back to a car, let's assume that you bought a car every year or every other year for business purpose only. Has there been any practice established or any figure which tells you if it is more economical for a small business to trade a car every two years or to take care of it and run it five years?

Posner: There are individuals who like to buy new cars every year and sometimes they are wise, but I look askance at this practice, but they use the tax gimmick as a reasoning why it is cheaper to buy a new car every year.

I think first of all every situation is an individual situation and it has to dictate the procedure that should be invoked. I think you have to sit down and see what tax bracket you're in. You have to see what kind of trade-in you can get on the car. In other words, I don't think you can be specific on a general question of this type. As far as my personal experience is concerned, I always seem to lose much more money than any tax advantage that I would gain, because with the trade-in values of the cars today, the way that they mark them up, you can't balance your tax advantage against your trade-in.

Question: My accountant told me that it would be better for me when I get a new car, to sell the old car, take a capital gain on it and start to depreciate the new car.

Posner: It's a practice that's invoked. All these are specific tax questions.

Geismar: If you're taking a capital gain on the sale of a car that you personally used, it

would seem to indicate that you're depreciating it too fast. In which case, then you would probably encounter difficulty.

Question: I would like to know how the labor department classifies the professional photographer under the laws of New York State. It is my understanding that we are classified the same as manufacturers.

Siegel: I don't think the labor department classifies businesses as heavy or light manufacturing. It is either your factory or mercantile establishment or by some special name as indicated in the laws, hotel or beauty shop. Photographers are not separately classified, we consider them to be mercantile establishments. You take an ordinary office where they just do typing, there might be a mimeograph machine there, that's an office. As soon as you bring in any lithographic work or if you bring in a mechanical machine that's going to duplicate or if you are going to do any kind of printing at all, that office becomes a factory. Much as the same way with a grocery store that is a mercantile establishment, but you bring in a slicing machine, for the purposes of child labor and compensation that place is a factory. It is not a simple affair, but as Bill Posner says every situation has its evaluation.

Damage Responsibility

Question: I would like to direct this question to Mr. Williams. I know a photographer, who on his price list states that the responsibility for damage rests on the client. In other words, he doesn't have any responsibility. Does this hold any water if the manufacturer had his furniture damaged and then decided to take this guy to court?

Williams: I would think that he could contract away that responsibility if the furniture company wanted to do it.

Question: There are a few of the statements made that I would like to clarify—that we are in a hazardous occupation, that photography is classified in the State of New York as a hazardous occupation. We found in Illinois that our workmen's compensation insurance rates are governed by New York group, who uses the factor that it is a hazardous occupation and therefore we are rated up on workmen's compensation insurance. Why is it rated as a hazardous occupation?

Williams: I can't give you an answer on that because I had nothing to do with the rating on these. I am an insurance man and if I hire an outside salesman, he is considered hazardous, and I have to carry compensation on him. I don't know how they arrive at or what factors they weigh in classifying the tremendous number of occupations that they have listed. ▲

the second to the country that protects us, and if we will include in that word country all of the family, all of the neighborhood, all of the other responsibilities, then we shall have covered the entire field. All of us, of course, owe allegiance to our firms and our businesses, and many of us owe a duty to our college or university.

We need not dwell long on the first of these responsibilities. They are all included in the first two commandments which can be reduced to very simple words—Love God with all your heart and soul and mind, and love your neighbor as yourself; or, Do unto others as you would like to be done unto; or very simply, Help one another. That, after all, is God's plan for humanity.

Business Leadership

In the area of community service, I think there is a great deal more that we can say, and that of course is the interest we have here at this meeting. Communities depend on the cooperation of their citizens for success. One of the great assets of this community, and many other communities, is the very great interest that older members have had in it over the years. Next to that is the interest of the fine group of young men associated with the Junior Chamber of Commerce who are developing into leaders and one day will be leaders in the affairs of this city.

Communities are made up of persons of every conceivable interest: religious, social, professional and business. We need all of those kinds of interests in the community in order to have a well-rounded and a well-balanced society. The leadership itself may come from any one of these groups, but since in almost any community businessmen are in greater number, it generally follows that much of the leadership comes from the businessmen.

The two words that make a person useful to his community are knowing and serving. You must know your community—what its problems are, who are the leaders, and what the practical politics are. You must have a strong desire to serve. Rotarians have a fine slogan in their "Service Above Self" because it gives their members an ideal around which responsible members can muster their forces. Every Rotarian club has some special community function. Other clubs have similar projects. They take part in community functions now and then and by so doing develop membership interests in the community.

Unselfish service to one's community is an ideal that very few of us reach. Adlai Stevenson in a commencement address at the University of Illinois in 1950 made one of his usually famous statements when he accused mankind of acting like a group of nutty neurotics instead of a resolute breed of men, and he said that part of the reason was that industrialism had organized us into herds, and through it we had lost the comforts of neighborliness we got from working for ourselves as part of the community.

I can vouch for all of that because I was brought up on a farm and the last thing I did on the farm before I left was to help build a barn, and if any of you have been brought up on the farm, this will be a very familiar sight for you. We got all of the timbers together and had them all prepared and then we had the day of the raising. The neighbors from all around came to help, and many hands as usual make a task light, and so in a few hours

CIVIC RESPONSIBILITIES OF THE BUSINESSMAN

by Joseph J. Myler

(Joseph J. Myler, 333 Pelham Road, Rochester 10, N. Y.)

It is encouraging—in these days of very highly competitive conditions when the general attitude is "What is there in it for me?"—to meet with a group of persons who are actually interested in what the responsibilities to their communities may be, and to attempt to explore the areas in which they can serve. Each of us has several responsibilities. Man cannot live by bread alone or can any person

live abundantly just taking care of his own personal interest.

Over the side door of the Church of the Sacred Heart on Notre Dame campus, are the words "God, Country, and Notre Dame." If we will substitute our own college or university for Notre Dame, we will have the correct order in which these interests and responsibilities take place. First of all to the God who made us,

this structure was in place. There are a great many other similar community projects in this area which we usually called bees. There were corn husking bees, sewing bees, there were even spelling bees.

Community Problems

Today we have not only forgotten how to do many of those things, but we have also lost the community spirit that prompted them, and this, I think, is one of the tragedies of the complicated, mechanized society in which we live. Today we need to cooperate more than ever and to help one another more than ever. We may be faced with atomic warfare which will require all of our combined knowledge and our cooperation. This problem is only one that requires considerable attention.

A critic has pointed out that if an atomic bomb fell near downtown, the traffic jam would make it impossible for persons to get home to their own shelters. But what about those who need shelter, what if a bomb fell near a school—where would those kids go? This is a question that we have to give a considerable amount of consideration and thought to. The atomic age after all should teach us more than how to count backwards. There is no lack of community problems from which any person can find one or more to satisfy his interests, and his ability.

We have a juvenile delinquent problem that is crying for a solution. In 1958 in New York City 66,000 lawbreaking criminals were involved with the police. The number will undoubtedly grow as the population grows. Many other communities have a similar problem. If you could save just one of the youngsters who get into serious trouble, you would be making a great contribution to humanity.

Our society contributes to delinquency, and so do parents. Delinquency is growing at a time when more parents than ever have had the advantage of more and better education. It is a real serious problem in many communities.

We read about children in school cheating on exams. Is this so much worse than their parents cheating the government out of a few dollars on their income tax? Is it worse than a professor receiving aid on a TV program so he can make a lot of money?

Many adults think it is smart to beat the government, or the store, or the firm they work for, or their neighbors, and the youngsters think it is smart to beat the exam system. How are we going to develop ethical standards in our children until the parents themselves begin to set an example?

Help Welfare Agencies

At the other end of life's span we have problems for the care of the aged. Many haven't the means to live comfortably, nor have anyone to provide them with a home. We have nursing homes that come under fire sometimes, if conditions aren't right in them; we have homes for the aged, public housing for the aged and other means of helping them. Medical science has added many years to our lives, but for many those years are not happy ones. Old age can be miserable under certain conditions. There is still much to do in the field of geriatrics, and there is much to do in the care of the needy.

In between these two areas we have the Boy Scouts, the Girl Scouts, the CYO, and many other youth organizations that need help. Scouting is an area that provides a challenge for young men in business who like to see young-

sters grow up into good citizens with strong characters. Many of our leaders in business and professional life are proud to say they were once Eagle Scouts.

The Rochester Community Chest has about 48 local, and several national agencies, all of which need both management and financial help. These agencies cover about every conceivable community need, and one can readily find the kind of interest that suits his ability. You cannot ignore these local responsibilities because if you turn your back on your community, sooner or later it will turn its back on you.

The beginning of civilization and of business was the realization that life would be easier if men worked together, pooled their efforts and exchanged the products of each other's skill. Actually life on earth improved in exact ratio to the ability of men to work together. From here on, community minded persons must give more of themselves.

Donate Time

The day when great private fortunes could be accumulated from which people could make life's contributions is gone. As a result more business executives are donating their time and talents to civic projects of all kinds. We sometimes speak glibly of giving our time to community and other projects as if it had little or no value.

Actually, time is the most valuable thing in the world, because it is the only thing that cannot be replaced. It was Benjamin Franklin who asked, "Does thou love life?" and then he answered his own question, "Then do not squander time, because it is the stuff life is made of." The real tragedy of this fact is that it comes to men after it is too late to do much about it. Those who can do the most about it—our youth—are often recklessly extravagant of time. What we do with our leisure time is the most important decision that we make. All of us have an opportunity to spend profitably those hours that are still remaining to us. Our greatest asset is our remaining years of productive life.

Many leaders urge their employees to do all they can in public affairs. Quite often the interest in civic work falls inevitably on the shoulders of the president of the organization. Many of them give from 10% to 30% of their time to civic matters. It is said that Joseph Ross, president of Daniels & Fisher department store in Denver, leads or serves on 33 of Denver's civic projects.

The Rochester Chamber of Commerce has ten major departments devoted to community activities. It has over 60 active communities in which 1600 persons devote their time and effort to numerous problems. It has an active woman's division through which many women work on various activities. There are many areas in which women can serve more effectively than men. A good Chamber is a must in every community. If your community does not have one, you have a rare opportunity to help to organize one. If you have one that isn't functioning well, get busy and make the needed changes to make it effective.

Study Hospital Facilities

The hospitals need help. The most serious problems facing the hospitals in every community they serve is the rapidly increasing cost of care. Hospital cost to the patient depends on two things, the daily costs and the number of days used. Businessmen should be well qual-

ified to help in the area of determining the most effective use of the present hospital facilities in their community.

We should begin to give the difference between acute care and low-cost care some real hard study. There are hundreds of cases in hospitals that do not require acute care, and would be more comfortable in institutions providing good, low-level care. Many of these cases find adequate care at homes for the aged, nursing homes, convalescent homes, infirmary service, and similar types of institutions.

The Blue Cross organization in your community can give you all of this kind of data from which you can find the realm in which you wish to serve. It serves as a buffer between the community and the hospitals. Businessmen should insist that communities, on the verge of a hospital building campaign, stop and look at the need for more facilities for acute care, as against the possibilities of additional institutions to provide low-cost care.

It is obvious that you have numerous opportunities to serve. There are church groups, sports groups, social groups, political groups and many others that need the help of able, sincere, honest and sacrificing men and women.

Traffic Problems

Most communities today are faced with a serious problem to protect downtown against the drain of its customers to the shopping centers that have sprung up like mushrooms over the last ten years. Undoubtedly you have noticed the sizable hole in the ground we have here, which is a memorial to downtown planning. Someday over that hole will rise a fine office building that will have an underground garage for parking. It is supposed to be a solution to waning business on main street. What it will accomplish remains to be seen, but it is a very hopeful \$21,000,000 project.

Another problem besetting all cities today that requires the best available brains to solve is traffic. Most cities were not planned for today's traffic load. Most cities are not adapted to the changes needed to relieve the traffic load. Inner and outer loops have been the most recommended solutions, and they do make sense.

Another serious problem facing many cities today is public transportation. Workers seem to prefer to drive to work in their own cars. This, of course, only adds to traffic jams in the morning and night, and it is death to the bus company. It's about time that we regard transport companies as private businesses. Desiring to perform a real service to their community, they are regulated and taxed until they have little opportunity to use the wealth of their traffic knowledge.

The combination of high taxes, traffic congestion, competition with private cars, high taxes, governmental control and high labor costs have forced nearly 100 bus companies in New York State out of business in the last five years.

Did you ever pay attention to the litter problem in your city? Many of our cities are filthy. Just look around sometime.

Interest in Politics

Now I want to say a few words about politics. There is a need for capable young men to take an active part in practical politics. There is a campaign going on now by the Chamber of Commerce of the United States to interest young men and women in politics. I have found in my own experience that the

overwhelming majority of American public officials at all levels take their duties seriously, and discharge them with honor and distinction. When we consider that many of them are underpaid and subject to much more abuse than acclaim, it is astonishing that the record is so good. The business world might well emulate such devotion to duty.

A good look at politics on the part of businessmen would be an illuminating experience, and the return look at business by politicians should bear fruit. In the past both have looked askance at the other instead of searchingly and well.

We should face another situation while we are being frank. Most businessmen are too busy sitting on their hands to get out and work for the things the community needs. Many of them would rather sit in a plush office and criticize. Many others lack the guts to assume a position on a tough question. It is much easier to accomplish things if one does not care who gets the credit. The public has a vaguely suspicious, unfavorable attitude toward business. Often it comes from an unsavory experience with an industry or a store, or from hearing about one from a friend. The lack of real service in retail stores over the past several years has left much to be desired by the customer. Businessmen must sell more than goods, they must sell themselves.

Respect for Human Dignity

I do not want to get into public relations, but businesses must overcome this feeling of vague discontent on the part of the public. We must defend capitalism. Society needs a better understanding of capitalism which with all its faults is the best system in the world today. In order to have a bright future in the United States, capitalism must do more than produce goods in abundance at a profit. It must be compatible with the major social and spiritual values cherished by most Americans.

Of these values the one that is most important is the value of human freedom and the respect for human dignity. In our talent to produce goods we must not let capitalism embody in its structure some of the basic ideals of American culture. In order to have successful capitalism you in business must take an active part in defending it. Business leaders need to be less apologetic, and more aggressively explanatory.

More responsible businessmen should seek opportunities to point out, as the head of U. S. Steel Corporation did, that high taxes will sink capitalism, and block economic progress. High taxes stifle competition and dull individual initiative. Responsible businessmen must continue to point out that either excessively high wages without corresponding increases in production or excessively high interest rates will curb the growth of the economy.

Businessmen should demand economies in government as they have in business. The Hoover Commission has shown the way but Congress is very slow to act. In April 1958 Mr. Khrushchev said this "capitalism is at its end—heading for collapse." This does not mean that it is already lying down with its legs stretched out. Much more work is yet to be done to bring it to such a state. All of you in business have an obligation to make capitalism better understood, first by exemplary lives in all of your dealings, and by defending and explaining capitalism at every opportunity.

In all our efforts to help our communities or to defend capitalism, we must remember that the most important duty in the world today is to safeguard freedom and human dignity. Our way of life, our spiritual values and our free institutions are under constant attack by the Communist philosophy. Each of us has the responsibility to do all in his power to preserve our liberty and our democratic institution.

Businessmen can do things along this line in their annual statements. For instance, the annual report from the Virginia Electric Power Company has in the center a story about liberty, one of the few of this kind that I have seen. Incidentally, the government has said that this is not an operating expense. They can't charge this kind of advertising off as operating expense, says the Power Commission.

There seems to be an opinion in America that it is immoral to make a profit. Higher wages are welcomed, but higher profits are decried. This is hard to understand. No one would make added investment without the possibility of an added return. Without investments our businesses would dry up. The investment of venture capital has been one of the things that has made America great, and it is fun. They offer a challenge to help solve a problem, which always brings satisfaction.

One should not be too concerned with credit for performance, but the rewards are great. The Junior Chamber of Commerce here selects a young man each year to honor for his contribution to community work. It is a great honor to receive it. The Chamber of Commerce of the United States each year offers honors to a group of persons for their outstanding contributions to their chosen profession.

These undertakings give you an opportunity to join the very select group called City Fathers. No tribute to a man after he passes on is greater than to say he was a good father, with

all the biblical connotations of the word, and second to that is the eulogy that he was one of the City Fathers with a deep interest in all of its problems.

In closing may I return to the thought that in all of your work remember that human freedom comes first. If we lose that, nothing else matters. For me the great sequoia tree, General Grant, symbolizes America much more effectively than the eagle. If we think of that great tree as America we might say that four of the great roots supporting it would be fellowship, brotherhood, freedom and sharing. When you devote some of your time to solving community problems, you are making these roots stronger, especially the one we call sharing, because that means helping your fellow man and service to humanity is the best work of life.

We should not talk glibly of freedom without realizing that in 40 years of outstanding success, the Communists have already achieved most of Lenin's blueprint for conquest which has been summarized as follows: "First we shall take eastern Europe. Next the masses of Asia, then we shall encircle the last batch into capitalism, the United States of America. We shall not have to attack, it will fall like an overripe fruit into our hands." Well, eastern Europe has gone. Now Cuba, 70 miles from Florida, is being converted to a Communist stronghold, a base for Latin American activities.

Most Americans know little about Communism, and they take freedom for granted—this is something that will continue forever. We should remember that our forefathers fought for the freedom we enjoy, and we must fight just as hard to preserve it. On the way up the long stairs to the top of the Statue of Liberty one finds this quotation from the immortal Emerson: "For What Avail the Plow or Soil, or Land or Light if Freedom Fails." ▲

SAN FRANCISCO

CO-SPONSOR of the Fourth PP of A Business Management Seminar was the Professional Photographers of California, Inc. Meetings were held in Kodak's Pacific Northwest Sales Division Auditorium, San Francisco.

The first day was devoted to business problems. The second day featured color, communi-

cations, collections and civic responsibilities.

On the last day, subjects were on projection of the studio image, promotion and accounting.

Ted Sirlin, Sacramento, Calif., was one of the presiding officers; others were Rudolph J. Guttsch, M. Photog., Chicago; and Claude F. Palmer, M. Photog., Portland, Ore.

BUSINESS PROBLEMS OF THE PHOTOGRAPHIC STUDIO

(Tom Richardson, Attorney-at-Law, 1540 San Pablo Ave., Oakland, Calif.; Willis Stenberg, U. S. Internal Revenue Service, San Francisco, Calif.; Loren Torrey, CPA, Partner, Ernst & Ernst, 333 Montgomery, San Francisco, Calif.)

Tom Richardson

Photography business is like any other small business, legally for the most part the problems you run into are just like the problems of any business. There is very little difference, in fact no difference legally, from trying to collect an account for photographs from the procedures that you would take to collect a delinquent account for furniture, or for that matter for legal fees.

Your problems are essentially those of the small businessman—a lease, partnership, corporation, simple contract of some sort, with, of course, an occasional bit of litigation or nego-

tiation arising out of something peculiar to the photographic field. In this latter category though, I think there have only been about three cases we have actually gotten into a law suit. One was a flagrant copyrighting infringement. One involved the use of a photographic display, and one involved the exploitation of a photographer by some other person.

Over the several years, I have periodically received phone calls from photographers literally all over the state of California, and most of the problems that they presented have been of the type that you answer on a common sense basis without any particular recourse to the law books.

We always have the problem of who owns

the negatives, for example, and there is not a single decided case in California on that. Nor can I find in looking through some of the nationwide law encyclopedias where it has ever been litigated as such in any other state. I suppose the reason for it is a very practical one, that the amount of money involved is insufficient to warrant the expense of taking a case through a trial court and then up on appeal where you would have the first instance where the case would be reported and become a part of our written law.

Common Problem

Another common problem I have encountered is the situation, primarily I suppose in the portrait field, where a person comes in and has pictures taken, approves the proofs, picks out the pictures, pays a deposit and then you never see him again. You have a balance due you, the pictures are there; they haven't yet picked them up. This is a problem for many people.

Probably the most common problem run into is the question of the use of photographs for display, for competition or other purposes.

And then, another one, particularly to those of you who do a certain amount of school business, particularly the high school annual type of thing, the question is how do you get a binding contract, where the high school senior comes in and says, "I want a dozen of these"? I don't know, I suppose it is handled differently in different parts of the state.

Basically though the problems are not legal ones in the sense that you take elaborate legal precautions with a customer, so that everything is down on the dotted line, it is more a situation where you employ good public relations. You know pretty much the calibre of the clientele with whom you deal, and many times certainly an elaborate document with having all the touch of legal examination and the search, it is going to frighten the bird, so in many cases, I think, you are going to have to take a calculated risk on these things, and evaluate the degree of that risk by your own experience over a period of time.

No business that I know is 100% free of loss, and I don't think you can expect the photography field to be an exception to that rule, so if your losses aren't too bad, maybe you continue with the practice which in another area you might discontinue and adopt some new technique.

Willis Stenberg

My primary duty is examination of income tax returns of small businesses, the businesses which you people operate. The examination is normally carried out in the taxpayer's office.

We are there to determine the correct liability, no more no less. Many times, of course, we come up with additional tax, and perhaps, not quite so often we come up with over-assessments where the taxpayer has made a mistake, which resulted in an overpayment. It doesn't work just one way, we are out to see that the correct tax is paid, and that is the way we call it. I think many of you have heard of the terse comments in the newspapers and magazines concerning the newest tax requirements. The Commissioner decided there had been an abuse in the traveling expenses being claimed by many taxpayers, and had to take some action to cut this abuse down. *U. S. News and World Re-*

port estimated the revenue loss from this type of abuse exceeds \$700,000,000. Now that's a lot of money. Also it isn't fair to the taxpayer paying his just tax to have to make up the difference because of abuses in this area.

I think one of the primary reasons for this abuse of travel — entertainment as you know is that it is both personal and business, it has an element of each in it, and oftentimes it is very difficult to distinguish where pleasure ends and business begins. I think some of the examples of abuses we have run into in the past in our examinations is the claiming of yachts, country clubs, convention trips, a combination of pleasure and business where the entire amount is claimed as expense, expense of wives, perhaps entertaining friends and relatives and claiming it as a business expense, or reciprocal entertaining — you scratch my back, I'll scratch yours. You go to lunch one day and you pick up the tab, your associate takes you to lunch the next day and he picks up the tab — no business purpose served, but each claiming the amount on their income tax returns.

I think another problem has been primarily in the case of employees — the flat expense allowance, that is the expense allowance allowed to your salesmen, say a flat 500 that you demand an accounting from that man. Give him \$500 to cover all of his expenses. He may spend \$500, he may spend \$1,000, he may spend \$200. If he is spending less than \$500 he is usually not reporting the difference in his income, which in fact it is. These are the kind of things we are going to try and cut down on.

Actually, the new requirement is not a change in law whatsoever. The law is the same. All of your legitimate business expenses in the field of travel entertainment are going to be allowed as they have been in the past. You are entitled to them and you're going to get them. Actually, it is a change in reporting.

In addition to this, there are going to be a few questions to be answered by the taxpayer. These questions are going to relate to expenses claimed by you on your tax return, and the questions are going to relate to such things as the hunting lodge, the ranch or farm, fishing camp, where expenses incurred by these types of items are claimed as a business expense.

Another question will involve the leasing, renting or ownership of a hotel, apartment or other dwelling, which is used by customers, officers or employees, including members of their families. That is going to require a yes or no answer.

Another question — the attendance of members of families of officers or employees at conventions or business meetings.

Also the final question is going to relate to vacations for officers, employees or members of their families, other than vacations which are reported as salary on W-2. In other words, did you provide your employee with an expense paid vacation as a reward for doing a good job during the year? If you did and you didn't consider that as a salary, it is going to have to be set forth on this return.

The third requirement is an accounting requirement regarding the employer-employee relationship. I think there has been more publicity on this particular item than the others. In the past, of course, we have gone to the salary of the employee, and asked if he has incurred expenses in which he has been reimbursed and asked him for an accounting, and, of course, if he hasn't been a good bookkeeper,

and hasn't kept records, he might have lost this deduction.

The government has changed its tactics on this particular type of reporting. They are going to attempt to eliminate a double accounting by the salesman or employee. If the employee adequately accounts to the employer for these expenses, he will not have to account to the federal government. The way this will probably be enforced is that the examining agent, upon examining the business return of your company, the accounting set-up of the employee will be examined, to determine if they are actually accounting to the employer for money that is being spent. The employer is certainly entitled to a proper accounting as it is his money that is being spent. If the agent determines that the accounting is proper, the salesman is incurring legitimate expenses, and there are no abuses that will be the end of it. If he feels that the employee is not properly accounting to the employer, he will probably withdraw the employee's returns and examine them, and if the employee cannot adequately substantiate his expenses, there will probably be additional taxes to him.

As far as your own accounting systems go in regards to this travel entertainment, I believe that if you require your employee — or yourself in submitting your own vouchers for reimbursement to your company — to answer five questions — whom did you entertain? When? Where did you entertain? How much did you spend? Why? If you can answer these questions satisfactorily, I believe you will satisfy any examining agent examining your returns.

Loren Torrey

I was interested in my predecessor's remarks about paying the rent on a hotel room or suite. That's a problem we find faces most small business people, the problems of how should you operate — tax-wise. I'll just run through the forms of organization, and then I'll try and tell you the one that I think is best adapted to your need.

First, there is the proprietorship. A proprietorship or sole owner is simply you. You own the business. For all practical purposes in any state other than a community property state, you are the sole owner of that business. Now that has a lot of advantages. You can operate that business any way you want as long as you are complying with the regulatory laws of the state. You are free to carry on your business with no one outside to account to. The advantage is you can change the form of business.

Tax-wise, the disadvantage is if you make a lot of money, your tax rate pyramids. In other words, your tax rate starts at 20%, and if you are fortunate enough it works up to 90%. Most of us don't have that 90% problem, but some of us have a problem in between. Maybe you can save taxes without being a proprietorship. As the sole owner of your business if you make \$100,000 in one year you pay tax on \$100,000. However, if you were some other form of organization perhaps that tax would not be as much.

What are ways to divide that income? One way may be a partnership. Your wife is probably a partner, and not a silent partner in your business, but you can take in other men as partners in your business to the extent you have

a partnership — you are dividing the pot into three or four pies. For example, if you have an equal partnership, you are cutting it in half, you are giving Mr. X half of your profit, or you're getting half of his profit as well. If you make \$100,000 a year you have two incomes of \$50,000 apiece to report, you and your partner. That's very fine if you have no outside income, but maybe your partner married a millionaire, in which event he has a lot of outside income, so maybe it isn't advantageous for him. However, you can divide it up into as many pots, as I call it, as you have partners.

Limited Liability

You can have limited partners. For example, maybe you want to start a photography studio and you have lots of ability, but no money. I have lots of money but no ability. So, I put up the money and keep my mouth shut, I am a silent partner. However, I don't want to be liable for the debts. You can have what we call a limited partnership. In other words, I could be a limited partnership without being subject to the debts of carrying on the business. In other words, I could lose the \$10,000 I put in the business, but that's the limit of my loss. You have to comply very carefully to the California law in doing that, but you can have limited liability in a partnership. But, you or someone has to be a general partner in the business, and the man who is actively carrying out the business, and holding himself out to the public as a partner in the business, he is liable to the general partner, whether he has tried to limit it by agreement or not.

What are the disadvantages of a limited partnership, or a general partnership? One of them is you can get stuck with all of the debts of the business. You're stuck with all of the acts of your partners; you face some formality, you have to pay some lawyer to draw up an agreement for you; any time you want to change that you have to sit down and agree among yourselves how it is to be changed, and you may have some problems in continuing the business in the event of death. Sometimes there is a problem as to continuity.

For all those reasons a lot of people come to us and ask, "When should we incorporate?" If you are worried about being sued and the liability in connection with your business, maybe you should incorporate right away. That's a very important consideration. If you are not worried about that, but are thinking strictly of the income tax angle, then I believe the correct point is, the sooner you are the sole owner or a partner in the business, the advantage of corporation tax rates sets in at about \$35,000 or \$40,000 a year income for a married man. In any event, if you are a proprietorship or a partnership carrying on your business, you merely want to consider incorporating your business tax-wise, if your share of the profits is more than \$40,000 a year approximately, and you're married.

Reasonable Salary

The advice of incorporating is probably that a corporation pays taxes on the first \$25,000 made at 30%, anything it makes over \$25,000 it pays 30% on the first \$25,000, 52% of the extra. Now the ideal arrangement of course is to have your own income, so you won't have to pay more than 30% tax, and the

corporation pays only 30% tax. You are permitted to pay out of that corporation, a reasonable salary for your services. In other words, whatever you are worth. Since you don't own stock in the corporation, you almost have a free hand in determining for corporate purposes your worth, but unfortunately, the Internal Revenue Service also has a voice in the matter, so you have to be sure if you do incorporate that you are not paying out more than you are worth to the business.

We don't have too many problems on that in professional photography. We do in some other fields of business where personal services aren't so important. So I doubt if you would have too much of a problem on that. If you really are successful, say you are making \$150,000 — let's assume you have two or three branches — I would strongly urge maybe you don't need one corporation, maybe you need two or three corporations. The simple solution is this. If you are making \$75,000 a year, as a corporation you'll pay 30% tax on what is left after paying yourself a salary, let's assume that \$75,000 is your salary. You would pay 30% tax on the first \$25,000, and 52% on the excess of that over \$25,000, or you would have \$50,000 at 52%, which is \$26,000. I don't know an easier way to make money after taxes than to put that up where each branch is in three corporations. This is the ideal picture, they never come out this way, where each of them makes \$25,000, in which event you have made yourself \$11,000 after taxes, and I can't think of an easier way.

Congress got concerned — taxes were controlling the form in which businesses were being carried. In other words, certain businesses were being carried on as proprietorships, certain businesses were being carried on as partnerships, some of them as corporations. Congress, in trying to avoid the problems in checking for the businessmen the form of organization, tried to simplify your problem. As a result they came through with what we call "Sub-Chapter S," that's the election of the small business corporation to elect to be taxed as a partnership. In other words, they now have it in the tax law, so that you can be incorporated, you, therefore, have the limited liability, the continuity of your business, all of the advantages of a corporation, but you can elect to retain the advantages of a proprietorship or a partnership.

As usual, they don't do it just that simply, there are a lot of ifs, ands and buts to it. The principal exception is that you have to be closely held business, as most of yours would be. You can't have over ten stockholders, in your cases you would have only one or two stockholders. You have to make the election in advance, you can't wait and see if you are going to make or lose money. You have to make the election the first month of the year. On the whole, if you haven't already discussed it, if you are a corporation or are contemplating incorporating, and have held off because of the tax advantage, maybe you should stop and think or check with your tax man to see if you can take advantage of Sub-Chapter S. ▲

ADVERTISING AND PROMOTION

(Rudolph J. Guttosch, M.Photo., Kranz Studio, Inc., 22 W. Hubbard St., Chicago 10, Ill. (Moderator); Tom Atkinson, Tom Atkinson Studio, 317 Wilshire Blvd., Santa Monica, Calif.; Thomas Moulin, Romaine of Moulin, 454 Post St., San Francisco 5, Calif.; Floyd M. Roberts, M.Photo., Roberts Studio, 4167 W. Washington Blvd., Los Angeles, Calif.; Ted Sirlin, Sirlin Studios, 1327 Jay St., Sacramento 14, Calif.; Michael R. Trerotola, Alfred & Fabris Studio, 2901 W. 7th St., Los Angeles 5, Calif.)

Tom Atkinson

I have found that price is one question that photographers ask when they get together. I think it's a very important question. Too often, I think, it's asked in the wrong terms. Sometimes it's just a matter of curiosity. I'm interested in price as it reflects the studio image.

We do a wide range of work in our studio. We sell color prints for \$1.50. By the same token we also sell color portraits, and we have written a maximum order of \$4,200. We don't do that every day, unfortunately, or even every year, but it shows that there is a range of price.

On the \$1.50 picture my name doesn't enter into that, because if it did an image of me would be projected that would be wrong, at least in my term of reference. I wouldn't want the general public to be thinking of me in that term. On the other hand I like it from the standpoint of money, because there is profit in a \$1.50 picture, provided you are doing quantity.

There is a negative and positive approach to price. I think too often we photographers take the negative approach.

We tend to be self-conscious about price. In the beginning we have no accurate measurement or yardstick to place a value on our produce except the cost of material. And then again, we take a negative approach in quoting

price. I think we find this in our sales people and we have to be very careful about it. How many of you have a receptionist who can say \$1,000 just as if it's an unimportant sum of money, or \$250 or \$100? How many of them say, "Well, that's \$100!"?

This last Christmas I was looking at some costume jewelry and I looked at an item that cost around \$9.50 and there was another one that caught my eye and I said, "Let me see that." The salesgirl looked at me kind of astonished — I looked in bad shape that day — and she said, "That's \$25!" You would react the same way I would. Immediately I questioned the worth of that item. Also, I was a little bit irritated that she placed me in the category of a person who couldn't afford it. Maybe I couldn't. But it was none of her business whether I could or not. I think we have a tendency to do this in the studio. I have heard a receptionist working for me do the same thing.

Flatter Customer

We all know that when we go in to buy a suit, or a shirt, or anything of that kind, very seldom does a man have a fixed item in his mind. He may have when he goes into buy the item, he may think, "Well, I'm going to get a \$100 suit or a \$75 suit or a \$60 suit," but he doesn't have too fixed an idea. A smart salesperson, regardless of appearances, and this is particularly true in Southern California (The

worst thing you can do is estimate a person's ability to pay on the way they dress when they walk into your place of business) will show you the best thing they have in stock. In the first place you flatter the customer when you do it. He may not be able to afford it, but it's a cinch he's going to spend at least 50% more than he intended to when he came in. This reflects the image of that store and that studio.

I've always felt that if a customer came into my studio and wanted to spend \$5,000 it would be very silly of me not to have something he could spend \$5,000 on. We have, in a very prominent place in our studio, a free-hand 24 x 30 painting — it happens to be of my wife — and on either side of it we have some cabinets in which we have a lot of Madera oils of some high school kids that sell for \$27.50. This painting sells for \$1,000. The price of a Madera oil is pretty insignificant alongside that painting. I never have anybody say that the price of a Madera oil is too much, if they ask me how much that painting is. Again I'm reflecting an image of myself as a quality merchandiser. People base their estimation of quality to a large extent on price.

Something Out of Reach

You have to analyze your market. Every photographer whether a portrait studio, commercial or illustrative has to have something that is out of reach to 99% of his customers because then you have gained prestige with everything else you sell. We built up an image in Santa Monica of being the highest price photographer in town. Coincidentally with that we became in the minds of the public the finest photographers in the city.

When people say they can't afford your prices, is it good or is it bad? I worry a little about it because I know sometimes we lose business on the basis that people automatically walk by our window and they see a lot of direct color, things of that kind in the window, and they think it's terrific, but they feel they can't go in there because the price is too high. But, let's go back to when I began. I sold pictures in 8x10 for \$3.50. Actually I sold a coupon house to house for 50c. That was the first print price, but for the second one they had to pay \$3.50. Today, the cheapest anybody can come into my studio and get a portrait in black-and-white is \$17.50. From there on up the sky is the limit, depending on what they want to spend.

I realize that way back then at \$3.50 I had no image of quality. Regardless of how good or bad the work was, it wasn't important, but I was at the same level as 75% of the other studios against which I was competing. They compared me immediately in their minds with the other coupon operations, and any other cheap studio. About two years after I opened, one woman came in to my studio one day in a great deal of agitation. She had a little boy by her hand and she said she wanted a picture of her child. She said somebody came around to the house and took a picture of him and it was awful. She asked how much the picture would be, and I said \$5. She was excited because she said she only paid \$1.50 for the other one. She said, "I want a good picture of this boy but I'm not going to pay \$5. for it." She wouldn't pay it and walked out the door. The next day I raised my prices 50%. Why? Because I was too low and I would classify my \$5 picture too close to the \$1.50 picture. I felt

that if I didn't have enough pride in my photography to give it a value that would make the people feel it was worthy of their possession then I would rather be out of business.

Thomas Moulin

Our studio operation* is probably a little unique by comparison to most studios in that we do virtually every type of photography that there is. We have a commercial studio, a motion picture studio, and a portrait studio. In those three studios we have a total of eight photographers, each one doing a different type of photography. Because of this we present a little different image to each buyer of photography. Our job, if we can, is to make the buyer of a portrait aware of our commercial business, and a buyer of our motion pictures a future portrait client.

We have used different types of media in trying to acquaint the public with our services. We have used direct mail. We use direct mail for murals, our legal photography and also for our construction photography. We have used the radio and the newspaper to promote portraits and we've been fortunate enough to have several editorial articles, both on the studio operation and different portions of our business. We use some magazine advertising and we use the Yellow Pages of the telephone book very heavily. This has been a great aid to us, we feel, in acquainting the newer people in San Francisco, and the impulse buyers, with our different operations.

For illustration promotion, we use sales representatives to contact agency people. We feel to those people we should not denote the idea of a large studio, but rather of a personalized service, and even to a smaller part to an individual within our studio.

Floyd M. Roberts, M. Photog.

I would admonish you not to necessarily believe everything that each one of us tells you is the answer or perfect road which you should follow, because each and every photographic establishment operates just a little differently than the other. That's what makes us individual photographers.

Our studio does all types of portrait and commercial photography. When we moved into our own building we took a picture of it which we use as our business photograph and many of you have seen that, and that's one of the best pieces of advertising we feel we use. We use this in all sizes of high school annual ads and that sort of thing. The ad shows the exterior of the studio overlaid with copy telling what type of work we do.

We believe that it is necessary for you to have a slogan. So we began with a slogan which we carry out all through our advertising: "Your photographer for any occasion." Now that's a kind of a shotgun type of a slogan, and that can mean many things. For that reason our business is built on portraits, weddings, commercial work and school work.

We were among the first people to go into automation for the production of school photog-

*Moulin Studios has merged with Romaine Studio since the San Francisco Business Management Seminar—Ed.

raphy. We were motivated by Keith Cole of San Mateo and others who had successfully gone on before us and it is possible to turn out, for the average type of good portrait, excellent prints and satisfy your people well.

We think it's a good idea to identify your studio with a color. It immediately identifies the company. We use blue and white. Give it some thought — things that will identify you in the eyes of your customers and prospective customers.

In a large metropolitan area such as Los Angeles it is pretty difficult to find effective methods of advertising. We think that the foot method is the most effective one. Technical representatives use foot work. They are out there, oftentimes without your beck and call, which is just good public relations. I find it very difficult to separate public relations and advertising. I own a 1958 Ford automobile and it has 55,000 miles on it. True, some of that has been put on for vacations, etc., but I literally live in that automobile. I spend more time traveling than I do working, but oftentimes the public relations that I convey to my customers keeps them in the basket. That's important. See your customers often, whether your services are needed or not.

The telephone directory in larger metropolitan areas is generally an effective means of advertising. However, you can over-spend if you're not careful in your advertising budget.

I'm a believer in budgets. Mr. Bachrach, whom I respect a great deal, one time gave a talk on costs, at a National convention, and he insisted that at least 5% of your gross sales be allotted to advertising. Some of you in the very beginning can't afford that. I sure couldn't. There are instances when you can afford to go overboard beyond that, providing you are substantially solvent and paying your bills.

I would say that foot work is important. Get yourself out among the service clubs. Give talks wherever you possibly can to benefit photography. You are not only benefitting yourselves but you are elevating the photographic profession, and you'll show it in your cash register.

Michael R. Trerotola

In years past Mr. Fabris used to personally sign all photographs. He had a very distinctive type signature so we continue to use that even to this day — on our letterheads, on our business cards. We find it very effective. Even though the name Fabris does present a problem, when you say it over the telephone you invariably have to stop and re-start, we find it somewhat of an obstacle just like Trerotola, it isn't an easy thing to say, possibly because they can't visualize the spelling I imagine. We did for a short time try to shorten the name just to Alfred's Studio, but we found in very short order it didn't work. People disassociate you with the previous conception of your name and think it's a new outfit altogether, and we didn't want to go through all the hard work of building a reputation so we thought it was much easier to stick with the name and continue the spelling. One thing about it, once they get it in their minds they don't forget it.

Our business is very similar to Floyd Roberts'. About 80% of our work is portrait, and 80% of that I'd say is school work. We do quality type work in high schools and we run a pretty high average.

I'd like to tell you something of our advertising methods, principally some of our miscellaneous methods. Of course, we capitalize on the telephone directory. In the metropolitan area we find that to be very effective. People use the telephone guide as a shopping guide. They will look for you by classification, the type of service, and your area. We find it does pay off. However, we try to project our image in the service we render in our local area, within a half-mile or three-quarters of a mile radius of the studio by other means.

We like a little gimmick that we use on the street car benches. Companies around town (I'm sure they have it here in San Francisco) provide up to two benches for passengers that are waiting for a street car. They paint the back of the bench. You pay so much a month for it. We put three or four benches within a half-mile of our studio, sort of spot them around. It helps considerably.

Recently we set about another campaign that I think is very good for our type of business. Seeing that we do a great percentage of high school seniors, and this constitutes about 6,000 a year, we feel that our past customers are a great potential for future business. An individual getting out of high school, especially the girls, they're in the market for a considerable amount of photography in the next few years — weddings and family groups, etc. This is a good time to keep your name in their minds.

Wallet-Calendar

This is something we've worked in the last couple of years and it has been very effective — In our automation equipment, whenever we print up a wallet order the problem is identifying the individual with the wallet, so we use a "photo-ident" on the Apac machine which prints our name on the pictures. We make a baker's dozen. On one of the 13 is photographed the file number. Of course, the customer doesn't get that one. That goes in the proof sack. When we're all through with our school work or sitting around with nothing to do, we go through our orders and we pick out this wallet print.

We previously purchased some calendars from a show card company, instead of having a one-year calendar pad on it, we have a two-year calendar pad, and we insert this little wallet print in the folder and we mail it out to the family. On it it says "Alfred & Fabris, Your Photographer," which is our slogan, and we use a green color.

The green is again brought out in our signature cut and it says on it that we do wedding pictures, portrait, family groups, old photograph restoring, and you'd be surprised at the number of phone calls that we get immediately after we send them out. Some people even call up wanting to know if they can buy some more calendars. It's something that they're not going to throw away, so there's two years of good advertising right there on their desk. You keep your name right in front of them daily, for a good time when they're going to be in the market for photography.

Our mailing list doesn't cost us anything. In the school work it used to be that we had to hand write all names and addresses for mailing out proofs, and post cards and all that. We no longer do that. We just write the name and address once and then the typist types out small mailing labels. These are packed together

with snap-out carbon between, and produces five forms. For each senior we type a label and we use this on our proof sack, on our negative sack, and on our post cards telling them the pictures are ready. If they should not come in for their pictures right away we have one for another card. It leaves us one extra sheet. We just pick that out by number and stick it on an envelope and it works very effortlessly. We found that it has meant a lot of good advertising for us.

Ted Sirlin

The largest percentage of our business is custom portrait work. The next largest part is school work and then we do commercial work. One of the strong points of our studio is the attention we pay to the people we do business with. We place very high stress and importance on a magic word and that's the person's name. We use it at every opportunity that we have. We have company meetings in which we practice smiles, and we practice answers to questions, and we practice using people's names.

When a person comes into our studio he usually has made a prior appointment we don't feel that he should walk in and somebody should walk out and say, "Oh hello, can I help you?" We like to know that somebody has a 10:30 appointment and if somebody walks in around that time, it's a man, and there's a man's appointment on the desk, the girl would say, "Oh you must be Mr. Roberts." That immediately makes a friend for the studio. Then the girl will tell him to make himself at home in the reception room for a few minutes because we'd like him to sort of ease off and then he has an opportunity to see some of our work.

Then she'll say "Mr. Roberts, come on back here" and she'll put him in a dressing room, introduce him to me, and I'll call him by his name, and we'll talk a little and then take the picture. Calling him by name all the way, I think by the time the transaction is over we have made a friend besides a customer and it's proven I believe by the fact that we have a tremendous amount of re-order and repeat business.

I feel very definitely about advertising. We do a lot of advertising. I also think that we should spend a great percentage of our advertising dollar in seeking back our old customers, because there are people who will be photographed once every ten years and there are people who won't be photographed that often. But then, on the other hand, there is a great percentage of people who get photographed every year, and those are the people we want. If they find that being photographed in our studio is a happy experience they'll find an excuse to come back, and be photographed again. If they don't find an excuse a lot of times we call them and give them an excuse.

Keep Customer Interest

We also keep in contact with the customer. We let them know that we are interested in them. When the proofs are ready it's not unusual for the customer to come in. There'll be a note on the proofs that will say, "Mr. Roberts I looked over these proofs and this is my choice. If you have any questions please let me help you." Then he'll take the proofs home and he'll come back and say, "This is what I want," and he'll pick up his finished pictures which will be in a nice box and have his name

on them and inside there will usually be a note.

The notes are usually put in by the receptionist and are usually put in for women more than for men. If a woman had a picture and was a little uncertain about the dress she wore or some other detail, it's not unusual for the receptionist to put a note in saying "Now, aren't you glad you wore that dress?" Or, if she was worried about her eyes the receptionist makes a comment about that. The customers are flabbergasted over this and they remember it. We mail a card out after the bill is paid. We don't really wait until the bill is paid, but it is a control that we have on cards which means that we have a card ready to file when the bill is paid. We put that on the mailing desk and a credit card is sent to the customer and also a note that goes something like this: "Too often in the rush of business life we don't stop long enough to say thanks," and then we go on to give a little pitch that there is a credit card enclosed and they are welcome to use it for themselves or their family or reorders, etc.

We have a filing system whereby the negatives are usually filed after this point. If there was any conversation at all about the fact that the customer may want to have some more prints later on, it's not unusual for our girl to call, especially if it's a man; because men don't usually order a lot of pictures at one time — they don't anticipate, they'll order for their needs and then they'll order again later — the girl will say, "Mr. Roberts, I just came across your file here which we're ready to file permanently so that you may order at any time and I was wondering while I had it in my hand if there was anything I could help you with or if you had any definite need at this time." What directs us there is the amount of time we have. If we have enough time we'll call everybody.

I think all of this extra business comes in as a result of our emphasis of the fact that only one real important thing happens in our studio and that everything else is geared around serving that customer. We do that in our school work too. Even though we have a large school operation we pay a lot of attention to it. We place a lot of importance on making it a permanent experience of the customer, making sure they come back.

We have a very expensive product. The way to lose customers is not to price the product without them asking. We don't feel that we should put a picture in the window unless there is a price on it. We have a sitting charge so we type up a card that says so much for a sitting, so much for the picture, and the cost of the frame so much, proofs so much, total so much, and it's on every picture. We have that on every picture in our reception room and every picture in our window. I feel that it's responsible for the fact that we have a large volume of customers, because most people who think of an expensive studio are thinking in prices that are much more than we charge.

A lot of times a customer will come in and say, "You mean that picture is \$50?" I'll say, "Yes, it's \$50." The answer would be, "Gosh, I thought that was \$200 or \$300." "No, it's only \$50." Pricing your pictures where they can see it without asking is a very, very wonderful thing to do. You'll find that most legitimate stores price their work so that the customer doesn't have to ask what anything costs and we should follow that example. ▲

AN HISTORIC event took place in early June that may set a pattern for all state and regional photographic associations to follow.

Presidents and officers of the state associations within the Southeastern Photographers Assn met with representatives of the Studio Suppliers Assn, Kodak, Ansco, and the Professional Photographers of America, Inc., June 3-4 at the Atlanta Biltmore Hotel, Atlanta, Ga., to formulate plans for revised meeting schedules.

The Atlanta Conference, called by the Southeastern and the PP of A, produced a bold step of future planning in which it was recognized that the necessity for annual state and regional conventions has passed. Increased costs, competing convention dates, poor attendance and difficulty of securing fresh talent were given as reasons for dropping annual meetings.

RESOLUTIONS PASSED

Plans for dissolving and reorganizing the Southeastern PA were drawn up in the following resolutions, passed unanimously by those present:

"Be it resolved that it is the sentiment of the special committee composed of the presidents of seven state associations of the Southeast, and the Southeastern Photographers Association, meeting at the Atlanta Biltmore Hotel, Atlanta, Georgia, on June 4, 1961, that (1) The Southeastern Photographers Association hold a convention and trade show every odd numbered year in a centralized location; (2) The eight state associations within the geographic limits of the Southeastern hold a convention not more often than every even numbered year; (3) Each of the individual state associations be encouraged to hold a minimum of two state sectional meetings per year; and (4) The officers and directors of each state association be requested to

BOLD STEP IN ATLANTA

adopt and implement such a plan at the earliest possible date."

It was also proposed:

"The Board of Directors of the Southeastern Professional Photographers Association consist of the current presidents and the immediate past president of each state association in the geographic limits of the Southeastern association."

State associations of the SEPA are Florida PPA, Georgia PPA, Kentucky PPA, PP of Mississippi-Alabama, PP of North Carolina, South Carolina PPA, Tennessee PPA, and Virginia PPA.

Those who attended the Atlanta Conference were: Richard Hinman, Miami, Fla., editor, *Southern Exposure* and past president, Florida PPA; Donald Schwarm, Ft. Lauderdale, Fla., president, Florida PPA; Harley D. Ferguson, Atlanta, Ga., vice president, Georgia PPA; O. Terrell Earl, M.Photo., Tuscaloosa, Ala., president, PP of Mississippi-Alabama; Stanley Baker, Chattanooga, Tenn., secretary-treasurer, Southeastern PA; John E. Roe, Pulaski, Tenn., president, Tennessee PPA; Cliff Harden, M.Photo., Atlanta, Ga., secretary-treasurer, Georgia PPA; D. E. Dickerson, M.Photo., Shelbyville, Tenn., past president, Southeastern PA; Phil Tarver, Tullahoma, Tenn., vice president, Tennessee PPA; W. E. A. Moore, Suffolk, Va., vice president, Virginia PPA; Randolph B. Bradford, Spartanburg, S. C., president, South Carolina PPA; William McIntosh, Norfolk, Va., president, Virginia PPA; James E. Garrett, Atlanta, Ga., president, Southeastern PA; Ivan P. Tucker, Decatur, Ga., vice

president, Southeastern PA; Dale Roberts, Atlanta, Ga., past president, Southeastern PA; Robert Troup, Tocca, Ga., president, Georgia PPA; Kenneth M. Wells, M.Photo., Mayfield, Ky., president, Kentucky PPA; Leon Kennamer, Guntersville, Ala., director, PP of Mississippi-Alabama; Frederick Quellmalz, Hon.M.Photo., Milwaukee, Wis., executive manager, PP of A; Gene Botsford, M.Photo., Rochester, N. Y., Eastman Kodak Company, Inc.; Joe Coil, Atlanta, Ga., Ansco; A. M. Rothbard, Roselle, N. J., president, Studio Suppliers Assn.

REGIONAL CONVENTIONS

PP of A executive manager Frederick Quellmalz stated it was entirely feasible that if other regional associations would adopt similar plans, on the year there were no state conventions to conflict, there could be as many as five major regional conventions held throughout the country, featuring an outstanding program provided by the National.

In the current issue of *Southern Exposure*, official publication of the SEPA, editor Richard E. Hinman sums up the effect of the Atlanta Conference in these words: "This could light the way for all photographic groups out of the welter of confusion and financial distress that now exists, and into a progressive era of cooperation and success for the future of professional photography." ▲



Atlanta Conference attendees, seated: Richard Hinman, A. M. Rothbard, Frederick Quellmalz, James E. Garrett, Gene Botsford, D. E. Dickerson, Donald Schwarm, O. Terrell Earl. Standing are:

Harley D. Ferguson, Stanley Baker, Robert Troup, Kenneth M. Wells, Dale Roberts, John E. Roe, Ivan P. Tucker, W. E. A. Moore, William McIntosh, Cliff Harden, Randolph B. Bradford, Leon Kennamer and Phil Tarver.

AS A FREE LANCE photographer I find that a great deal of imagination, stimulation and perseverance are needed in my work. Would it not be possible that this could be true of all photographers, plus the need for a little recreation and fun thrown in for good measure? It would give us all new ideas and outlooks in our daily routine.

What could be more fun than having your recreation and getting paid for it as well? I have found just such a system. It has not only provided me with the greatest satisfaction, but has led to improving my technique, has created an additional source of income and has enabled me to score exceptionally well in the PP of A Print Competitions.

The secret to this magic formula is making still lifes or table tops in my spare time. This is made considerably easier by the use of the stand pictured below. It is constructed of 1x12-inch shelving, the top being only ten inches wide so that glass can be dropped into the slot which is made of two parallel strips of molding. The arms are held in place with wing nuts so that they can be removed for storage. I painted the inside white for better reflectance. While it is not essential to have this stand it is a great convenience because

it provides: 1) An unobstructed glass base; 2) A convenient method for holding a sheet of glass upright; 3) A place to attach lights and reflectors; 4) With the arms detached, a convenient, compact storage place for glass when not in use.

The illustration shown here is of the basic stand and many other features may be added to suit your own needs. Some suggestions are lights on goosenecks attached to the top and base, additional holes and arms for multiple layers of glass, multiple slots for vertical glass, etc. This stand was made for 16x20 glass which I use for ease in handling, but it can be made to any size.

To use this stand a piece of glass is placed across the two supporting arms. This makes a glass table upon which to place the objects to be photo-

PLAY FOR PLAY

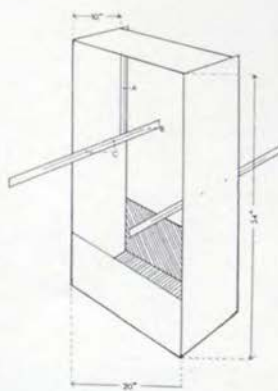
by Eileen Widder



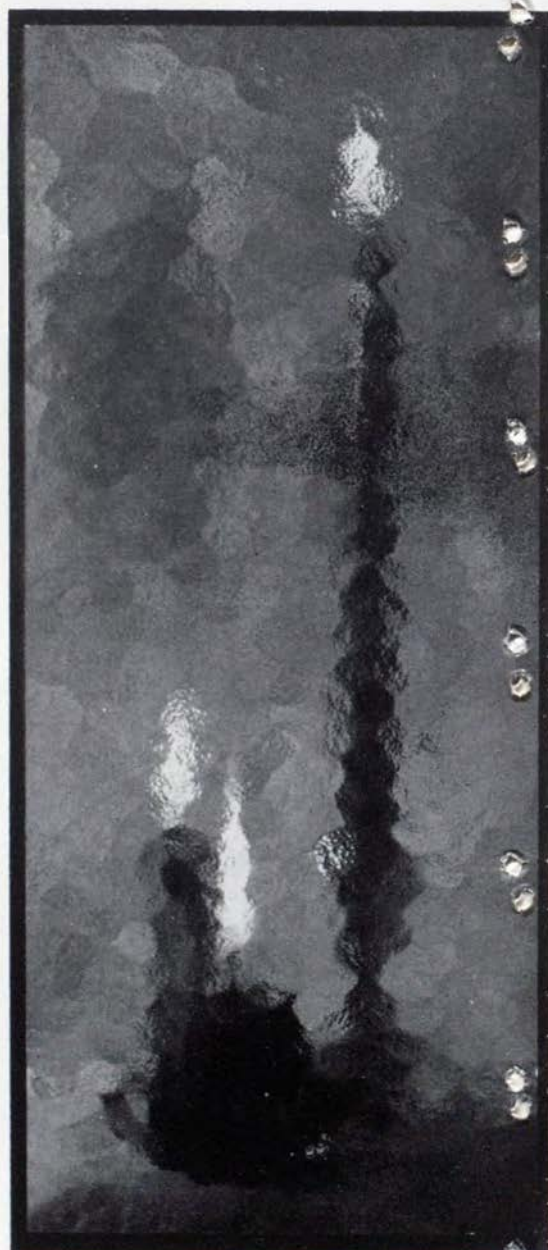
Above: "Golden Spoon"—Everything is white except gold spoon. Flood on left and white reflector on right is only illumination. Print is in PP of A Loan Collection in color.

Far Right: "Candle Glow"—Rippled glass in front of candles. One flood is light source from left, white card reflector on right. Print is in Loan Collection in color.

Right: "Blue Bottles"—Large bottle is behind rippled glass, small one is in front. Bits of colored gelatin were attached to another piece of glass and placed behind. Blue gelatins in front of front lights gave small bottle blue glow. On 35mm Kodacolor, 14x17 print, hung in PP of A National Exhibit.



Basic stand for still lifes.



graphed. Being glass, it enables you to light from below if desired. The vertical slots support a piece of glass which may be placed either behind, as in "Golden Spoon," or in front, as in "Candle Glow," or between the objects as in "Blue Bottles." Variations are possible by using different types of glass such as rippled or ribbed glass. A groundglass or groundglass type acetate sheet can be used for diffusion, special effects or a screen for projected backgrounds. A small roll of seamless paper attached to the glass makes an excellent background for high key effects.

SIMPLE LIGHTING

Any lighting equipment desired may be used. However, I usually work with very simple lighting (after all, it's supposed to be for fun).

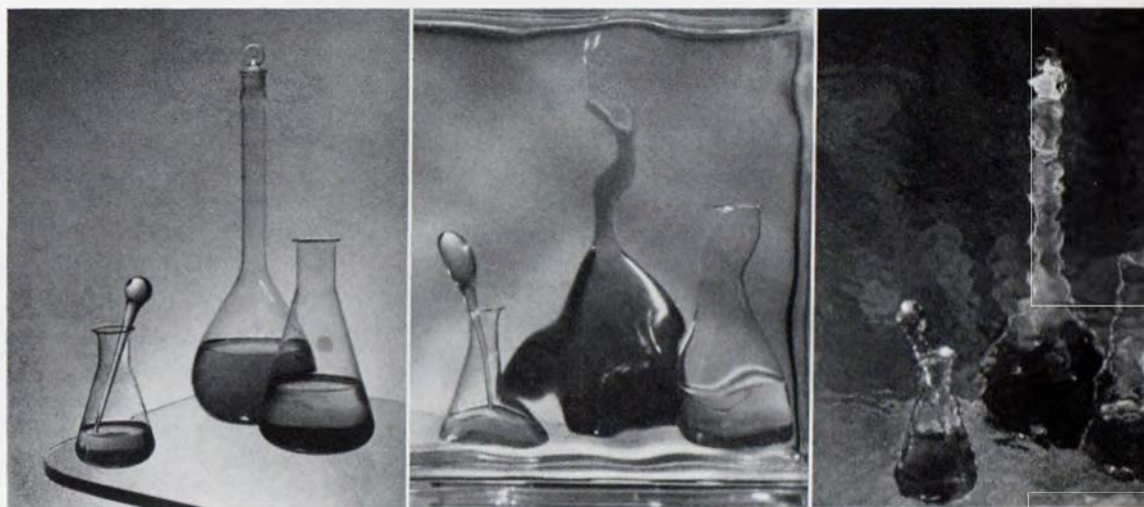
I use a Rolleiflex 3.5 camera and the Rolleinar close-up attachments for these pictures. For the most part I use Kodacolor film and Ektacolor paper, however when I

It has been my experience, both as an exhibitor and a judge, that in most competitions the judges do not have time to figure out complicated pictures. The motif, or center of interest, should be made obvious by its placement in the composition and by its color. Usually it is the lightest or darkest spot in relation to the rest of the picture. I do not follow the basic rules of composition conscientiously, but find that the most pleasing results usually adhere to the rules.

I have also found that using lots of color does not make the most attractive color pictures. Well chosen, subtle colors are usually more pleasing.

One thing you should try on the stand is glassware. A simple set-up with colored gelatins over the lights will produce some very exciting results. I have not shown any here because they are much more attractive in color, but the possibilities are unlimited. They make attractive samples to show with your other work, and they are liked in the National, too.

Several variations from one set-up. Only illumination is light from bottom, using basic stand. First, "Lab Glass." Next, glass brick in front produced "The Glass Family." Rippled glass in place of brick, gold cloth added to background, additional light to side—"Rippled Glass." Bottles contain colored liquid, show vividly in color prints.



started I was working in black-and-white. All of the accompanying illustrations were originally in color.

OBJECT RELATIONSHIP

Now that we have discussed all the basic equipment, I presume you have collected some objects, so let's get started.

One word about the objects — there should be some relationship between them — different size bottles or glasses, vases and flowers, or all oriental type things. If I like an object and it is the wrong color I paint it with spray paint.

With a single set-up I usually get several different pictures. For example in the accompanying illustrations, "Lab Glass" was the original straight picture. By merely placing a glass brick in front of this set-up, "The Glass Family" resulted. The third variation was obtained by replacing the glass brick with a piece of rippled glass and adding a piece of gold lame' to the background.

MARKETS

If the skill acquired and the acceptances in the National are not sufficient compensation, you can at least consider the possible financial returns from such creations. I have found that some of the markets for these pictures are greeting card companies, calendar companies and interior decorators. Probably the easiest way to break into the fields is to use a photo agent. If you prefer to work directly, as I do, there are several books available with lists of markets. One very good one is, "Where and How to sell your Pictures" by Arvel W. Ahlers. (Amphoto, 33 W. 60th St., New York 23, N. Y.)

I hope I have stimulated your interest to the extent of encouraging you to start to "Play for Pay." ▲

EILEEN WIDDER is a free lance photographer from Forest Hills, N. Y. She is a graduate of the C. H. White School of Photography, has studied with Adolf Fassbender, M.Photo. At one time she had a studio specializing in medical photography. Mrs. Widder is an Associate of both the PSA and Royal Photographic Society. Every print entered in PP. of A competitions has been accepted.



DIRECT MAIL

A Good Gogo to Go BUY!

PRECISION is important in photography . . . just as it is on the drawing board.

AND NEEDLE-SHARP PHOTOS, by Jerry Peterson, clear and accurate from 1-foot to infinity, can importantly tell your story with precise detail . . . with photographs.

PRECISE PHOTOGRAPHIC EQUIPMENT, skillfully handled, can give you these distinctive free photographs that provide realistically true pictures, possible in no other way.

FOR THE BEST IN PHOTOGRAPHY call on Jerry Peterson. These prize-quality photographs are available at very reasonable cost.

WHY NOT PHONE AND DISCUSS YOUR PHOTOGRAPHIC NEEDS TODAY?

Approved in Mexico in Compliance by the Photographers' Association of America
 PHOTOGRAPHY 118 East Colorado Blvd., Moorpark, Calif. E. 5th 8-1131

A Natural Story — Worth 1,000 Words



REALISM IN PHOTOGRAPHY is not easily come by. . . . But Jerry Peterson's newspaper experience comes to the fore to provide you with "pictures that tell a natural story".

WHEN YOU COUPLE story-telling pictures with quality photos, you have "magazine cover" photography that will sell your product with never-before REACH THE HEARTS of your buyers through their natural basic desires. . . . you can do it easily, graphically, with a Jerry Peterson photograph. He can tell your story well with a picture worth 1,000 words!

QUALITY PHOTOS at truly reasonable prices.

CALL JERRY PETERSON FOR PHOTOGRAPHY TODAY!

Approved in Mexico in Compliance by the Photographers' Association of America
 PHOTOGRAPHY 118 East Colorado Blvd., Moorpark, Calif. E. 5th 8-1131

A Poem of a Picture —

IF YOU DELIGHT in being different, and your product is unique in its field

IF YOU LOVE to live with drama, showing quality in a mood you want

THEN LET A PHOTO provide the setting, with light and attention too.

FOR THERE'S NOTHING so startling and striking as a picture that plays a scene right through!

FOR A PHOTO of drama—in stock or costume

Call Jerry Peterson today. He'll tell your story, we say, in the very best possible way!

Detail In The Depths of the Deep



DETAIL IN DEPTH OF FIELD is possible in Jerry Peterson photographs . . . no more partly-fuzzy photos.

NATURAL NEEDLE-POINT SHARPNESS is possible with Jerry Peterson equipment and techniques.

FOR A PICTURE that tells the story interestingly and convincingly . . . and at a cost within any budget, call Jerry Peterson for the "best which costs no more".

PRIZE-QUALITY PHOTOS at an economical investment within everyone's budget.

CALL TODAY FOR A STUDIO OR LOCATION ASSIGNMENT APPOINTMENT

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It's Warmer—When You Put It In Use



DRAMATIZE YOUR PRODUCT with "product-in-use" photos. They make the buyer glow with a desire for . . . and ready to buy today!

THE ABILITY TO VISION your product in proper appealing surroundings requires know-how. Top paper photography.

ENJOY THIS as a regular part of the service available at Jerry Peterson Photography.

CRISP, CLEAR APPEALING product photos, naturally staged in realistic, side-worthy surroundings are big reasons why Jerry Peterson photographs are seen more and again in many national magazines.

THIS PHOTOGRAPHIC QUALITY can be yours as easily

WANT A PHOTO that will truly dramatize your product? Why not call for an appointment today!

Approved in Mexico in Compliance by the Photographers' Association of America
 PHOTOGRAPHY 118 East Colorado Blvd., Moorpark, Calif. E. 5th 8-1131

When A Picture Needs to Tell & Sell



PEOPLE WHO KNOW PHOTOGRAPHY call on Jerry Peterson.

AS ONE OF THE FOREMOST furniture photographers in the country, he can put this technique to work helping you sell your products.

REALISTIC, NATURAL, BACKGROUNDS are provided, lending a buying atmosphere for your sales.

KNOWLEDGE OF FILTERS, LENSES & EXPOSURES provide intimate detail. Proper lighting gives a "natural" effect.

YET EFFICIENCIES GLEANED FROM CONSTANT ASSIGNMENTS are valuable time—and provide this better-quality photography at moderate cost to help you sell.

PLAN ALSO to have duplicate color prints at new low cost to do a "natural" selling job . . . possible in no other way.

WHY NOT INQUIRE ABOUT YOUR PHOTOGRAPHY NEEDS TODAY?

Approved in Mexico in Compliance by the Photographers' Association of America
 PHOTOGRAPHY 118 East Colorado Blvd., Moorpark, Calif. E. 5th 8-1131

HAVE YOU ever thought what 500 or 1,000 "silent salesmen" could do for your business? My silent salesman is a direct mail post card mailed every month to my prospects. It is more than just a mass produced piece of direct mail, although these are effective, too. It is a card with our own personal sales message, and carries one of our own photographs to illustrate it.

We started a direct mail campaign almost six years ago, and have sent out 500 cards every month since.

It has often been said that 90% of the sales are made on the tenth call, and less than 10% of the salesmen make that tenth call. This is the basis on which direct mail operates — it must go out automatically each month or much of the effectiveness will be lost.

COMPILE LIST

First we need prospects — who will possibly buy photography? The most logical source is the classified pages of the telephone book for the towns in your immediate trade territory. This can be augmented by Chamber of Commerce lists of commercial and industrial businesses. Your list can be kept up to date by checking your newspaper for new businesses and industries.

Remember in compiling your list that one job in about two years will return the cost of mailing to one prospect, plus a sizable profit margin. Take your list to a commercial mailing house and have stencils cut for their addressograph.

CHANGE OF PACE

Now we come to the card itself. Select 12 samples of your best work, striving to keep a change of pace. In other words, don't show photographs of gears for ten months and screws the other two.

When you have the 12 samples, go to an advertising man and have him produce the layout and copy for you. While we may all be good photographers most of us are probably lousy copy writers. You may have a couple hundred dollars or more in the first campaign, but it's money that will come back many fold.

When the cards for all 12 mailings are printed and the campaign is ready to start, schedule them for appropriate months. For example, a fishing scene or an exterior with a beautiful swimming pool should be used in June or July.

Mark the packages for the months in which they are to be mailed. Take them to the mailing house, and from that point on you can forget about the mechanics of the process. All you have to do is make out a check once a month.

THE SILENT SALESMAN

by Jerry Peterson

There are several points that are very important to such a campaign. First of all, don't try to do the addressing and mailing yourself. It's too easy to get a couple of days behind and let the mailing go for a bit. First thing you know you've missed a month, then two months, and finally the campaign is dead as a dodo bird.

RETURN POSTAGE

Second, have the words "Form 3547 Requested" somewhere on the address side of the card. This authorizes the Post Office, for a nominal postage return fee, to return the card marked with change of address or other information to help you keep your list up to date. You'll be amazed at how fast a list can change. We didn't do this the first year of our campaign, and almost half of our list became obsolete. We still get 12 to 15 change cards every month.

Third, schedule your mailings for the first Monday after the tenth of each month. This will do two things, one of them is psychological. By hitting after the tenth, the business has all the bills paid and is more receptive to buying. In large corporations this may not be critical, but in a small business it is definitely a factor. Also, by mailing on a Monday you miss the heavy accumulation of week-end mail. Never schedule a mailing later than Tuesday for this reason.

At first we used a regular size post card. Now all our cards are double size. The odds are that they'll stick out of the prospect's mail somewhere, and he won't be so apt to miss them.

SPECIAL PROMOTION

Now we come to the proof of the pudding—how effective can such a campaign be?

During the five full years we have had the straight commercial campaign going, we have had an increase in

commercial business of over \$10,000. It's hard to pinpoint how much is due to direct selling and how much to direct mail, as is true with all sales efforts. However, I have had a case where one mailer was in a customer's desk for several months before he called me. I can't complain about mileage like that.

For the past 11 years one of our specialties has been furniture photography. We had never gone into a mass sales effort in this field, as promotion was limited to direct selling. However, about a year and a half ago a new furniture market building was built, and a studio was opened in the new building. This changed the competitive situation and called for a re-evaluation of sales techniques.

Using our straight commercial cards as a guide, we designed a series of cards devoted to furniture. The copy stresses phrases that are peculiar to the furniture field and which every manufacturer knows. We stress the little points of know-how that only years of experience bring. The cards are sent out ten months of the year. The other two months we send out our brochure on the "Peterson Mobile Room Setting," together with a letter promoting color.

NEW BUSINESS

We had time for only two card mailings and one brochure before market time rolled around, yet the first campaign brought in \$2,000 worth of new business for that market. The same figure was reached during the second market, and one of the accounts obtained through direct mail has spent \$3,100 with us in two markets, winter and summer.

When considering the furniture figures, I realize this would not work for every photographer in this area. However, the field is also extremely competitive, and these new accounts hadn't come to us before. So in the last analysis, it was consistent direct mail that did the job.

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JERRY PETERSON is a native of Iowa. He studied journalism under Kermit Bunrock at Buena Vista College in Storm Lake. After ten years in newspaper work, Jerry attended the Fred Archer School of Photography, Los Angeles, for two years. He opened a studio in Monrovia, Calif., in 1949. He moved into a new location a year ago at 220 Foothill Blvd., Monrovia. Jerry holds the rating of Advanced Pilot in the United States Power Squadrons.



LITTLE JEWELS

by Bill Bell



FOR LESS than a \$50 investment you can get into portraits in color! Perhaps you think this is an exaggeration, but I would like to outline the trial and error method by which we stumbled on this profitable idea.

When negative-positive color was introduced, we became quite enthusiastic about selling wall size portraits. Confidently I bought filters, chemicals and print material. For a year, I exposed negatives and tried to make color prints under what were probably the world's worst conditions.

The education obtained through this experience was very expensive and valuable, and I wish I could sell it for what it cost me. I found that when I was finally able to produce a speculative large print, the customer was not in the market for such or had grown tired waiting for me to get a good print. This led me to the conclusion that there were only two alternatives: If I planned to do my own printing and speculating, I would have to buy the necessary enlargers and related color processing equipment at the cost of several thousand dollars; I could send such work to a reputable commercial color lab who could do the prints for less than I; however, cost of large prints certainly would put a damper on promiscuous making of speculation wall size portraits.

I did not have the space to set up a color lab and was afraid to speculate on costly commercial lab color prints. I felt that the number we could sell would not be worthwhile enough to offset the unsold ones.

FRAMED MINIATURE

After searching for several weeks for a possible solution, an idea came to me. We decided to try to sell what we now call "Little Jewels." The idea works this way:

BILL BELL taught in photography labs at the University of Oklahoma while a student. He graduated with a degree in journalism in 1949, became a professional photographer in Albuquerque, N. M., with little more than a camera. With his wife Nita, he now has a thriving residential studio. Bill Bell is the chairman of the PP of A Portrait Division's Sales and Promotion Committee.



Most frame companies have suitable miniatures which can be used for small color prints—"Little Jewels." Small image size enables photographer to sell more expensive print and frame combinations.

On most of our regular sittings we make two or three exposures on 120 Kodacolor, using an inexpensive $2\frac{1}{4} \times 2\frac{1}{4}$ reflex camera. We send the film to our local color photo-finisher who makes 3×3 prints. We then select one print from each sitting, in most cases, dull spray it and mount in a tiny 2×3 frame. We have the frames in ovals and rectangles.

When the customer brings in proofs, and after we sell the regular order and have it written up, we suddenly say,

This article is a service of the PP of A Portrait Division Sales and Promotion Committee

"Oh, there's something I almost forgot to show you! Have you a gift for your fiance (or husband, wife, grandmother) yet?" We show the completely framed miniature with enthusiasm and tell the customer that we refer to them as our "Little Jewels" because they are so elegant and tiny. We explain that the portraits are made by the new color process which is so natural and beautiful. These are personal gifts.

How much? Color portrait complete in the frame is only \$14.75! (We have others which give combination prices up to \$18.95.) Percentage of sales is very good with this system, far greater than is normally realized on speculative wall size portraits.

EXTRA ORDERS

During our Christmas season of November and December, we sell approximately 90% of the miniatures. In many cases we sell two or three extra miniatures for grandparents and other relatives. Children, brides and young people are best prospects, although some success can be obtained through older people, couples and groups.

Naturally, there is no retouching, but color prints framed in this small size generally look quite elegant even without retouching. Print spotting with regular Spotone dyes can remedy many hair problems, such as filling gaps and smoothing ragged edges.

If two or three children from one family are photographed, multiple sales can be made by making up two- or three-way frames. Most frame companies have suitable miniatures which can be used for small color prints. I should emphasize three points to keep in mind when dealing with "Little Jewels": 1. Never tell the customer that you are taking color!; 2. Never show the color until the....

A TROUBLE KIT TO PREVENT TROUBLE

by King D. Beach, Jr., King - Photography, Cleveland, Ohio

OUR STUDIO possesses a most important piece of equipment. And strangely enough it is hardly ever in the studio, but remains safely stowed away in the trunk of my car. It is a small metal box, packed with a variety of items. You might think some small boy had emptied his pockets, but each one of these component parts of the kit has its own very carefully thought out place. We call it our Trouble Kit, a misnomer, no doubt, as it prevents trouble, not causes it.

Now, a personal question. What would *you* do, if out on a job you opened up your view camera and found that the groundglass was in a thousand pieces? That particular question was posed to us some time ago by an old timer in this business of commercial photography. It really started some thinking on our part about taking along replacement and emergency items, when away from the studio.

PHOTOGRAPHIC MISCELLANY

At most any surplus store you can find the type of metal box that we use. It is usually painted an olive drab, or gray, but that is easily changed to suit your own taste. The top securely fastens with metal clasps. By careful packing you will be surprised at the large assortment of photographic miscellany that it will encompass. The final list of contents should of course be determined by your individual needs, but here is a list of things we find convenient to have on hand in case of emergency: groundglass to fit the various view cameras you may be using — 4x5, 5x7 or 8x10 — each carefully wrapped for protection; an extra focusing cloth; electrical supplies, such as neon circuit tester, various sizes of fuses, light plugs and adapters; electrician's tape, transparent tape, and of course an extra extension cord. Masking tape is also a good item.

regular order is sold; 3. Never show the color except in a frame, and sell both *only* as a unit.

This idea is a good year 'round project worth hundreds of extra dollars for the average studio. During the Christmas rush, the average studio should be able to add \$500 to its Christmas sales. At other seasons of the year sales may drop as low as 30% to 40%. During normal seasons it is a natural seller to brides as a gift for the groom. (At our suggestion, the bride oftentimes presents the miniature to the groom during their honeymoon trip.) Mothers of youngsters love to buy "Little Jewels" for grandparents or as a surprise for Dad's office.

Strobe illumination with 85 filter or regular flood lights can be used with Kodacolor. A roll of test exposures should be made and given to your color processor for a trial run. We use a pale gray background, well lighted. Our local finisher doesn't charge us for remakes if we feel color corrections are needed. In order to save him materials, we pick only the best expressions for reprinting. If we want 3½x5 prints, he is glad to crop the negative and print the larger size. We generally keep our image size small enough so this can be done. This in many cases enables us to sell much more expensive print and frame combinations.

(Turn to page 394)



Each component of trouble kit has carefully thought out place.

For the camera, we store a set of cable releases to fit all shutters, the same on synch cords for various flash guns and shutters; and a set of the most used three-inch gelatin filters with holders that will fit any and all lenses.

A miscellaneous box includes an assortment of nails, screws in various sizes, clothes pins, safety and straight pins, push pins, and other nuts and bolts; also several pencils, a ball point pen, a note pad, ruler, and a layout tissue pad; small tools, such as a pair of pliers, and one of the needle nose type; a set of jeweler's screwdrivers, and a larger one, and a set of small crescent wrenches; an awl, for punching small holes, and a pair of scissors for making big things smaller.

Also a most useful adjunct is a sheet of medium weight plastic, clear, about five feet square. This is very convenient for low camera angles on wet grass, snow, or sand, depending on the season and location, or maybe even greasy floors in a large plant.

COMFORTING THOUGHT

All of the above mentioned items have proven to us that taking them along is one of the most important jobs we have when leaving the studio and going out on location. Of course, the kit stays stowed away in the back of the trunk, but it is a comforting thought to know it is there when trouble arises. It also saves much time and mileage as we do not have to go back to the studio to get the forgotten items. Oh yes, model releases might be needed too.

You know the old saw, "A stitch in time, saves nine." Well maybe just in case, a package of needles and some thread might go into this box, too. They do not take up too much room.

We learn by experience, and this Trouble Kit has to be put together through experience, and it has served us well in times of need. Maybe you should try out one for yourself, but be sure you take stock of the equipment you most frequently take along on assignments away from the studio, and include in it the items that fit your own particular needs the most. ▲



1



2



Nine photographs and a map are the basic components of route sheet for University of California Conference Center. Photos one through nine, at left and below, are those on the instruction sheet, left.



3



4



5



6



7



8



9

photographs show the way

HOW TO reach the center . . . how to get to our plant . . . how to find your way to our resort — route photographs, with the help of judicial art work, help make sure there will be no lost ways in strange surroundings. This is a new service that can be offered by photographers, and the school, company or resort will gain a reputation as a concern that cares about its students, clients and customers.

The University of California Conference Center at Lake Arrowhead provides a secluded setting for many University Extension conferences. A secluded setting is perfect—once you get there. And Glenn L. Anderson, Head of Program Promotion for University Extension devised a route sheet that cannot fail. Using nine photographs and a map, he produced on one convenient page the details on "How to Reach the Center."

The photographs were made by Anderson with a 4x5 Speed Graphic. Retouched signs and dimensional arrows in the road added by an artist leave no doubt which route to follow.

The complete sequence of nine photographs with appropriate captions show the reader the way. For example, No. 3 says, "As you exit from freeway, turn right on Highland Avenue, Route 18." The caption for No. 6 is, "At entrance to Arrowhead Village turn right following North Shore Road 4½ miles to Center."

Photographers can offer route photographs as a new and different service to clients. Route photographs suggest other uses for photography, in addition to providing directions for finding a particular spot—any use of step-by-step instructions where only photographs can effectively tell the story. ▲

PHOTOGRAPHING BRIGHT METAL OBJECTS

by Jack Stiles

(Jack Stiles, Stiles and Associates, 1318 Nance, Houston 2, Texas)

Following is a transcript of the presentation by Mr. Stiles at the 1960 Exposition of Professional Photography in Chicago last summer.

I think I saw my first demonstration on this technique here in Chicago by Art Pohlman in 1955. I was very impressed with his use of this material and I made a whole notebook full of notes as to how I could use it when I got back home. I had a lot of work to do and I didn't get around to it until a couple of years ago.

I wish I would have started sooner when I think of all the time I have sweated over building a tent or doing some complicated lighting set-up for silverware, highly polished tools, chrome objects, and a lot of other different bright objects.

We now use shower curtain material. It is a plastic material, 54 inches wide, and it costs 49 cents a yard. It comes in two thicknesses. It seems the only place you can get it is at Sears, Roebuck Stores.

We set up for a minimum amount of work on the part of the photographer and a minimum amount of retouching. Most of these are used in newspaper advertising. We are just interested in a good photograph generally with the background dropped out so the retoucher can just do a little bit of work to make it ready for the newspaper. (Slides shown.)

If you want to cut a hole in the material to put your lens through, you can take a piece of Scotch tape and paste it back up and it doesn't show in the photograph. The frames for the screens are painted flat white to eliminate unwanted reflections.

Screen with One Light

We do a lot of department store work and we have several screens in the store we use with glassware as well as the silverware.

We formerly made our silverware photographs in the store by slanting the background on the silverware slightly toward a light colored wall and then lighting the wall itself more than the silverware, picking up the reflected light. Now we use a screen and one light only (Fig. 1).

When we have dark areas to fill, we take

a piece of white cardboard and put it around the inside and then shoot down through the hole (Fig. 2).

We use the same basic lighting set-up for things like a set of tools or anything that would have a little bit of texture to it. By adding just one spotlight in the back it gives a little bit of edge lighting, to pick up some of the things on the tool itself.

We had a problem for a long time photographing a combination such as leather and bright metal. Bare floodlights are unsatisfactory. Now we use this set-up (Fig. 3).

Most of us, when we are called on to photograph a bright metal object, will set it up on a table, because we are used to seeing it that way. A lot of times we go at things the hard way just because we are used to doing it that way.

Take an object (coffee pot) and lay it down. You have practically the same angle except it is a little easier to light when it is down and also you eliminate shadows under the bottom (Fig. 4).

Dark Strips

If you have some things you want to add, some dark lines to give it a little bit of texture or mottling, it is easy enough to do with the shower curtain screen by taping some dark strips of paper or cloth on the back. You can make it in any design you want to. You can make the lines run horizontally, vertically or in a circle.

In some of our still life set-ups we make little cutouts of butterflies and pick it up either in the object or in the background.

As far as we know, there is no noticeable color value change as far as using the screens either with floodlights or with strobe.

We use the material as a background and can get any intensity of light we want up to a solid white which gives a very good shadowless effect.

Question: How close do you keep the screen?

Stiles: You can vary it to any distance. When you measure intensity of bare lights and then place the shower curtain in front of the



Fig. 3 (above): Set-up for photographing combination of leather and metal. Fig. 4 (below): Prone object easier to light than upright one.



light, normally it has been about a stop and a half change in exposure.

Question: Can you use a reflection light meter or an instant light meter?

Stiles: You can use either.

Question: How does your plastic material work on furniture?

Stiles: It works all right as long as you don't reflect the screens into the furniture.

Question: How does the Polaroid lens work?

Stiles: On the furniture O.K.

Bounce Light

Question: If you have several objects such as a coffee pot, silverware and some shiny cups all sitting on a table, you have them facing every imaginable way, how do you keep the edges of the frame from giving you objectionable lines?

Stiles: I don't think I would use it for that type of set-up. I would probably try to use as much of a bounce light as we could. This is meant for single object type things that normally cast a shadow. This eliminates that shadow. It is not for a large set-up like you are talking about.

Question: Didn't you demonstrate a photograph of a plaque a couple of years ago in one of your demonstrations?

Stiles: Yes, we use this method for plaques.

Question: When you have the base reflecting light into the metal itself, a dark mahogany, how would you handle that?

Stiles: We would lay it down.

Question: And that cuts out the dark reflection?

Stiles: It gives you better rendition, with one little light coming through. You have reflection of your screens coming in both sides with it standing up, if you lay it down you have just one line. You might spray it with some condensed milk.

Question: Do you find your agencies prefer to introduce some of those darker areas to create shape for the object?

Stiles: I have been asked to and they have been impressed that we have been able to give

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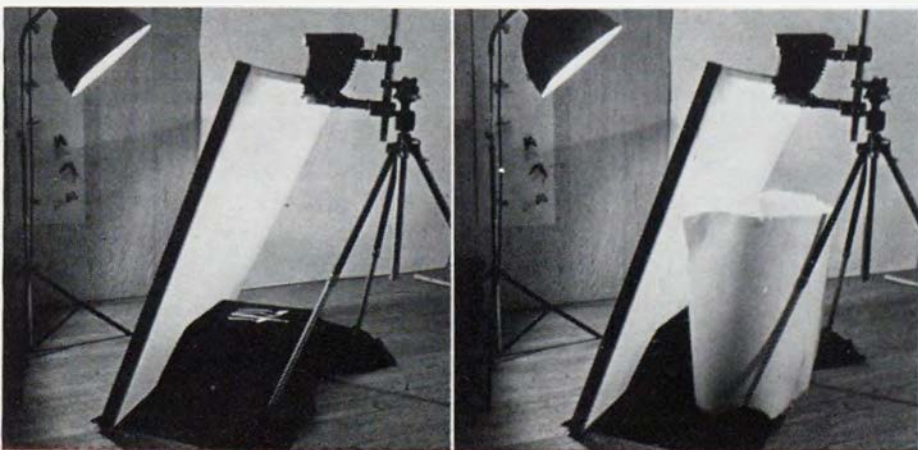


Fig. 1 (left): Set-up for lighting silverware. Fig. 2 (right): White card fills in dark areas.

7 ages news

ARE YOU ONE OF THE 7 AGES?



United Press International Photo

Soon to again be one of the 7 AGES of Childhood (Age No. 4), three-year-old Caroline Kennedy takes time out from her swinging to chat with a playmate on the south lawn of the White House. Photograph was made from outside the White House grounds by UPI staff photographer James Atherton.

• • • Promotion at Work — Marshall Braden, Houston, displayed his interpretation of the 7 AGES with a display of 19 color prints in the Oak Forest State Bank. . . . B. Artin Haig, M.Photo., Milwaukee, appearing on a weekly afternoon television program, frequently refers to the seven ages of childhood and the importance of the professional photographer. . . . Paul H. March, M.Photo., took space for his studio in the Defiance, Ohio, Home Show in April. The booth featured all 7 AGES materials, including the children's record, streamers, and the animated display. A large 7 AGES symbol flashed a gold seven. This was accomplished by cutting out the number seven, and placing colored lights behind shower curtain material in the opening. Six of the

Defiance, Ohio, Home Show booth of March Studio. Six of seven ages flank illuminated sign. Seventh age photograph was colored during Home Show.



seven ages were represented in framed oils flanking the huge 7 AGES sign. Big attraction was daughter Linda at the easel coloring a photograph of the seventh age, a 16-year-old girl. . . . A. E. Arnold, Birmingham, Mich., includes his own 7 AGES business card with each order delivered. The card is a photographic reproduction (2"x2 1/2") of his hand-lettered certificate.

• • • Linn Portrait Studio, McAllen, Texas, introduced the 7 AGES in the McAllen area with ten radio spot announcements a day for 30 days. Radio station KRIO conducted the Kay-Rio Cutie contest in which tape recordings were made of children three to five years of age, talking about their parents' KRIO listening habits.

All entrants received a letter entitling mother to a \$3 credit on "any regular portrait she has made of you at Linn Studio." The letter also offered the color brochure, "The Seven Ages of Childhood" to mother on her visit to the studio. Children appearing on the ten winning tapes received as a prize an 8x10 portrait made by Linn Studio.

• • • Envelope stuffers (5 1/4"x3 1/2"), reproductions of the 7 AGES full-color jum-



Aurilla Goodnight Studio

PP of A executive manager Frederick Quellmalz, Hon.M.Photo., (right) at the completion of a 7 AGES illustrated talk, discusses some of the 7 AGES materials with photographers during the recent PP of North Carolina convention in Durham, N. C.

• • •

bo postcard, are available at \$60 per thousand sets of six (the one-year age is not represented). The stuffers are printed on high quality Kromkote. Reverse side is blank; these are not printed.

• • • The 7 AGES full-color motion picture playlets and black-and-white television films are ready for delivery. They were produced by Motion Picture Advertising Service of New Orleans and feature portraits made by Phyllis Moore, M.Photo.

The four 27-second color movies are available either by outright purchase at a total cost of \$45 or on a rental basis by arrangement with theaters. The sets of two 60-second and four 20-second television films may be had for \$27.50 per set.

• • • The children's records have been purchased by photographers in 15 states. The record sells for 35 cents. Mailing envelopes with protective pads, complete, are four cents each.

• • • Special letterheads (8 1/2"x11") have been designed using the black and gold 7 AGES symbol and the words "official 7 ages photographer," with studio name and address at the bottom. Samples are available on request.

Price for minimum letterhead order of 2500 sheets is \$44.75. Envelopes with return address printed in one color on the flap are priced at \$51.75 for 2500. ▲



One of three full-color 30-sheet 7 AGES billboards is the "Sweet 16 Forever" poster. This one was posted in Salem, Massachusetts, by Leonard Levy's William Charles of Beverly studio.

YOUR BEST INVESTMENT FOR THE FUTURE

At least one course each summer at the Winona School of Photography*

- **RECEPTION ROOM SALES** (July 16-22, Tuition \$65)
Demonstrations on how to make the sitting appointment, climax the sale and deliver; how to increase unit sale and dollar volume without increasing overhead.
- **SPEEDLIGHT PORTRAIT PHOTOGRAPHY** (August 6-12, Tuition \$125)
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. A Mr. and Mrs. Special with "Transparent Oils" or "Negative Retouching."
- **TRANSPARENT OILS** (Aug. 6-12, Tuition \$75, materials furnished)
Emphasis on demonstration and practice. Medium oils without the use of opaque or brush work. A Mr. and Mrs. Special with "Speedlight Portrait Photography."
- **PORTRAIT PRINTING AND FINISHING** (Aug. 13-19, Tuition \$125)
Printing and processing, difficult negatives, vignettes, borders, printing for exhibition; texture screens, toning — partial and multiple; negative processing, intensification and reduction; embossing, mounting, framing, gallery wall, studio decor and window display. A Mr. and Mrs. Special with "Advanced Negative Retouching."

*Sponsored by the Professional Photographers of America, Inc.

THE WINONA SCHOOL OF PHOTOGRAPHY

WINONA LAKE, INDIANA — 40th YEAR

WSP

OFFICIAL APPLICATION FORM — 1961 WINONA COURSES

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

- DIRECT COLOR IN PORTRAIT PHOTOGRAPHY
Tuition \$150 Deposit \$25 July 9 - July 15
- RECEPTION ROOM SALES —
Tuition \$50 Deposit \$25 July 9 - July 15
- OIL COLORING —
Tuition \$75 Deposit \$25 July 9 - July 15
- ADVANCED PORTRAIT PHOTOGRAPHY
(2 weeks) —
Tuition \$200 Deposit \$50 July 16 - July 28
- RECEPTION ROOM SALES —
Tuition \$65 Deposit \$25 July 16 - July 22

- SPEEDLIGHT PORTRAIT PHOTOGRAPHY —
Tuition \$125 Deposit \$25 Aug. 6 - Aug. 12
- NEGATIVE RETOUCHING —
Tuition \$75 Deposit \$25 Aug. 6 - Aug. 12
- TRANSPARENT OILS —
Tuition \$75 Deposit \$25 Aug. 6 - Aug. 12
- PORTRAIT PRINTING AND FINISHING —
Tuition \$125 Deposit \$25 Aug. 13 - Aug. 19
- 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' camera-room experience. If I am applying for the course in Direct Color in Portrait Photography, I also certify that I have had a minimum of five years' camera-room experience.

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.

Name _____
(please hand-letter or typewrite)

Street _____

City _____ Zone _____ State _____



among the affiliates

THE FOUR-POINT PLAN

"Whether we like it or not, we must admit that those fellows wouldn't be working in our communities if they weren't making money." In a message to the Professional Photographers of Iowa, President Kermit Buntrock, Cr. Photog., was outlining a campaign against unethical itinerant photographers who use a prominent, respected business place as a "front."

In reply to a letter written by Mr. Buntrock to Montgomery Ward & Co., in which he objected to their practice of leasing space to itinerant photographers, the executive in charge of leased departments for the mail order firm expressed open satisfaction over the results of their photographic venture. He feels it has produced additional profit for Montgomery Ward & Co. and has materially enhanced their reputation. They are not dropping the program.

Kermit Buntrock has proposed a four-point plan to counter the company's stand. First, through the use of an educational program, the PP of Iowa will stress the point that this type of operation is frowned upon by photographic associations and the Better Business Bureau of Des Moines. Second, they will convince the public that they should have portraits made by established home town photographers who are completely accountable for their work, "Not by some wandering operator set up in the aisle of a store." Third, with the cooperation of the PP of Iowa the Better Business Bureau of Des Moines has designed an advertisement advising readers that they can expect pressure to buy extra prints if they patronize such a business.

Fourth, the PP of Iowa has written the following letter designed for use by Chambers of Commerce. This letter has already been circulated to its membership by the Le Mars Chamber of Commerce. Others plan to send it out.

Dear Chamber of Commerce Member:

As the representative of an active state association of community-minded citizens, I am respectfully asking your help on a mutual problem.

For several years, our National association and many of our state groups have been working hard on a program to elevate our profession in the eyes of the buying public.

One of our biggest hurdles in this program is the itinerant photographer who uses some prominent, respected business place as a "front" for his operation. He advertises a below-cost item to lure people in and then usually does a very effective job of pressuring many into buying additional pictures. He must do this to stay in business.

Our objection to this fellow is two-fold. First, because he is here today and gone tomorrow, he doesn't have to be accountable for his work. Some of these operators are good, but many of them are not. Often they are "floaters" of questionable habits who can't hold a position with a legitimate studio. We get many complaints on work done by these fellows, but by that time they are on their way, working their scheme in some other community.

Our other objection is this. Under the guise of building traffic for the firm that is fronting for him, he skims off a lot of business that would otherwise go to your home town photographer who pays taxes and supports your Chamber of Commerce and other worthwhile civic enterprises. This fellow is interested in your community only to the extent of the money he can take out of it. If you don't believe this, just try to sign him up as a dues-paying member of your Chamber of Commerce.

We hope that in the future, your interest in the long-range welfare of your community and your customers will offset any slight personal gain there might be for you in fronting for an operation that is frowned upon not only by our photographic associations, but by the Better Business Bureau.

Kermit Buntrock, President
Professional Photographers of Iowa

In his message to members, Mr. Buntrock concluded, "Over a period of years, through clean, dignified and ethical promotions tied in with home town newspapers and radio stations, we can photograph so many people that the pickings will be pretty thin for the boys from 'out yonder.'"

REHABILITATION

One of the honored guests at the 33rd annual convention of the PP of North Carolina, held in Durham last March, was Carolyn Byrd, a young lady who has been an invalid since birth.

Through the efforts of the PP of North Carolina, Carolyn is being taught to re-

touch negatives by Grace Rhodes of Duke-Rhodes Studios in Durham. The PP of NC has been working closely with the State Vocational Rehabilitation Division to sponsor or work with handicapped individuals who have a desire to enter the photographic field.

Upon completion of her retouching course this fall, Miss Byrd will be given a year's membership in the state association and will be allowed to advertise in its publications. Next year, at the annual meeting, she will be presented to the convention again to insure her of business for the coming season.

LOAN COLLECTION



Ferndale community building was scene of show featuring a PP of A Loan Collection and local professional and amateur work.

One of the PP of A Loan Collections performed double duty for the Detroit PPA. At the March 28 monthly meeting, members discussed prints in the Collection. April 1-15 the exhibit was on display with local professional and amateur work at the Fourth Annual Photography Show at the Ferndale community building.

Herman F. Barth, Barth Studio, Ferndale, Mich., was chairman of the photographic show which was sponsored by the Friends of the Ferndale Public Library.

HOME EXPOSITION

Sixteen portrait studio members of the PPA of greater St. Louis sponsored a two-part exhibit at the Greater St. Louis Home Furnishings Exposition and World Trade Fair, March 13-19. Known as the "Portraits in Modern Decor" booth, one section was devoted to portraits in home decoration, the other simulated an executive's office with portraits on the walls.

The exhibit was manned by studio representatives throughout the week. They distributed a brochure titled, "It's Smart to Decorate with Portraits," featuring seven photographs showing the use of portraits in home decoration. The brochure also listed the 16 participating studios.

The 16 studios contributed \$735; actual cost was \$760.49. As a result of the show, several new studios joined the PPA of Greater St. Louis.

Gene Taylor

Albert Guist



Left: Three members of the PPA of Greater St. Louis decorate one of the two booths for the Home Furnishings Exposition. Center: Portraits-in-the-Home exhibit, and at the right, Portraits-in-the-Office exhibit. The total cost to the St. Louis group for the week was \$760.49.

70th EXPOSITION of PROFESSIONAL PHOTOGRAPHY

PORTRAIT PROGRAMS

COMMERCIAL SESSIONS

INDUSTRIAL CONFERENCE

PORTRAIT

International Roundtable Discussion — New Trends in Portraiture, Big Business in a Small Studio, Photographing Teen-Agers, Executive Portraiture, The Modern Bride — The Lifeline of Portrait Photography, Photography Owes You a Living, Glamour: Ziegfeld vs. Hollywood, Pay Day Every Day, The New Jersey Approach to Color, A Day with Gittings, The Value of the Colored Portrait, Make-Up, School Photography.

COMMERCIAL

Photographic Food and Accessory Techniques, Fashion Photography Pointers for You, Techniques for Better Prints, Acceptable Photography for the Courts, Standards for Viewing Color Reproductions, New Trends in West Coast Advertising, Low-Cost Advertising Program, Glassware, Photography of Interiors for Advertising, The Two Faces of Architecture, Developing the Image of a Home Service Magazine, Illustrators Panel.

INDUSTRIAL

Time-Lapse Photography, The Orthographic Camera and Its Application to Engineering, Quick and Dirty Motion Picture Techniques, Missile Photo Instrumentation, Applied Photomicrography, Ultraviolet and Infrared as Detection Tools, Photography in an Explosive Atmosphere, Bullet Photography — Submicrosecond Photography, Halftone Techniques in Engineering Reproduction, Rapid Processing, Fort Monmouth Army Signal R&D Laboratory All-Day Field Trip.

all three designed with the professional in mind



**PORTRAIT PROGRAMS
COMMERCIAL PROGRAMS
INDUSTRIAL CONFERENCE**

Demonstrations, technical papers, clinics, business and management techniques, print exhibits, trade show, awards banquet, Broadway entertainment, sightseeing, ladies' programs.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.
152 West Wisconsin Avenue, Milwaukee 3, Wisconsin.

YES, I want to attend the PP of A 70th ANNUAL EXPOSITION OF PROFESSIONAL PHOTOGRAPHY AND 9th NATIONAL INDUSTRIAL PHOTOGRAPHIC CONFERENCE at the Statler Hilton Hotel, New York, July 30-August 4, 1961.

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

Print Name

Firm Name

Street Address Zone

City State

✓ CHECK YOUR BUSINESS CLASSIFICATIONS — CHECK ONE OR MORE

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

Registration fee for PP of A members, wives and employees is \$9.50 each. Registration fee for non-members or to the National Industrial Photographic Conference is \$21.50 (of which \$12 may be applied toward dues for a PP of A membership). Limited privilege, good only for admission to the Trade Show, is \$2.50.

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.

THE *Camille* CO., INC., 824 BERGEN ST., BKLYN 38, N. Y. ST 9-0100
"ORIGINATORS OF THE MUSICAL PHOTO ALBUM"

PORTRAIT FINISHING

Fast, Complete Service
Developing—Retouching—Proofing—Printing
Coloring and Copying at moderate prices.
70 and 90mm Developing. Wallets: 3½¢ ea.
(12 or more per neg.) Price list on request.

PHOTOART SERVICE

311 E. Rudisill Blvd. Fort Wayne, Ind.

**THE
PERFECT
PROMOTION**



School Photography Panel

Under the chairmanship of Floyd Roberts, M. Photog., Los Angeles, the "School Photography" panel on Wednesday, Aug. 2, consists of Earl Colter, Branford, Conn.; Geraldine Elzin, New London, Conn.; Norbert Dompke, Chicago; and Irwin Rave-son, Passaic, N. J.

EXPOSITION from page 370

Frankie Lester and the Billy May Band will entertain at the PP of A Awards Banquet, August 2.



Frankie Lester

Buddy Morrow, Frankie Lester has been a featured RCA solo vocalist and has found his greatest success as leader-vocalist for the talent-laden Billy May Orchestra. The orchestra is in demand from coast-to-coast, playing the nation's top ballrooms and colleges. Its clean, driving sound brings a contagion of sweeping joy that is both danceable and listenable.

The Awards Banquet at which Frankie Lester and the Billy May Orchestra will perform, marks the climactic highlight of the Exposition-Conference. It is at the Banquet that the degrees of Master of Photography and Photographic Craftsman are awarded. It is at the banquet, too, that honors and special citations will be conferred on those who have made outstanding contributions to professional photography.

The 70th Exposition of Professional Photography offers prime events for all photographers and their families. Register in advance. Turn to page 385 for registration blank, send it to Milwaukee today. ▲

**coming
conventions**

1961

Listings of coming conventions are based on information sent to PP of A Headquarters, Milwaukee. Omissions are due to lack of proper notification.

Association	Date	City and State	Hotel	Officer
Professional Photographers of California, Inc.	July 6-10	Long Beach, Calif.	Lafayette	Natalie Rokusek, Exec. Sec'y 609 Sutter St., San Francisco 2, Calif.
Professional Photographers of Mississippi-Alabama, Inc.	July 9-11	Biloxi, Miss.	Buena Vista	Mrs. O. T. Earl, Sec'y-Treas. 1005 7th Ave., Tuscaloosa, Ala.
Professional Photographers Assn. of Nebraska	July 9-11	Omaha, Neb.	Paxton	Virgil Pitstick, Sec'y-Treas. Box 511, Nebraska City, Neb.
Minnesota Professional Photographers Assn., Inc.	July 9-12	St. Paul, Minn.	St. Paul	Ross Daniels, Conv. Chmn. 724 Excelsior Ave., W., Hopkins, Minn.
PROF. PHOTOGRAPHERS OF AMERICA, INC.	July 30-Aug. 4	New York, N. Y.	Statler Hilton	Frederick Quellmalz, Conv. Mgr. 152 W. Wisconsin Ave., Milwaukee 3, Wis.
Connecticut Professional Photographers Assn.	July 30-Aug. 4	New York, N. Y.	Statler Hilton	Frank Gould, Conv. Chmn. 159 Broad St., Middletown, Conn.
Professional Photographers Assn. of New Jersey	July 30-Aug. 4	New York, N. Y.	Statler Hilton	Harold G. Morse, Conv. Chmn. 120 W. Seventh St., Plainfield, N. J.
Virginia Professional Photographers' Assn.	Aug. 27-29	Old Point Comfort, Virginia	Chamberlain	Gene Campbell, Sec'y 1113 Church St., Lynchburg, Va.
Professional Photographers of West Virginia	Sept. 10-12	Huntington, W. Va.	Frederick	Cecil Devrick, Exec. Sec'y 422½ Main St., P.O. Box 45, Pt. Pleasant, W. Va.
Photographers Association of New England	Sept. 24-26	Swampscott, Mass.	New Ocean House	Anton Hanania, Sec'y 26 Emerson St., Newton, Mass.



local, state and regional news

RECENT ELECTIONS

Southeastern PA



Stanrich Studio

Standing: Wm. Shields, M.Photog., Jerry Landrum, M.Photog., Directors; Stanley Baker, Sec'y-Treas.; Andy Moore, M.Photog., Director; Ivan Tucker, Vice Pres. Seated: D. E. Dickerson, M.Photog., Past Pres.; James E. Garrett, Pres. [Directors not pictured: Virgil Deane, M.Photog., Van Moore, M.Photog.]

Southwestern PA



Milstead, Bissett & Dixon

John Gay, Secretary-Treas.; Harper Leiper, M.Photog., Im. Past Pres.; Ernie Curtis, President; Frank Dunlap, M.Photog., Vice Pres.

PP of Indiana

Robert F. Fahrenkrug, President; Kenneth W. Gullion, 1st Vice Pres.; Ward Poor, 2nd Vice Pres.; W. F. Bertram, Secretary; Victor Rothschild, Treasurer; Ralph R. Pyle, Jr., Recording Secretary. Directors are Virgil Underwood, William H. Lattimer, Kenneth W. Martin.

Missouri PA, Inc.

Paul R. Lueders, President; E. H. Gilkey, Vice Pres.; G. F. Stephens, Secretary; Donald Bryan, M.Photog., Treasurer.

PPA of Greater Kansas City

Lewis D. Jones, President; Merle Walker, Vice Pres.; Elgin Smith, Treasurer. Board of Directors: Wm. H. Haney, Virginia Stern, Cr.Photog.; Sam Kocherov, Norman Hoyt, Glenn Rider, Louis F. Garcia, M.Photog.

PPA of San Diego County

Officers and wives. Standing: Bill Rutledge, Director; John Daly, Treasurer; Burton Nestor, Director; Lucille Whitaker, Vice President; Floyd Ahrend, President; F. W. Tutwiler, Director. Seated: Mmes. Rutledge, Daly, Nestor, Ahrend, and Tutwiler.



PPA of Greater Cincinnati

Robert A. Lodder, President; Claude L. Ditrick, Vice Pres.; David F. Jones, Secretary; Pat Brand, Jr., Treasurer. Board Members are Charles Olberklaus, Bob Palmer, Paul Rover, Carl Stemler.

PPA of the Inland Empire (Calif.)

Wm. Elmer Kingham, President; Milton J. Golden, Vice Pres.; Wayne Book, Secretary; Clinton C. Bryant, Treasurer. Board members are S. J. "Bud" Shadegg, Robert C. Frampton, Frank Stiffler, Robert B. Purcell, Edmundo Ortega, Sr.

Suburban PA (Minn.)

Elaine Bruggeman, President; Cliff Wilder, Vice President; Peter Noeth, Secretary-Treasurer.

Southeastern Tennessee

Brig. General Homer A. Boushey, Commander, Arnold Engineering Development Center, Tenn., became a Colonel in "The Rebel Army" in brief ceremonies at Chatta-



Steve Hood

Frank and Mary Clark make Brig. Gen. Homer A. Boushey Colonel in "The Rebel Army."

nooga Airport in April. General Boushey was in Chattanooga to speak on photography in the national space program at the combined Southeastern PA-Tennessee PPA convention held in April.

Frank and Mary Clark, Proffitt's Studio, Maryville, Tenn., made the presentation.

PP of Northern California

A Speakers' Bureau of the PP of Northern California has been formed, composed of members experienced in public speaking as well as having photographic backgrounds in various fields. Speakers will be available for outside talks to professional and semi-professional clubs, colleges, and fraternal and business groups. ▲

First choice of serious photographers!

HEILAND STROBONAR 72-A



Recycles in 2-5 seconds—gives you 600-800 flashes a battery!

Preferred by more press and commercial photographers than any other flash unit, the Heiland Strobonar 72-A has a Kodachrome guide no. of 45-50 with 70° light distribution, yet weighs under four pounds, including battery.

The 72-A's ultra-fast cycling time gives you complete control over rapid sequence pictures, and the exceptionally long battery life ends worries about whether you've got enough power to flash all the pictures you want.

If you're looking for the very finest in lightweight, portable electronic flash, the 72-A is the unit designed for you. Ask your Heiland Dealer for a demonstration on your camera now!

Heiland Strobonar 72-A, less battery. No more than\$99.50

Brackets, clamps, and shutter cords available for all cameras at moderate extra cost.

Honeywell

 Heiland Photo Products

5200 E. Evans Ave., Denver 22, Colo.

by Virginia Stern, Cr.Photog.

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.

\$1.99
8x10

Quantity Color Prints

Now available in all sizes from 2½ x 3½ to 16 x 20 at prices lower than ever. Highest quality Ektacolor prints for sales promotion, counter display, and other purposes. Eight by ten prints as low as \$.75 each in quantity. Other sizes at equally low prices.

75c
8x10

Custom Color Prints

Abar custom quality Ektacolor prints for portrait, commercial, reproduction, exhibition, and other purposes. Service and quality are better than ever, and prices are lower too. No wonder so many photographers are selling them in ever increasing quantities! Send for complete information and price lists.

\$5.00
8x10

ABAR



COLOR LABS.

373 EDDY STREET
PROVIDENCE 3, RHODE ISLAND

THE PROFESSIONAL DEFENDED

George P. Miller's article, "Should Weddings be Photographed?" in the February 2 issue of the *Christian Advocate*, a publication of The Methodist Church, prompted the following letter to the editors in the May 25 issue of the same magazine:

Action on Camera

EDITORS: Re your timely article *Should Weddings be Photographed?* [Feb. 2, p. 12]. Time was when we asked that no pictures be taken during a wedding ceremony. We felt that flash bulbs flashing would detract from the solemnity of the occasion. The professional photographers

would always ask about taking pictures during the ceremony and we appreciated their courtesy. The amateurs would not ask but proceed to keep a continual flashing of bulbs through the entire ceremony. So now when a professional photographer asks me about pictures during the ceremony I tell him that whatever arrangements he and the couple make will be all right with me. I could not see restricting the good cameramen while the discourteous amateurs ran wild with their little Hawkeyes. . . .

KELVIN L. MCCRAY

*First Methodist Church
Manteno, Ill.*

THIS letter, sent to Winona School Director Howard Weber last year, expresses what most Winona students feel after attending one of the courses:

"Having recently completed the General Portrait Course at Winona this year, I would like to take this opportunity to write and tell you how much I appreciate the magnificent work done by the School. The innumerable excellent suggestions offered and training given have, I am happy to say, improved my portraiture work 100% here at the studio. The improvements were immediately noted by my wife (and severest critic).

"The many technical phases: lighting, poses, business hints, retouching, as well as developing and printing instructions, have proven invaluable. And, too, the many close friendships made during the course have been wonderful. Of course, the many improvements and additions to my camera room (ideas for which were gotten at Winona) will take time to put into effect — however, the ideas (and every one a proven idea) are still there and will be included as the opportunity presents itself.

"I do want to thank you and the faculty of the General Portraiture Course of 1960 for the excellent training provided all who would improve their work."

— C. Stanford Ayres, Jr., Simsbury, Conn.

Scholarships, Luncheons

The \$200 Winona Scholarship sponsored by the PP of Rhode Island was won by Mrs. Etta De Biasco, Providence, who has enrolled to attend the Advanced Portrait Photography course (July 16-28).

Mr. William Spieth, Centralia, Ill., spoke at the combined Past Presidents-Winona Luncheon during the Illinois PA convention in April. Members of Mr. Spieth's family have attended courses at the School since its founding. A sum of \$40 was contributed from luncheon proceeds to the Winona School Alumni Assn. . . . Under the guidance of Mrs. Howard French, table decorations for the Winona Luncheon at the Missouri PA convention in March featured the 7 AGES theme with a replica of the 7 AGES symbol in styrofoam at each table. . . . A Winona Luncheon was held during the Rocky Mountain PPA convention in Denver in April, rather than a breakfast as in previous years; 66 attended. Speakers were PP of A President Lawton E. Osborn, M.Photog.; Winona Board of Trustees chairman Mills Steele, M.Photog.; and John C. Maxwell, M.Photog.

Brotherhood in Books

We are beginning to receive books in our drive to fill the shelves of the new library at the Winona School of Photography at Winona Lake, Ind.

Even though photography is a specialized subject, many, many books are needed covering a broad area: history, technique, art, even sales promotion and management.

Share your books today. Become a mem-

At Rocky Mountain PPA convention in Denver, Winona luncheon (rather than a breakfast) was held; over 60 attended.



ber of our Brotherhood in Books by contributing. Ship books to Virginia Stern, Cr. Photog., Winona School Alumni Association, Inc., Winona Lake, Ind. Contribu-

tions to the Library fund may be sent to Virginia Stern, Cr. Photog., Winona School Alumni Assn., Inc., 1122 Grand Ave., Kansas City 6, Mo. ▲

APPLICATIONS from page 364

ton Hawaiian Village Hotel, Honolulu (A)
Bob Johnson
 Nagano, Don S., McKinley Studio, 1113 S. King, Honolulu (A-P) **Bob Johnson**
 Yamada, Morichika, Camera Hawaii, Inc., 206 Koola St., Honolulu (A-C) **W. Stoy**
 Yee, Richard K. W., Ace Portrait Studio, 1215 S. King St., Honolulu (A-P) **Bob Johnson**

ILLINOIS
 Foote, Roger Keith, Associated Photographers, 317 S.W. Jefferson, Peoria (A)
 Franke, Vera B., Franke Portrait Studio, 415 Hampshire, Quincy (A-P)
 Helsel, R. A., Bob Helsel Camera Shop & Studio, 1623 Chicago Rd., Chicago Heights (AC)
 Hoffman, Robert G., Photography by Franhoff, Inc., 7131 N. Clark St., Chicago (A-P)
 Kannarr, Harold E., Studio Royal, 112 Walnut, Washington (A-P)
 Reiter, James E., Reiter Studio, 2079 Oak St., Quincy (A-P) **Ray E. White**

IOWA
 Baber, Dale C., Dale's Studio, 1312 E. Euclid, Des Moines (A-P) **Claude G. Tarleton, Jr.**
 Rosen, Maurice, P.O. Box 1005, Des Moines (I)

KANSAS
 Cannon, Mike L., Studio de Lari, 419 W. Wyatt Earp, Dodge City (A)
 Marshall, Mary F., Marshall's House of Photography, 916 Main, Goodland (A)

LOUISIANA
 Wilson, W. R., P.O. Box 971, New Orleans (A)

MAINE
 Cargill, D. M., The Del Cargill Studio, 837 Maine St., Westbrook (A-P) **L. A. Woodman**

Griffiths, Arthur M., Bates College, Lewiston (I) **Leroy A. Woodman**

MARYLAND
 Hubbard, E. A., Natl. Insts. of Health, Photog. Sec., Rockville Pike, Bethesda (I) **V. Taylor**
 Lessner, Ernest D., E. Duane Lessner, 1624 Aberdeen Rd., Baltimore (A)

MASSACHUSETTS
 Kamuda, Alfred J., Kamuda Photos, 208 Main St., Indian Orchard (A-C)

MICHIGAN
 Gallant, Ernest J., Al Salters Studio, 685 Pallister, Detroit (A)
 Meier, William H., Wright's Studio, 122 W. Main St., Midland (A-P)

MINNESOTA
 Falardeau, Delores D., Miss Dee Studio, 1663 Grand Ave., St. Paul (A)
 Hanlin, R. L., Emporium Portrait Studio, 7th and Robert St., St. Paul (A) **Kenneth P. Lewis**

MONTANA
 Gebhart Studio, Conrad (A-P)

NEBRASKA
 Crouch, H. Curt, 1228 N. Webster, Hastings (A)

NEW JERSEY
 Boyers, Robert L., Austen Co., Div. of Howe Sound Co., Roy St., Dover (I)

Erickson, James R., Eric-Photo, 3 Alan Okell Pl., Cranford (A-C) **J. E. Carrar**

Howard, Murray L., Augusta Berns Studio, 818 W. 8th St., Plainfield (A)

Lombardi, Armando A., Todd Studio, 32 Ridge Rd., N. Arlington (A)

Schackman, Saul, Saul Schackman, Photographer, 190 W. 31st St., Bayonne (A)

Vomastic, J. F., Nagrod Studio, 293 N. Broad St., Elizabeth (A) **James D. Thompson**

(Turn to page 394)

Get better pictures with MULTIPLE LIGHTING



60S Slave Unit
4" x 4" x 8"

Fotoeye,
Model 55

NOW—the quick, easy way to professional quality pictures!

Light, compact, and easily mounted on light stands, furniture, etc. with the Hold-It or Fotoclamp, the Model 60S Slave Unit synchronizes perfectly with any electronic flash unit at distances of up to 200 feet. Averages 1000 flashes per battery with a Kodachrome guide number of 30. Completely self-contained—no connecting cords required. Less battery, priced no more than \$79.50.

The Model 55 Fotoeye clips on any Heiland Strobonar (and most other electronic flash units as well) and fires it in perfect synchronization with the master flash at the camera. Needs no connecting cords—will operate up to 200 feet from master unit. Less battery (one may be required, depending on electronic flash unit), priced no more than \$19.95.

Hold-It, Fotoclamp available at modest extra cost.

For informative 16-pg. booklet "Better Pictures with Controlled Lighting," write: HEILAND DIV. MINNEAPOLIS HONEYWELL 5200 E. EVANS AVE., DENVER 22, COLORADO

CLICK WITH "CLICK"

A booklet that answers a long felt need for an advertising and public relations tool that makes sense is, "What Makes a Professional Photographer Click."

The two-color, pocket-size, 16-page booklet describes, in cartoon fashion, the professional photographer and tells why the public should patronize ethical, skilled and community-based studios.

Space is provided in the back for family records of important photographic dates, plus birth dates, anniversaries, graduations, social and civic events.

Published by the Professional Photographers of America, Inc. "Click" has been designed for distribution by photographers to schools, libraries, Chambers of Commerce, civic and business organizations, reading rooms, and doctors' and dentists' offices.

Studios and associations can make copies available through direct mail, and at special occasions such as open houses, exhibits, community fairs, and social functions.



"Click" is designed to carry the studio name, address and the PP of A seal. It is available in quantities at very low cost. For example, with four-line imprint, in quantities of 1,000 the cost is only five cents each.

For details and order blank, write PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

Honeywell

H Heiland Photo Products

We'll Be At The
**NEW YORK
CONVENTION**
Booth 11 - See You There!



MARABOU FEATHER DRAPES

- No. 265 White Marabou Stole (6 feet long) with pockets; in plastic box\$33.50
- No. 266 Deluxe Marabou with extra strip on the lining; in plastic box 37.50
- No. 170 Marabou Feather Drapes sewed on any color satin. White, Pink, Light Blue, Aqua — wrap-around style only 9.95



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

BABY BENCH COVERINGS (50 in.)

- | | | |
|-------------------------|-----------|---------|
| Washable | 1 1/2 Yd. | Two Yd. |
| Crushed Plush | \$ 5.25 | \$ 4.95 |
| Rugloom — no lustre | 5.25 | 6.95 |
| Rugtex — lightweight | 4.25 | 5.50 |
| White Orlon — washable | 7.25 | 8.95 |
| Bunny Cloth (dry clean) | 5.25 | 6.95 |

BACKGROUND MATERIALS

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

NEW 1961 CATALOGS (loose leaf)

- Drape and Background Catalog for\$1.00
- Artist Supplies (complete) for only 50
- Marshall Manual (add 50c to above)
- Miniature Catalog sent FREE on request to studio writing on studio stationery.

GLAMOUR PHOTOGRAPHY
made easy — with

- ★ DRAPES
- ★ FEATHERS
- ★ BACKGROUND MATERIALS

Write today for FREE CATALOG and Pricelist...also ARTIST SUPPLY CATALOG

PIERCE CO. 3701 NICOLLET AVE. MINNEAPOLIS 9, MINN.

THE commercial corner

FAVORABLE publicity is seldom a happen-so, usually it comes to those who actively seek it. A good example of the benefit of being alert to opportunity's knock is found in an experience of Louis Hoebermann of Scarsdale, N. Y., whose Manhattan studio is noted for its work in the fields of advertising and editorial photography.

It all began when Lou was applying for Qualified listings in the 1960-61 "Directory of Professional Photography." As a service to all candidates who made the grade, the PP of A produces news releases proclaiming their special status. These are mailed to whatever newspapers the candidates specify at the time they submit samples of their work for judging.

Louis Hoebermann sensibly decided this kind of news story would be ignored—for reason of space limitation—by the big metropolitan dailies, or at best be given no more than passing mention. So he sent to the PP of A the names of two smaller newspapers, a daily and a weekly, both of which cover the Scarsdale area.

Original Release Rewritten

As soon as the Board of Review approved the Hoebermann name for Qualified listing releases were mailed to the two papers Lou had named. Simultaneously the PP of A sent copies to his studio, and a covering note suggesting if the stories were not published, the copies could be retyped on his own letterhead and submitted direct, according to his own judgment and whatever relationship he might have with the editors.

Neither of the newspapers used the release, although it was published in the home town papers of many other newly qualified members. Lou subsequently followed earlier advice. He rewrote the original release to accent the local angle, and mailed a copy to each of the papers, despite the fact that he knew neither of the editors personally.

Here again he was realistic. Aware that the story in itself was not big news, his covering letter to the editors merely stated that if they could find space to make a small item of the release, it would be appreciated.

Feature Article

Of the two papers, the editor of the daily

LARGE MURAL

Euclid Studios partners Milan Relic and Joseph Drabik produced the 15x8-foot mural recently unveiled at the Press Club of Cleveland. The aerial view of downtown Cleveland is in five vertical strips of colored Dupont Crona-paque film, back-lighted with fluorescent tubes. Viewing the new mural are Sanford Markey, Press Club president; Edwin A. Vorpe, chief photographer, "Cleveland Plain Dealer"; and Joseph Drabik, Euclid Studios.



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- Proofing
- Retouching
- Printing
- Light and Heavy Oils

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NEW ENGLAND Portrait Service, Inc.

(The Reporter Dispatch in White Plains) did better than that. He assigned a reporter to interview Mr. Hoebermann at his home and a staff photographer to make a portrait of him standing beside a studio camera. A week later, a full-fledged feature which summed up his entire career and studio operation appeared with the photograph under a three-column headline: "Photographer 'Clicks' with Clients."

Since *The Reporter Dispatch* is read throughout a large area of Westchester County where many of Hoebermann's clients and potential clients live, Lou feels the break was extremely fortunate and undoubtedly good for business.

Association members who win Qualified listing in future issues of the Directory will do well to keep this case history in mind. And, of course, the general principle of being sensitive to the possibilities of all newsworthy events in connection with one's business is something no photographer should overlook.

1961 LITHOGRAPHIC AWARDS

The judges in the 11th Lithographic Awards Competition & Exhibit gave recognition in May to 294 winning specimens of lithographic material produced in the United States and Canada during the past year. The annual competition is sponsored by the Lithographers & Printers National Assn.

Among the photographers and photographic departments contributing to winning entries were Stephen Heiser, Chicago; Moulin Studios, San Francisco; Pohlman Studios (2), Milwaukee; General Motors Photographic (2), Detroit; North American Aviation, Inc., Los Angeles; Helen Wolters, Schmidt Litho Co., San Francisco; Tommy Mitchell, Los Angeles; Robert Elmore, Wesley Bowman Studio, Chicago; Paul Hesse, Los Angeles; Ben Somoroff, New York; Colorage, Los Angeles; Shiget-Wright Associates, Inc. (3), Chicago; Ford Motor Co., Dearborn, Mich.; The Lewellyn Studio, Chicago; Edward Betz, Jr., Marsh Photographer, Cincinnati; Brand Studios, Cincinnati.

Anso, Binghamton, N. Y., won three awards for their promotional displays. ▲

The Industrial Page

by Peter Jowise

IN JUST a few days many of us will be on our way to New York City for the 9th Annual National Industrial Photographic Conference, for an exchange of information among photographers that will help them



Peter Jowise

all to do their jobs better. Another group of technicians with whom we work, at some time or other, is the commercial laboratory people. Whether it be for color printing, or motion picture effects, black-and-white murals, or general photofinishing, most of us do have contact with commercial labs. They, too, can do their jobs better if we exchange information with them, and I mean on an everyday basis, not at an annual conference.

If I had read the article, "We Love Customers, But . . ." in the May issue of *PMI*, one year ago, I'd have chuckled at the kidding they were giving us. Now I read it and groan. It is so true it hurts. For one year I have been working with the Professional Color Laboratory in San Francisco, as a consultant, and I know what the commercial lab goes through in delivering the goods for its customers. Sometimes it seems as though the photographer is actually going out of his way to make it impossible for the lab to give him what he says he wants.

I have seen things happen that I would have said were impossible before I was on the receiving end of the mistakes. Some of these should be broadcast for the edification of others, but rather than recount the failings of my own clients, I will take the coward's way out. I will simply review some of the troubles mentioned by the commercial lab men polled by *PMI* for the articles.

Identify Film

Gripe number one is practically universal. If you do not tell the lab what you want, you are not going to get what you want, most of the time. Here are some omissions that occur on frequent occasions.

A customer sends in 4x5 sheet film for processing. He has cut this down from 8x10 and only one piece in four has notches to tell the lab what type of film it is. If the lab is lucky, one of these four will be in the box. Sometimes all the notched pieces are in another batch. No note, no instructions, and if the film is in a triple film box (as it should be), there is a very good chance that the box markings do not match the film inside. Impossible? No, it happens at least once a month.

Another customer uses great gobs of 35mm film. It is cheaper to buy it in bulk and reload. Naturally he cannot get all the empty cartridges he needs with markings corresponding to his film, so he uses a variety. Perfectly reasonable. It is too bad he keeps it a secret from his lab. Color reversal film appears rather strange after it has been run through the black-and-white processing

line. Black-and-white run through the color reversal line is even less useful.

Embarrassing Oversight

What do you do with an order that arrives in the lab with no printing instructions on either size or quantity? To the in-plant lab man this is no great problem. He can ask his buddy, the photographer. To the commercial lab it is a problem because customers become embarrassed by such oversights. Or even worse, the photographer who is in the field most of the time can't be reached to obtain his instructions. Sure, it's his own fault that the job is not completed when he needs it, but that doesn't make either him or his lab any happier.

From the lab's point of view such problems are unfortunate disruptions of the work flow. They cause time losses which are reflected directly in increased overhead costs and hence higher sales prices to all clients, guilty or not. No lab can guess consistently correctly on the above items, nor on the cropping you desire, special effects, form of reproduction (slide, print, transparency, internegative, etc.), due date, shipping requirements, and so on and on.

In the long run the photographer is going to get a more satisfactory product at a cheaper price, if he simply tells the laboratory, precisely and completely, what he wants.

Detailed Exposure Information

Gripes numbers two and three, voiced by the laboratory men in the *PMI* symposium, are not really problems of the laboratory at all. However, they frequently result in a lab being blamed for a poor quality product when the cause of such a product is the photographer himself.

Photographers do not read instructions. The manufacturers enclose detailed exposure information with all their products. If the photographer doesn't follow them, all his lab can do is try to salvage what it can of the mess he has given it. For instance, color negative film exposed under fluorescent lighting without compensatory filtration simply cannot be color corrected in printing. The negative-positive process allows for wide latitude in exposure, but not that wide.

And, of course, all the instructions in the world are of no benefit if the exposure meter has the wrong exposure index set into it. Meter settings have to be changed when film is changed. So do labels on holders. An Ektacolor S label on a holder containing Versapan film results in a negative that just won't print on Ektacolor paper.

Finally, photographers do not keep records. Without records how can past mistakes become useful, at least in teaching how they can be avoided? Or from the more sunny viewpoint, how can those sterling successes, especially the fortuitous ones, be repeated? If the photographer does not know what he has done previously, for good or bad, how can he know what to do in the future for good? ▲



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Shown above are:

- A. 85mm Auto-Takumar *f*/1.8
- B. 135mm Takumar *f*/3.5
- C. 200mm Takumar *f*/3.5
- D. 1000mm Takumar *f*/8.0
- E. Right angle finder and below unit.
- F. On hand: 35mm Auto-Takumar *f*/2.3

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COLOR PROCESSING
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as pictured below



**THE MOST VERSATILE
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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
1 gal. 8 x 10 setup
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



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

WHAT'S DOING from page 360

Hoeberrmann, Scarsdale, N. Y., a June graduate from New York University, has joined the photographic staff of Hoeberrmann Studios established by his father in 1931. . . . A scientific photographer at White Sands Missile Range, N. M., George Bonawitt has retired from Government service. His first work with a camera dates to World War I when he was an aerial photographer for the Army.

C. B. Self, Terrell, Texas, has been installed as Secretary-Treasurer of Terrell Rotary Club. . . . Robert E. Burian, Hartford, Conn., has been lecturing to PTAs and women's clubs with "What Makes a Professional Photographer Click." . . . Bernice Burnham, Waterbury, Vt., is also on the lecture trail with a talk on art. . . . B. Artin Haig, M. Photog., Milwaukee, gives tips to amateur photographers once a week on a local television program. He also stresses that while snapshots are important to everyday life, professional photography is necessary for the best and permanent records.

Bremson Photo Industries, INDUSTRY Kansas City, Mo., has become the first school picture company to win the Parents' Magazine Commendation Seal. . . . Ansco, Binghamton, N. Y., was named a top winner in the 36th Annual Accident Prevention Campaign conducted by the Associated Industries of New York State. . . . Camera Shop Color Service, Inc., Framingham, Mass., and D. Monosson and Sons, Boston, have been acquired by Berkey Photo, Inc., New York, to form Berkey Photo of New England, Inc. . . . Fairchild Camera and Instrument Corp., Syosset, L. I., N. Y., has announced the acquisition of the assets of Curtis Laboratories and Circle Weld Mfg. Corp., both of Los Angeles.

K & L Color Service Inc., has recently taken over the entire five-story building at 10 E. 46th St., New York. . . . Eastman Kodak Co. has opened new facilities for Kodak Malaya in Singapore. . . . Charles H. Percy was recently elected chairman of the board and chief executive officer and Peter G. Peterson, president of Bell & Howell Co.; Philip S. Fogg was elected vice chairman of the board, and Theodore V. Houser, chairman of the Executive committee.

DEATHS Mrs. Lew Carna, Sr., St. Louis, Mo., passed away on March 15. . . . Clare Huffman, wife of Julius O. Huffman of Kaufmann & Fabry Co., Inc., Chicago, passed away suddenly on May 13. ▲

NEWS from page 358

held in observance of the 100th anniversary of the opening of the Mt. Washington Carriage Road. Rules are available from Douglas A. Philbrook, executive director, Mt. Washington Carriage Road Centennial Committee, Gorham, N. H.

FASTEST CAMERA

A camera claimed to be the world's fastest, capable of shutter speeds up to 2 1/2

**NOW AVAILABLE
ENLARGEMENTS
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TOP QUALITY • LOW PRICE**

From any negative—35 mm. to 5 x 7—Kier provides fine, faithful enlargements in either 5 x 7's or 8 x 10's, at prices lower than it would cost you to make them yourself! 100 8 x 10's—only 18c ea. 250 5 x 7's—only 11c ea. Write for samples, complete price list and liberal discount.

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CLEVELAND 13, OHIO

billionths of a second, has been developed by Space Technology Laboratories, Inc. Dr. George L. Clark (pictured with tube)



developer of the STL Image Converter camera, said, "This new research tool is expected to be extremely valuable in the growing field of plasma physics including propulsion systems for space vehicles." The camera employs a new RCA developmental tube, less than ten inches long, that holds tube which serves as the electronic shutter for the "world's fastest" camera. The unusual speed of the camera, which will take 20 million frames a second, is attained by the combination of image-converter techniques and new concepts of fast pulse circuitry developed at STL.

BRONZED SHOES



Television comedienne Phyllis Diller receives pair of bronzed baby shoes fashioned into earrings from Bob Greene, VP of the Bron-Shoe Co. In her night club act she mimics a well dressed woman wearing the earrings. ▲

**NEVER TOO LATE
TO BE UP TO DATE**

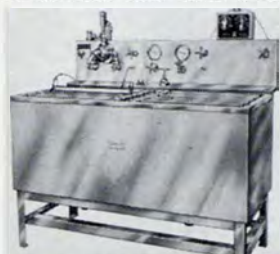
with . . .



NEW PRODUCTS from page 363

fite, without other alkali. When used with bromide papers, it produces rich, cold-black tones. . . . **Agfa Inc.**, 516 W. 34th St., New York 1, N. Y. — Home processing set for Agfacolor negative film.

Time-O-Lite Division, Industrial Timer Corp., 1407 McCarter Highway, Newark 7, N. J., announces the availability of the Bar Ray color print processor No. 1863 for Ektacolor paper. The unit accommodates baskets for six 16x20, or six 8x10 and six 11x14 prints. Automatic nitrogen burst agitation is built into the processing basket. Solution tanks are interchangeable and removeable. All wetted surfaces of the sink jacket and splash back plus solution and wash tanks are made of type 316 stainless steel. . . . **Burke & James, Inc.**, 321 S. Wabash Ave., Chicago 4, Ill. —



Time-O-Lite/Bar Ray

Thimble 35 precision enlarger for sub-miniature and 35mm negatives has f/3.5 lens, 14x18 baseboard; head swings around for floor or horizontal projection: \$69.50.

General Industrial Co., 1796C Montrose Ave., Chicago 13, Ill. — Portable mechanical calculating machine, the Contex, adds, subtracts, multiplies and divides, weighs six lbs.: \$125. . . . **Bourges Color Corp.**, 80 Fifth Ave., New York 11, N. Y. — Designer Colotones: mauve, teal blue, terra cotta, olive and chartreuse; same removable, workable color coating as in all Bourges sheets. Write Dept. 46 for literature. . . . **ACS Tapes, Inc.**, 217 California St., Newton 58, Mass. — Transparent, self-sticking matte-surface tape in 20 colors and ten patterns, in ten standard widths ranging from 1/32" to 1". Tapes are especially designed for use in preparation of artwork, slides and transparencies. . . . **Polychrome Corp.**, Yonkers, N. Y. — Polychrome Mechanical Negative material for preparing a negative directly on a typewriter or with a drawing instrument. Like a stencil, it is translucent enough for tracing, yet the green color shields out ultra-violet light in non-image areas. Negative may be printed in enlarger or contact printer.

Literature

Gevaert Co. of America, Inc., 321 W. 54th St., New York 19, N. Y. — Booklet on the elementary principles and terminology of sensitometry. . . . **Eastman Kodak Co.**, Rochester 4, N. Y. (Sales Service Div.) — Revised edition (8 pages) of "Retouching Black-and-White Negatives," 0-10. . . . **Agfa Inc.**, 516 W. 34th St., New York 1, N. Y. — Agfacolor Manual for processing Agfacolor materials: \$1. . . . **Morgan & Morgan Inc.**, Publishers, 101 Park Ave., New York 17, N. Y. — Quarterly Supplement No. 87 to "Photo-Lab-Index" contains data on Polaroid system, Kodachrome II film, revised DIN film speeds; annual supplement subscription: \$4. . . . **Apache Photo Co.**, 2933 N. 16th St., Phoenix 1, Ariz. — Catalog No. 61, "Apache Fiberglass Sinks." . . . **A. O. Smith Corp.**, Permaglas Div., Kankakee, Ill. — Brochures on Burkay 180 glass-lined water heater. . . . **Keuffel & Esser Co.**, Third and Adams Sts., Hoboken, N. J. — K & E brochure, "100 Questions & Answers" about reproduction and drafting processes. ▲

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• A STUDIO-TESTED SYSTEM THAT ASSURES:

SIMPLE RECORDS — LESS ERRORS — HIGHER PROFITS

One complete writing takes care of customer's receipt, file copy, proof envelope, negative envelope, and accounts receivable ledger. Numbered to meet your requirements.

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FREE descriptive folder and sample forms, write: Dept. N

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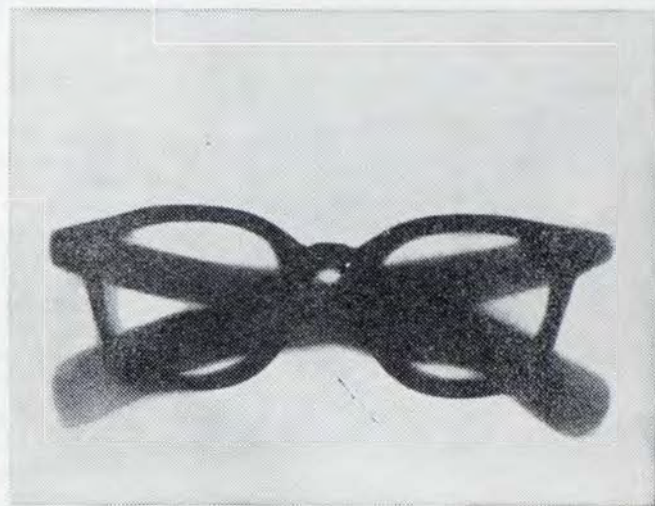


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"Any professional or business man worth his salt has vision. Not only physical vision, but mental vision as well. You know, the kind that builds businesses, hires people, purchases equipment, and manages money . . . vision that produces an industry and contributes to the growth of the economy.

"Vision is also essential in your business activities . . . seeking information that makes business grow and prosper . . . ferretting out facts that show where you are going and how to get there.

"The facts and figures that can strengthen your vision are in the hands of your trade or professional association. The specialized information you require for most every facet of your work has been gathered by trained personnel . . . market research, business and sales statistics, merchandising and management services plus other expert advice that can mean a profit or a loss to you.

"Your association depends upon *you* as it does upon others. Members are the primary source of all this information. Join and invest in your voluntary association. Remember, you don't buy a membership, you buy the cooperation of the ablest men in your field to *do the things together you can't do alone!*"



Pete Progress

Speaking for progress through
voluntary organizations

Pete Progress ads (sponsored by the Chamber of Commerce of the U. S.) may be used, complete or in part, by PP of A Affiliated associations in their own publications. Mats are available.

NO SIR! YOU CAN'T BEAT LYMINGS

FOR SAVINGS,
SELECTION
AND SERVICE!
FRESH 1962
DATING

	Sheets	Portrait*	Double**	Single**
		Weight	Weight	Weight
5x7	500	12.75	12.25	9.30
	1000	23.95	22.95	17.70
8x10	500	26.25	24.25	19.50
	1000	48.95	46.95	37.50
11x14	500	48.25	46.00	39.50

Prices FOB N. Y., add shipping.
*PORTRAIT is Double weight enlarging in lustrous fine grain. Available in four surfaces. Specify G for cream-white; E for pure white; P for golden ivory; and, Y for off white silk. Available in Contrasts 1, 2, 3.
**DOUBLE WEIGHT bromide is WHITE, SMOOTH paper which yields pictures of stand-out brilliance. Specify FF for Glossy; N for semi-matte or C for matte. In Contrasts 1, 2, 3, 4.
Single weight (in F) is a true single weight glossy in Contrasts 1, 2, 3.

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PHOTO-CONTROL CORPORATION

5225 Hanson Court, Minneapolis 22, Minnesota

See us: Booth 33 — Western States Convention,
Long Beach, California, July 6-10.

NOT WHAT from page 372

The firm told us they had gone through the Buffalo telephone classified directory until they found a photographer whose ad indicated that he could do the kind of commercial work they wanted.

"In another case a Cleveland concern called us to arrange for group photographs at a Master Mechanics' convention being held here. They wanted a local commercial photographer for the job, and called us at the same time they made other convention arrangements through the Yellow Pages."

Many thousands of dollars in construction-job progress photos in the area have also come to Towne Studios from the ads, Mr. Hulburt believes.

"The value of out-of-town jobs as well as local, derived from these ads, cannot be overemphasized," he states.

The Towne commercial ad illustrates a second point about successful classified directory advertising. The copy and layout of the ad is simple and forceful, but uncluttered. The copy mentions exactly what the firm is prepared to do in photography, because Mr. Hulburt feels that when a man is looking for a photographer to do commercial work, he wants to know whether it can do what he has in mind. The copy in the ad is designed to sell the firm's service fast and factually. It therefore mentions Towne Studio's modern facilities and fine equipment for both color and black-and-white photography, and lists all the types of work they do. To make them easy to reach, their phone number is prominently placed in the ad space. ▲

DIRECT MAIL from page 377

So that's the story of our direct mail effort. How about getting some photographs together and talking to *your* advertising man? If you have any further questions, drop me a line and I'll try to answer them. But first and foremost, let's *get going*. The material that remains in your files and the copy that's in your head won't bring in a dime's worth of business. ▲

LITTLE JEWELS from page 379

One word of caution: With such a short focal length lens as is on a 2 $\frac{1}{4}$ x2 $\frac{1}{4}$ reflex, it is imperative to avoid extreme subject or camera angles to avoid distortion. Three-quarter length portraits of girls in formals are especially beautiful in miniatures.

If you don't already have a reflex camera, you can buy a very satisfactory one for this purpose for less than \$30. Have it ready, loaded, in your cameraroom. You need only three or four extra minutes to move it in and record a couple of your favorite poses.

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

Now that you know it's so easy, get that reflex and start adding miniature color dollars to your regular orders. It will more than pay your way to the National Convention! ▲

APPLICATIONS from page 389

- Wobbe, H., Essex County Voc. & Tech. H.S., Sussex Ave. and 1st St., Newark (I) *F. Patterson*
Young, James, James Young, Photographer, 321 Bloomfield Ave., Caldwell (A-P) *Joe Zeltzman*
NEW YORK
Bard, Bill, Bill Bard Associates, 203 Broadway, Monticello (I)
Bliss, Joseph A., Popular Science Monthly, 116-31 Union Turnpike, Forest Hills (A)
Dobrasz, Ronald A., Pine Crest Studio of Photography, 2101 Pine Ave., Niagara Falls (A-P)
Erb, Richard, Kensington Photo Service, 111 Frederick Rd., Tonawanda (A-C) *John R. Welch*
Federmann, Franklin H., Cragstan Corp., 1107 Broadway, New York (I)
Garfield, Helen, Garfield Studio, 2337 Grand Concourse, Bronx (A) *Harry Garfield*
Mac Fall, Wallace M., Sleepy Hollow Studio, 70 E. Main St., Elmsford (A-C) *Dick Fowler*
Magure, John J., Alfred H. Miller Co., Inc., 23 William St., New York (A) *Alfred H. Miller*
Moore, C. P. S., Moore's Photography Service, 9 Montgomery St., Goshen (A-P) *John Freni*
Raisch, Robert C., John Lane Studio, Collegeview Ave., Poughkeepsie (A) *J. Freni*
Roberts, Richard H., Photography by Richard H. Roberts, 444 Sawyer St., Rochester (A)
Ruscio, N. P., United Press International, Com. Photog. Div., 220 E. 42nd St., New York (I)
Snyder, J. L., General Electric Co., HMEB Photo Unit, Syracuse (I) *Charles L. Geiger, Jr.*
Wayne, Murray, Wayne Studios, 17 S. Hamilton St., Poughkeepsie (A-P) *J. Freni*
Whitaker, Robert E., 258 Ave. A., Rochester (A)
NORTH CAROLINA
Johnson, Russell L., Russ Johnson Photographer, Box 197, Rt. No. 2, Asheville (A-P)
NORTH DAKOTA
Olson, Mark, Olson Photo, Hillsboro (A-P) *Lawson E. Osborn*
OHIO
Glossinger, H. E., Glossinger's Photographers, 8900 Ebro Ct., Cincinnati (A-P) *R. C. Knistler*
Jones, Mattie A., Sicker Studio, 315 S. 4th St., Coshocton (A)
McClain, Richard C., Baldwin Lima Hamilton Corp., Box L, Lima (I) *P. Schmitz*
Noe, Glen, Triplett Mfg. Co., Bluffton (I)
Russell, Robert L., Russell's Photo Studio, 405 Meadow Lane, Painesville (A)
Shafraun, Allen J., Alart Photographic Studios, 4916 Calvin Dr., Columbus (A)
OKLAHOMA
Chaufy, Leon E., Chaufy Studio, 126 W. Blackwell, Box 433, Blackwell (A-P)
Flick, Paul, Jr., Blunck Studio, P.O. Box 211, Clinton (A-P)
Stevenson, Larry B., Larry's Studio, 117 W. Main, Watonga (A-P) *Wm. H. Krouse*
OREGON
Harris, James C., Harris Studio, 920 S. Main, Milton-Freewater (A-P) *R. Ball*
PENNSYLVANIA
Arthur, William, Bill Arthur-Photographer, Box 8555, Philadelphia (A-P)
DeFulgentis, Attilio R., Carl Wolf Studio, 2013 Walnut St., Philadelphia (A) *Carl C. DiMario*
Hansen, Richard I., USAWC Repro Svc Photo Lab, Carlisle Barracks (I) *Nils C. Noaker*
Hatton, Roland B., Hatton's Photo Studio, 524 W. Moreland Ave., Avonmore (A-P)
Hegerle, H. A., Allegheny Observ., U. of Pittsburgh, Riverview Pk., Pittsburgh (A) *W. J. Windstein*
Helffrich, Peter J., Helffrich Recording Lab., Rt. No. 1, Westcoeville (A)
Melnick, Phillip, Melnick Studio, 753 Cinnaminson, Philadelphia (A-P) *C. DiMario*
SOUTH CAROLINA
Hudson, John H., Jr., The Hudson Studio, 640 N. Main St., Greenville (A-P) *Henry G. Elrod*
Jordan, Marsdill G., Charles Old Studio, 1711 Main St., Columbia (A) *Charles Old*
TENNESSEE
Holt, Charles E., Lu Shene's-Colorcraft Studio, 1121 McChesney Ave., Nashville (A-P)
Woods, Cornelia, Orman Photo Shop, 806 S. High St., Columbia (A) *C. Orman*
TEXAS
Baker, Guernes R., Baker's Studio, 303 W. 7th, Plainview (A-P)
Barr, John R., Olan Mills, Inc., 1707 Young St., Dallas (A)
Bisett, Donald J., Jr., 1621 Wheeler, Houston (A) *Odin E. Clady, Jr.*
Cain, William L., Photographic Illustrators, 2121 Broadway, Lubbock (A-C) *I. G. Holmes*
Chisholm, Bruce D., Photographic Laboratories, 3101 San Jacinto, Houston (A)
Crowe, Jon P., Crowe Photography, 3412 Bonnie Rd., Austin (A)

Homme, Frank S., Homme Studio & Camera Shop, 124 W. Williams, Breckenridge (A-P)
 Howard, Ronnie O., Barr Photocenter, 1204 Benton St., Big Spring (A) *Frank Brandon*
 Johnson, Odean R., Odean's Camera Shop, P.O. Box 411, Bishop (A-P)
 Pendleton, Wendell, Park Plaza Studio, 1521 New York, Arlington (A-P)
 Russell, Wade A., Johnston's Studio & Camera Shop, 318 E. Abram, Arlington (A)
 Sidwell, Joseph H., Harbets, 110 Rosemary, San Antonio (A-P)

UTAH

Cline, Jerry L., Hercules Powder Co., Bacchus (1) *William Beal*
 Davis, Byron J., Hercules Powder Co., Bacchus (1) *James W. Walker*

VERMONT

Detore, J. V., Detore Photo Service, 94 Church, Burlington (1) *C. L. Patch*

WASHINGTON

Mathews, Paul A., 1015 S. 296th Pl., Federal Way (A) *Bob Johnson*
 Dory, Elmer A., Artcraft Studio, 515 Third Ave., Seattle (A-C)

WISCONSIN

Peterson, Lyle R., Glen Mar Studio, 224 Main St., Menomonie (A-P)
 Schroeder, J. R., Town and Country Studio, 612 Summit Ave., Oconomowoc (A) *E. Lensmith*
 Taccati, Duane M., Color Darkroom Studio, 2221 W. Walnut, Milwaukee (A)

WYOMING

Faingold, Bernie S., Faingold Studios, 525 Randall Ave., Cheyenne (A-P)

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 Rankin, G. D., Arnott and Rogers, 770 St. Antoine, Montreal, Quebec (A) *Howard S. Hatch*
 Schmid, J., Joseph Schmid Studio, 1498 Yonge St., Toronto, Ont. (A-P) *Robert M. Craig*
 Sloan, Alice E., Garneau Studio, 8619 109th St., Edmonton, Alberta (A) *John Tenove*
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METAL OBJECTS from page 381

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Stiles: We usually use an opaque dark black.

Question: How about lighting a deep cabinet such as an air conditioner or something like that, that you want to get back into the unit itself without any shadow?

Stiles: We use our screens for that. It does it very well.

Question: Say it is a large unit maybe eight feet high. Do you have your screen set back away and then direct the light?

Stiles: We just direct the light to it. We had a black beer cooler not long ago and we used the screens to give us good detail control. We set the screens up and used banks of them, but we had to keep the screens from reflecting something like that.

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