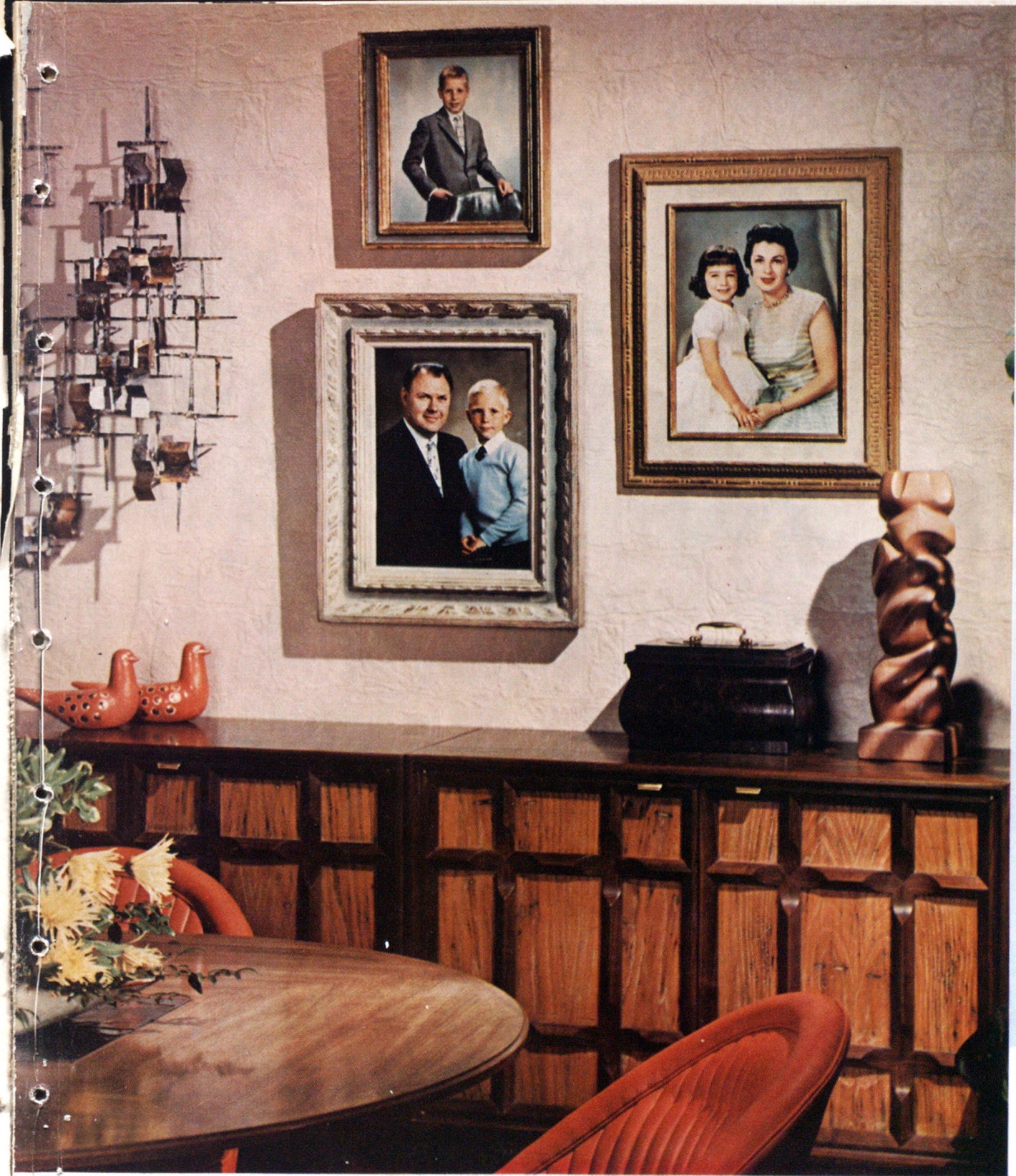




JANUARY
1962 — 40c



THE NATIONAL PROFESSIONAL PHOTOGRAPHER

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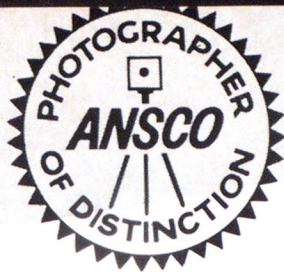
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Large portraits in home decoration continues to be one of our industry's best over-all promotions. Read what the Professional Photographers of America, Inc. and photographic manufacturers are doing to promote the use of professional photography — page 56. (Four-color plates for cover, courtesy, Eastman Kodak Co.)



**Official Publication
of the Professional Photographers
of America, Inc.**

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**JANUARY — 1962
Vol. 89 No. 1796**

The National Professional Photographer

The oldest exclusively professional photographic publication in the Western Hemisphere (founded by Charles Abel, Hon.M.Photos.)

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St. Louis & Canadian Photographer
The Commercial Photographer
The Professional Photographer
the National Photographer

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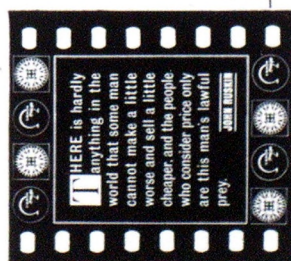


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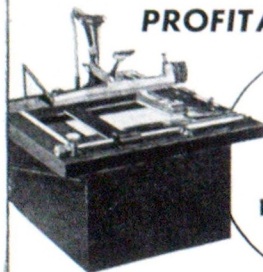
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NPP 162



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.

1963 BOARD VACANCIES

Nominations are open for four vacancies on the PP of A Board of Directors for three-year terms beginning Jan. 1, 1963. Vacancies will be for one Portrait Director, two Commercial Directors, and one Industrial Director.

Members should direct nominations to the PP of A Executive Office, 152 W. Wisconsin Ave., Milwaukee 3, Wis. Election by Council will take place in August of this year during the Exposition of Professional Photography in Chicago.

Chairman of the 1962 Nominating Committee is Madison Geddes, *M.Photo.*, Cleveland. Other Committee members are Gordon Bell, *M.Photo.*, South Norwalk, Conn.; Carlton E. Johnson, Long Beach, Calif.; R. G. Kimble, Lima, Ohio; Jerry A. Smolka, Chicago.

HONORARY DEGREES

Nominations are now being accepted for candidates for the PP of A Honorary Master of Photography degree to be awarded this year. Nominations can be made by any PP of A member and will be considered by the Honorary Degrees Committee of which Lawton E. Osborn, *M.Photo.*, 17 2nd Ave. W., Dickinson, N. D., is Chairman. Other members of this committee are: Laurence W. Blaker, *M.Photo.*, 1200 Moro St., Manhattan, Kan.; Louis F. Garcia, *M.Photo.*, 4776 Central St., Country Club Plaza, Kansas City 12, Mo.; Madison Geddes, *M.Photo.*, 2104 Euclid Ave., Cleveland 15, Ohio; Paul L. Gittings, *M.Photo.*, 3327 D'Amico, Houston 19, Texas.

Recommendations should be endorsed by two other PP of A members and must be submitted to the PP of A Executive Manager at Milwaukee headquarters before June 1, 1962.

GEORGE W. HARRIS AWARD

The George W. Harris Award Committee is accepting recommendations for consideration. The committee consists of Robert L. Ball, *M.Photo.*, Chairman; Floyd M. Roberts, *M.Photo.*; Gene Claseman, *M.Photo.*;

news and notes

Paul Hunter, *M.Photo.*; Walton Reeves, *M.Photo.*

The Harris Award for distinguished service to photography was established in 1951 by George W. Harris, *Hon.M.Photo.*, founder of Harris & Ewing, Washington, D. C.

Names should be submitted to the Executive Manager of the PP of A, Milwaukee, before June 1, 1962.

"COMMERCIAL MAN" RETIRES

Long-time commercial photographer, and PP of A Past President, James M. Caufield,



Vince Finnigan

James M. Caufield, *M.Photo.*, right, one of the originators of the *M.Photo.* degree system, with PP of A Past President Lawton E. Osborn at the 1961 Exposition of Professional Photography, New York City, last summer.

M.Photo., has decided to retire from his editorial duties for THE NATIONAL PROFESSIONAL PHOTOGRAPHER.

His features — "A Commercial Man's Scrapbook," in which he discussed many phases of the profession, past, present and future; and the commercial "Critical Analysis" — were popular for many years in *The Professional Photographer*.

Mr. Caufield's association with the late Charles Abel, *Hon.M.Photo.*, "Professional" Editor and Publisher, began in 1928. In 1936 Mr. Caufield met with Fred R. Bill, *M.Photo.* (who continues to conduct the portrait "Critical Analysis") and Mr. Abel and worked out the Master of Photography degree program. Caufield prepared the plan in by-law form and presented it to the PP of A Council. It was adopted the following year.

Hands Full

In a letter from his home in Anchorage, Ky., Mr. Caufield, who celebrated his 81st birthday last September, writes, "I am now in charge of the large greenhouse on the place as our gardener was taken by cancer a few months ago and we have been unable to find someone to take his place. We have 260 hot-house rose bushes that have just finished their rest period after being cut severely back and are now just sending out new growth for fall and winter. And, with help, the battle is on to get the best of mildew, fungus and black spider. At present I have my hands full."

(Turn to page 10)



the
timeless harmony
of contemporary design...

No. 809

A subtle setting for your most perceptive portraits. Delicately proportioned, with quietly styled fine-line pattern in a frame of complete visual harmony. Rich oxidized gold or oxidized silver finishes. Two-way easel back.

List prices:	Single	Double	Triple
2½" x 3½"	\$1.80	\$4.35	\$6.90
*3¼" x 4¼"	\$1.95	\$4.65	\$7.35
3½" x 5"	\$1.95	\$4.65	\$7.35
5" x 7"	\$2.40	\$5.55	\$8.70
8" x 10"	\$2.40	\$5.55	\$8.70

* this size single frame made only with ring top, as 809-R



1840 North Clybourn Avenue, Chicago 14, Illinois
Available through your distributor

Kodak PROFESSIONAL ROUND-UP



THE MAGIC OF COLOR

Using direct-mail promotions like these is like having a salesman on the road for you—except that *this* salesman stays with each customer to present his message over and over again, and he never forgets a sales point.

It's easy to compile a good mailing list. Your own customer records are a good starting point, followed by names

obtained from your local newspaper's society pages, and lists of top employees of local industries. Members of businessmen's clubs and other organizations are likely prospects. The City Directory will give you names in the particular part of town you want to reach. And there's always the telephone book.

You can often work out an exchange

of names with other local businessmen—especially if they've ever had a contest or drawing.

Many cities have professional direct-mail services which can supply you with proven lists of names at a reasonable cost. Wherever you get your list, direct mail can be a big help in publicizing your name, selling your services.

Makes no difference where people are when they receive a message—just so they receive it. If it's striking enough to catch their eyes, and clearly and interestingly enough worded to keep their attention, it may also be persuasive enough to make a sale.

Here are two promotions designed to make sales for you. One creates desire for color portraits. One does a more difficult job—attracts men to your studio for an up-to-date portrait.

The skill of professional advertising people is yours to command on a share-cost basis that's a real bargain. You pay much less than the actual writing and production costs—a mere fraction of what it would cost you to put out the same material.

These are two fine ways to shake your sales of the post-Christmas doldrums.

to life." So says this mailing piece in a dignified and convincing voice.

The exquisite folder—printed in gold and gray—is the primary bearer of the message. Its rich, stylish appearance, the short yet persuasive message, embody the something-extra-special aura of a fine color portrait. Then, to make the impression a lasting one, twelve four-color reproductions of portraits are tucked in the pockets of the folder. They're the finest we could make. You can mail them all at once, or send a few at a time—the men, the women, and then the children, for example—the latter two with appropriate letters of your own design.

Or you can use the entire folder as a prestigious direct-mail piece, and as a counter selling aid.

Share-cost price: \$7 per 100, with envelopes and your studio imprint.



So here are five attractive counter cards echoing the same provocative "magic of color" theme.

Share-cost price: \$1 for the set of five.

Newspaper ad mats—with the addition of your logotype—make effective, professional-looking ads. Total cost to you is your newspaper's space charge. These mats are free.

Complete set includes 2 1-col. x 6-inch, 2 2-col. x 10-inch, and one each 2-col. x 3 and 4-col. x 5.



The magic of color

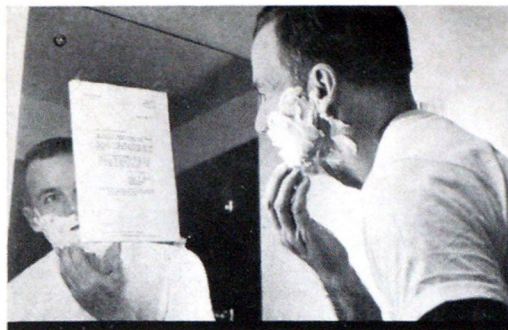
"Color is the magic that brings a portrait



Even the best promotions are reduced in effectiveness if there is no in-studio tie-in material. Something to say to the interested prospect, "Yes, this is the right place."



Finally, to make the program complete, a set of five 30-second radio spots, also free.



AND THE SELLING OF MEN

A very delicate subject

The second promotional idea is aimed at men. Fathers, husbands, sons, that is. They lose hair and gain weight, but their families love them. Trouble is, men don't have their portraits taken often enough, even though their wives, mothers, and daughters want photographs of their men very much.

So, this "open letter on a very delicate subject" promotion piece was born. Purpose: To get men to regard an up-to-date portrait as a living heritage to an adoring family, and one as important as the wills, trusts, and insurance programs they so carefully have prepared.

Just to be sure that the "open letter" gets the manly attention it deserves, another mailing piece has been designed. It's a personal letter to the man's wife, and is meant to be sent a week before the mailer.

Enlisting the wife's help in getting her husband into the studio, the letter suggests that a word from her might give him the stimulus that's needed. As a P.S., it invites her along, too.

Kodak will reproduce this letter *on your stationery*, for only \$1.75 per 100. Or, if you prefer, you can have it printed yourself. Copy will be included in the material sent you when you write for details.

the studio. The three 14 x 17-inch cards and a streamer are 85 cents per set. The streamer fits a blond oak fixture you probably already have. If you don't have one, the price is just 60 cents.



"You'll enjoy the experience," is the theme of one of the newspaper ad mats. The others are similarly effective but in quite a different vein. If the mailer that planted the idea slips your prospect's mind, and he forgets the cajoling of his wife, the newspaper ads should remind him of his need for a current portrait.

The mats, in the same selection of sizes offered in the Magic of Color promotion, are also free.

Copy for five radio spots is also available, also free.



"A portrait is part of your heritage to your family," says the mailer. Share-cost price: \$1.00 per 100, with envelopes and your studio imprint.



Here are counter cards to help convince Dad when you finally get him to

Men's Portrait Promotion Campaign

Quantity

- _____ P3-418, Men's Portrait Promotion Mailer,
- _____ P10-1, Set of 3, Portrait Promotion, Counter and Window Cards,
- _____ P9-407, Men's Portrait Promotion Streamer,
- Men's Portrait Promotion Newspaper Mats, no charge
- 1-column, 6-inch mats _____ SL-195 _____ SL-196
- 2-column, 3-inch mat _____ SL-197
- 2-column, 9-inch mats _____ SL-A149 _____ SL-A150
- 4-column, 4½-inch mat _____ SL-A151

Color Portrait Promotion Campaign

Quantity

- _____ P3-416, Color Portrait Promotion Folder,
- _____ P4-7A, B, C, D, E, Color Portrait Promotion Counter Cards, 85 cents per set.
- Color Portrait Promotion Newspaper Mats, no charge
- 1-column, 6-inch mats _____ SL-198 _____ SL-199
- 2-column, 3-inch mat _____ SL-200
- 2-column, 9-inch mats _____ SL-A152 _____ SL-A153
- 4-column, 4½-inch mat _____ SL-A154

PORTRAIT ADVERTISING DIVISION • EASTMAN KODAK COMPANY • ROCHESTER 4, N. Y.

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Address _____

City and State _____

Sign _____ Date _____

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(cut should not exceed 1½ x 3½ inches)

This becomes an order when accepted by the Eastman Kodak Company at Rochester, New York. Please add 3 percent sales tax to your remittance if delivery of your order is made in New York City, Monroe County (New York), Tennessee, Maryland, Illinois, Georgia, Florida, or California; 4 percent, Pennsylvania; 2 percent, Colorado.

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Name _____

Address _____

City _____ State _____

Telephone No. _____

☐ Use straight type
☐ Use special cut now held in your file

Purchasers in Los Angeles County, Santa Clara County, and San Francisco County, California, should add 1 percent local tax in addition to the 3 percent California tax.

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Kodak
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...the lens for more
flattering portraits

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

WOLLENSAK LENSES FOR STUDIO PORTRAIT PHOTOGRAPHERS

SERIES II RAPTAR

...for crisp, sharp
portraiture

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



WOLLENSAK LENSES FOR STUDIO PORTRAIT PHOTOGRAPHERS



ENLARGING PRO-RAPTAR

...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.

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AN AFFILIATE OF COMPANY

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MINNESOTA MINING AND MANUFACTURING COMPANY

NEWS from page 6

THREE PP OF A SCHOLARSHIPS

Scholarships to study photography at three schools are offered by the Professional Photographers of America, Inc., to students selected by the Trustees of the Winona School of Photography.

The three schools participating in the PP of A scholarship program are Rochester Institute of Technology, Rochester, N. Y.; Brooks Institute of Photography, Santa Barbara, Calif.; and Germain School of Photography, New York, N. Y.

For details on these scholarships designed to help worthy young people who wish to enter the profession, contact the Executive Manager, PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

PANE WINONA SCHOLARSHIPS

Scholarships for 1962 refresher courses at the Winona School of Photography, awarded by the Photographers Assn of New England, have been won by Richard W. Schlott, III, Torrington, Conn. (Roy Griffin, Nashua, N. H., alternate); and William Bartlett, Rutland, Vt. (Bill Durland, Everett, Mass., alternate).

JOBBERS ELECT

The National Photographic Jobbers' Association has listed the following officers for the year 1962: Harry L. Jacobson, Pittsburgh, Penna., President; M. E. Valentine, East Cleveland, Ohio, Vice President; James E. French, 17076 Wood St., Hazel Crest, Ill., is Secretary-Treasurer.

PP of A CALENDAR — 1962

- Jan. 17-20 — Management Workshop, California State Polytechnic College, San Dimas, Calif.
- Jan. 28-30 — Fifth Annual Conference on Professional Photography, University of Mississippi, Oxford, Miss.
- April 28-30 — National Sales Clinic, PP of Indiana, Sheraton Hotel, French Lick, Ind.
- June 17 — Opening day, Winona School of Photography, Lake Winona, Ind.
- Aug. 5-10 — 71st Exposition of Professional Photography, Conrad Hilton Hotel, Chicago.
- Aug. 27-29 — National Sales Clinic, Virginia PPA, Chamberlain Hotel, Old Point Comfort, Va.
- Sept. 6-8 — Management Workshop, Equinox House, Manchester, Vt.

INDUSTRIAL AWARD

Carolyn McKenzie Carter, M. Photog., Washington, D. C., will receive the "Industrial Photographer of the Year" award at the 14th anniversary dinner of PP of A Affiliate, Industrial Photographers Assn of America, on Jan. 25.

Mrs. Carter, a graduate of the University of Georgia, is the first woman industrial photographer to receive the Master of Photography degree. She is presently a free lance photographer working principally for the Coca-Cola Company.



Carolyn Carter

Her photographs have been widely exhibited and published. She has served as a judge and speaker at state and National convention programs. She has conducted several surveys on the photographer in industry and is currently working on an article for this magazine on the women in industrial photography.

The IPAA dinner will be held at the Friar Tuck Inn, Route 23, Cedar Grove, N. J. Reservations and information can be obtained from William Ostfeld, 1091 Fanny St., Elizabeth, N. J. (FL 1-2968).

OHIO U. OPENINGS

Two new openings for Graduate Assistants in Photography for the 1962-63 school year have been announced by Clarence H. White, Head, Department of Photography, Ohio University, Athens.

Graduate Assistantships, available to students studying for the master's degree in photography, carry a stipend of \$2,000 generally for first-year assistants, and \$2,200 generally for second-year assistants.

The prerequisites for admission to Ohio University as a graduate student in photography are a baccalaureate degree with an accumulative average of 2.5 or better, a minimum of 12 semester hours in art at the undergraduate level, and evidence of photographic ability demonstrated through a portfolio of the applicant's work.

Closing date for receipt of applications is (Turn to page 12)

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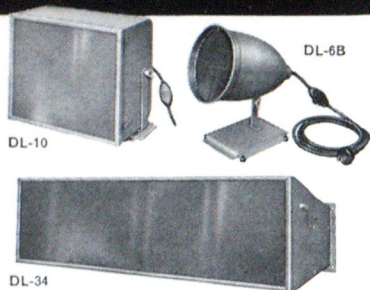
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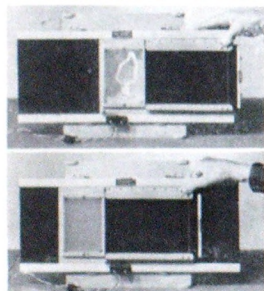
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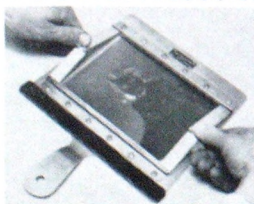


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NEWS from page 10

March 1, 1962. Appointments will be made about April 1. Details regarding stipends, fees, etc., are available from the Graduate College, Ohio University, Athens, Ohio.

RIT EXPANSION

Rochester Institute of Technology has acquired a 1,000-acre campus site in the town of Henrietta, N. Y., approximately six miles from RIT's present location in Downtown Rochester, N. Y. Development for a new campus is part of an estimated \$40,000,000 project which will start in about two years and will be completed in about ten. Included in the plans are provisions for a student center, classrooms, laboratories, library, athletic and recreational facilities, and men's and women's dormitories.

The 132-year-old Rochester Institute of Technology includes one of the country's leading departments of photography.

KENT'S 21st

Kent State University, Kent, Ohio, will hold its 21st annual Short Course in Photo-journalism, June 10-13. The event is sponsored by the Ohio chapter of the National Press Photographers Assn and the Ohio Newspaper Assn, in cooperation with Kent's school of Journalism. Dr. Harold Van Winkle is course director.

UNIVERSITY PHOTOGRAPHERS

The organizational meeting of the University Photographers Assn was held at the University of New Hampshire, Durham, on Sunday afternoon, Nov. 12, 1961. Twelve university photographers were present, representing seven New England colleges and universities.

Topics discussed by the group included student labor, budgets, after hour assignments, and an exchange of ideas on how to handle specific photographic problems.

For information on the University Photographers Assn, contact Richard D. Merritt, University Photo Service, University of New Hampshire, Durham, N. H.

Self-timer photograph of first meeting of University Photographers Assn. Around table from left are: John P. Adams, U. of N. H.; Solomon E. Wollman, U. of Conn.; Nathan S. Tilley, U. of Mass.; Donald Curtis, U. of Mass.; John D. Bardwell, U. of N. H.; Rollin H. Barrett, Amherst College; Peter J. Hicks, U. of R. I.; George C. Henderson, Brown University; Adrian N. Bouchard, Dartmouth College; Everett A. Kosarick, U. of Mass.; Lester Archambart, U. of Conn.; Richard D. Merritt, U. of N. H. Arthur I. Boone, U. of Maine, was not present for the photograph. Those persons who would be interested in UPA, contact Mr. Merritt.



BUSINESS OPPORTUNITY

Closing date for display advertising in the "1962-1963 Directory of Professional Photography" is April 30. An advertising message in the Directory will do an all-year-round, effective job of putting the professional photographer's name and specialty before thousands of buyers. Complete information on rates and sizes is available by writing Professional Photographers of America, Inc., 152 W. Wisconsin Ave., Milwaukee 3, Wis.

MOTION PICTURE COURSE

A comprehensive course in motion picture production, equipment and services will be offered by the Society of Motion Picture and Television Engineers during the spring semester at the University of Southern California, Hollywood.

Classes will begin at 7:00 p.m. Monday, Feb. 5, and will be held subsequent Mondays for the next 16 weeks. For registration information, write Herb Farmer, Cinema Dept., University of Southern California, Los Angeles, Calif.

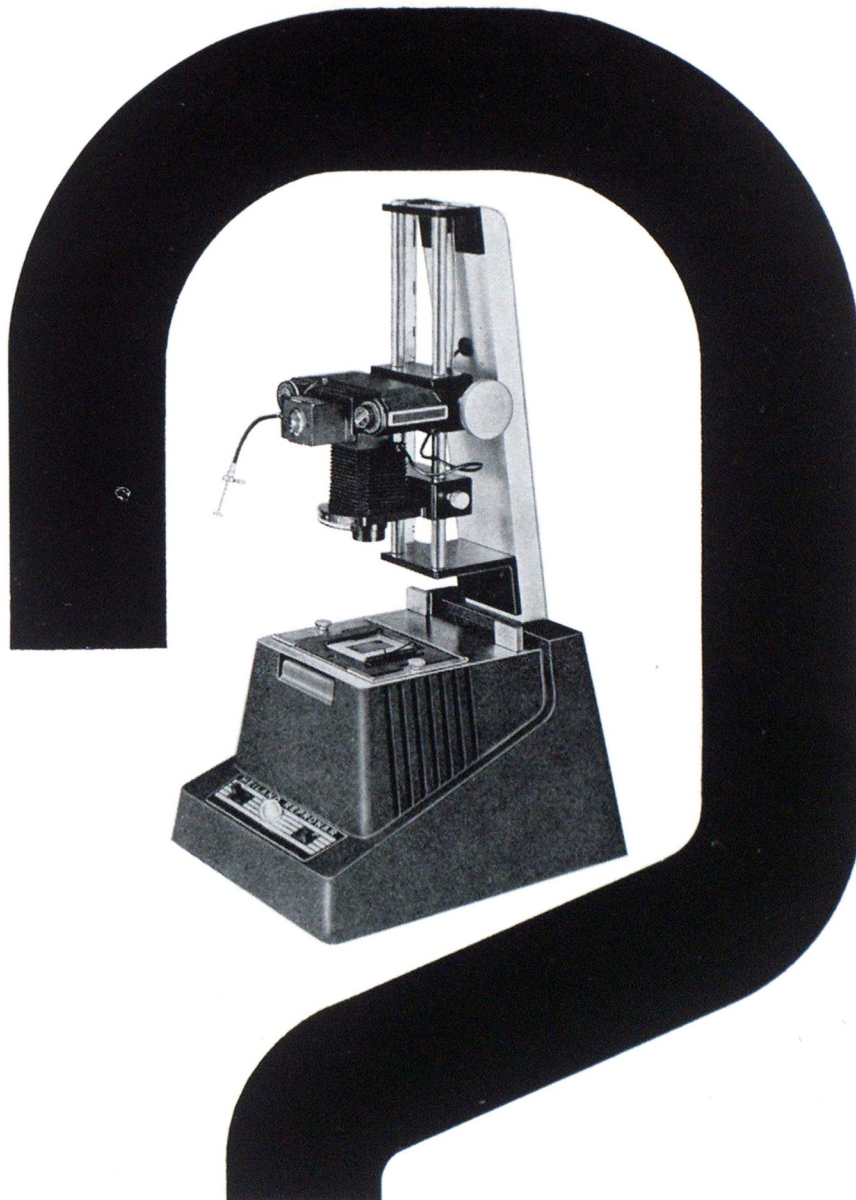
HIGH-SPEED CONGRESS

The 6th International Congress on High-Speed Photography is scheduled to be held Sept. 17-22, 1962, at The Hague, Netherlands. Activities of the Congress will take place at Scheveningen, a seaside resort of The Hague.

Main subjects of study will include control systems, intensification techniques, combustion studies, flow dynamics, and medical and biological applications. Official languages will be English, French, German and Russian.

Address of the Secretariat of the 6th International Congress on High-Speed Photography is 14 Burgemeester de Monchyplein, The Hague, Netherlands.

(Turn to page 74)



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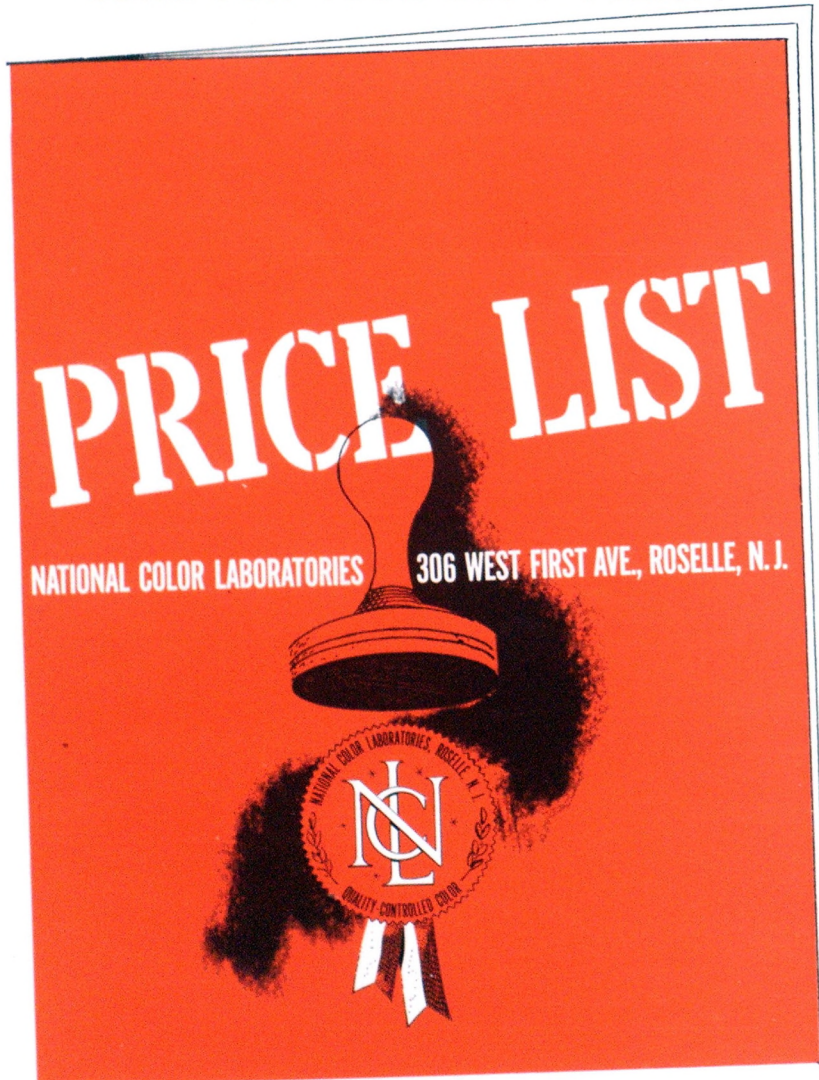
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Chapters — E. S. Purrington, Dearborn, Mich.; W. W. Carrier, Memphis, Tenn.
***Charter & By-Laws**—E. C. Purdy, Washington, D. C.; Harper Leiper, Houston, Tex.; Members: James Cooper, Ann Arbor, Mich.; Madison Geddes, Cleveland, Ohio; Kenneth Wright, St. Paul, Minn.
Citations — Wesley E. Bowman, Chicago, Ill.; Members: Paul H. March, Defiance, Ohio; E. S. Purrington, Dearborn, Mich.
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E. Bowman, Chicago, Ill.; Richard E. Hinman, Miami, Fla.; Harper Leiper, Houston, Texas; Claude F. Palmer, Portland, Ore.; Jerry Smolka, Chicago, Ill.
Convention Coordinating — Ernie Curtis, Oklahoma City, Okla.; Paul H. March, Defiance, Ohio; Members: Ray Conkling, Portland, Ore.; Dale Roberts, Atlanta, Ga.; Billo Smith, San Antonio.
Credentials — Richard Sunderbruch, Davenport, Iowa; Members: Tom Negro, Cedar Rapids, Iowa; John Tenove, Edmonton, Alberta, Canada.
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7 AGES — Paul L. Gittings, Houston, Texas; Paul H. March, Defiance, Ohio.

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 (Turn to page 74)

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president's message

I AM HAPPY to extend greetings to all who are in the field of professional photography. From all indications, 1962 promises much as a good year for the industry. And, with continued long range planning by the PP of A officers and directors, every member should be in a position to advance and prosper. But no set of officers or any board can do the work of the Association by itself. No association is stronger than its membership. Consequently, the larger the membership, the more services each member will receive, and the more the entire profession will benefit.



Winton B. Medlar

This is where each PP of A member comes into the picture. You owe it to yourself to put a lot of effort into building a larger and stronger organization. Then it will be possible to expand existing membership services and provide a broader public relations program for all professional photography.

I hope that this year, each member will set a goal for himself — a definite number of new members he is going to get. This is not a case of "every member get a member," but of every member keeping continually on the ball in his search for new members. Set your sights high enough so you will have to work at it.

Progressive Association

There is no place for that old, worn-out excuse, "I don't have the time." We wouldn't have the progressive association we have today if committee members, Council members, officers and directors took this attitude. No, lack of time is no excuse when you are working on membership, as all of us should be. Each member should consider himself as part of the membership committee.

Progressive Association

There are many, many photographers who are not now members of the Professional Photographers of America, Inc. Let's

have a concerted effort to get them into the fold in 1962.

To all non-members of the PP of A, please consider this an open invitation to join your national association of professional photographers. A post card to the National office in Milwaukee will bring you membership information. ▲

Winton B. Medlar

MEMBERSHIP REPORT

November 1961

Applications for membership in the Professional Photographers of America, Inc. received during the month of November — 34. Elected PP of A Council members for each state and province are listed below. Key: P — Portrait, C — Commercial, I — Industrial, DAL — Delegate-at-Large.

Code after applicant's address is as follows: (A-P) Active Portrait, (A-C) Active Commercial, (I) Industrial, (A) Associate, and (S) Service. Name at end of line in italics is that of sponsor.

Alabama — 0

- J. F. Knox P
- Roy M. Thigpen C

Alaska — 0

- Ward W. Wells P

Arizona — 0

- Emil Eger, Jr. P
- Robert E. Goode I
- Robert Markow C

Arkansas — 0

- R. Allen Huff P
- Earl Saunders C

California — 4

- Kenneth L. Brown P
- W. Keith Cole DAL
- George Emmerson I
- Paul Kennedy C
- Antonio D. Ricca DAL
- Karl Romaine DAL

Glass, Felix D., III, Brooks Inst. of Photography, 2190 Alston Rd., Santa Barbara (A) E. Lawson Hodgson, Reginald A., Brooks Inst. of Photography, 2190 Alston Rd., Santa Barbara (A) E. Lawson Kerper, Michael M., Brooks Inst. of Photography, 2190 Alston Rd., Santa Barbara (A) E. Lawson Meola, Joseph W., Jet Propulsion Lab., Calif. Inst. of Technology, 4800 Oak Grove Dr., Pasadena (I) John D. Gregoire

Colorado — 0

- John A. Grissinger C
- Selwyn Hewitt I
- John C. Maxwell P

Connecticut — 0

- Gordon Bell C
- Ray Pitkin I
- Paul R. Schafer P

Delaware — 0

- Horace P. Maguigan P
- Willard Stewart I

District of Columbia — 0

- Abdon D. Ackad P
- Jon Francis C
- David Fritz Reins I

Florida — 0

- S. Lane Atkinson, Jr. I
- Richard E. Hinman C
- Charles J. Wick P

Georgia — 2

- W. J. Davidson I
- Cliff Harden C
- James Lee P

Brown, Charles S., SeaPak Corp., P.O. Box 667, St. Simons Island (A)

Dean, Louie E., Commercial Photography School, North Georgia Trade and Vocational School, Clarksville (I)

Hawaii — 0

- Bob Johnson P
- Werner Stoy C

Idaho — 0

- Ansgar Johnson P

Illinois — 3

- W. H. Edwards P
- Harry R. Hoyt DAL
- Harry Langdon DAL
- Fitz Lee I
- Jerry A. Smolka C
- Barlow E. Williams DAL

Elliott, John R., J. R. Elliott Photo, 538 Oak Hillsboro (A-P)

Smith, Mrs. Janice M., Matthews Studio, 118 S. Ottawa St., Joliet (A) Joseph D. Matthews Styrcula, Richard J., 6613 S. Maplewood, Chicago (A)

Indiana — 1

- W. F. Bertram I
- L. R. Clipping P
- Kenneth W. Martin C

Suter, Donald E., R.R. 2, Roanoke (A)

Iowa — 0

- Harold L. Johnson P
- Thomas Negro I
- R. K. Sunderbruch C

Kansas — 2

- Bill Barton C
- LaVerne Friesen P
- Don Richards I

Daniel, Miss Dorothy K., Dottie's Columbus Studio, 117 W. Maple, Columbus (A-C)

Klitzke, Mrs. Verla J., Ransom (A)

Kentucky — 1

- Jack Coleman P
- Richard N. Duncan C
- James N. Keen I

Davis, Will H., Arcade Color Studio, 209 Arcade, Ashland (A-P) Marion Ward

Louisiana — 0

- David Hunt P
- Simon Lee I
- Frank Lotz Miller C

Maine — 0

- James E. Clark P
- Leroy A. Woodman C

Maryland — 0

- N. Boyd Mettee C
- Harry J. Patton P
- Vernon Taylor I

Massachusetts — 1

- Benjamin J. Cantor C
- Lee A. Ellis I
- Charlotte Goldman P

Hanson, Charles L., Jr., 26 Valley Rd., Concord (I)

Michigan — 2

- Ralph H. Bransby P
- James B. Cooper, Jr. I
- Bervin Johnson C

Besler, Rudolph E., Chevrolet Detroit Forge, 8435 St. Aubin, Detroit (I)

Cohan, Sylvester, 1523 Windemere, Madison Heights (A)

Minnesota — 0

- Richard D. Anderson I
- S. F. Ellerton C
- Donald Rickers P

Mississippi — 1

- Gilbert B. Ford C
- Emy Lou Pettit P

Kent, Miss Martha J., Kent's Studio, Moorhead (A-P)

Missouri — 2

- Joe S. Brown P
- Norman V. Owens I
- Alvin M. Sievers C

O'Neal, Mrs. Fern E., 12910 Topping Estates North Dr., St. Louis (A-P) Joe S. Brown

Phillips, David R., Monsanto Chemical Co., 800 N. Lindbergh St., St. Louis (I) A. D. Wichers

Montana — 0

- Robert Catlin C
- Herman W. Nebel P

Nebraska — 0

- W. A. Coons I
- Alvin Duis P

Nevada — 1

- Farrel L. Ross P

Dondero, Donald, Donald Dondero, Photographer,
P.O. Box 52, Reno (A-C)

New Hampshire — 1

- Eric M. Sanford C
- Francis J. Sullivan P

Presby, Lawrence H., Lawrence "Larry" Presby,
Photographer, 56-58 South St., Littleton (A-C)
Eric M. Sanford

New Jersey — 1

- James E. Carrar I
- Harold G. Morse C
- Peter Nicastro P

Sammartino, Bryan T., 502 Lincoln Ave., Ridge-
field (A) William Darrow

New Mexico — 0

- Richard Hodges I
- Albert Ratanelli P
- Clarence Redman C

New York — 4

- Harold L. Boyce P
- Samuel Prumkin DAL
- Charles L. Geiger I
- Ferdinand Kasprzak DAL
- Leonard Rosenberg C

Costanzo, Louis C., USS Cascade (AD-16) Photo
Lab., c/o F.P.O., New York (I)

Enright, Samuel E., International Business Ma-
chines Corp., South Rd., Poughkeepsie (I)
Stanley Cackowski

Klareich, Sheldon, Ed. Pryor Studios, 132 W.
47th St., New York (A)

Miller, Robert H., Village Studio, 30 Berry Hill
Rd., Syosset (A-P) A. Ricca

North Carolina — 1

- Burnie W. Batchelor P
- Ed T. Simons I
- Lewis P. Watson C

Gillespie, Donald S., Gillespie Studio, 110 W.
5th St., Lumberton (A-P)

North Dakota — 0

- James D. Erickson C
- Lee Mohr P

Ohio — 0

- R. G. Kimble I
- Howard L. Newmarker C
- John E. Smucker P
- Walter J. Troup DAL

Oklahoma — 0

- Ernie E. Curtis P
- Ray Jacoby C
- Bob McCormack I

Oregon — 0

- Raymond D. Conkling C
- Frank E. Fisher P
- A. N. Thorndike I

Pennsylvania — 0

- Bernard E. Fella P
- Robert M. Opfer C
- John C. Stewart I

Rhode Island — 0

- George Champagne P
- Merrill H. Smith I

South Carolina — 0

- Kenneth W. Altfather P
- Henry G. Elrod C

South Dakota — 0

- Orrion R. Barger C
- Roland Dinger P

Tennessee — 0

- Jimmie Jamieson C
- J. Phil Tarver I
- William C. Webb P

Texas — 3

- John W. Gay P
- Ross Sanddal I
- Jack Stiles C

Qualls, Mrs. Ann S., Stewart Studio, 3124 Avenue
F, Bay City (A) Mrs. Norma J. Ramsey

Ramsey, Coy C., Jr., Stewart Studio, 3124 Avenue
F, Bay City (A) Mrs. Norma J. Ramsey

Stanley, Clarence E., Stanley's Moderne Studio,
709 E. Main St., Kilgore (A-C)

Utah — 0

- William Beal C
- John D. Eccles P

Vermont — 0

- William C. Bartlett P
- Clifford L. Patch C

Virginia — 0

- Curtis L. Bowman I
- Robert A. Dementi C
- Margo Kent P

Washington — 1

- Bruce C. Akins C
- Alma V. Gray P
- John W. Keith I

Kerr, Roy D., 4122 N. 27th St., Tacoma (A-P)

West Virginia — 2

- Joseph W. Barta, Jr. C
- Frank E. Mauritz P
- J. D. Stewart I

Albright, Eugene W., Photographs by Tubby, 910
9th Ave., Huntington (A) Joseph Barta, Jr.
Westfall, Carroll B., Westfall Studio of Art &
Photography, 100 Hudson St., Clarksburg (A)
S. A. Rosenberg

Wisconsin — 0

- B. Artin Haig P
- Arthur E. Poblman C
- Robert A. Wellman I

Wyoming — 0

- Ray M. Littler C
- Lloyd M. Peterson P

Canada — 1**Alberta — 0**

- John Tenove P
- G. J. Wells C

British Columbia — 0

- Don Clowes P
- Rolly Ford C

Manitoba — 0

- Arthur C. Best P

New Brunswick — 0

- Raleigh Clare DAL

Nova Scotia — 0

- Ronald Smith DAL

Ontario — 1

- Douglas Paisley P
- Charles D. Phelan I
- G. G. Rice C

De Guire, Capt. Joseph E., Public Relations Of-
ficer, HQ Camp Petawawa, P.O. Box 278,
Petawawa, Ontario (I)

Prince Edward Island — 0

- Donald W. Sears DAL

Quebec — 0

- Joseph Karp C
- J. A. Lafrenier I
- Jean La Manna P

Saskatchewan — 0

- John Goodman DAL

MEMBERSHIP

One of the primary functions of a PP of A Council member is to promote membership in the Professional Photographers of America, Inc. within his state or province. The above list indicates the total number of membership applications received from each state and province during the month of November, 1961. ▲

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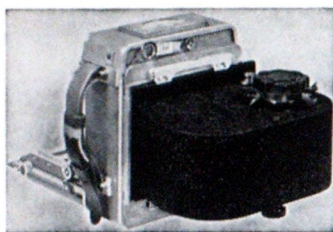
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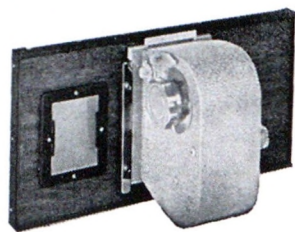
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the photo colorist

by Viva Fay Lefler

One sideline no portrait photographer should ignore is that of hand coloring, whether in light or heavy oils, and we are fortunate in having persuaded Mrs. Lefler, noted colorist and head of the Lefler School of Color, R.F.D. #3, Box 1322, Springfield, Mo., to write this column for us. Questions may be sent to her direct and, when of general interest, will be included with her replies in future issues.

THE BACKGROUND of any kind of photograph—whether black-and-white, direct color or hand colored—should be exactly what the name implies, the background, and as such should stay in its own location, in the background. This does not mean, however, that the background is unimportant and may be thrown on in a slapdash manner with no regard for the subject matter. In fact quite the opposite is true; the background can ruin what would otherwise be a good picture if it is improperly applied or of the wrong color, while a correct background can very often save a poor piece of photography. (I wish the teachers of photography would put more stress on the proper lighting of backgrounds in black-and-white work and a little less on the so-called "glamorization" of the subjects.)

Background color may be almost anything within reason, provided that it is properly applied in the proper places and remains unobtrusive behind the subject and complementary to it. Oh, sure you can paint a bright orange background behind a young girl in a pale pink gown and it would probably get a lot of attention if you were to put it in your display window. But sell it you wouldn't! And we are in this business to sell pictures, not just to make them.

Complementary Color

As a general rule I like to use a grayed-down green for backgrounds, particularly for those behind large heads, or the common head-and-shoulder type of portrait. I like this color for backgrounds because it complements the flesh color of the subject and is sufficiently neutral not to clash with almost any clothing or accessory color. This

is not a hard and fast rule and there are exceptions, of course, but they will generally be of little consequence and can be dealt with as they come along.

This grayed-down green is always mixed (I never use a green as it comes from a tube for background color) by using Prussian Blue with either Cadmium Yellow or Raw Sienna. The resulting green, which is much too brilliant for background use alone, is then grayed-down by the addition of judicious amounts of Alizarin Crimson (Golden), Flesh Base or Burnt Umber.

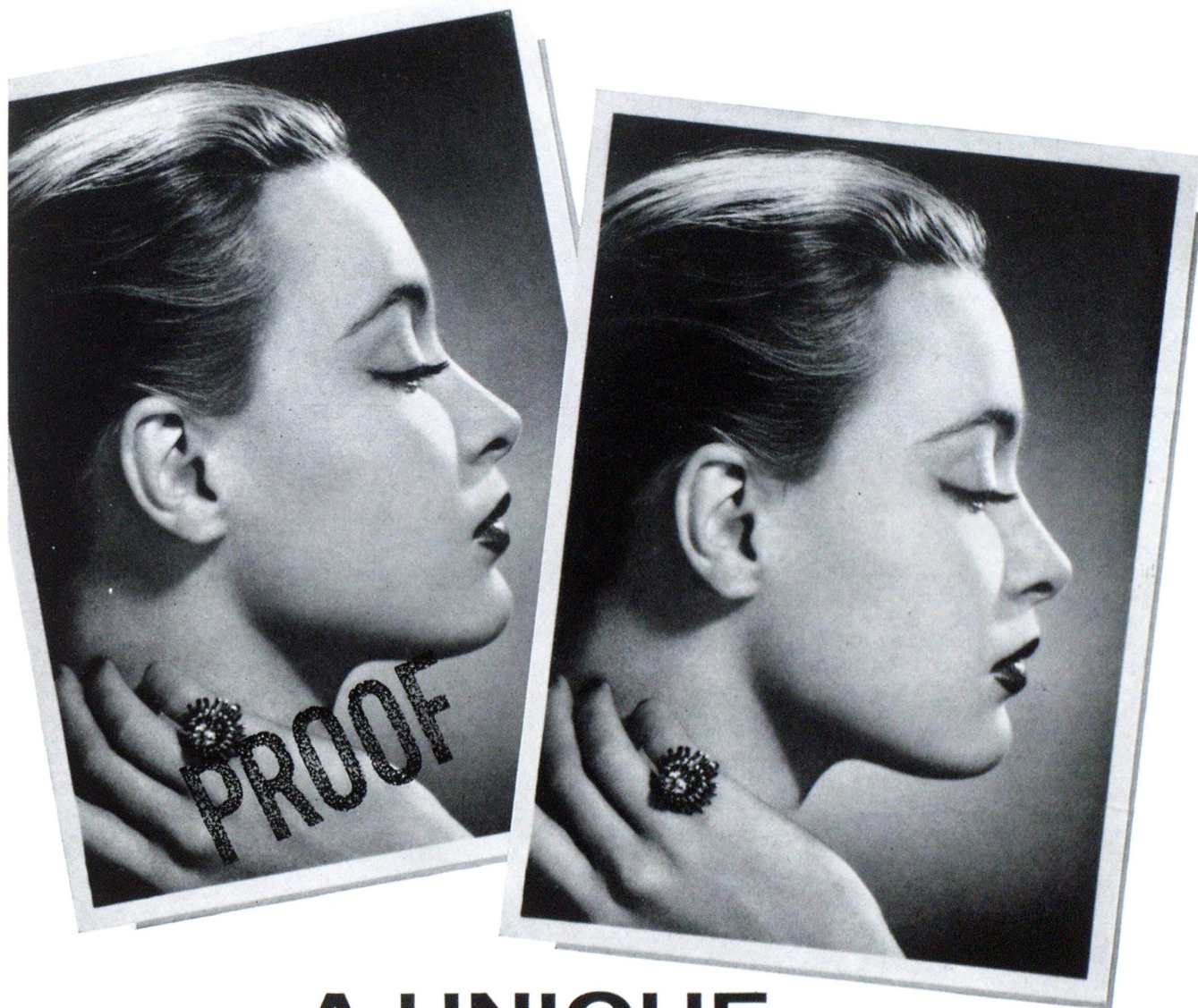
I usually like to prepare three or four small amounts of background color, keeping one batch fairly warm by the addition of more of the warming color, one batch warm-cool, one batch cool-warm and one batch cool, simply by adding the warming color (Crimson, Flesh or Umber) in successively smaller amounts. Then I can use the one I prefer, or I can mingle them, using one in one location and one in another, depending on the final effect I want them to have on the subject. If I use two or more of these grayed-down colors in different shades, they must be blended together at adjacent points by gently brushing them, one into another, so that they seem to flow together, rather than be separated by harsh outlines.

Judicious Placement of Colors

Getting the background color on the print behind the subject is not enough, unless your subject is a flawless one from the standpoint of physical characteristics. If you have a print of a beautiful girl with a full head of hair and perfectly even features, good shoulders and proper clothing or a good drape, your work is nearly finished before you start and you have nothing to do but paint the picture. But if you have some young man with a burr haircut that cannot possibly hide a pair of ears that might turn into airfoils if the wind came up, and especially if the photographer was a little lax in his use of a headscreen, the judicious placement of your background colors becomes quite important. For here you can emphasize the appearance of the ears by the incorrect placing of background color (in which case he will probably hunt himself another photographer and/or colorist) or subdue them by properly placing the correct color adjacent to them, in which case he will be your customer forever. The same treatment applies to bald heads and to pendant jowls, of which there are all too many.

(Turn to page 20)

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from the mailbag

To the Editor:

I thought it might be of interest to you and your magazine to know of a cooperative effort our association is doing on the 7 AGES program.

We as an association purchased the basic package for \$200 and then each of our 20 participating members placed extra orders according to their individual needs. These orders came to a value of \$635.

We intend to launch a big 7 AGES program with a BANG on January 15 — radio, TV, newspaper, posters, car banners, win-

dow displays, records, etc. All members' and employees' cars will display banners for some time after campaign starts.

There is no doubt this is the greatest advertising program ever for portrait photographers, and there has been a tremendous amount of time, effort and money spent on our behalf, so now let us all get behind it and really put it over.

We feel that if a large number of associations throughout U. S. and Canada would get together cooperatively on this thing, it could be the greatest advertising campaign ever, and the most lucrative in the North American continent.

The opportunity is here, so let's all get behind it. DO IT NOW.

Frank G. Best
Alberta Professional Photographers Assn
Edmonton, Alberta

COLORIST from page 18

The theory behind this kind of modeling with background color is based on the premise that cool colors recede into the background while warm ones appear to advance from it. By cool colors I mean the blues and combinations that contain a predominance of blue. Blue is cool of itself, while green and violet, both of which contain blue, may be either cool or warm, depending on how much blue they contain. The warm colors are the reds, yellows, oranges, browns and combinations of them, and the green and violet mentioned above which contain yellow and red respectively can also be warm colors, depending on how much yellow or red is used to mix them.

So, flesh color, being made up largely of red, has a tendency to advance, which is what we want. Then we use a background color containing a predominance of blue (the grayed-down green I mentioned before) in order to contain the background in the background so that the face may advance as it should. But if we have a case of fly-away ears, pendant jowls or a bald head, we warm up the background color placed adjacent to the part we wish to subdue (ears, jowls, baldness etc.) with the result that the unwanted part seems to recede into the background, making its appearance much less noticeable than it would be otherwise.

But color alone in the background is not enough. The entire mood of the picture can be controlled by the use of texture and form in backgrounds, a subject we will take up next month.

Ready Market for Old-Time Photographs

The Bettmann Archive in New York is a well known repository of old prints and photographs arranged by subject. Dr. Otto Bettmann, the Archive's founder and director points out that his firm is always interested in the acquisition of photographic material ranging in date from the gay nineties to the early 1930s. The Archive is not concerned with recent photographs.

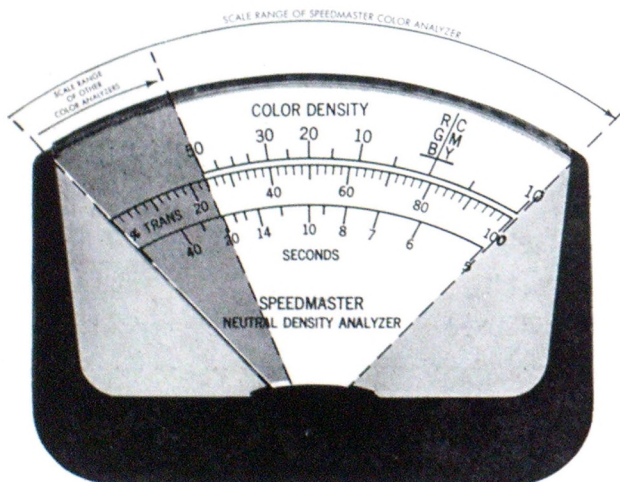
Here is a brief description of subjects for which PP of A members should be on the lookout: glass plates and films depicting daily life (1890-1930), street scenes, events, weddings, sports activities, farm life, interesting interiors, modes of transportation, cars, airplanes, etc. Pictures showing people in activities are more desirable than posed pictures, though for the earlier period,

the typical family portraits might prove quite acceptable.

The Bettmann people are willing to take over entire collections or smaller lots. To give an example: if you have taken photographs at the New York World's Fair — color or black-and-white, or your file goes back to the time of the first World War or to an earlier period, you might find it worth-while to describe your holding.

To give photographers an idea of the kind of material that is being sought — the Bettmann Archive will send a four-page pamphlet with typical illustrations, to photographers who have material for sale, or know of accumulations of this kind. For further details contact Dr. Otto Bettmann, Director, The Bettmann Archive, Inc., 136 E. 57th St., New York 22, N. Y.

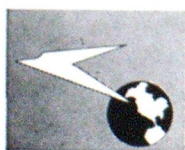
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BLOTTERS

color and you

by Charles Smith

Today no professional can afford to ignore direct color. Realizing that many, chiefly in the portrait field, are still hesitating, this column will try to dispel, simply and understandably, the misconceptions with respect to techniques and costs which hold them back. If you have questions or suggestions Mr. Smith will welcome them. Write him direct at the Charles Smith Studio, 3621 St. Johns Ave., Jacksonville, Fla.

THIS MONTH I have compiled various bits of information—all valuable to any one who is either doing or contemplating direct color.

In October we mentioned the introduction of a print stabilizing bath by Kodak and fully intended to run a control print through the old bath before we dumped it and compare with one run through buffer with the stabilizer in it. However, it slipped my mind and I dumped the bath without testing. However, I heard from a colleague and friend, Howard Powell of Winter Park, Fla., who did remember. He made tests and put the prints in direct sunlight until the untreated one shifted color. The print which had been treated to the stabilizer did not shift color at all. I hope this gives some solace to those photographers who think they are working for the ages. No manufacturer has yet made an absolutely permanent pigment, dye or even silver image, but any improvement is always welcome.

We have, on several occasions, received queries from retouchers who were unable to get any portrait color negatives to retouch. We were able to oblige them by sending extra negatives from our discards and also a few blinks, etc. If your boss still persists in ignoring color and you want negatives, I have some more now and will be glad to put them in self-addressed stamped envelopes on a first come basis as long as they last.

Speaking of ignoring color, I have a friend who visits me quite often and one of his favorite remarks is that he keeps ig-

noring color and feels that maybe he will wake up one morning and find it has disappeared. This head in the sand attitude is not a rare one. I just hope too many do not find more changes than they expected when they pull their heads out of the sand. Some of my readers and many of the non-readers might look into the matter of the lively stable operator who persisted in not putting in a gas pump for those nuts who liked the horseless carriage.

No Automated Equipment

In the interests of ourselves and our fellow photographers Dick Phillips of Lakeland, Fla., and I were deploring the collection of surgical rubber gloves for the left hand which are accumulated by the right handed photographers who process color in a tray. There are not enough left handed photographers to take up the surplus, but I think we have the problem licked. You turn the left glove inside out and put it on the right hand. This should in all fairness be recognized as the Phillips-Smith system. I saw some of Dick's prints. They were very good prints and practically his first efforts to print color, too, which further illustrates that a competent photographer *can* print color without an expensive industrial complex of automated equipment.

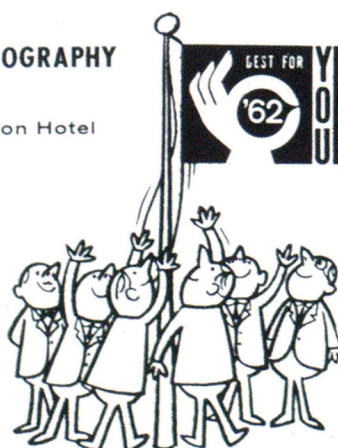
Another Kodak Book which will be of great value in color portraiture is their data book, "Studio Techniques for Portrait Photography." It is a very fine basic course in lighting, posing, and even corrective lighting with a strong emphasis on color throughout. Toward the end there is considerable information directed exclusively toward the problems of making portraits in color. It is well worth the \$1.00 asked.

We have heard from several friends using sliding and rotating backs, and also one or two complaints. Some of the backs are compressed into such a small space that the groundglass and film carrier portions overlap the opening. If you slide it too slowly in subdued light or use it in very bright light you will fog your film. Some care should be exercised if you have this type, and watch out for this feature if you are buying. ▲

When the customer returns with the proofs, say, "Which pose did you select?" Not, "Did you like them?"
—Elvira Mahoney, Los Altos, Calif.

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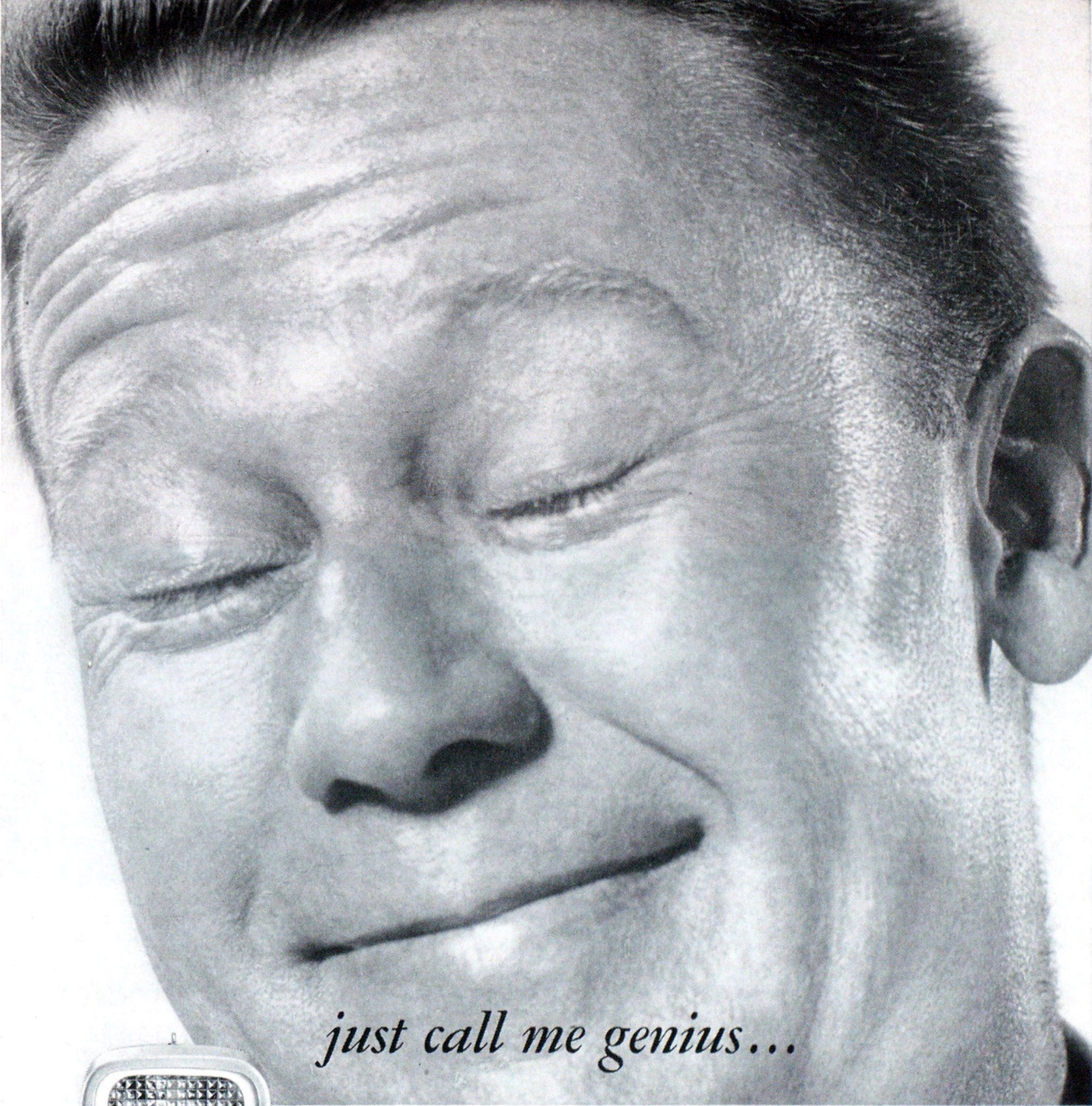
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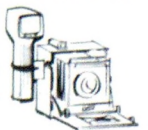
Make it *amateur* genius. Professionally, I'm a photographer . . . commercial, industrial, news . . . you name it, I do it. Been using electronic flash since they weighed a ton. Now they're down to a few ounces . . . but only for the amateur. For a pro's needs, they still weigh up to 15 pounds. So I wrote to Ultrablitz a while back and asked: Why isn't there a one-piece electronic flash that I could use anywhere in the world . . . powered by rechargeable and interchangeable nickel cadmium batteries or 110-220 volt AC . . . with 80 watt-seconds input . . . 80-90 flashes on full power, 130-140 on half power (plus double this amount with each interchangeable battery) . . . guide number of 65-70 for ASA 25 . . . and no wires, power cables, or power packs? Got a nice reply. They'd been working on the same question . . . and had just come up with the answer. Everything I asked for in just 34 ounces . . . fits on all my cameras, plus some terrific features and optional accessories I never even thought of. Now, that's what I call *professional* genius!

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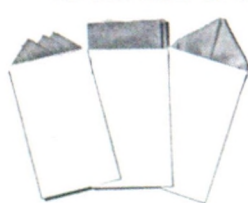
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■ Applications for the Photographic Equipment Technology course at New York State University's Agricultural and Technical Institute at Farmingdale, L. I., are now being accepted.

The two-year course is open to men and women who must be high school graduates with 2½ years of mathematics, including intermediate algebra, and one year of physics.

Admissions examinations will be given on Feb. 24, May 5 and July 23. Prospective students are invited to visit the Admissions office at the Farmingdale college and to visit the Photographic Equipment Technology facilities. Students are advised to take the examination as early as possible since enrollment in the course is limited.

■ Under terms of a newly signed manufacturing-marketing agreement, Bell & Howell Co., Chicago, will market products of the Cannon Co., Tokyo, as "Bell & Howell/Cannon" products. Scopus, Inc. New York, discontinued handling the Cannon line as of Jan. 1, 1962.

■ The Advertising and Graphic Arts issue of *Greater Rochester Commerce*, published by the Rochester, N. Y., Chamber of Commerce, ran a feature article on Hal Campbell and his studio titled, "Photographic Quality and Versatility."

■ Three professional photographers, all members of their state, regional and National associations, were recently appointed members of an advisory commission to the New Hampshire State Planning Commission by Gov. Wesley Powell.

The group will select several hundred photogenic locations along well traveled roads in the state. These spots will be marked and posted, and the program includes any needed improvement, as well as arrangements for proper parking facilities.

The three photographers: Robert Swenson, President of the New Hampshire PPA; Eric M. Sanford, M. Photog., PP of A Councilman; and Dick Smith.

■ Photographers for the Bahamas News Bureau, Nassau, share the first place award for the best travel photo coverage of an area in the world in the annual international competition sponsored by the Midwest Travel Writers Assn. Frederic Maura is chief photographer of the Bahamas News Bureau. Other BNB cameramen contributing to the outstanding coverage were Roland Rose, William Roberts, Roy Newbold, Jr., and Dugald Small.

■ *Dakota Farmer*, with 200,000 circulation in North and South Dakota, in its Dec. 13 edition, ran a story, with photographs, on Lawton E. Osborn, M. Photog., Dickinson, N. D. in recognition of his 1961 presidency of the PP of A. Osborn is well known throughout the upper Midwest for his photographs of the Badlands and ranch scenes.

■ Medill School of Journalism at Northwestern University requires all students to take the photography course before graduation with their journalism degree. The course is taught by Mr. and Mrs. J. B. Rogers of the Stuart-Rogers Studio, Evanston, Ill., who joined the faculty last fall. Both photographers began their professional careers in a similar class at the University.

J. B. Rogers recently served as a judge in the Inland Daily Press Assn press photography contest.

■ Mrs. Elizabeth (Betty) Harrison, 62, died in Lynnville, Ind., in November. She was employed for nearly ten years at Wickers Portrait Studio, Topeka, Kan., and previously worked for Peter Berkeley, Denver.



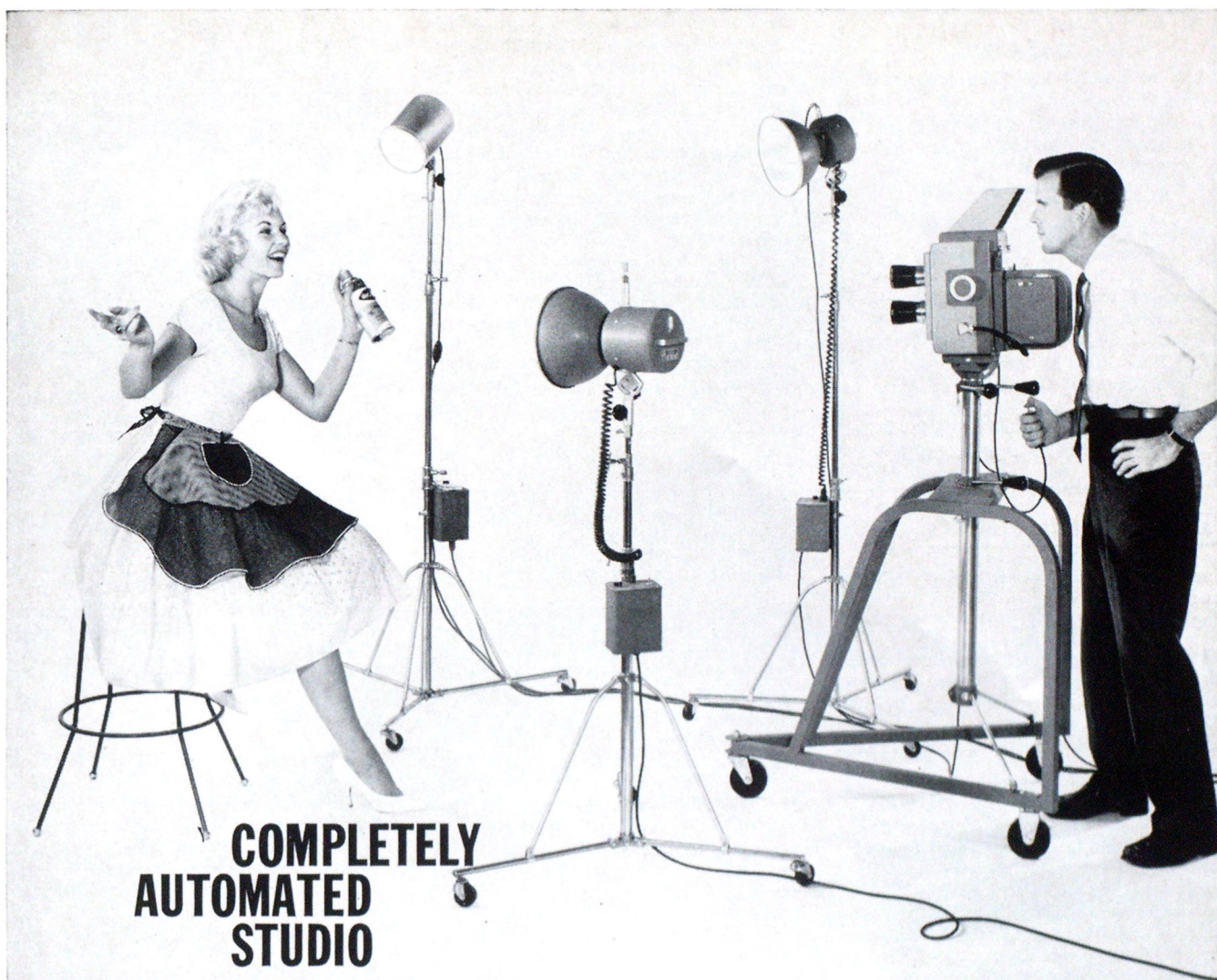
Several PP of A members recently attended a demonstration of Polaroid's Type P/N 4x5 film, in New York. Harry Garfield, left, of famous Photographers School, talks with George Howard, Polaroid. Similar meetings are planned for other cities in the country.

■ Leonardo da Vinci's famous painting of Mona Lisa has been shown in profile by London photographer Leo Vala, who claims to have developed a process which "seems to confer a solid form to a two-dimensional image." Vala would not describe his method.

■ Dec. 18, a girl, Robin Marlene Parker, was born to Mr. and Mrs. Harold Parker of Photography by Chan-Park, Vanceburg, Ky. The birth announcement in the form of a missile launching news release, claimed that everything was "A-OK."

■ From Iowa comes news of two studio purchases. Howard J. Penne has bought the studio in Ida Grove; Larry Dirksen returned from the state of Washington to acquire the National Studio in Charles City from Robert Wagner. . . . The appointment of Gar Trowbridge as studio representative has been announced by Dickey & Harleem Studios, San Francisco. Mr. Trowbridge was senior photographer for the Lawrence Radiation Laboratory in Livermore, Calif. . . . Carroll H. Weiss, director of communications for the Biological Photographic Assn,

(Turn to page 26)



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DUES

Invoices for 1962 PP of A membership renewals have been mailed from Headquarters in Milwaukee. All members are requested to return their remittance with the completed classification sheet for use in compiling the "1962-63 Directory of Professional Photographers."

Promptness will insure proper listing in the Directory and uninterrupted continuance of membership services, as well as eliminate the necessity for costly second billings.

Information on membership in the Professional Photographers of America, Inc. will be sent to anyone upon request. Write PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

TIS HERE from page 24

has been appointed research media advisor for the medical research division of Schering Corp., Bloomfield, N. J.

■ Dr. Jesse Werner has been elected president and chief executive officer and member of the board of General Aniline & Film Corp., New York, succeeding Philip M. Dinkins. Ross D. Siragusa is new chairman of the board.

■ The Bermuda News Bureau in cooperation with Simmon Omega, Inc., New York, established an Omega darkroom center to serve the photographic requirements of reporters at the pre-Christmas Bermuda meeting of President Kennedy and Prime Minister MacMillan. Arrangements were made by Fred Simmon, president of Simmon Omega, and Fred Forbes, New York manager of the Bermuda Press Bureau.

■ Oskar Barnack, inventor of the Leica camera, was honored recently by the West Berlin city administration when the name of "Strasse J" was changed to *Barnackufer*, or "Barnack Embankment." As a child, Barnack had attended a grammar school located on the street that is named for him.

■ Leading scientists, art authorities, writers and philosophers recently participated in a symposium, "Communication between the Arts and Sciences" on the campus of Ken-

yon College, Gambier, Ohio. Two of the subjects discussed were "Historical Aspects of the Problems of Communication in and between the Arts and Sciences," and "The Demands of the Scientists upon Scholars in the Arts in Establishing Communication." Although photography was not specifically represented at the symposium, it is encouraging to know that such discussions are being held on subjects so closely related with it.

■ After more than 30 years with Zeiss Ikon, Stuttgart, W. Germany, and a total of 42 years in the photographic industry, E. B. Richter, has retired as director of the company. As chairman of the camera committees for Germany's two professional photographic associations, Mr. Richter was on the councils of both societies.

■ Staff/Sergeant Robert F. Campbell, 71, of Jacksonville, Fla., retired as a U. S. Army photographer in December. Campbell is a veteran of World War I. . . . Jean Thompson, M. Photog., recently completed 25 years with Wichers Portrait Studio, Topeka, Kan.

■ Several forthcoming photographic tours have been announced. Joseph Chiaramonte, Stamford, Conn., will conduct a tour to the West Indies at Carnival Time — Feb. 25-March 11. Tour cost is \$695. For information and reservations, write Specialized Travel & Tours, Inc., 1744 Summer St., Stamford, Conn. . . . Thru the Lens Tours is offering three tours via Iberia Air Lines of Spain. Two are 24-day tours of Spain and Portugal — one will depart New York on April 27 (\$1,180), the other on May 18 (\$1,190). Both segments can be taken as one tour for \$1,835. On April 25, a two-month tour of the Mediterranean will depart; cost is \$3,085. Write to Iberia Air Lines of Spain, 518 Fifth Ave., New York 36, N. Y.

■ Newly elected vice president of the General Advisory Board of Santa Monica, Calif., City College is Victor Barnaba of Victor Barnaba Photography. The main purpose of the board is to advise and aid the college administration regarding education for business and industry.

■ Minneapolis-Honeywell Regulator Co. has purchased the Thompson Ramo-Woolridge plant in Denver, Colo., which will become manufacturing headquarters for the Heiland Division.

BACKGROUND PAINTING PARTY . . .



Fifteen backgrounds were painted under the supervision of Henry W. Leichtner, Rochester, N. Y., at a recent meeting of the South Western Section of the PP Society of New York. For more on creating backgrounds for portraits-in-the home, please turn to page 53.



■ The Brazilian Government recently bestowed the Order of the Southern Cross, rank of Cavaleiro, on Miss Jackie Martin, Vice President of Norwood Studios, Washington, D. C. Miss Martin and Mrs. Alice R. Hager (also decorated) produced 32 illustrated magazine articles and two books about Brazil.

■ Won't you go through that pile of old semi-matte black-and-white prints soon to be discarded, and send some to Volunteer Service Photographers? VSP uses prints for hospitalized and handicapped student-patients to photo-oil color in more than 30 rehabilitation photography programs throughout the country. The address: 111 W. 57th St., New York 19, N. Y.

■ Arthur Goldsmith, formerly picture editor of *This Week Magazine*, has assumed his new duties as editor of the Famous Photographers School, Westport, Conn. In making the announcement, Victor Keppler, the School's director, said Goldsmith will play a major role in working with members of the guiding faculty in the preparation of the textbooks to be used in the home study photography course.

■ Commercial-industrial photographer William E. Rothwell of Albany, Ga., died on Oct. 28.

■ The Photography in the Fine Arts program received excellent coverage in full-color in *The American Weekly* supplement for Sunday, Dec. 17. Titled, "Are Photographs Fine Art?" the feature compared prints and etchings with photographs from PFA III, from an exhibit at the Metropolitan Museum of Art in New York.

■ New national sales manager of Kling Photo Corp., New York, is John Adams. . . . Mrs. Dorothy D. Drummond, chairman of the board and treasurer, and Lawrence C. Ward, sales manager, have been cited for 25 years service by the Cohoes Carrybag Co., Inc., Cohoes, N. Y.

■ Max Green, M. Photog., and Mrs. Green, Chicago, underwent examinations and tests at Sacred Heart Sanatorium, Milwaukee, in December. Both are doing well. ▲



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THE lawyer's nook

by George E. Frost
and Keith J. Kulie

This is the first of a series of notes which are intended to be of interest and value to readers. The authors' aim is to give some suggestions respecting the common legal problems encountered during the course of professional photographic activity. Inquiries should be directed to "The Lawyer's Nook," PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

IT MAY SEEM paradoxical to start our series with a discussion of what is normally the last consideration in a trial—damages. But this is really the first subject that ought to be considered when a legal problem arises. And what we have to say, we think, will be of some comfort to our readers whose professional careers are just starting—but perhaps will be of some concern to the old pros.

First, a word about legal theory. There are three principal legal remedies to which every person or corporation is subject. Payment of damages to an injured party is the most common of these remedies. The other two are injunctive relief, forbidding the doing of what should not be done or requiring the doing of what should be done—and fines and jail sentences—remedies brought about by the state to assure compliance with the criminal law.

Provable Dollar Loss

Damages normally reflect the theory that where one person injures another the law should compel a reimbursement for the wrong done. Since the damages must be in monetary form, it was held at a rather early date that damages could only be in the amount corresponding to the actual wrong. As we will discuss in a minute, the courts can—and do—temper this rule by additional damages in various forms. The fact remains, however, that damages are normally in the amount of the provable dollar loss to the injured party.

Let's take a few practical examples. Suppose a photographer is hired to take pictures of a wedding. For some reason, due to the fault of the photographer, he is not able to supply prints of the pictures. What are the damages? Can the unhappy subject bring suit and collect any significant sum from the photographer? Probably not. In an instance of this kind the damages can be expected to be so speculative and incapable of proof that the expense of even bringing suit cannot normally be justified as a business matter.

Right of Privacy

Another example, a photographer places the portrait of a person in his window. The person involved is not a professional model. Even in the case where this might be re-

garded as a clear violation of some right of privacy, this situation would not be likely to lead to any significant award of damages. Again, the dollar amount of the damage is so speculative and unprovable that suit is not normally justified.

Our more experienced readers will probably recall many examples along the lines of the above where irate customers have threatened suit and generally raised a commotion over the alleged wrongs done to them. In these cases the photographer can normally take considerable comfort in the thought that no substantial damages can possibly be proved. This is why there are many, many fact situations of this kind where the legal principles as to liability are not at all clear—and also why it is futile to look for legal decisions.

Basic Principle

But this does not mean that a professional photographer—or anyone else—has license to go forth and trespass upon the rights of other persons. One of the basic principles is embodied in the English case of *Armorie v. Delamirie* in 1722. There a chimneysweep had found a jewel. As the finder of apparently lost property he was entitled to possession and ownership against all persons but the true owner. He took the jewel to the shop of a goldsmith to find its worth and what the jeweler would pay for it. The goldsmith took the stone, gave it to an assistant, the assistant removed the jewels, and the goldsmith then returned only the socket. When the chimneysweep brought suit for return of the stones, the goldsmith insisted that there was no proof of the value of the stones. The court responded to this contention by instructing the jury to assume that the jewel was of the finest water.

This same doctrine has found more recent application in antitrust law litigation, where damages are ordinarily impossible of exact proof. The courts have evolved a broad doctrine that the damages will be estimated upon the basis of whatever analysis is permitted by available facts, and will make all assumptions against the party at fault.

All of this means that the errant party will not be permitted to take advantage of his own wrong.

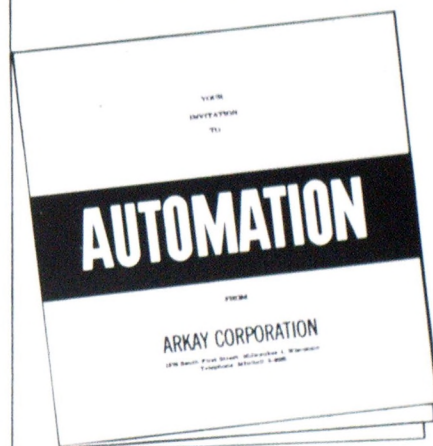
Business Considerations

We could cite other illustrations of ways that have been devised of penalizing wrongdoers when the normal remedy of damages fails. But these are all in the nature of exceptions to the general doctrine—that the provable actual damages are the measure of the recovery. It follows that where the professional photographer takes a conciliatory attitude, avoids conduct that unnecessarily increases damages or reflects an intentional or reckless disregard of the rights of others, and otherwise applies practical good sense, the case of legal claim in the absence of some provable damages is best treated as a business matter to be resolved upon the basis of business considerations and not as a legal threat likely to lead to actual litigation or substantial relief in favor of the injured party.

The prime point in all of this is that in many instances consideration of possible damages will resolve legal questions—always assuming that the photographer takes a conciliatory approach and does all in his power to minimize the loss. ▲

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color prints
negatives
transparencies
in sheet or roll form
discover the
missing link to
dark room profit

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A MESSAGE TO PROFESSIONAL PORTRAIT PHOTOGRAPHERS

"to firmly establish in the public mind a buying habit for portraiture at specific ages of life."

7 AGES

I quote the concept of the Seven Ages program as originally stated by the Professional Photographers of America, Inc.

UNLIMITED OPPORTUNITY

is yours when the goal of Seven Ages is accomplished. We, at TAP, would like to be considered

PACKAGING and MERCHANDISING EXPERTS

for the photographic industry. As we endeavor to earn and

maintain this position, we find ourselves increasingly dependent on THE VALUE the buying public places on a PORTRAIT. Continually, we direct our efforts toward

DEVELOPING PROGRAMS

as well as products, programs to

HELP YOU SELL MORE PORTRAITS

Yes, we have a mutual problem. We simply CAN'T PACKAGE what YOU don't sell!

TAP HAS AN IDEA! WE HOPE YOU LIKE IT!

TAP'S "GIFT TO NEWLYWEDS" program for 7 AGES Photographers
HERE'S THE IDEA . . . Upon final delivery of each wedding order you make a "GIFT TO THE NEWLYWEDS"

WHY????

- . . . To show your APPRECIATION for the wedding picture order.
- . . . TO MAKE THE FIRST BID FOR FUTURE "FAMILY PORTRAIT" BUSINESS!

THE GIFT????

A TAP 7 AGES ALBUM

- including
- . . . Your PERSONAL LETTER (on 7 AGES stationery) delicately asking the newlyweds the privilege of being their 7 AGES photographer when the time comes.
- . . . the OFFICIAL 7 AGES CERTIFICATE (parents' pledge to child)
- . . . the 7 AGES BROCHURE explaining the Seven Ages of Childhood in terms of PORTRAITS.
- . . . YOUR OFFER to photograph the new addition at each of the important Seven Ages, furnishing the album prints at 25% less than your regular prices. (Additional portraits at regular prices.)
- . . . YOURS will be the FIRST BID for the FAMILY PORTRAIT business.
- . . . YOUR GIFT will be GREATLY APPRECIATED.
- . . . YOU WILL GET PAID for every picture you make.
- . . . YOUR GIFT will CREATE LOYALTY to YOUR studio.
- . . . You CAN AFFORD this gift . . . only 2%-3% of the average wedding order ASSURES YOU PROFITABLE future business. A reasonable advertising allowance.

THE ADVANTAGES TO YOU????

Mr. Professional Photographer . . . YOU CAN REACH YOUR GOAL UNLIMITED OPPORTUNITY
by using TAP'S "GIFT TO NEWLYWEDS" and 7 AGES program

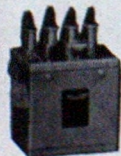
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"to firmly establish in the public mind a buying habit for portraiture at specific ages of life."

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ILLUSTRATED—FLASHMASTER LINE BY PHOTOGENIC

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

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FOR THE FIRST time in the history of the Professional Photographers of America, Inc. the Association is headed by a man whose father was also elected to the top office. Third-generation photographer Winton B. Medlar, M.Photo., is 1962 President of the PP of A.

The Medlar family has been in photography for over 100 years — since 1858 when J. S. Medlar began his career in Woodstock, Ill. The studio he founded is operated today by a granddaughter, Modelle Medlar McCoy and her husband, Robert.

J. S. Medlar's two sons, Herbert and Frank, became photographers and were both well known nationally through their workmanship and association activities. Herbert remained in Woodstock, Frank went to Spencer, Iowa, in 1887 where he established the Medlar Studio. As early as 1894 Frank Medlar's work was being published in the G. Cramer Dry Plate Company's annual book of photographs. He was the first photographer west of the Mississippi River to make portraits in direct color, using the Autochrome process.

In 1908 Frank W. Medlar was elected President of the Photographers Association of America, former name of the PP of A.

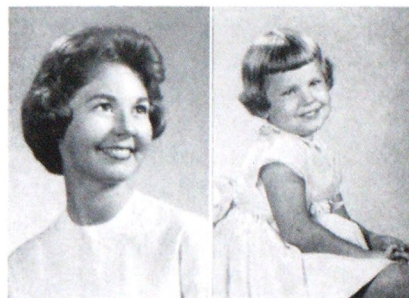
Winton B. Medlar apprenticed with his father for seven years before taking over the studio in Spencer upon his father's death in 1922. He had studied at the Art Institute of Chicago for two years and he attended several sessions at the Winona School of Photography in the early 1920s under Will Towles. It was at the Winona school

Right: Winton B. Medlar, M.Photo., PP of A Pres., 1962. Portrait, Nels Isaacson, M.Photo.

Far right: F. W. Medlar, 1908 PP of A Pres.

Below, left: Original Medlar Studio in Spencer, Iowa. At right: The present studio building was built in 1921. Note the skylight across top of building, now covered.

Left: Medlar graduate portrait. Right: Medlar 7 AGES portrait.



that Winton met student Virginia Norman who became his bride in 1926.

Spencer is a town of 7,500 located in northwest Iowa, not far from the picturesque Iowa Great Lakes Region which is near the Minnesota state line.

"While ours is primarily a portrait studio," declares Mr. Medlar, "a certain amount of commercial photography is done. We have four on the staff. Virginia is receptionist.

"We have been experimenting with color for five years.

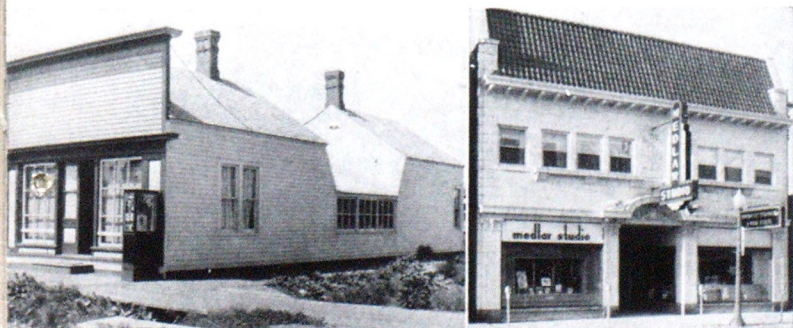
It is a big profit booster for both commercial work and also candid weddings."

The Medlar Studio is known for its photography of children. Many families who have moved away, bring their children back to Spencer for portraits — baby photographs as well as graduation portraits.

While the 7 AGES of Childhood promotion was designed as a long range program and no early results were expected, Mr.



The Heritage of Winton B. Medlar, M. Photo., PP of A President for 1962



(Profile No. 28)

Medlar reports that his studio is now doing more business in children's portraits than he has for many years. He attributes this in a large measure to his participation in the promotion.

YEARS OF SERVICE

Winton Medlar's election as President of the PP of A follows eight years of service, first as a Director, then as Secretary-Treasurer (1960) and Vice President (1961). For several years he headed the National Print Exhibit Committee, and served as Portrait Program Chairman for two annual PP of A Expositions.

A charter member and past president of the Professional Photographers of Iowa, Medlar holds life membership in that organization as well as the Minnesota and South Dakota professional groups. He is a member by invitation, of the American Society of Photographers and the Camera-

the Loyal Order of Moose. He is past deacon in the First Congregational Church of Spencer.

Winton Medlar fully believes that photographers should give the public what it wants, but make the product a little better than they expect and so educate them for finer photography. "It is so easy," he says, "to fail to move a light to improve the drawing and perspective of a portrait — so easy to skimp in the retouching, so easy to let that poor print slide through."

OUTLOOK HARDLY BETTER

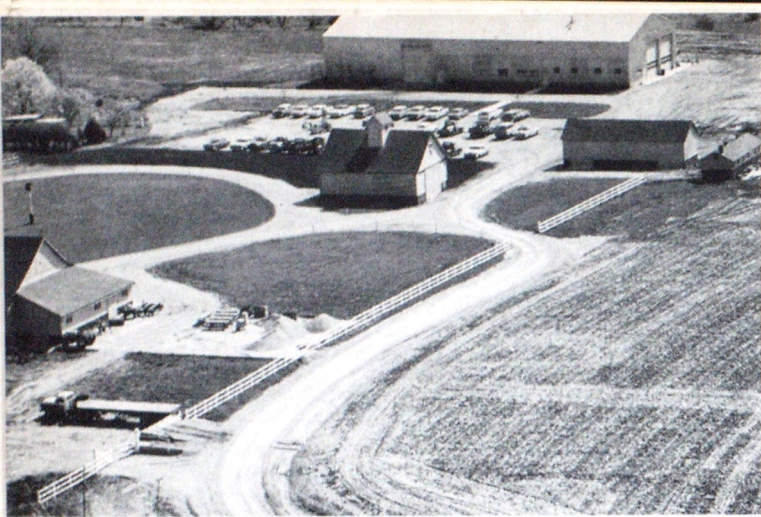
He notes encouragingly, "General interest in all fields of photography becomes greater every day. The demand for finer portraits is greater than ever; photography in advertising is constantly increasing; the role of photography in industry and in our daily life is being felt more every day. It can be said that the outlook for professional photographers and photography could hardly be better."

Medlar gives credit for any success he may have had



BOARD MEETING . . . of the Professional Photographers of America, Inc. took place in the fall of 1961 at the Milwaukee Athletic Club. These photographs were made during the three-day meeting. 1. Frederick Quellmalz, Executive Manager, and 1962 President Winton B. Medlar. 2. Harper Leiper, Wesley Bowman, William W. Carrier, Jr., John Paul Goodwin, PP of A advertising agency president, Merton Powell, Administrative Assistant. 3. Lawton E. Osborn, Hugh W. Tribble, Claude F. Palmer, Floyd M. Roberts, Bob Wilcox, Portrait Division Chairman, James E. Hampson, Paul H.

March. 4. Winton Medlar, Lawton Osborn. 5. Robert L. Ball, Past President; 6. Frederick Quellmalz, W. W. Carrier, John Paul Goodwin. 7. E. S. Purrington. 8. Around table from left: Bob Wilcox, Paul H. March, Joseph C. Schabacker, PP of A Business Consultant, Fred Schmidt, "NPP" Managing Editor, Raymond Ketchmark, Frederick Quellmalz, Harper Leiper. 9. Bob Wilcox. 10. Claude F. Palmer. 11. Earl G. Stanton, Floyd M. Roberts. 12. James E. Hampson, Hugh W. Tribble. 13. W. W. Carrier, Wesley Bowman, John Paul Goodwin. The PP of A Board of Directors holds meetings three times a year.



Massive studio in background is nerve center of photo farm.

Photographer looks for best angle as truck revolves on turntable.



PHOTO FARM

PICTURES ARE ITS ONLY CROP

- In a cool, green midwestern valley, an International Scout stops near a tiny stream. Several vacationers pile out and start to unload their fishing gear.

- Along a fertile river bottom, a Farm-all tractor pulls a cotton planter up and down the neat rows.

- In the hilly, rock-dotted timberlands, an International crawler tractor hauls huge logs up a dusty lumber camp trail.

Scenes like these are commonplace. You see them every day, across the U. S. But there's something extraordinary about this set: they're all going on within a few hundred yards of each other on a farm 75 miles southwest of Chicago. And at each site, a camera crew busily records the activity.

The place is Hickory Hill, International Harvester's photo farm, 340 acres of the most diverse topography in the country. "A photographer's treasure trove," Harold Claus calls it. He's the company's general supervisor of photographic services, the man in charge of the 31 men and women who work on the farm. "We spent years looking for a place like this," Claus says. "Look at it — rolling fields, flatlands, streams, ravines, forests — every

background we'd want for photographing Harvester equipment."

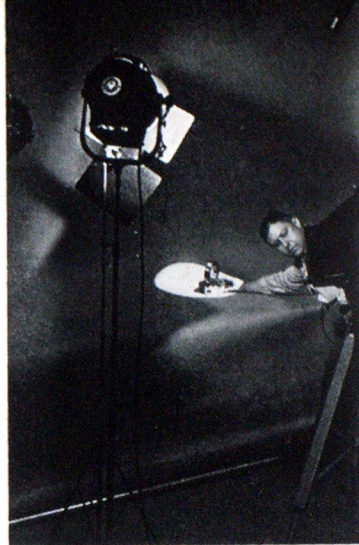
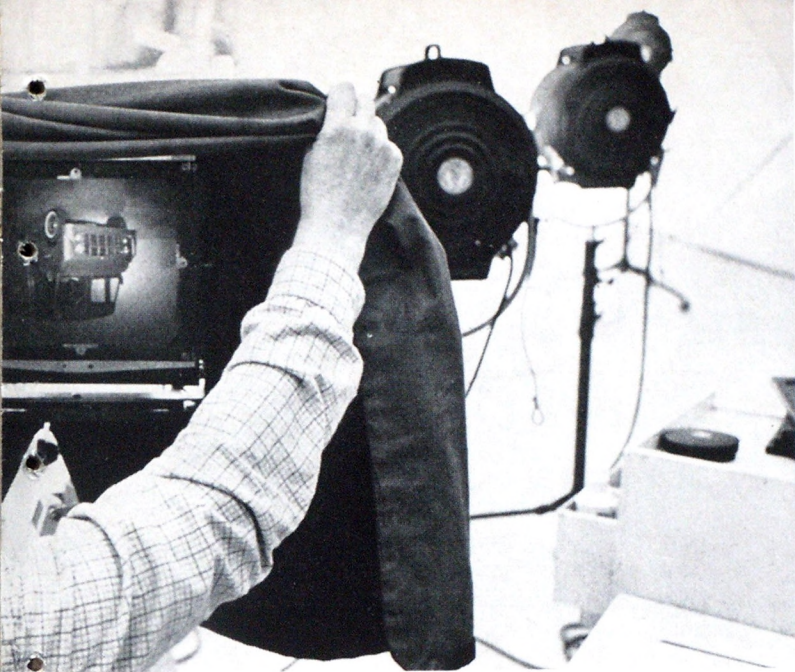
Hickory Hill is no luxury. With each passing year, Harvester's photographic needs have become more varied, more complex, more demanding. "Back when industrial photography got started," says Claus, "you'd just hand a man a camera and say, 'Here, go out and get me a picture of a thresher.' Brother, it sure has changed since then. Today we're making still pictures and movies — black-and-white and color — pictures for magazine ads, news releases, slide presentations, all kinds of product publicity. And the logistics, they've become fantastic. Everything's got to be just right — the machines, the landscape, the weather, the crops, the models — and they've all got to be there at once."

The old way — sending company camera crews out on location or hiring outsiders to do the work — has become too expensive, too inconvenient. "We had to have a place," says Claus, "where we could control all the variables."

Hickory Hill was the place — topographically versatile and ideally located, just hours away from a center of supplies, IH equipment and model-



Harvest time. Photographer gathers pictures of hay baler.



"Bread-and-Butter" work consists of Harvester product photographs.



Feature motion picture in production at farm.

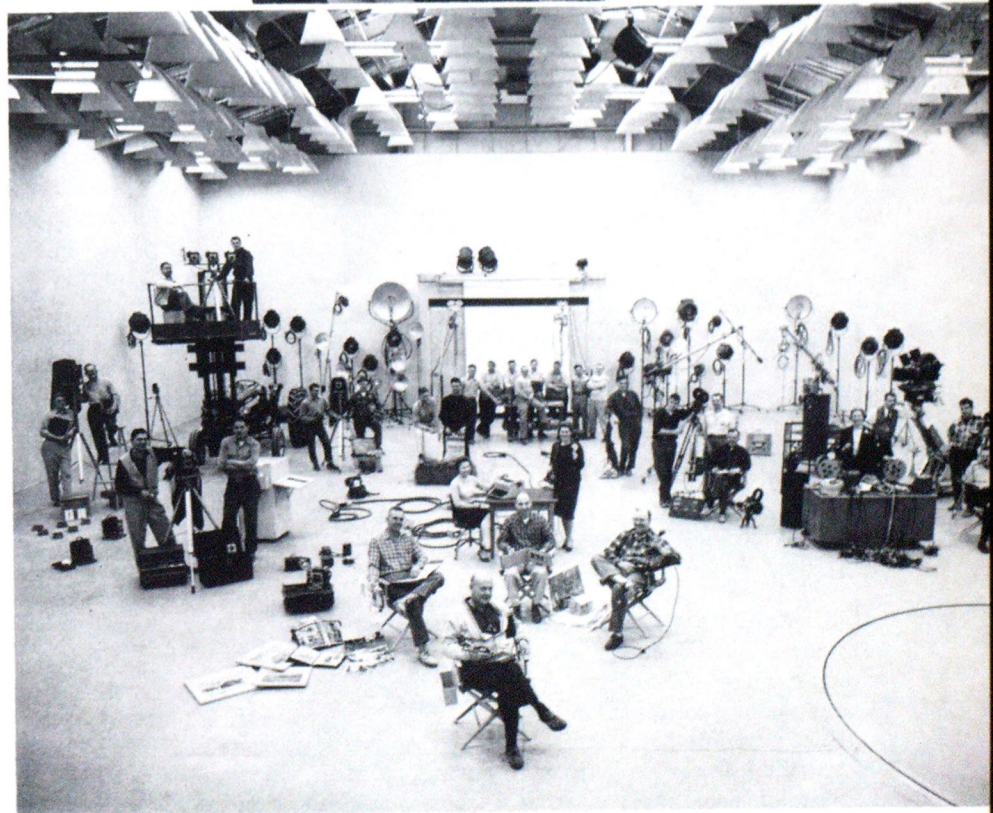
by Peter H. Langer, Photographs by Angus McDougall
REPRINTED FROM "HARVESTER WORLD" MAGAZINE

ing talent. To this, Harvester has added an imposing man-made endowment, a huge (160 ft. by 60 ft.) barn-like studio building filled with \$50,000 in photo and sound equipment and including: (1) space for simultaneous use of five different sets, (2) offices, editing and sound screening rooms, and (3) a service shop for equipment preparation and maintenance.

In its first year of operation, Hickory Hill has produced 11 feature motion pictures, 30 short subjects, more than 7,000 still photos. That's an impressive total, but is Harvester's investment paying off?

"Well," says Claus, "take the latest movie we made. It cost us \$15,000. Before we had these facilities, we would've assigned the job to outside producers. They would have charged \$75,000."

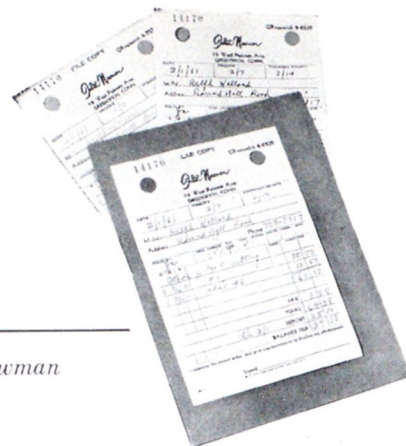
Harvester's manager of consumer relations, W. O. Maxwell, has an even more resounding answer. "This has been the kind of investment bankers dream about," he says. "We've spent \$300,000 on Hickory Hill photo farm. Based on savings so far, the project will have paid for itself by 1965." ▲



International Harvester photo farm team.

A SIMPLIFIED RECORD SYSTEM

by Juliet Newman



ALTHOUGH THE PP of A has been working on a studio records system incorporating the advice of the best brains in this field, the approved report will not be ready for some time. In the meantime, it may interest photographers to examine a very simple system our studio has used for a number of years.

If it suffers from any fault, it is that of being too simple, but for our purposes it works. It has saved us from several cases of writer's cramp, and held our ink consumption down to but a few gallons a year.

Before switching to this system, we had used or examined a dozen commercial systems available on the market, and junked a highly complicated system set up for us by a well meaning CPA—a system that provided us with five times as much information as we needed, and required about 20 hours of bookkeeping a week.

TRIPPLICATE FORM

The present system is simple, requires one, and only one, writing for all the necessary records, and provides all the information needed by us or required by law. In fact, following a recent audit by the Bureau of Internal Revenue, we received a letter from them complimenting us on the way in which our records were kept.

The basis of the system is a 4"x6" triplicate form. Ours are in perforated strip form used in a small container which holds a load of about 50 sets. Five thousand triplicate sets, the container, and a supply of special carbon paper, cost under \$35. Rip-out type forms, with single-use carbons incorporated, may be preferred; they are slightly more expensive.

The forms are numbered consecutively. The original has no notation, the other two are marked "Lab Copy" and "File Copy." Although all three of ours are on white paper, a preferred refinement would be three colors of paper—just make sure that the lab copy is the one on white paper; colored paper is hard to read under the print room safelight.

SERIES OF BOXES

Under the name and address, the first line has boxes for three dates—order date, proofs promised, finished prints promised. Then, lines for name, address, and phone number of the customer.

The next line has a series of boxes that can be varied to suit the information desired. In our case, there is a box for the initials of the one taking the order, cash or charge

notations, tax code (various letters indicate taxable sale, out-of-state sale, charitable institution, etc.), and a breakdown of the type of assignment—portrait, school, color, frame, etc.

The main body of the lined form provides space for the order itself: description of the assignment, print quantity, sizes and finish, unit prices and totals. There is also a line for tax, deposit, and balance due.

ORIGINAL TO CUSTOMER

The line at the bottom, "I approve the above order, and give you permission to display my photograph," with space for signature, may be desirable. As far as we are concerned, it has proved of questionable value, and we will probably omit it on our next printing.

In writing out the form as the order is taken, there is no need to insert carbons each time; this is taken care of automatically by the design of the container. Then a push with the pen ejects all three copies. In our portrait business, the original is given to the customer. It not only serves as a receipt, but shows the complete order including the price—no argument later. In case of a telephone order, this copy is mailed for confirmation. For commercial studios, this copy can be used as the information copy for the cameraman covering the assignment.

The file copy then starts on a trip through a series of boxes (100-sheet 4x5 film boxes are useful for this). The first one, kept alphabetically, is marked "In Work." Upon completion of the order, the slip is moved to the "To Be Billed" box, then after billing, to the "Billed-Unpaid" box. Upon receipt of payment, the slip ends its trip, with date

(Turn to page 76)

JULIET NEWMAN

has become a leading portrait photographer largely through her reputation in family groups and portraits in direct color. She has developed many of her own make-up techniques. She and her husband, Irving, have a studio in Greenwich, Conn. Mrs. Newman has appeared on several state and National photographic convention platforms.



LOOK
TO THE
FUTURE
AT WINONA

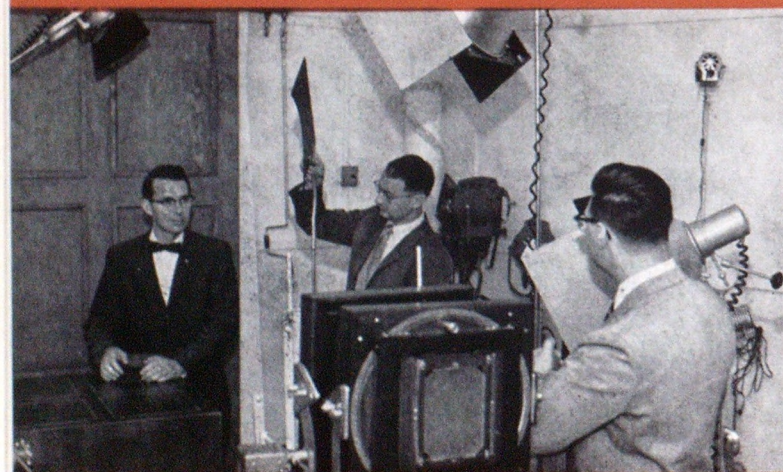
1962

COMPLETE
SCHEDULE
OF
INSTRUCTION

WINONA

SCHOOL OF PHOTOGRAPHY

Winona Lake, Indiana • Sponsored by Professional Photographers of America, Inc.



LOOK TO THE FUTURE AT WINONA

Talent at Work

The Winona School of Photography—now in its 41st year—continues to make an outstanding and unique contribution to the improvement of professional photography. The School is owned and operated by the Professional Photographers of America, Inc. as a nonprofit educational institution dedicated to the constant improvement and advancement of professional photography and ever changing business and promotional methods.

THE FACULTY—and the students—represent talent at work. Probably the most important key to its success is the Winona faculty, a staff of working photographers and craftsmen—men and women who earn their living through photography. The opportunity to watch the instructors in action, to participate in question-and-answer sessions with them and then go to work in the camerarooms and laboratories makes Winona truly a school of practical experience. These masters of photography teach and guide you in new techniques in the art, the craft and the sale of professional photography.

THE STUDENTS—The great variety of refresher courses each year brings together a student body which is representative of all phases of portrait, commercial and industrial photography—studio owners, cameramen, department heads, receptionists, colorists, laboratory technicians, retouchers. The value of a Winona course, even to a person of wide experience, cannot be overemphasized. Like every other career photographer, apprentice or studio owner in this industry, you want to advance your professional

Fresh, New Ideas . . . to Meet





standing and increase your knowledge. The surest way to accomplish this is to take part in one or more of the intensive summer refresher courses.

THE CURRICULUM for 1962, beginning on the next page, is a varied selection of courses covering all phases of professional photography. Courses are available for the relatively inexperienced photographer and craftsman, as well as for those who have been engaged in the business for many successful years. Studying in small and limited classes, with special emphasis on personal and individual instruction, is the best way to learn. Mr. and Mrs. Specials bring dozens of husband and wife teams to Winona each year. Parallel courses, such as "Speedlight Portrait Photography" and "Oil Coloring" are purposely scheduled so that couples may turn their vacations into a profitable week or two at Winona. There are eight combinations of Mr. and Mrs. Specials. In keeping with the School's roll to augment the professional's skill in a world of constant changes, the small camera ($2\frac{1}{4} \times 2\frac{1}{4}$ and 35mm) is the subject of one course and is featured in three others this year.

The faculty — and students — at Winona represent talent at work.



the Challenges of Tomorrow





LOOK TO THE FUTURE AT WINONA

Official Schedule of Courses . . . The

COURSE NUMBER

1

One Week

FUNDAMENTALS OF POSING AND LIGHTING

June 17-23

Tuition: \$100

Deposit: \$25

If you are a newcomer to the profession . . . if you have been practicing portraiture without having learned the basic principles . . . or if you simply need a refresher, this course is for YOU. Nationally known instructors will show you the all-important basic lightings and methods of posing, with emphasis on the corrective techniques necessary to portray a difficult subject at his (or her) best. Particular attention will be given not only to three-quarter and head-and-shoulder posing but to lighting with either incandescent lamps or speedlights. Join the ranks of your fellow photographers who have used this course as a stepping stone to better portraiture.

INSTRUCTORS: Maurice C. LaClaire, *M.Photog., Grand Rapids, Mich., Coordinator*; Edwin D. Rentschler, *M.Photog., Ann Arbor, Mich.*; Roy N. Green, *M.Photog., Gainesville, Fla.*; Gerhard Bakker, *M.Photog., Milwaukee.*

COURSE NUMBER

2

One Week

GENERAL COMMERCIAL PHOTOGRAPHY

June 17-23

Tuition: \$100

Deposit: \$25

Whether you have a budding commercial studio in a large city or a combination studio in a small town, sound concepts of commercial photography can better qualify you to serve your clientele. In this course, the use of camera swings, the lighting of common products, the understanding of art principles, the making of copy photographs and the use of valuable short-cuts are only a few of the subjects covered by instructors who have learned them by actual experience in building successful businesses of their own. Your clients will be happy you enrolled in this one.

INSTRUCTORS: W. W. Carrier, Jr., *M.Photog., Memphis, Tenn., Coordinator*; Jack Stiles, *Harper Leiper, M.Photog., Houston, Texas*; Gerhard Bakker, *M.Photog., Milwaukee*; Merle S. Deardorff, *Cr.Photog., Chicago.*

COURSE NUMBER

3

Two Weeks

GENERAL PORTRAIT PHOTOGRAPHY

June 24-July 7

Tuition: \$125

Deposit: \$50

Here is a course that can put you on the right path in portraiture, whether you are just starting out, or took the wrong path at the outset. The lighting and posing of men, women, children, brides and groups as taught in this course make it the best attended. Better enroll *early* in this one, as attendance must be limited to 96.

INSTRUCTORS: Glen Worley, *M.Photog., Alliance, Neb., Coordinator*; Carl Blakeslee, *M.Photog., Tampa, Fla.*; Harold Woolwine, *M.Photog., Enid, Okla.*; William Shields, *M.Photog., Clinton, S. C.*; Homer English, *Cr.Photog., Troy, Ohio*; Edward P. Curry, *Cr.Photog., Gerhard Bakker, M.Photog., Milwaukee*; Merle S. Deardorff, *Cr.Photog., Chicago.*





COURSE NUMBER

4

One Week

ADVANCED COMMERCIAL PHOTOGRAPHY

June 24-30

Tuition: \$135

Deposit: \$25

Rarely is a course planned that can help the already established commercial photographer in all phases of his operation. Here is such a course. Illustrative, industrial, architectural and product photography; food; highly polished, shiny objects and other difficult subjects . . . working with props and models . . . selection of films and filters for unusual assignments . . . creating desire for the product . . . architectural field trips . . . pleasing the client . . . promoting your studio . . . and on and on. Packed with practical ideas, this course of instruction (by the experts) will justify many times over in the years to come the time and effort you put forth in being one of the forward-looking participants.

INSTRUCTORS: Giovanni Suter, *M.Photog., Chicago, Coordinator*; Arthur E. Pohlman, *Cr.Photog., Milwaukee*; Lawrence S. Williams, *Upper Darby, Penna.*; Wesley Bowman, *M.Photog., Chicago*; Gerhard Bakker, *M.Photog., Milwaukee*; Merle S. Deardorff, *Cr.Photog., Chicago*.

COURSE NUMBER

5

One Week

DIRECT COLOR IN COMMERCIAL PHOTOGRAPHY

July 1-7

Tuition: \$150

Deposit: \$25

Commercial photographers, who know their clients demand deft handling of color, will appreciate the scope of this course. Advanced instruction will be given in color photography of food, illustrative and architectural subjects, industrial and residential interiors, as well as general product photography. Learning the latest techniques in processing color films, and making color prints, will keep you abreast of the times.

INSTRUCTORS: L. P. Brand, *M.Photog., Cincinnati, Ohio, Coordinator*; Ulric E. Meisel, *M.Photog., Dallas, Texas*; Giovanni Suter, *M.Photog., Wesley Bowman, M.Photog., Chicago*; Gerhard Bakker, *M.Photog., Milwaukee*; Merle S. Deardorff, *Cr.Photog., Chicago*.

COURSE NUMBER

6

One Week

STUDIO WORK- SHOP, PORTRAIT FINISHING, PRINTING

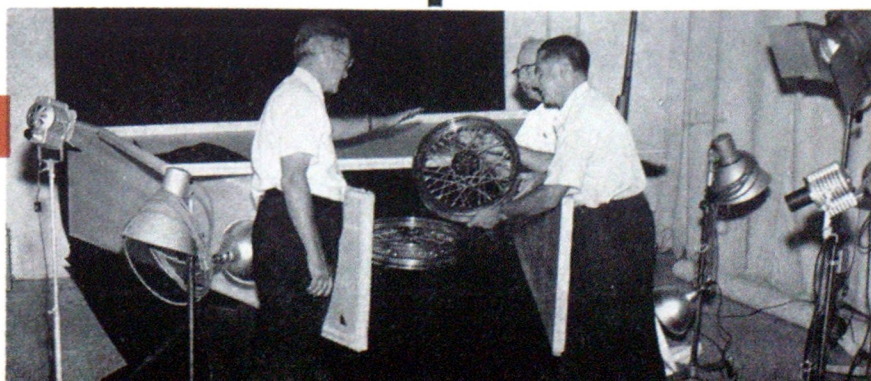
July 8-14

Tuition: \$125

Deposit: \$25

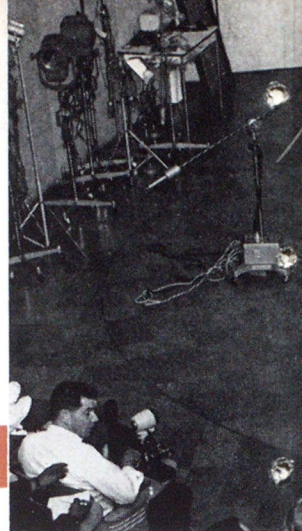
Many of us succeed in creating a fine portrait through imaginative posing, flattering lighting and provocative expression, but overlook the technique of properly exposing and processing the negative or achieving the optimum in print making. Special emphasis is placed on these factors, along with printing for salon exhibition, copying, restorative work, toning, vignetting, intensification and reduction, presentation of finished work and framing. A natural for a "Mr. & Mrs." combination with Course No. 7.

INSTRUCTORS: Laurence W. Blaker, *M.Photog., Manhattan, Kan., Coordinator*; Kaye Marvins, *M.Photog., Houston, Texas*; Kenneth M. Wright, *M.Photog., St. Paul, Minn.*; Gerhard Bakker, *M.Photog., Milwaukee*.





LOOK TO THE FUTURE AT WINONA



COURSE NUMBER

7

One Week

OIL COLORING

July 8-14

Tuition: \$75

Deposit: \$25

There is no longer any need to merely envy the work of the well known instructors in this course. Here is an opportunity to learn their techniques in background ideas, colors for skin tones, beautifying the eyes and enhancing the hair; the method for achieving the heavy oil effect without use of a brush. Lectures on principles of painting and color harmony will be given by instructors. Bring along examples of your work for special advice, as limited enrollment will permit personal instruction. This course runs concurrently with Course No. 6 to permit "Mr. & Mrs." participation. (This same course is also presented July 15-21 — No. 10.)

INSTRUCTORS: Aida Price, *M.Photog., Coordinator*; Gerhard Bakker, *M.Photog., Milwaukee*.

COURSE NUMBER

8

One Week

SPEEDLIGHT PORTRAIT PHOTOGRAPHY

July 15-21

Tuition: \$125

Deposit: \$25

The many advantages of speedlights are well recognized . . . but too often the necessary changes in technique are overlooked. One week of concentrated instruction can acquaint you with the techniques of edge and bounce lightings as well as the mechanics of speedlights. Posing, basic lightings and art principles are also part of the curriculum. Bring your small camera and portable speedlight for a brainstorming session. Bring your wife, too, and enroll her in the oil coloring course the same week (see No. 10).

INSTRUCTORS: Frank Pechman, *M.Photog., Kaukauna, Wis., Coordinator*; Leo Stern, *M.Photog., Kansas City, Mo.*; LaVerne Friesen, *M.Photog., Buhler, Kan.*; Gerhard Bakker, *M.Photog., Milwaukee*; Merle S. Deardorff, *Cr.Photog., Chicago*.

COURSE NUMBER

9

One Week

SMALL CAMERA PHOTOGRAPHY

July 15-21

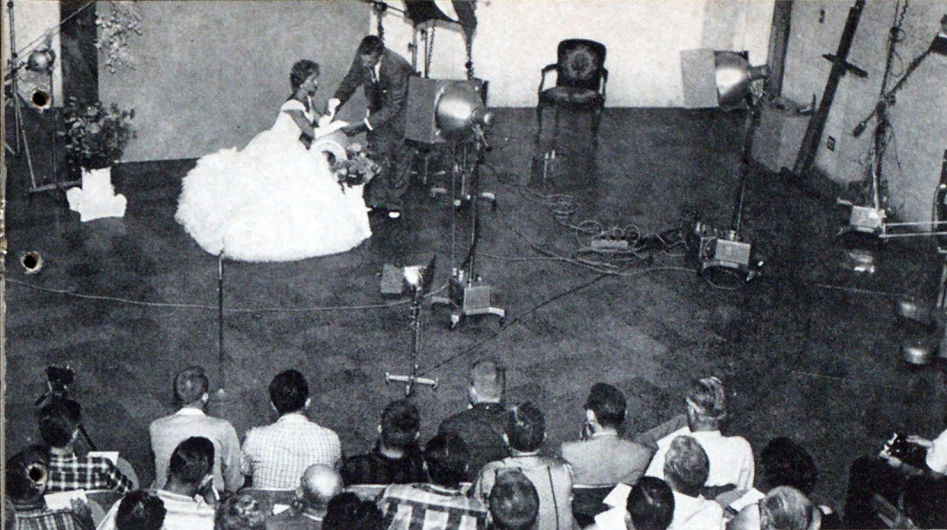
Tuition: \$100

Deposit: \$25

Growing popularity of the small camera among professionals created the demand for this course. Versatility of the small camera in the fields of studio and outdoor portraiture, news, magazine, fashion, public relations, illustration, photomicrography and close-up photography will be demonstrated. Types of lenses and shutters, composition, processing techniques, and the use of various kinds of light all combine to make this course a "must" for the photographer who is aware of the modern trend to small camera photography. (Don't overlook the opportunity to enroll the "Mrs." in the oil coloring course running simultaneously — No. 10.)

INSTRUCTORS: Gerhard Bakker, *M.Photog., Milwaukee, Coordinator*; Robert Elmore, *Chicago*; Robert Boyd, *Milwaukee*; John Brooks, *Milton Freier, Walter Heun, New York*; George Schectman, *Chicago*.





COURSE NUMBER

10

One Week

OIL COLORING

July 15-21

Tuition: \$75

Deposit: \$25

There is no longer any need to merely envy the work of the well known instructors in this course. Here is an opportunity to learn their techniques in background ideas, colors for skin tones, beautifying the eyes and enhancing the hair; the method for achieving the heavy oil effect without use of a brush. Lectures on principles of painting and color harmony will be given by instructors. Bring along examples of your work for special advice, as limited enrollment will permit personal instruction. This course runs concurrently with Course No. 6 to permit "Mr. & Mrs." participation. (This same course is also presented July 8-14—No. 7.) A "Mr. & Mrs." combination with Course No. 8 or Course No. 9.

INSTRUCTORS: Aida Price, *M.Photo.*, Coordinator; Gerhard Bakker, *M.Photo.*, Milwaukee.

COURSE NUMBER

11

One Week

A WEEK WITH VIRGINIA STERN (In Sales Techniques)

July 22-28

Tuition: \$65

Deposit: \$25

If success is measured in dollars, a week with Virginia Stern can help you achieve it. Even the most beautiful photograph needs to be promoted to bring the highest dollar return, and this course covers everything from making the appointment to final delivery. Work schedules, promotions, increasing volume, reception room atmosphere, frame displays, higher unit sales, proof presentation, selling copies and restorations, sales methods and effective use of the telephone, lectures on color, decor, finished work and framing—all are subjects you can look forward to learning when you attend this session. (Tell "Mr." about Course No. 12 and bring him along.)

INSTRUCTORS: Virginia Stern, *Cr. Photog.*, Kansas City, Mo., Coordinator; Gerhard Bakker, *M.Photo.*, Milwaukee.

COURSE NUMBER

12

Two Weeks

ADVANCED PORTRAIT PHOTOGRAPHY

July 22-August 4

Tuition: \$200

Deposit: \$50

A "beyond-the-basics" course for polishing your portrait techniques, with demonstrations of draping, and the use of props, backgrounds and accessories in the photography of men, women, children, teen-agers and groups. The second week is devoted to the use of Ektacolor film and Ektacolor printing. Enroll the "Mrs." in one of the courses (Nos. 11, 13, 14 or 15) being held at this same time.

INSTRUCTORS: Van Moore, *M.Photo.*, Richmond, Va., Coordinator; Gene Claseman, *M.Photo.*, Sioux Falls, S. D.; Emilie Romaine, *M.Photo.*, San Francisco; Leslie A. Tompsett, *M.Photo.*, South Bend, Ind.; Clarence Premo, *M.Photo.*, Potsdam, N. Y.; Orrion Barger, *M.Photo.*, Chamberlain, S. D.; Edgard L. Obma, *M.Photo.*, Dodgeville, Wis.; Gerhard Bakker, *M.Photo.*





LOOK TO THE FUTURE AT WINONA

COURSE NUMBER

COURSE NUMBER

13

One Week

**BRUSH
OILS**

July 22-28
Tuition: \$100
Deposit: \$25

If you are the kind of colorist who wants to deliver only the finest work to a discriminating clientele, you will welcome this chance to learn how to plan harmonizing portrait colors, achieve interesting background effects and produce superb modeling in your paintings. Lectures on principles of painting and color harmony. Something *new* has been added . . . Painting the miniature, using *brush* accents. Instruction in printing, mounting and toning can help improve your work, and tips on pricing and selling will help you realize the most from it. Materials are furnished, so bring nothing but your husband — for Course No. 12, naturally. (This same course presented July 29-Aug. 4 — No. 15.)

INSTRUCTORS: Phyllis Moore, *M.Photog., New Orleans, Coordinator*; Gerhard Bakker, *M.Photog., Milwaukee*.

COURSE NUMBER

14

One Week

**NEGATIVE
RETOUCHING**

July 29-August 4
Tuition: \$75
Deposit: \$25

This course, designed for the beginner, teaches basic fundamentals of stroke and touch for both machine and hand retouching. Near-beginners, too, will find the instruction helpful, especially in determining the point at which to stop to avoid over-retouching, so important in character studies. Observing the actual retouching of the negatives by the instructor is made easy through closed-circuit TV. All equipment and negatives are furnished by Winona School. A "Mr. & Mrs." course . . . with No. 12.

INSTRUCTORS: Homer English, *Cr. Photog., Troy, Ohio, Coordinator*; Julius Mihali, *Norwalk, Ohio*; Gerhard Bakker, *M.Photog., Milwaukee*.

COURSE NUMBER

15

One Week

**BRUSH
OILS**

July 29-August 4
Tuition: \$100
Deposit: \$25

If you are the kind of colorist who wants to deliver only the finest work to a discriminating clientele, you will welcome this chance to learn how to plan harmonizing portrait colors, achieve interesting background effects and produce superb modeling in your paintings. Lectures on principles of painting and color harmony. Something *new* has been added . . . Painting the miniature, using *brush* accents. Instruction in printing, mounting and toning can help improve your work, and tips on pricing and selling will help you realize the most from it. Materials are furnished, so bring nothing but your husband — for Course No. 12, naturally. (This same course also presented July 22-28 — No. 13.)

INSTRUCTORS: Phyllis Moore, *M.Photog., New Orleans, Coordinator*; Gerhard Bakker, *M.Photog., Milwaukee*.



17

One Week
August 12-18
Tuition: \$65
Deposit: \$25

Fine photography deserves the best in sales presentation. The BUSINESS of photography shares importance with the photography itself, since unsold or undersold photographs limit your success. Have your receptionist become one of the group who will learn the principles and psychology of SELLING. "Stepping-up" a sale, how to close, profitable promotions, credit, collection, writing ad copy and selling direct color, frames and copies, lectures on color, studio decor, finished work and framing, are only a few of the subjects discussed in this course. A "Mr. & Mrs." special with Course No. 16.

INSTRUCTORS: Dolores Shrader, *Cr. Photog.*, Little Rock, Ark., *Coordinator*; Gerhard Bakker, *M. Photog.*, Milwaukee.



COURSE NUMBER

16

One Week

DIRECT COLOR IN PORTRAIT PHOTOGRAPHY

August 12-18
Tuition: \$150
Deposit: \$25

The transition from black-and-white photography to meet the rapidly-increasing demand for color is made easier for you through the comprehensive instruction by photographers nationally known for their success in color. Composition, lighting, make-up and use of props are covered in this course, as well as the processing of color film and the making of color prints. The small camera in color portraiture will be included, so bring your 2 1/4 x 2 1/4. A "Mr. & Mrs." combination with Course No. 17.

INSTRUCTORS: Courney Tourcotte, *M. Photog.*, Muskegon, Mich., *Coordinator*; Emile Romaine, *M. Photog.*, San Francisco; Gerhard Bakker, *M. Photog.*, Milwaukee; Merle S. Deardorff, *Cr. Photog.*, Chicago.

COURSE NUMBER

18

One Week

ADVANCED NEGATIVE RETOUCHING (Including Color)

August 12-18
Tuition: \$100
Deposit: \$25

While the basic stroke and touch fundamentals are reviewed in this course, emphasis is placed on the more advanced aspects of retouching. Dye, chemical reducing, etching, needlework, character line study, speed retouching and color negative work are part of the instruction. Closed-circuit TV permits you to see exactly what the instructor is doing to the negative. This course is for the retoucher who has received formal training or has had at least one year's experience. Equipment and negatives are supplied.

INSTRUCTORS: Homer English, *Cr. Photog.*, Troy, Ohio, *Coordinator*; Julius Mihali, *Norwalk, Ohio*; Gerhard Bakker, *M. Photog.*, Milwaukee.

COURSE NUMBER

19

One Week

PHOTOGRAPHIC DEPARTMENT SUPERVISORS SEMINAR

August 20-24
Tuition: \$125
Deposit: \$25

Subject matter in this course is planned to be of particular interest to industrial photographers who are engaged in using photography as a working tool. Of particular value to supervisors, assistants and group leaders in industrial photographic departments. Seminar covers supervision and management techniques, planning, production control and record systems encompassed within the photographic department.

INSTRUCTORS: R. H. Westmoreland (*Capt., U.S.M.C. Ret.*) Springfield, Va., *Coordinator*. Other instructors to be announced later.

COURSE NUMBER

20

One Week

August 19-25
Tuition: \$100
Deposit: \$25

INDUSTRIAL FILM WORKSHOP

A study of 8mm motion pictures as they affect industry. Equipment, use of film, taking and continuity, projection, problems and limitations. Taught by leaders in industrial motion pictures, including E. S. Purrington, *Cr. Photog.*, Meteor Photographic, Detroit, Mich., and Earl Stanton, Bell Aircraft Corp., Buffalo, N. Y.

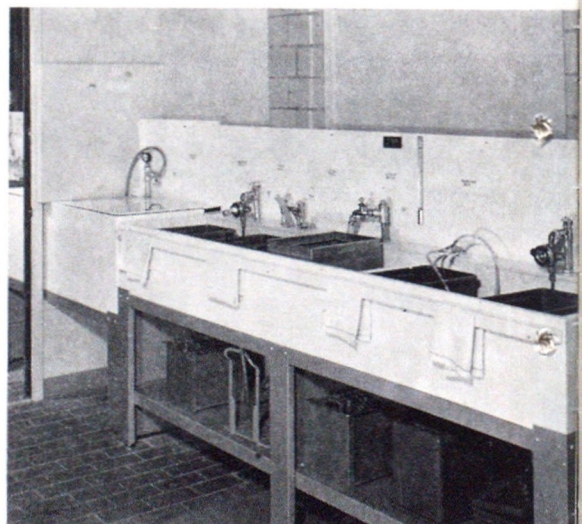
LOOK TO THE FUTURE AT WINONA

keep your photographic techniques up to date

Winona has what it takes . . . Faculty, curriculum and facilities. Forty years of photographic training on a professional level has resulted in the only school of its kind. . . . Students work in air-conditioned comfort. A 25-foot revolving stage in the auditorium arena makes it possible for students to see lighting and posing techniques from every angle. Closed circuit television equipment, donated by the Winona School Alumni Association, is used in many of the courses. An electronic microphone insures that students will hear every word of the instructor. The latest in projection equipment provides the best visual aids. The new Winona library has readily available information. . . . Industry leaders back Winona as an invaluable proving ground for testing and refining equipment and materials. Students have the opportunity to study the most recent developments in the photographic field, with successful practicing photographers. . . . Both students and faculty work hard to accomplish the maximum possible training in the allotted time in the relaxed educational environment that is Winona.

Left:
Session in color
filtration.

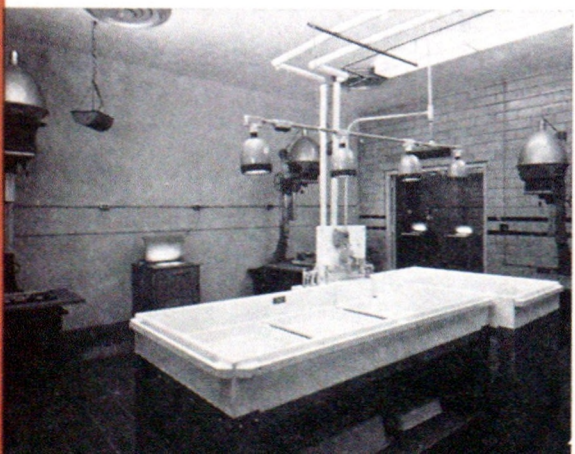
Right:
Laboratories have
latest equipment.



learn with the masters of photography

Left:
Spacious darkroom
at Winona.

Right:
Instructor at work.



Vacation While You Learn . . . Bring the Family

Life at Winona is perfect for a week or two of learning. The School is located just a few blocks from the shores of Winona Lake in a quiet resort town. Students dress for comfort. Sport shirts and light-weight slacks will be ideal for the men; simple, cool cottons and light sweaters for the women. You'll probably want to bring a bathing suit and play clothes.



HOW TO GET TO WINONA

Winona is easily accessible by train, by air and by bus. Winona Lake is 40 miles northwest from Fort Wayne, Indiana. It is only two miles from the junction of U. S. 30 and Indiana 15, at Warsaw. By rail, both westbound and eastbound (from Chicago) Pennsylvania Railroad trains stop at Warsaw. By air, you may fly to Chicago or Fort Wayne, take Pennsylvania R. R., Greyhound Bus, or Indiana Motor Bus Lines to Warsaw, local taxis to Winona Lake. If you fly your own plane, land at the airport two miles north of Warsaw, four miles from the Winona School.

HOUSING

Housing information will be supplied when your application has been accepted by the Winona Admissions Committee. Students may live in private homes near the School, stay in air-conditioned motels, or rent apartments. Rooms in private homes are about \$20 per week, motels, about \$6 to \$9 per day. You will enjoy dining in various restaurants in and near Winona. The average student spends about \$25 a week for meals. If you are making your Winona stay a family affair, you may want to rent one of the cottages available on the lake or nearby lakes. Winona School even helps you get baby sitters.

**Select the courses that will advance your own career.
See next page and send your application and deposit
to Milwaukee today!**

Beautiful Surroundings



Convenient to All America

1962 WINONA COURSES

Official Application Form

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

- 1 FUNDAMENTALS OF POSING AND LIGHTING —
Tuition \$100 Deposit \$25 June 17-June 23 ____
- 2 GENERAL COMMERCIAL PHOTOGRAPHY —
Tuition \$100 Deposit \$25 June 17-June 23 ____
- 3 GENERAL PORTRAIT PHOTOGRAPHY —
Tuition \$125 Deposit \$50 June 24-July 7 ____
- 4 ADVANCED COMMERCIAL PHOTOGRAPHY —
Tuition \$135 Deposit \$25 June 24-June 30 ____
- 5 DIRECT COLOR IN COMMERCIAL PHOTOGRAPHY —
Tuition \$150 Deposit \$25 July 1-July 7 ____
- 6 STUDIO WORKSHOP, PORTRAIT FINISHING, PRINTING
Tuition \$125 Deposit \$25 July 8-July 14 ____
- 7 OIL COLORING —
Tuition \$75 Deposit \$25 July 8-July 14 ____
- 8 SPEEDLIGHT PORTRAIT PHOTOGRAPHY —
Tuition \$125 Deposit \$25 July 15-July 21 ____
- 9 SMALL CAMERA PHOTOGRAPHY —
Tuition \$100 Deposit \$25 July 15-July 21 ____
- 10 OIL COLORING —
Tuition \$75 Deposit \$25 July 15-July 21 ____
- 11 A WEEK WITH VIRGINIA STERN (In Sales Techniques)
Tuition \$65 Deposit \$25 July 22-July 28 ____
- 12 ADVANCED PORTRAIT PHOTOGRAPHY —
Tuition \$200 Deposit \$50 July 22-Aug. 4 ____
- 13 BRUSH OILS —
Tuition \$100 Deposit \$25 July 22-July 28 ____
- 14 NEGATIVE RETOUCHING —
Tuition \$75 Deposit \$25 July 29-Aug. 4 ____
- 15 BRUSH OILS —
Tuition \$100 Deposit \$25 July 29-Aug. 4 ____
- 16 DIRECT COLOR IN PORTRAIT PHOTOGRAPHY —
Tuition \$150 Deposit \$25 Aug. 12-Aug. 18 ____
- 17 SUCCESSFUL SELLING IN YOUR STUDIO —
Tuition \$65 Deposit \$25 Aug. 12-Aug. 18 ____
- 18 ADVANCED NEGATIVE RETOUCHING (Including Color)
Tuition \$100 Deposit \$25 Aug. 12-Aug. 18 ____
- 19 PHOTOGRAPHIC DEPT. SUPERVISORS SEMINAR —
Tuition \$125 Deposit \$25 Aug. 20-Aug. 24 ____
- 20 INDUSTRIAL FILM WORKSHOP —
Tuition \$100 Deposit \$25 Aug. 19-Aug. 25 ____

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

Name _____
(please hand-letter or typewrite)

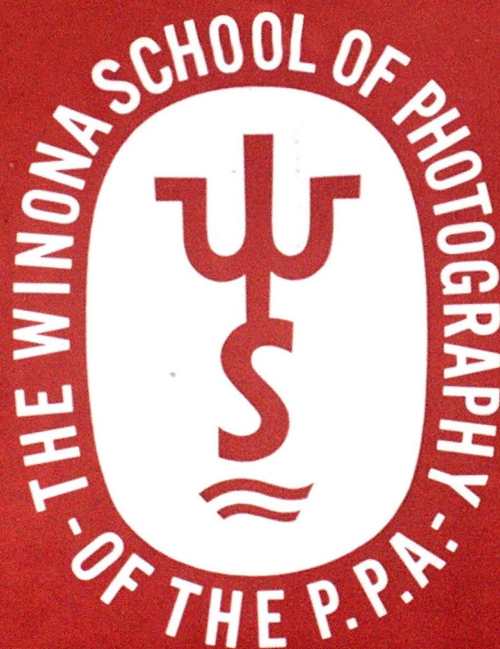
Street _____

City _____ Zone _____ State _____

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

THE WINONA SCHOOL OF PHOTOGRAPHY

WINONA LAKE, INDIANA



WINONA'S 41st YEAR

Sponsored by

The Professional Photographers of America, Inc.

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Howard Weber, M.Photospencer, Donnelsville, Ohio
Director of the School

Gerhard Bakker, M.Photospencer, Milwaukee, Wis.
Dean of the Faculty

REDUCE proof selection TIME

by Robert Latimer

AT THE STUDIO OF Bob Markow, Photographer, in Phoenix, Ariz., the time required for a customer to make a selection from his proofs has been reduced to an absolute minimum. In fact Robert Markow, M.Photo., has probably established some sort of a record for the celerity with which the average portrait subject makes up his mind.

It's a simple matter of mechanics, according to Markow, who has an unusual background as a portraitist. Beginning a decade ago as a commercial photographer, he was astonished to find how many people were coming in asking for portraits. This happened so often that Markow "saw the light" and, with absolutely no previous experience, set up a portrait studio with all the appropriate equipment and fixtures and plunged directly into this phase of photography.

He found it a fascinating field indeed, and, as the years went by, surprised himself by building a glittering reputation for outstanding masculine portraits. The reputation, at that, came first after which Markow juggled his time schedules to permit taking several courses at the Winona School of Photography to broaden his knowledge and add a bit to his self taught techniques.

RUGGED MASCULINITY

As volume grew, Bob Markow realized that the unusual proportion of male portrait customers was no accident. Rather, he recognized, businessmen were coming to him for portraits because they were familiar with the Markow name in commercial photography and, being well pleased with the results in that bracket, naturally expected him to do equally well when they needed portraits. Thus commercial photography made a portraitist out of Markow, who kept this factor in mind when designing his attractive McDowell Avenue studio in midtown Phoenix.

In his first five years as a portrait photographer he tackled the usual broad variety of subjects, all the way from babies through family groups to adults. Even though he made no conscious effort to influence portrait photography toward the masculine side, however, it soon became evident that more and more men were coming in for a Markow portrait—many of them obviously posing for their first sitting since the usual wedding photograph or even the one taken on graduation. Knowing that most men prefer the forceful, personality stamped type of portrait, Markow began striving for this sort of rugged masculinity. He used



Business and professional men first came to Markow for portraits because they were familiar with his name in commercial photography. Left: Official portrait of Paul Fannin, Arizona Governor. Right: Carl A. Bimson, President, Valley National Bank, photographed in his office. The portrait was on the cover of "Northwestern Banker."

extremely sharp focus, faithful lenses, exposed for contrast rather than softness, and wound up with a "he man" type of portrait which has since become his trademark.

A highly logical outcome of this heavily biased trend toward masculine portraiture was the decision to employ a like male atmosphere in the design of the new studio. The waiting room, for example, is equipped with heavy leather chairs, similar to the executive type found behind desks. A television set is supplied, primarily for keeping an eye on sports events. The walls are finished in heavy grass cloth, and the trim throughout is reminiscent of a men's club.

WALL DISPLAY

Because it is here, in the reception room, that portrait proofs are examined and the choice made, Markow has put a lot of emphasis on any element which helps to bring about a quick decision. One of his basic points in merchandising to men (and to women or families as well) is to show only 11x14 prints on the wall. Nothing smaller is

... let the customer sell himself



A Portrait is forever . . .

With pride in our craft, our staff of fine photographers and skilled technicians take great pleasure in serving you.

Our Studio facilities are of the finest, and our many years of serving customers and friends in Arizona have resulted in our vast experience and ability to create beautiful portraits for you.

If we can be of assistance in any way, please call on us. It has been, and will continue to be, a pleasure to serve you.

BOB MARKOW
Master of Photography

741 EAST McDOWELL ROAD • PHOENIX 6, ARIZONA • AL 8-6191



A WORD ABOUT PROOFS . . .

Proofs are charged to your account on memoranda, and **MUST BE RETURNED WITHIN ONE WEEK**. Each pose has been copyrighted, prohibiting reproduction without permission.

BUDGET ACCOUNTS . . .

Are available when desired. Ask our receptionist for full details. She will be happy to assist you.

OUR STUDIO ALSO TAKES PRIDE IN OFFERING THE FOLLOWING:

INFORMAL WEDDING CANDIDS —

Taken at the church and reception, these photographs assure the bride and groom cherished memories of their wedding day. Personal interest and attention are given to each wedding, so that you may have a most beautiful and treasured record of your wonderful day. Be sure you have the best; they can never be taken again!

RESTORATIONS —

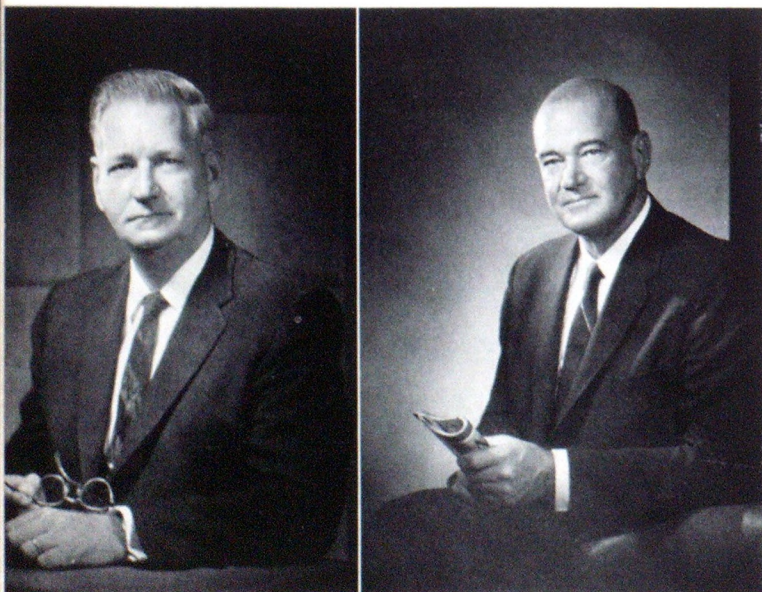
Bring us your treasured old photographs before they have faded beyond recognition and repair. Let our skilled technicians restore them to their original condition. We will gladly tell you what results you may expect and give you an estimate of cost.

FRAMING —

Leading interior decorators are telling us to frame our portraits and bring them back into the living areas of our home. A portrait should be tastefully framed while it is fresh and lovely, so that you may display it in your home where you will enjoy it most. Choose a frame that will blend with your furnishings and decor. We have a very fine selection of beautiful frames and will be happy to help you make your selection. For your interest and convenience, we have an excellent brochure, "New Ways to Decorate With Portraits," which is available upon request, without cost. Be sure to ask for one.

**proof
selection**

continued



Knowing that most men prefer the forceful, personality stamped type of portrait, Markow strives for this sort of rugged masculinity. At left: George M. Sterling, Judge, Maricopa County Superior Court. At right: Russ Lyon, prominent real estate executive.

displayed, and this, naturally, is an automatic suggestion to the customer that 11x14 should be his choice.

One of the quickest means of getting the decision where the choice of proofs is concerned is to make up an 11x14 of the pose which Markow feels will be most likely to get the customer's favor, embodying the utmost in good appearance, rugged male characteristics, etc., and frame it carefully. When the customer comes in, particularly where men are concerned, the sight of his own portrait on the table in the reception room, in this size, and as expertly "staged" as Markow can make it, is usually enough to influence him to decide on that pose. The percentage of acceptances where the pose is thus framed and shown is so high that those who ask to have another pose printed represent a negligible percentage. Incidentally, the other proofs are not even in the reception room when the customer sees the framed sample which has been carefully prepared for his decision. Busy men quite often show little interest in even looking over the remaining proofs if the framed example suits their taste at once.

It's often wise, Markow has found, to leave the customer alone with the framed print for a few minutes rather than immediately sailing into the situation with suggestions concerning extra prints, color, etc. This form of "soft sell" often finds the subject already in the mood to order extras for his relatives and business associates, without any carefully calculated sales attempt. ▲

THE SITTING CHARGE

In order to serve our clients better and to insure the fulfillment of their particular requirements, we have broken down our portrait prices into the actual cost of the sitting and proofs, and separately, the cost of the prints themselves. By so doing, you may select the type sitting that will best fill your needs. We list four types of sittings along with the price of producing each. These prices cover only the cost of the sitting, showing proofs, and retouching one pose. Finished prints and new poses are additional.

	Publicity Sitting 4 proofs	Standard Sitting 6-8 proofs	Regular Sitting 8-12 proofs	Deluxe Sitting 12-16 proofs
Single	5.00	7.50	10.00	12.50
Doubles	7.50	10.00	12.50	15.00
Groups		10.00	15.00	20.00
Drape		7.50	10.00	12.50
Bridal		10.00	15.00	20.00
Theatrical		20.00	25.00	30.00

ADDITIONAL RETOUCHING — NEW POSES

Single 3.50	Doubles 6.00	Group of 3 7.50
Each head over 3 1.00 each		

HEAVY BRUSH OIL PAINTINGS

Our Photographic Paintings achieve glorious perfection in combining the art of Photography with the rich loveliness of a painting.

Miniature 3 1/4 x 4 1/4	22.50	16 x 20	110.00
5 x 7	28.50	20 x 24	175.00
8 x 10	45.00	24 x 30	275.00
11 x 14	67.50	30 x 40	395.00

Add 25% for hands or full figure; Add 25% for each additional subject.

TRANSPARENT OILS (Print Included)

A natural, lifelike and flattered application of the finest transparent oil colors over a goldtone print, producing a beautifully radiant portrait to be treasured forevermore.

Size	One	Two	Three	Each After Three	Ordered Later
5 x 7 & Smaller	17.50	32.50	45.00	10.00	17.50
8 x 10	22.50	40.50	56.50	13.00	22.50
11 x 14	29.50	52.50	73.50	17.50	29.50
16 x 20	44.50	79.00	110.00	30.00	44.50

Add 25% for hands or full figure; Add 25% for each additional subject.

COMMERCIAL PUBLICITY SPECIALS

6 — 5 x 7 glossies	19.50	6 — 8 x 10 glossies	24.50
12 — 5 x 7 glossies	32.50	12 — 8 x 10 glossies	39.50
Includes Sitting Charge			

FULL NATURAL COLOR PORTRAITS

Beautiful modern living color has become a reality in portraiture. These portraits are made directly in color, and possess a richness, warmth and realism that is delighting our customers.

Color Sitting Charge \$25.00 in addition to following prices:

	One	Two	Three	Each Print After Three	Ordered Later
8 x 10	60.00	90.00	110.00	15.00	60.00
11 x 14	82.50	117.50	142.50	20.00	82.50
16 x 20	125.00	185.00	235.00	40.00	125.00

FLORENTINE SUEDE

A soft suede-like surface which imparts a delicate flattery to young and mature alike — truly "a thing of beauty, a joy forever."

	One	Two	Three	Each Print After Three	Ordered Later
5 x 7	15.00	25.00	33.00	6.50	15.00
8 x 10	18.00	30.00	40.00	8.00	18.00
11 x 14	26.00	40.00	52.00	10.00	26.00
16 x 20	35.00	55.00	70.00	13.00	35.00

HEIRLOOM GOLDTONE

A Fine Portrait, beautifully finished in rich warm tones, our most popular finish.

Size	One	Two	Three	Each Print After Three	Ordered Later
5 x 7	10.00	18.50	25.50	5.50	10.00
8 x 10	13.00	22.50	31.00	6.50	13.00
11 x 14	18.00	30.50	42.00	9.00	18.00
16 x 20	28.50	48.00	65.00	12.50	28.50

CUSTOM SILVERTONE

A warm black, tweed-like finish that is most pleasing and attractive.

Size	One	Two	Three	Each Print After Three	Ordered Later
5 x 7	8.50	15.00	20.50	4.50	8.50
8 x 10	10.50	19.00	25.50	5.50	10.50
11 x 14	15.00	27.00	35.00	7.50	15.00
16 x 20	23.00	42.00	55.00	12.00	23.00

STANDARD ECONOMY GLOSSIES

Black and white glossy finish, for newspaper and magazine reproduction.

Size	One	Two	Three	Each Print After Three	Ordered Later
5 x 7	5.50	9.00	12.50	3.00	5.50
8 x 10	7.00	12.50	17.50	3.50	7.00

PANELS

	Silvertone	Goldtone	Transparent Oil
3 poses 5 x 7	23.50	28.50	48.00
5 poses 5 x 7	35.50	42.50	80.00
3 poses 3 1/4 x 4 1/4 miniature	18.50	22.50	42.00
5 poses 3 1/4 x 4 1/4 miniature	27.50	32.50	69.50
Vignettes — add 25%		Montage — add 40%	

BILLFOLDS (In Addition to Order)

1.50 each	7.50 1/2 dozen	12.00 dozen
Quantity Discounts, all sizes and finishes, on orders over 12.		

(flap)

These proofs are to help you select the best poses for your final portrait order. Please examine them carefully and select the ones which please you most. In choosing the poses you like, you need not be influenced by minor blemishes in the proof; these are carefully

removed before the final prints are made. Please return all proofs promptly, indicating the ones you like best. We suggest that you personally bring these proofs to our studio so that we may discuss final details with you.

Order Extra Portraits for Perfect Gifts



THIS PAGE — a service to professional photographers for many years — is edited by portraitist Fred R. Bill, M.Photo., PP of *A Past President*. Portraits for analysis, photographic data and lighting diagrams, may be sent directly to Mr. Bill at 2584 Lee Road, Cleveland Heights 18, Ohio, or will be forwarded to him if sent to PP of *A Headquarters*.

CRITICISM

A CRITICAL ANALYSIS

THIS PICTURE was submitted by an industrial photographer who says in his letter that he makes 30 to 50 "mug shots" such as this for his plant magazine. He uses a Rolleicord camera and the size of the negative may be an excuse for the fact that there is no retouching on the negative — which, incidentally, is badly needed if it is to be used as a portrait. The print is extremely contrasty with no detail in the lower part of the coat and much too bright areas in the background and upper forehead. Technically it is a poor example of portraiture to be sold to the public.

The subject is evidently a difficult one with very droopy eyelids that cover almost half of the iris of the eye. By raising the point of vision, thus getting the eyes open without a stare, the eyes would have looked alive and the whole face would then have added animation.

No lighting diagram was sent but the maker says, "the placing of the lights is obvious from the shadow." I can't agree with this for with the broad scheme of lighting I can't explain the placement of the heavy shadow of the glasses on the man's right cheek. Judging from the direction of the main light on the face, this shadow should be almost under the rim of the glasses. If it is made by the fill light it should be retouched out entirely.

Unless this position is characteristic and habitual of the subject I wouldn't recommend it — it's too dramatic, and I certainly would not include the fingers of the right hand in the lower part of the picture but would bring the elbow of the left arm away from the body enough to give support to the figure. ▲

Net Cost of Advertising, Adjusted to Reflect Income Tax Saving*

(Assumes cost is fully deductible at the highest applicable tax bracket rate, not split between two or more rates.)

Income Tax Bracket	Net Cost of Advertising Dollar
20%	.80
22%	.78
26%	.74
30% (Corporate or Individual)	.70
34%	.66
38%	.62
43%	.57
47%	.53
50%	.50
52% (Corporate)	.48

*Net cost does not take into account that productive advertising more than pays its way, and shows a profit. Purpose here is simply to reflect the income tax result of advertising outlays, unqualified by other considerations.

WHEN VOLUME is up, advertising too often is the last volume-creating factor to be increased; when volume is down, advertising is too frequently the first overhead item to be cut back.

Because of its volume-producing function, advertising should be the last business cost to be reduced, not the first, if trade is off. Contrary-wise, if gross receipts are rising, there's a built-in need for increasing advertising outlays to sustain that rise and push it higher.

Before attempting to practice economies through holding down or reducing advertising outlays, certain management facts need restating. Most business expenses are relatively fixed, if not absolutely fixed, such as occupancy costs and, within a narrow volume range, even wages and salaries. There is a high break-even point, above which a net profit is had and below which a loss occurs. Advertising, on the other hand, can be stepped up quickly or be sharply reduced, at a photographer's option. Too often, this option is exercised only in a cut.

Yet, productive advertising is often the one indispensable factor in either maintaining a photographer's volume or increasing it. Without this element, the fixed cost-of-doing business costs may overwhelm a photographer. Reducing advertising outlays to offset the ill-effects of a drop in volume may only help to accelerate the tempo of the decline. Likewise, failing to increase advertising outlays when favorable conditions prevail and volume is mounting will slow down the rate of the increase. It will result in a leveling off at a lower peak than might otherwise be attained if there were additional advertising "push."

Losses and gains. Suppose a certain volume of business is being maintained by the expenditure of a certain percent of gross receipts for advertising. What happens when advertising is cut? A large part of that volume will be maintained because of such factors as location, good will and so forth. Above this minimum level, volume very likely will decline at the same rate as the cut in advertising. If advertising is cut by one-third, an equally serious decline may occur in gross receipts, *above the bare minimum level already discussed*. Moreover, with the passage of time, this minimum level will drop. With a high break-even point, all net earnings may disappear. This makes such an advertising "saving" a dubious one at best.

Advertising as a tax deduction. Advertising costs, ordinarily, are fully deductible as a business cost in the

ADVERTISING EXPENDITURES and your INCOME TAX

by Harold J. Ashe

year made. The result is that the government, as a silent partner for income tax purposes, is obliged to defray part of the advertising expenditures. The government does this through a reduction in an individual or corporate photographer's income tax bill. How much of this outlay the government bears, and what the net cost of the advertising is, depends on the tax bracket rate applicable to a photographer's adjusted gross income.

Example: A non-corporate photographer's adjusted gross income is \$12,000 from all income sources, including his studio. He is married, has four exemptions, takes the standard deduction and files a joint return. He has \$8,600 subject to income taxation, with \$600 exposed to the 26% tax rate. If he had expended, during the tax year, only another \$600 in advertising, what would be the income tax result? His adjusted gross income would have been reduced by \$600. The income tax bill would have been reduced by \$156, making the net cost of this additional advertising only \$444.

Increasing profits to pay tax. In the foregoing example, no account is taken of one probable fact. The additional outlay of \$600 for *productive* advertising would very likely show up favorably both in an increase in gross receipts and in a substantially larger net earnings figure. (Because of fixed expenses, net earnings usually go up at a much faster rate than do gross receipts above the break-even point.) Thus, mounting profits attributable to increased advertising outlays will be sufficient to defray (1) income tax on these additional profits and also (2) a substantial part of the tax on other profits as well. The after-income-tax profits will be larger than otherwise.

Advertising outlays will not be an expense but will be a major factor in determining net earnings.

Long-range effects of advertising. As pointed out earlier, advertising expenditures are fully deductible in the year made, and reduce that year's adjusted gross income and income tax bill. However, consistent, productive advertising has certain residual results that may be felt long after the advertising outlays were made. These remaining benefits may be substantial if current advertising backstops the advertising of earlier years.

Some old and valued customers may date back to advertising outlays years earlier. Their good will and continued patronage is a valuable business asset. If sufficient good will exists in a going business, this may result in a substantial gain when a studio is sold.

What's more, the cost of building good will as a distinct business asset—having a cash value at time of a sale—is recovered over the years in annual advertising and other promotional costs. At the same time, the sum of money received for good will, if separately identified in a sales agreement (but not the amount given for a covenant not to compete), is subject to low capital gains rates. ▲

STOP THESE THIEVES!

they steal your efficiency

DANGER LIST

Here is a list of the most common efficiency robbers and what we can do about them. Each in itself seems unimportant. Therein lies the big danger. All are very important. Two or three taken together can in a single day nullify a week of good productive effort.

Headaches — "They're a minor inconvenience a good man learns how to endure or handle with a few pills." That comment borders on stuff and nonsense. The photographer who lets headaches diminish his effectiveness never finds a solution with temporary relief pills. Find the medical causes from your doctor . . . take the steps to be rid of them forever. They damage — before, during, and after pain-killing pills are taken; we simply are not aware of their effect on our abilities.

Tiredness — No man alive can be thoroughly efficient when he is tired. If you get tired before the day is even well under way something is wrong. Perhaps the trouble calls for medical treatment. Maybe it also calls for better scheduling of work. Too many photographers set up heavy loads early in the day for they feel these can be best tackled while they are "fresh." Spreading them out is a time-proven, much better procedure.

Irritability — This little efficiency thief not only saps ability but causes the individual to disrupt the set efficiency of the people on his staff. A more relaxed attitude toward one's work . . . taking time out to take it easy now and then . . . better planning of the work . . . each of these can reduce irritation.

Decrease of interest — Many a photographer plans carefully to hold employee interest in their work for he well knows that without such interest any employee is always a less efficient person. He completely overlooks the same effect upon himself. Whenever we are faced with a loss of interest in our work there is something very definitely wrong; such things simply do not happen over night. Stand back and take a fresh look . . . talk it over with an old friend. New attitudes will come to light which will help to revive this interest.

Irritation with others — No photographer is immune from this efficiency thief; it can happen in the best regulated firms at any time. Usually it is brought on by misunderstanding either on our own part or on the part of

"SOME DAYS I know I would be better off if I stayed home in bed. Nothing goes right . . . everything I do and everything the people on my staff do turns out wrong." So goes the unhappy refrain heard every now and then in each corner of the land. Though it's always happening it should never be considered normal and there are many things we can do about such days.

Unfortunately there's no single formula or set of rules which can supply the cure-all. Such deficit days in our business lives can be caused by many things. But we can definitely not only cut down their number in any given period but also reduce their harmful effect by waging a constant battle against a certain set of sly thieves who rob us of our business efficiency constantly. They are the hidden factors which reduce the photographer's working ability not only insofar as his own productive effort is concerned but also his ability to get top results from the people on his staff.

others. Blow off steam to yourself and that will cast out this little robber. Keep brooding over it and he will remain to do more and more damage. Developing the flexible personality which permits such irritations to bounce away without penetrating our inner consciousness is a sure-fire method of handling this particular demon.

Loss of Patience — Here is something the good photographer guards against constantly. A standard requirement of being a top man is that we forever exercise a high degree of patience with everyone — our staff, associates, suppliers, customers. If we maintain a constant guard against loss of patience we can nip such an efficiency robber before he can do major damage.

Forgetfulness — Any photographer's job can always be made much more difficult when forgetfulness sets in on him. Not only does it keep his business efficiency low but it also virtually ruins top productive ability of the people who work with him. It is both a mental and physical problem. Usually the causes are of a personal nature. Sometimes we have to learn harder concentration to counteract it.

Blueness — Many personal problems can cause such a feeling. We tolerate it because we feel the damage is slight. Actually the reverse is true for this dejected condition robs one of better than half his normal efficiency. Maybe it takes great self-discipline, but we have to learn to leave these things outside the job.

Sleeplessness — Too much bridge, too many parties, too much overtime work . . . these and many other things rob us of the very necessary sleep we need to be at top efficiency on the job. Sometimes bad health conditions can also do the damage. However, doctors tell us, more often it is simply failure on the part of one to recognize that as one grows older his physical and mental self needs more and more relaxed sleep as each year goes by.

Feeling of failure — Even though we occupy a top spot in our field this efficiency robber will sneak up on us

(Turn to page 70)

One Easy Lesson...

WITH MORE — and larger — portraits being used for home decoration these days, the background used by the photographer has become increasingly important. And, a simple background will usually yield more artistic results than one which tends to detract from the subject.

I learned a valuable lesson in backgrounds at a "Background Painting Party" given by Vincent Thomas, now of San Francisco, in his basement in Rochester. He had purchased several large (6'x9') white roller window shades of a very good quality at considerable saving over the unit price; and he showed us how to convert these shades into portrait backgrounds.

In old clothes and with a determination to create backgrounds that would complement the subjects in black-and-white or color, we began by mixing

to darken or lighten parts of it. This produces more — or less — contrast, depending on personal tastes. For the finishing touches I used a small sponge dipped in the colors, squeezed fairly dry, and again applied this with a dabbing or semi-circular motion to the background. This helps give it a three-dimensional effect.

Since my first background, I have painted dozens more and have found that rubber base paint, soluble in water, to be the best. With this paint I can dilute the color with water or change to another color by just rinsing the brush with water. I also found that it is better to predetermine the colors to



Samuel Frumkin, M. Photog., Albany, N. Y.

Photography. With the sale of three others, a sum of \$200 was raised for Winona.

I also had the pleasure of doing a background for the Ontario Society of Photographers during their convention in Toronto, and upon completion it, too, was auctioned off after some ex-

...On Background Painting



dirty colors, since we knew pure bright colors would detract. We did this by adding small amounts of a darker color until we had the right shade. In my selection of colors I tried to use colors complementary to each other, as many as four or five different colors on some backgrounds.

Starting in the center of the background, with the lighter shades where the subject's head and shoulders would be, I painted in a circle. To give the background a pictorial effect, I painted in an irregular design, using darker colors, as I worked toward the edges of the shade. I continually painted in a clock-wise manner so that each time I changed to another shade of the color I was using, or to a new color, I completed either a circle or a partial circle, depending on the pictorial effect I was trying to achieve, blending colors in a harmonious manner.

When my background was completely dry, I went over it again in spots with a brush using a dabbing motion

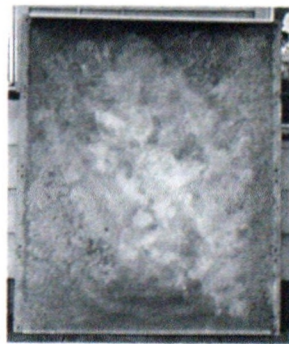
Steps in painting a background. First color — powder blue — applied irregularly. Next, add deeper shade of blue, then a dirty pink and dark gray. Continue with grayish blue, and finish the edges in darkest shade — medium gray. Natural sponge is used to blend colors.

be used from a chart, and have the color mixed to specifications, rather than mix my own.

With this paint I also found that, if after I had completely finished a background and was not happy with the effect, I could start all over again in 30 minutes (as this paint dries rapidly) making any corrections I desired. I have made as many as seven or eight paintings on a background, before I was satisfied with it.

Since my original efforts, I have found that a little research in libraries on oil paintings of the Old Masters has given me added ideas which I have used in recent backgrounds.

At the past New York state convention, I demonstrated the painting of a background during a color program. The background was auctioned off for the benefit of the Winona School of



citing bidding for the benefit of Winona, making the school richer by \$85.

Let me urge you to create your own backgrounds and give your portraits-for-the-home individuality. You may wish to paint several of them — one in high key, another in low key, one for children, one for adults. In some cases I have changed the tone of a completed background to harmonize with the subject's clothing or coloring by adding a CC10 filter over the background light. Using these backgrounds will bring gratifying results in black-and-white and color photography. ▲

SERVICE to professional photography is recognized each year through presentation of the National Award by PP of A Affiliated state and regional associations. The only stipulation made by the PP of A Board of Directors when the award was established in 1958, was that it be presented for service to professional photography. The PP of A leaves choice of recipients to the Affiliated group. The National Award is the highest tribute that a state or regional group of photographers can bestow on an individual because he is chosen by his fellow members.

In 1958, 26 National Awards were presented. In 1961, the annual number had increased to 40, making a total of 140 plaques given so far. All National



Harper Leiper Studio

Texas: (left) Harper Leiper, M.Photo., presents National Award to W. D. Smith, M.Photo.* Connecticut: G. Bell, M.Photo (below).



Award presentations for 1961 appear on these two pages, as a tribute to the recipients.

The National Award

*National Award Recipient



Rbeault 1

H. Smith 2

C. E. Redman 3

Vince Finnigan 4

5



6

7

Milstead, Bisset & Dixon 8

Tom Coppedge 9

10

PP of A 1961 National Award presentations. 1. *New Hampshire*: A. M. Sullivan, F. J. Sullivan, Gov. Wesley Powell, Mrs. Powell, Donald McCulloch, Eric Sanford, M.Photo.* 2. *Vermont*: Clifford L. Patch*, Wm. C. Bartlett. 3. *New Mexico*: A. Ravanelli, M.Photo., L. E. Rorabaugh*. 4. *New Jersey*: Leonard Kartzman*, M. A. Sobin. 5. *West Virginia*: J. W. Barta, Jr.*, F. E. Mauritz. 6. *Louisiana*: Phyllis Moore, M.Photo.*, James E. Hampson, M.Photo. 7. *Kansas*: Laurence W. Blaker, M.Photo.*, Lawton E. Osborn, M.Photo. 8. *Southwestern*: Frederick Quellmalz, Hon. M.Photo., Harper Leiper, M.Photo.* 9. *North Carolina*: W. Homer Ball*, F. Quellmalz. 10. *Oregon*: H. D. Fehly, M.Photo.*, R. L. Ball, M.Photo. Awards are given for outstanding service.



George Bettridge 11

12

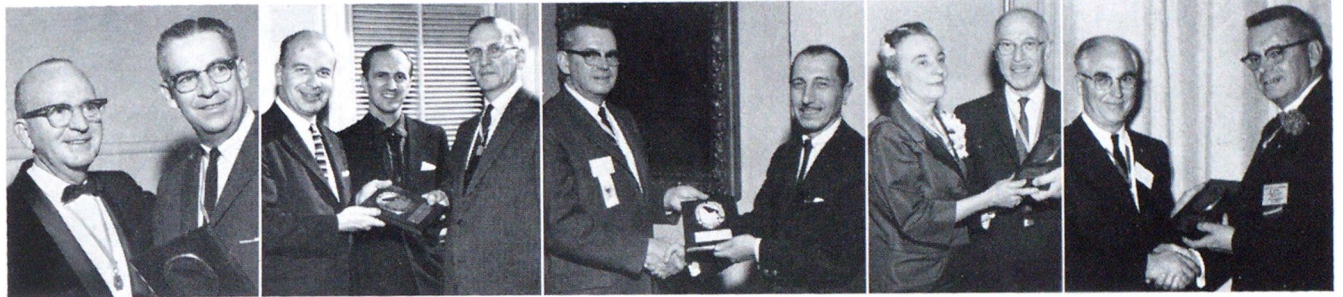
Don Bryan 13

Dan Zacharias 14

11. *Intermountain*: Max E. Brunson, M.Photo., Homer Jones*. 12. *Nebraska*: Glen Worley, M.Photo., Miss Nebraska, G. E. Peterson*. 13. *Missouri*: Leo Stern, M.Photo.*, Howard French, L. F. Garcia, M.Photo. 14. *Oklahoma*: Carl Sikes, Ernie Curtis.*



Keith Cole Studios 1 Jim Robbins 2 Luce Studio 3 Ken Radliff 4 Stanrich Studio 5



Courier-Journal 6 7 Haig Studio 8 9 10

1. *Calif.*: L. S. Rennick*, Keith Cole. 2. *New York*: F. T. Loomis*, C. L. Geiger, Cr.Photog. 3. *Maine*: L. A. Woodman, L. F. Daniels, M.Photog.* 4. *North Dakota*: A. L. Dewey, M.Photog.*, L. E. Osborn, M.Photog. 5. *Southeastern*: D. E. Dickerson, M.Photog., R. E. Hinman, M.Photog.*, Frederick Quellmalz. 6. *Kentucky*: Kenneth Wells, M.Photog., Jack Coleman, M.Photog.* 7. *Ohio*: R. E. Parker, H. M. Pluto, L. P. Brand, M.Photog.* 8. *Wisconsin*: Lawton Osborn, B. Artin Haig, M.Photog.* 9. *Illinois*: Jeanne A. Lindquist, M.Photog., Max Green, M.Photog.* 10. *Rocky Mountain*: Roger Rochford, Cr.Photog.*, L. E. Osborn, M.Photog.



11 12 Rectz Studio 13 14 Palmer Werner 15



Everett W. Saggus 16 Stanrich Studio 17 18 Orville Parker 19 H. R. Kaminski 20

11. *Minnesota*: Gordon Haga, M.Photog.* 12. *South Dakota*: Winton B. Medlar, M.Photog., L. E. Osborn, Roland V. Dinger, R. F. Tobin.* 13. *Massachusetts*: Paul R. Shafer, Charlotte R. Goldman.* 14. *New England*: Frederick Quellmalz, George Champagne.* 15. *Michigan*: Charles H. Haynes.* 16. *Georgia*: Robert A. Troup*. 17. *Tennessee*: T. W. Dickerson*, G. D. Gillingham. 18. *Indiana*: Phyllis Moore, M.Photog., Marjorie Chase, Cr.Photog., Horace J. Chase, M.Photog.* 19. *Florida*: Olive Grose*, R. E. Hinman, M.Photog. 20. *Washington*: Walter Richter, Chao-Chen Yang, M.Photog.* National Award established in 1958.

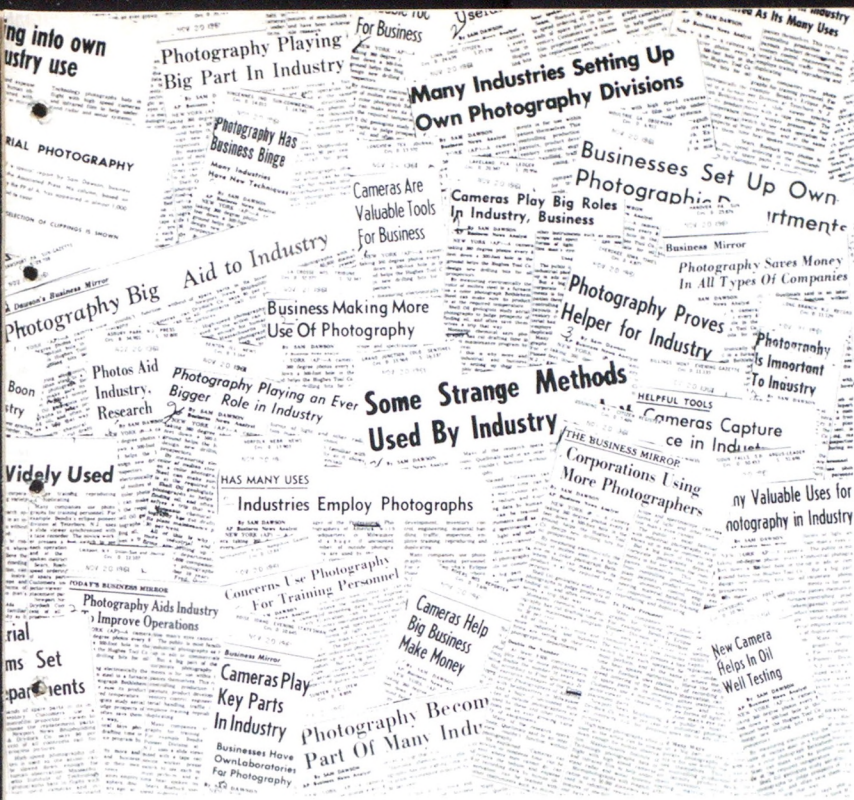


Feiler Studio 21 22 Archie McDearmid 23 Kenneth C. Everett 24

21. *Iowa*: W. B. Medlar, M.Photog., Harry Prinz*. 22. *Mississippi-Alabama*: Robert H. Alexander*, Terrell Earl, M.Photog. 23. *Virginia*: Van Moore, M.Photog.*, H. W. Tribble, M.Photog. 24. *Rhode Island*: George Champagne, Jack Drew*, Eliz. Richardson.

[illegible]

56 / January 1962 / The National Professional Photographer



A partial selection of the clippings of Sam Dawson's column on the photographer in industry. From the PP of A "Public Relations Handbook" supplement.



October issue of "Mother's Manual" featured story on the 7 AGES of Childhood urging "a complete professional photographic record of your child's growing-up years."

How to Decorate with Photos

To help you, Eastman Kodak Co. has published a booklet, "Portrait Photographs — The Personal Touch in Home Decor."

In the introduction, etiquette authority Amy Vanderbilt says, "Portrait photographs — the new lively, relaxed modern ones, especially those in natural color — have a place in my business and private life . . .

"I hang them on the wall at home in a montage that interestingly combines old family pictures with ones of the generation I have mothered, placed where my eye falls fondly on them all each day."

Excerpt from "New York Post" item (left) tells about Kodak's new booklet on home decor. Below: An announcement of the booklet in a consumer publication.

mother's manual

Fifty Cents Volume Seven

A Family Record in Seven Steps

Capture Childhood's 7 Ages

Seven ages portraits decorate the walls in this story placed with Newspaper Enterprise Assn and published throughout the country.



THE AMERICAN HOME

A Curtis Publication

BEST IN BOOKLETS

2. Family pictures are so vital to us that it is almost a shame to let them go to an attic or into a box. They are a part of our lives. In a booklet, "Portrait Photographs — The Personal Touch in Home Decor," you will find many suggestions for displaying your family pictures in a way that will make them a part of your home. The booklet is available for only 50¢. Write to: Eastman Kodak Co., Dept. 100, 360 Park Avenue, New York 17, N.Y. for your free copy.

SIDE LINE THAT PAYS

by Jean Mouat

FRAMES THAT properly project the feeling of the subject are as important in the studios of photographers as in any other business institution dealing with forms of art. Today, with color photography growing by leaps and bounds, new types of frames are needed to set off direct color prints, but no more essential are these than those for black-and-white which are being sold every day in those studios wise enough to recognize the importance of frames and framing as added profit makers.

In fact, framed portraits present a need for almost as wide a variety of frames as any classification of art, and they must be designed to set off the subject to advantage. To do this intelligently, many studios carry corner samples of desirable frames for such work — frames that range from hand carved designs to modern projected frames in which the subject seems to enter the room — as well as stock size standard frames. The price range is equally wide. When a selection is made from corner samples, the frame is usually custom made to order. While many 8x10s are framed in custom frames, most of them, as well as the 5x7s, are easel-back standard frames.

Frames for Everyone

Two photographers in what is known as Chicago's "Outer Loop," have been in the same location for years and have not only built up a business that is now photographing second and third generations, but rarely have a customer leave without purchasing at least one frame. Where an enlargement has been made (over 8x10), a frame is considered a necessity if the picture is to be shown to advantage. Frames are as varied, almost, as the subjects.

One photographer even considers the skin

tone of the subject as a basis for the correct color and type of frame. While this might seem a little extreme, it is not if one considers the excellent results he has achieved.

Comments from these experts show they consider the frame an essential part of the picture which they have made. Fred Fox & Sons have been at the same location for 60 years and now photograph the weddings of the third generation and some of the babies of the fourth.

Frame Color Prints

There has been much interest in color. One wall is devoted to transparencies and if a color picture is made the transparency is sold with the order. This accounts for approximately 10% of the sales in the studio. All color prints are framed. In black-and-white there are always a certain number which the sitter plans to give away, and these are in the usual mountings. But for the wedding picture, the new baby or a family group, a frame is a must, and not only for the enhancement it gives the photograph, but also its protection.

The question of glass also arises today, and the sale of this, as part of the frame, is important. The sitter is asked which she will have, the regular glass or the non-glare. While the latter is higher priced, it is reported by those who handle the framing that the non-glare is moving up into larger sales volume. The Fox Studio has framed pictures using both types to illustrate the difference. It carries a few selected frame corners, all rather modern and designed to fit into today's contemporary living.

Important Part of Picture

The John Allan Studios have been at their location for 20 years and are photo-

Two Chicago studios display frames attractively in the reception room. Above: John Allan Studio. Bottom: Fred Fox's studio.

graphing the second bridal generation. C. T. Pearson, the owner, states that rarely does a picture for the home or the family gift leave his studio without being framed.

"I consider the frame an important part of the picture," says this professional. "For some subjects we use high key, for others a rather ornate frame, and then for the young girl in college a very simple wood frame, in either light or dark wood. I find my clients are best satisfied with a frame that carries out the type of subject in the photograph. The picture of the naval captain is that of a rugged outdoorsman. So I select a frame that carries out the same idea. I wouldn't put the same frame on that type of picture as on a baby picture. One must remember type and subject as a unit, when it comes to selecting the right frame."

Mr. Fox agrees with this and carries the idea out in his work. Yet he has a window which shows the most modern of high key frames, suited in each instance to the young subjects which are displayed. "It is our window that brings us in a lot of business, for we are at a stop light and while the car waits the driver or his passenger looks about. If he is in the market for a picture, then he sees how modern we are."

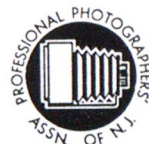
Both studios do a large wedding business, formal and in candid, and both use albums as a further inducement for a careful protection of the prints. Both stress the importance of a good window to show frames. Both studios also do restoration work and thereby find another outlet for frames, because such a work is always one that will be preserved. ▲



At right: Nancy Piersall demonstrates oil coloring at her easel.
Below: Close-up and over-all view of Bergen Mall print exhibit.



by Michael de Pascale



a milestone for photography

The first professional photography exhibit and show ever held in a shopping center in New Jersey and possibly in the country was held at the Bergen Mall Shopping Center in Paramus, N. J., for four days in October, Titled "Photography '61" it represented two years of selling to persuade the Mall management, several months of planning and organization, and a week of back breaking work setting up and manning the show.



Above, left: Michael de Pascale, Leonard Kartzman, Leon Rosenmann. Right: Harry and Helen Garfield's demonstration on child photography.

Left: Joseph Zeltsman and model on Mall stage.

The plan as set up by the PPA of New Jersey, was for a photography exhibit of members' prints that were hung at the PP of A Exposition in New York last summer, as well as the prints hung at the state convention, and as many of the National Loan Collection as would be necessary to round out a good exhibit. We hung a combination of about 350 prints.

Each of the three evenings (Wednesday, Thursday and Friday) there was a demonstration open to the public: Helen Garfield, Cr.Photog., and Harry Garfield on baby and child photography; Joseph Zeltsman, M.Photog., on adult portraiture; and Leon Rosenmann and Peter Nicastro, M.Photog., on bridal and candid photography. During most of the hours of the show Nancy Piersall demonstrated oil coloring at her easel.

For each of the visitors to "Photography '61" we had brochures on the 7 AGES, the one on decorating with portraits by Kodak, the Ansco brochures on portraiture, and for the children — balloons inscribed with "7 AGES."

The show was held in a large exhibition hall at the Mall. The Mall supplied 4x8-foot peg boards on inverted "T" stands, a small stage, chairs and tables. On Tuesday evening some 20 members of the PPA of New Jersey helped set up the stands — which were arranged for an attractive walk-through — mounted the prints (some framed, some unframed) with golf tees and rubber bands, and used autumn leaves for decoration. Eastman Kodak supplied a 12-foot illuminated 7 AGES display.

We supplied (courtesy of Len Dian) the public address system. Signs for the PPA of New Jersey and Loan Collection stands were supplied by us; some signs advertising the exhibit were supplied by the Mall. Nancy Piersall brought the easels and supplies for her coloring demonstration, and those who gave demonstrations on the stage supplied their own equipment.

Publicity was handled by Leon Rosenmann and Seymour Malkin, Public Relations for the Bergen Mall. Items appeared in local newspapers, particularly the *Bergen Record*. In addition, Leon Rosenmann's Craftsman Studio and the de Pascale Studio ran one-inch ads in their local paper, the *Hudson Dispatch* throughout the week of the exhibit.

Opening of the exhibit was a dinner meeting of the Ad Club of North Jersey at the Suburban Restaurant, Paramus, N. J., at which members of the PPA of New Jersey were guests and I was privileged to be guest speaker. After the meeting the entire club came to the Mall to view the prints on display.

Conclusions:

Was the exhibit a success? Yes, most definitely. The public enjoyed it very much. Could it have been better? From an attendance point of view only. Photographically the exhibit was positively top-flight.

Choice of place: The Bergen Mall was a perfect spot for such a show as far as clientele is concerned. A show like this, necessitating considerable work and money, would not be feasible in a discount house center for instance.

Publicity and advertising: This must be faced on a full-scale responsibility. There is no automatic crowd to walk in, even in a shopping

(Turn to page 74)



Only fine professional portraits can keep a childhood age forever, and only good portraits made at the Seven Magic Ages can keep childhood forever alive. Save these ages in portraits: 6 months, 1 year, 2 years, 4, 7, 12 and 16 years.*

* Prescribed by PP of A, Inc.

(STUDIO IMPRINT)

NEW 7 AGES PHOTOGRAPHERS

Studios and associations continue to subscribe to the award-winning 7 AGES of Childhood promotion:

Alberta Professional Photographers Assn, Edmonton, Alberta, Canada
Basom, Fred U., Ann Arbor, Mich.
Bunker, R. L., Alamogordo, N. M.
Cocker, Walter T., Elizabeth, N. J.
Deaver, James R., Mount Vernon, Ohio
Hookailo, Melvin, Needham, Mass.
Loudermilk, E. C., Indianapolis, Ind.
McIntosh, William S., Norfolk, Va.
Skene, Charles P., Aberdeen, Scotland
Weile, Werner, Ventura, Calif.

What are you doing? We'd like to tell others about it. Send reports of activity or requests for information on 7 AGES to PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis. ▲

• • • 7 AGES newspaper ads have appeared in papers in 34 states with more than 105,000 lines of space used since March 15, 1961. Some studios merit special recognition for their outstanding use of the newspaper ad medium. Among them: **Earl Roberts**, Eufala, Ala., for the excellent use of his own portraiture in newspaper ads. His November 7 ad in the *Eufala Tribune* featured a portrait of a 16-year-old boy, with copy provided in the advertising kit. . . . **Jim Lusk**, Porterville, Calif., for consistency of advertising. Since starting his campaign early in May, Lusk has averaged one ad per week in the *Porterville Recorder*. Alternating between two columns—two inches and one column—four inches, Lusk has used line art and his own portraits to emphasize individual ages from the 7 AGES, using copy from the advertising kit. . . . **Rickers Photos**, Worthington, Minn., for timely placement of advertising. Rickers' 7 AGES ad in the November 3 issue of the *Worthington Globe* appeared on the same page with feature stories on two couples' 60th wedding anniversaries. The stories inadvertently stressed the importance of professional portraits, and a photograph pictured one of the couples with framed portraits of 22 of their 91 direct descendants.

• • • Promotion at Work — **Alberta Professional Photographers Assn** joined the ranks of basic package subscribers and the APPA's individual members are enthusiastically buying billboard posters, envelope stuffers, display materials and newspaper mats. . . . **Studio Morgan** in Aberdeen, Scotland, has purchased television films, stuffers, newspaper mats, descriptive sheets for mailing and display materials.

• • • Many studios in various sections of the U. S. have purchased the new Studio, Mass Media and Cooperative packages which make the buyers eligible to use all the 7 AGES materials. Incidentally, there are now 28 items available.

• • • An exhibit in the main office of the Crestmont Savings & Loan Assn, Maplewood, N. J., by the **Bert Ross Photography Studio** of Maplewood, served as a means of obtaining names for a mailing



Bert Ross' 7 AGES display in Crestmont Savings & Loan Assn in Maplewood, N. J.

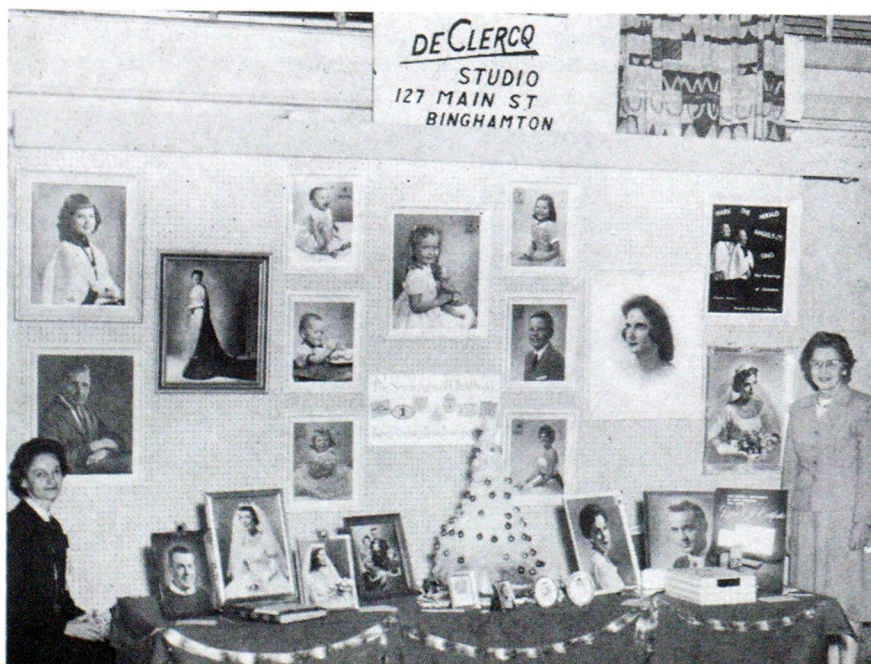
list. Six direct color photographs and one 20x24 oil painting were displayed, along with the 7 AGES animated display. (An automatic timer controlled the current so the display was in operation only during the banking hours.) To one side of the portraits, a table containing 7 AGES brochures and Portraits-in-the-Home booklets featured the "Bert Ross Guest Book." Gift certificates were sent to all who registered their name and address.

• • • Several album manufacturers have been franchised by PP of A to use the 7 AGES trademark on any album in their regular lines and 7 AGES participants may purchase them to tie in with local 7 AGES promotions.

Each album contains a two-color certificate in which the mother-customer pledges to her child that she will have the child photographed at each of the 7 AGES by a professional photographer. The certificate, to be signed by the mother and witnessed by the studio photographer at the time of the child's first sitting, constitutes a moral obligation only, but will serve as a constant reminder of the 7 AGES for portraits.

HATS OFF . . . to deClercq Children's Studio, Binghamton, N. Y., for their excellent 7 AGES promotion. Gilbert DeClercq, M.Photo., used their own portraits of children at the seven ages to produce color post cards containing all seven portraits and the 7 AGES symbol. Additionally, special letters about the 7 AGES were produced . . . to **James S. Dugan**, Stamford, Conn., for his exterior studio display. Using the 7 AGES symbol, Dugan's large sign reads: "Save the 7 AGES of Childhood with Portraits by Dugan."

Below: Binghamton's deClercq Children's Studio sponsored this booth at the "What's New for the Holidays" show in December.



MISSISSIPPI CONFERENCE

January 28-30

The fifth annual Conference on Professional Photography, sponsored by the Professional Photographers of America, Inc., Professional Photographers of Mississippi-Alabama and the University of Mississippi will be held on the campus of the University, Jan. 28-30. Geared to profitable professional needs, the subjects are "Understanding Color in Relation to Portraiture"; "Posing, Lighting and Composition"; "Window Display and How to Sell Your Customer a Gallery Wall"; plus a roundtable discussion on sales ideas and a print analysis. Speakers are Gerhard Bakker, M.Photos., Milwaukee, and Kenneth Carson, Hon.M.Photos., Dallas. Registration fee is \$25 for the first representative of any studio, \$12.50 for each additional representative. Send registration to Department of Conferences and Institutes, University, Miss.

National Sales Clinics Scheduled for Indiana, Virginia

NECCESSARY ingredients for a successful photographic business are dramatized in the National Sales Clinic, "Posing, Promoting and Pricing for Profit," which features M.Photos. Paul H. March, Defiance, Ohio, and Harold L. Johnson, Clinton, Iowa.

The one-day clinic is scheduled to be presented as part of two state conventions this year: Professional Photographers of In-



Paul H. March

Through a lively presentation of skits, illustrated monologues, and audience participation, the two men help photographers sell not only their services and products, but themselves, to the public, with tested ideas and techniques in studio operation.

March and Johnson, both successful photographers and nationally known for their work and business knowledge, have conducted National Sales Clinics since 1958. The Clinics are sponsored by the Professional Photographers of America, Inc. as a service to PP of A Affiliated associations. ▲



Harold L. Johnson

diana, April 28-30, at French Lick; and the Virginia Professional Photographers Assn, Aug. 27-29, at Old Point Comfort.

THE TWIST

••• is a new dance where you stand still and look like you are going somewhere but you don't. Now this is not a new twist but it is an idea where we can go places.

The Professional Photographers Assn of Greater Kansas City Inc. is now an Affiliate of the Professional Photographers of America, Inc., with about 75% of our members also members of the PP of A. If we could make this 100% we could become a

Chapter. There would not be any more expense but there would be advantages. Now let me hear from all of the non-members of the National. You can get an application now and start the new year out right. Stop dancing the twist of photography. Go forward with the greatest organization in photography. — L. D. Jones, President, PPA of Greater Kansas City, Inc.

Heart of America Photographer

Dexter

helps you make more

MONEY

from your

TRANSPARENCIES

Your skill makes you big, extra profits when you line up with Dexter Press — originators of the Natural Color Post Card and Leaders since 1932.

Practically every business is a prospect. A product, plant, store, show-room, restaurant, cocktail bar, used car lot, hotel, motel, exteriors, interiors are all subjects for the most effective kind of advertising — Dexter Natural Color Post Cards!

And for the finest quality — plus best reliable service — *Dexter's prices are right*. Prove to yourself how easy it is — with the Dexter Sales Kit and low, low prices — to make big money! Our generous profit allowance will open your eyes!

Only DEXTER offers all this:

Uniform fine quality, backed by recognized advertised name, full range of sizes, genuine Kromekote card stock, wholly integrated production, including automated bindery, dependable deliveries, handy, handsome Sales Kit, with all data at your fingertips, and top profit to you!

WRITE for Distributor Sales Kit and Price List NOW.

Dexter
PRESS INC.

Route 303R, West Nyack, N. Y.
At Exit 12,
New York State Thruway

PRICES MUST depend on several factors: the studio owner's cost of doing business, the net profit to which he considers himself entitled, the size and general location of his community, the average income of his potential customers, and—often primarily—the competitive situation, not only with respect to local and nearby studios but from itinerants. Here is a school price list from the Mauck Studio, Plainview, Neb., a community of 1,400 population.

SPECIAL SENIOR PORTRAIT PRICES

PER NEGATIVE

The cost of sitting entitles you to NO MINIMUM ORDER—(All group specials include cost of sitting)

SITTING —

A \$5.50 4 Proofs Only

B \$9.50 6 Proofs includes 1 glossy and 1 composite picture

\$3.50 charge for lettering and placing your own portrait on the school composite

\$1.00 for 8x10 school composite

Black and White Prices

PER NEGATIVE

BILLFOLD —

First Dozen \$ 6.50

Each Additional Dozen \$ 2.50

5 Dozen or More 5% Off

7 Dozen or More 10% Off

10 Dozen or More 15% Off

MINIATURES —

(made to size)

First Picture \$ 3.70

Each Additional Picture \$ 1.50

ECONOMY 3x4 —

(no seal)

Dozen \$10.95

SENIOR 3x5 —

(with seal)

First Picture \$ 3.70

Each Additional \$ 1.20

6 to 11 5% Off

12 to 23 10% Off

24 or More 15% Off

5x7 —

First Picture \$ 4.50

Each Additional \$ 2.20

6 to 11 5% Off

12 to 23 10% Off

8x10 —

First Picture \$ 5.25

Each Additional \$ 4.25

6 to 11 5% Off

11x14 —

First Picture \$10.75

Each Additional \$ 7.75

6 to 11 5% Off

5x7 FRAMETTES

Each \$ 1.00

6 or More75

BILLFOLD PLASTIC

FOLDERS Doz. \$ 1.80

MAUCK STUDIO PRICE LIST

— SENIOR SPECIALS —

SAVE MONEY on these student specials. You may add to each special from regular price, but not substitute.

ECONOMY SPECIAL

Number 1 \$16.95
3 3x4 economy folders, no seal
6 2x3 Billfold
1 Picture for the yearbook
1 Picture for composite
1 8x10 composite of class
4 Proofs

JUNIOR SPECIAL

Number 3 \$53.95
1 8x10 regular colored
1 gold frame
1 8x10 browntone
12 3x5 folders with seal
75 Billfold, ready cut
1 Picture for the yearbook
1 Picture for composite
1 8x10 composite of class
6 Proofs

COLLEGETTE SPECIAL

Number 5 \$84.95
1 8x10 brush oil
1 8x10 browntone
1 8x10 gold frame
2 5x7 pictures
18 3x5 folders with seals
88 2x3 billfold, ready cut
12 Billfold tint
1 Picture for the yearbook
1 Picture for composite
1 8x10 composite of class
8 Proofs

FRESHMAN SPECIAL

Number 2 \$32.95
2 5x7 pictures
1 5x7 framette
6 3x5 folders with seal
36 2x3 billfold, ready cut
1 Picture for the yearbook
1 Picture for composite
1 8x10 composite of class
6 Proofs

SENIOR SPECIAL

Number 4 \$61.95
1 8x10 regular colored
1 8x10 gold frame
1 8x10 black and white
18 3x5 folders with seals
100 2x3 billfold, ready cut
1 Picture for the yearbook
1 Picture for composite
1 8x10 composite of class
6 Proofs

IMPERIAL SPECIAL

Number 6 \$94.95
1 11x14 oil
2 8x10 browntones
2 8x10 gold frames
3 5x7 framettes
18 3x5 folders with seals
3 5x7 pictures
88 2x3 billfolds
12 Billfold tint
1 Picture for the yearbook
1 Picture for composite
1 8x10 composite of class
8 Proofs

All specials include sitting charge.

— MAUCK STUDIO —
PLAINVIEW, NEBRASKA

You may improve your black and white by adding any of the following —

	BF	Min.	3x4	3x5	5x7	8x10	11x14
Brown Toning	.15	.25	.25	.25	.75	1.50	2.50
12 or more	.05	.10	.10	.10	.50		
Coloring	2.50	2.50	2.50	2.50	3.00	3.50	7.50
Regular Coloring	3.50	3.50	3.50	3.50	4.00	4.50	8.50
Special School Brush Oil	5.00	5.00	5.00	5.00	10.00	12.00	15.00
Koda Pack, Each	.25	.25	.25	.25	.50	.75	
12 or more	.15						
Non-glare Glass	.50	.75	.75	.75	1.00	1.25	3.00
New Billfold Tint, face only	Each 1.00						
12 or more	Each .50						

— Each senior will pay a \$10.00 deposit at the time the portraits are taken.

— The complete order will be taken at the time the portrait is taken. Two weeks are allowed for any change. After this time a service charge is made for Special Handling or for a Rush Order.

— This reduced school price is maintained as long as all orders are handled as a group.

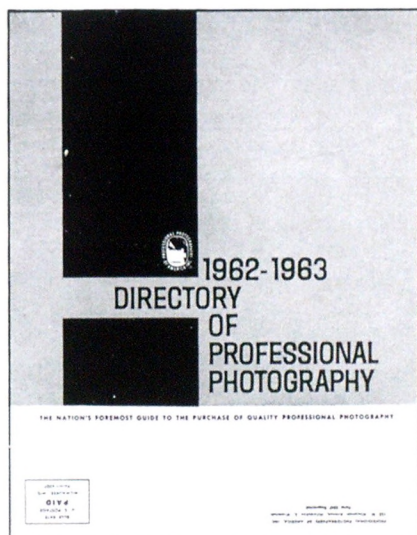
— Satisfaction is guaranteed so there is no charge for additional poses as long as you pick from the last sitting. A \$3.50 charge is made if any negative is picked from any other than the last sitting.

— Retouching extra negative \$2.50.

We want our photographs to be reproduced only under the best of conditions and with the best of equipment so that our guarantee of lasting quality can be made. Therefore we ask that the rights of copying them remain with us in our studio and all portraits will be sold under these conditions.

— MAUCK STUDIO —
PLAINVIEW, NEBRASKA

EVER CONSIDER
WHAT IT COSTS
NOT
TO BE INCLUDED?



Lost business opportunities for one thing. For as little as \$30 you can have the advantage of an advertisement in the PP of A Directory. A regular advertiser reports, "I just finished a \$200 order, thanks to my ad in the Directory." Another says, "Thanks for seeing that the Directory goes out to admen. From this source alone I freely admit that my ad has paid for itself during the past year by the grand total of 14 times over and above its original cost."

Other letters in our files are convincing testimonials to the value of a Directory listing.

Don't lose out on opportunities for new business by not being included.



**RESERVE
'62-'63 DIRECTORY
SPACE
NOW...**

It's a sound advertising investment. Display space puts the spotlight on *your* studio to hundreds of buyers of photography. Rates are low:

Page	\$250
One-half Page	185
One-fourth Page	100
One-eighth Page	55
One inch x 20 picas	30

Send for complete Directory information TODAY.



1962 MEMBERSHIP DUES are payable now. You cannot be listed in the Directory of Professional Photography unless you are a member in good standing.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.

152 W. WISCONSIN AVE.

MILWAUKEE 3, WIS.

coming conventions

1962

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
Arizona Professional Photographers' Assn	Jan. 21-23	Tucson, Ariz.	Pioneer	Ben Maxey, Prog. Chmn. 7109 N. Oracle Rd., Tucson, Ariz.
Professional Photographers Assn of New Mexico	Feb. 18-20	Albuquerque, N. M.	Cole	C. D. (Jack) Grimes, Jr., Sec'y-Treas. 311 Tulane N.E., Albuquerque, N. M.
Professional Photographers of Oregon, Inc.	Feb. 25-26	Portland, Ore.	Multnomah	Ray Conkling, Sec'y 4929 N. E. Fremont, Portland, Ore.
Professional Photographers of Ohio, Inc.	March 3-6	Columbus, Ohio	Neil House	J. Edwin Farmer, Exec. Sec'y 50 W. Broad St., Columbus, Ohio
Professional Photographers of Louisiana, Inc.	March 16-18	New Orleans, La.	Fontainebleau	A. J. Rybiski, Jr., Vice Pres. 310 11th, Lake Charles, La.
Wisconsin Professional Photographers Assn	March 17-20	Milwaukee, Wis.	Pfister	Edward P. Curry, Conv. Chmn. 701 W. Wisconsin Ave., Milwaukee 3, Wis.
Professional Photographers of Michigan	March 17-20	Detroit, Mich.	Detroit Leland	James E. Briggs, Sec'y-Treas. 314 E. Huron St., Bad Axe, Mich.
Kentucky Professional Photographers Assn	March 24-26			Richard Duncan, Exec. Mgr. 1108 S. 4th St., Louisville 3, Ky.
Professional Photographers Assn of Pennsylvania, Inc.	March 25-27	Philadelphia, Penna.	Sheraton	Vincent DePiante, Jr., Exec. Sec'y 1756 Clinton Ave., Shamokin, Penna.
Kansas Professional Photographers Assn, Inc.	March 25-27	Wichita, Kan.	Broadview	Bob Blair, Sec'y 8238 Woodward, Overland Park, Kan.
Professional Photographers of North Carolina	March 25-28	Winston-Salem, N. C.	Robert E. Lee	Charles Talton, Conv. Chmn. 2001 Georgia Ave., Winston-Salem, N. C.
Missouri Photographers Association, Inc.	April 1-3	Jefferson City, Mo.	Governor	Joe S. Brown, Prog. Chmn. 4145 Manchester Ave., St. Louis, Mo.
Professional Photographers Assn of Massachusetts	April 2	Dedham, Mass.	Hotel 128	Robert M. Goldman, Conv. Chmn. 762 Nantasket Ave., Hull, Mass.
Professional Photographers of Rhode Island	April 8	Providence, R. I.	Sheraton Biltmore	Connie McDonnell, Sec'y 114 Atwells Ave., Providence, R. I.
Connecticut Professional Photographers Assn	April 8-9	Westport, Conn.	Westport Longshore Club	Irving J. Newman, Conv. Chmn. 19 W. Putnam Ave., Greenwich, Conn.
Alberta Professional Photographers Assn	April 8-10			John Tenove, Vice Pres. 8619 109th St., Edmonton, Ala., Canada
Illinois Photographers Association	April 8-10	Peoria, Ill.	Pere Marquette	Wm. D. Schultz, Pres. 521 15th St., Moline, Ill.
South Dakota Professional Photographers Assn	April 8-10	Sioux Falls, S. D.	Sheraton Cataract	Joel Strasser, Sec'y-Treas. 519 W. 22nd St., Sioux Falls, S. D.
Professional Photographers' Society of New York	April 8-11	Syracuse, N. Y.	Syracuse	Charles L. Geiger, Jr., Conv. Chmn. 916 Valley Dr., Syracuse, N. Y.
Intermountain Professional Photographers Assn	April 13-15			Jerry Rogers, Conv. Chmn. BYU, 272 Eyring Science Center, Provo, Utah
Rocky Mountain Professional Photographers Assn	April 14-17	Colorado Springs, Colo.	Broadmoor	P. H. Broadie, Exec. Mgr. 2170 S. Lincoln, Denver 10, Colo.
Professional Photographers of Indiana	April 28-30	French Lick, Ind.	Sheraton	W. F. Bertram, Sec'y P.O. Box 746, Kokomo, Ind.
Professional Photographers Society of Vermont	April 29-30	Montpelier, Vt.	Brown Derby	Eudora Patch, Sec'y-Treas. 14 School St., Randolph, Vt.
Professional Photographers Assn of Oklahoma, Inc.	April 28-May 1	Oklahoma City, Okla.	Skirvin	Bob McCormack, Sec'y 1722 S. Boston, Tulsa, Okla.
Southwestern Photographers Association, Inc.	April 28-May 1	Oklahoma City, Okla.	Skirvin	Zee Drew, Exec. Sec'y P.O. Box 3122, Fort Worth, Texas
Professional Photographers of North Dakota, Inc.	May 5-6			Dan E. Olson, Sec'y 1341 Tenth St., S., Fargo, N. D.
Professional Photographers Assn of Nebraska	May 6-8	Omaha, Nebr.	Paxton	Donald Jack, Sec'y-Treas. 4807 Dodge St., Omaha, Nebr.
Professional Photographers Assn of West Virginia	May 13-15	Ogleby Park, Wheeling, W. Va.	Wilson Lodge	Cecil Devrick, Exec. Sec'y 422½ Main St., P.O. Box 45, Pt. Pleasant, W. Va.
Professional Photographers of Iowa, Inc.	May 20-22	Des Moines, Iowa	Savery	Harold Johnson, Sec'y P.O. Box 856, Clinton, Iowa
Arkansas Professional Photographers Assn	June 18-20			Earl Saunders, Sec'y-Treas. 242 Kingsrow Dr., Little Rock, Ark.
Tennessee Professional Photographers Assn	June 23-25	Nashville, Tenn.	Holiday Inn Capitol Hill	Stanley Baker, Sec'y 3823 Ringold Rd., Chattanooga, Tenn.
Professional Photographers of Mississippi-Alabama, Inc.	July 1-3	Biloxi, Miss.	Broadwater Beach	Emy Lou Pettit, Pres. 618 N. State St., Jackson, Miss.
Professional Photographers of California, Inc.	July 6-10	San Francisco, Calif.	Jack Tar	Natalie Rokusek, Exec. Sec'y 609 Sutter St., San Francisco 2, Calif.

Minnesota Professional Photographers Assn, Inc.	July 8-11	Minneapolis, Minn.	Calhoun Beach	3821 W. 50th St., Minneapolis 10, Minn.	Clair Peterson, Sec'y
PROF. PHOTOGRAPHERS OF AMERICA, INC.	Aug. 5-10	Chicago, Ill.	Conrad Hilton	152 W. Wisconsin Ave., Milwaukee 3, Wis.	Frederick Quellmalz, Conv. Mgr.
Virginia Professional Photographers' Assn	Aug. 27-29	Old Point Comfort, Va.	Chamberlain	1904 Hollins Mill Rd., Lynchburg, Va.	Gene Campbell, Sec'y
Photographers Association of New England	Sept. 9-11	Manchester, Vt.	Equinox House	26 Emerson St., Newton, Mass.	Anton Hanania, Sec'y
Professional Photographers' Assn of New Jersey	Sept. 16-18	Atlantic City, N. J.	Ritz Carlton	1112 Broad St., Newark, N. J.	Seymour Ring, Conv. Chmn.



local, state and regional news

RECENT ELECTIONS

PPA of Pennsylvania

Frank DeChristopher, President; R. William Uhler, M.Photo, 1st Vice Pres.; Paul Rand, 2nd Vice Pres.; Bernard Fella, Secretary; Charles Hartman, Treasurer.

Commercial & Press PA of Canada, Inc.

Geoff Frazer, President; John Boyd, 1st Vice Pres.; Charles Dollack, 2nd Vice Pres.; Dick Darrell, Secretary.

Wisconsin Industrial PA

Erwin O. Lutzke, President; Raymond F. Hildebrand, M.Photo, President-Elect; Daniel Rasmussen, Secretary; Arthur Barsamian, Treasurer; Directors are Robert Leister, James Lowe and Richard Johnson.

Commercial PA of Milwaukee

James Lowe, President; Robert Brackett, Vice Pres.; Frank Lamia, Sec'y-Treasurer.

PP of Michigan

The "New Dimension Convention — 1962" for the PP of Michigan will be held at the Detroit Leland Hotel, March 17-20.

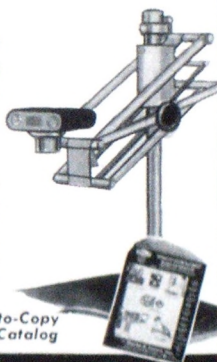
Program talent includes M.Photos. Gerhard Bakker, Milwaukee, Wis.; Gene Botsford, Rochester, N. Y.; Howard Newmarker, Cleveland, Ohio; Leo Stern, Kansas City, Mo.; Richard Atamian, Saginaw, Mich.; LaVerne Friesen, Buhler, Kan.; Cr.Photos. Virginia Stern, Kansas City, Mo.; Kermit Buntrock and Duane Salie, Storm Lake, Iowa; Charline Hillwertz, Chicago, Ill.; and Bror Hanson, Detroit, Mich. ▲

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THE commercial corner

by Aaron Gordon,
AGS & R Studios, Chicago, Ill.

MANY STUDIOS find it difficult to mechanize an operation involving a moderate volume of business. We found ourselves in this position regarding 35mm Ektachrome processing. Our needs call for the processing of up to six rolls of 35mm Ektachrome each half day with no time permitted for processing by an outside laboratory. Our 8x10 E3 line had a complete nitrogen burst system, but our 35mm E2 opera-

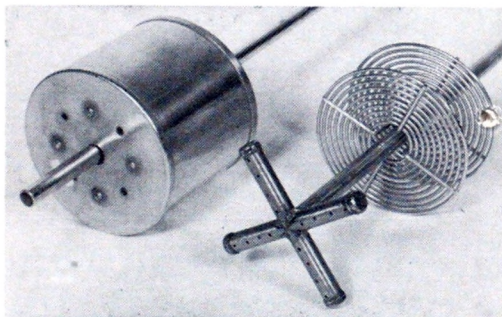
tion was still a hand operation — limited to two rolls of film at a time.

We solved the problem of adding a second nitrogen pressure reducing valve in the line following the main nitrogen pressure reducing valve, thus enabling us to get nitrogen at 15 P.S.I. for the E3 line and at 1½ P.S.I. for the new E2 line which will be described.

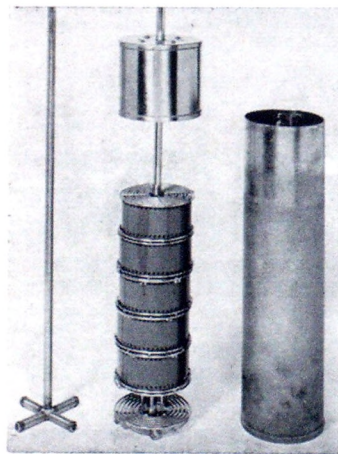
We purchased a deep Nikor tank which will normally handle eight 35mm reels. We modified the lid of the tank by drilling a ½" hole in the center plus four 1/16" holes spaced inside the outer edges of the top of the lid. The center hole was fitted with a light tight rubber gasket with a ¾" hole in it to enable a ¾" O.D. stainless steel tube to pass through. The small holes were baffled inside to permit gas to escape but at the same time be light tight. (Fig. 1)

In place of a "dip stick" we fabricated a portable plenum out of stainless steel. This is in the form of a hollow cross welded to a long hollow tube. The bottom of the cross has a series of 1/16" holes drilled in the bottom (Figs. 1 & 2) for the release of nitrogen into the solution.

In use, we first load an empty spool on to the portable plenum, then add up to six



Above: Fig. 1. Nikor tank modified for nitrogen burst use. Below: Fig. 2. Up to six loaded spools of 35mm Ektachrome film can be processed.



loaded spools onto the center hollow stainless steel tube. The lid is then slipped over the stainless tube making the assembly pictured in Fig. 2. A rubber tube from the 1½ pound nitrogen valve is then slipped over the stainless steel tube and the entire assembly is ready for use — the reels going into the tank and the metal tube projecting through the light tight lid. For agitation we use a burst duration of two seconds at one minute intervals. This is identical to our E3 line so the same timer operates both lines simultaneously. ▲

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Photogenic Machine Co., Youngstown 1, Ohio — Background speedlight, Model 8083-A Studiometer, marks the firm's 40th anniversary. The light operates on either 200ws or 400ws power supply and features a flashtube socket housing designed to accommodate different types of reflectors. The conical reflector produces various background effects. The detachable adapter will accommodate a diffuser, gelatin filters and various size apertures. A rotatable light direction shield helps flood the background with even illumination for high key lightings. . . . Apache Photo Co., 2933 N. 16th St., Phoenix 16, Ariz. — New design of Apache fiberglass sinks eliminates the duckboard by incorporating three run-off grooves in the bottom. Sinks (29 models) also feature $\frac{3}{4}$ " reinforcement rim on the back-splash.



Photogenic

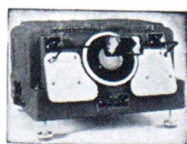
Bell & Howell, 7100 McCormick Rd., Chicago 45, Ill. — Dual Electric Eye, device computes correct exposure for the subject of a back-lighted scene, compensating for the reflection of the sun's rays into the electric eye, through use of an auxiliary photo cell. The second cell sends current into the meter from the opposite direction to cancel part of the charge generated by the main cell. With the excess current neutralized, the meter closes the iris only far enough to give correct exposure to the subject area. All cameras in the Zoomatic series are now equipped with the Dual Electric Eye. . . . Keystone Camera Co., Hallet square, Boston 24, Mass. — Horizon K-6 three-lens turret 8mm motion picture camera, with electric eye system, detachable pistol grip, two built-in filters: \$119.95.

General Electric Co., Nela Park, Cleveland 12, Ohio — Light meter, Type 213, measures light levels up to 5,000 foot-candles, is cosine- and color-corrected, and features a built-in multiplying switch for determining light levels of more than 500 foot-candles. The meter can also be used to indicate the brightness of surfaces in terms of foot-lamberts. The logarithmic response type meter element permits the basic scale to cover the current range of lighting levels most often found in homes, schools, stores, offices and industry. Type 213 light meter weighs three ounces, sells for \$19.50.



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Monkey Color, Inc., 534 W. 20th St., Hialeah, Fla. — Franchise agreement will furnish album of color prints in acetate pages (postage paid) of weddings and other "pictorial stories" such as confirmations, Bar Mitzvahs, anniversaries and parties. For \$10, the photographer receives a franchise agreement and one 8x10 white satin album with 12 color prints of a wedding, to be used as a sample album. In order to maintain the franchise, the photographer must specify conditions under which the color negatives are exposed, send check in full with each order, and guarantee six "Pictorial Studies" per year. All printable Kodacolor negatives are printed; proofs are furnished only upon request (\$2.00 per roll of film). Prints are made in 5x7, 8x8 or 8x10 size only. Album, acetate pages and postage



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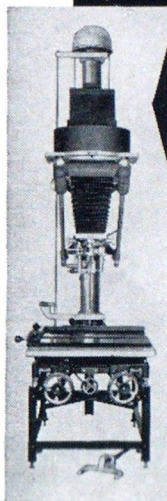
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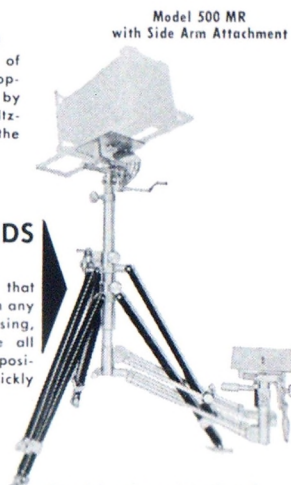


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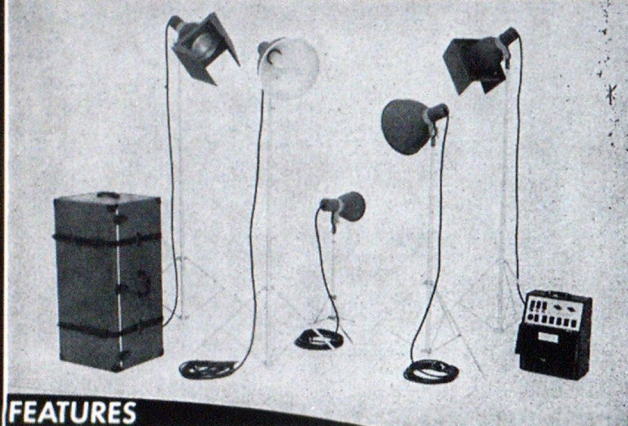
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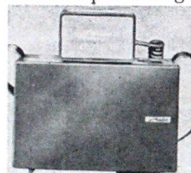
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are furnished with each order. Sample finished prices, including film processing and album: 16 8x10 prints, \$18.60; 14 8x8 prints, \$15.70; 30 5x7 prints, \$18.70; 12 to 23 8x10s cost \$1.10 per print plus \$1 handling charge. Completed album is mailed within three days of receipt of the film at the plant in Hialeah. . . . Fiesta-Car Co., 272 Washington Blvd., Roselle, Ill. — Fiesta Wedding and Bridal Party Car Kit, includes material for decorating two cars: three "Just Married" signs, three "Bridal Party" signs, cupid aerial pennants, six crepe paper rolls (white, blue and pink), three tissue wedding bells, confetti, serpentine, car top wedding arch, transparent tape, and three tin cans strung for use. Kit is packed in shipping container which can serve as counter or window display, sells for \$6.95 postpaid.

Burleigh Brooks, Inc., 420 Grand Ave., Englewood, N. J. — Metz electronic flash unit, 502, gives 200/400 flashes per charge with variable output, offers choice of wet cell, nickel-cadmium battery or A.C. power supply. Flash head attaches to pack for carrying. Weight with battery is approximately 5½ lbs. Price is \$169.50 with nickel cadmium battery, and \$149.50 with lead acid battery. . . . Metz 108, pocket sized electronic flash unit, with 65° angle reflector, 50 flashes per charge, weighs one pound: \$69.95.



Burleigh Brooks

Allied Impex Corp., 300 Park Ave. S., New York 10, N. Y. — Ricoh Auto 66, electric eye twin-lens reflex 2¼x2¼ camera, sells for less than \$80; leather carrying case is \$10.95. . . . Nikon Inc., 111 Fifth Ave., New York 3, N. Y. — Auto-Nikkor 200mm-600mm zoom lens, fits the Nikon F automatic reflex camera. One control is used for zooming and focusing. Selling price is \$499.50. . . . Minolta Corp., 200 Park Ave. S., New York 3, N. Y. — Minolta AL, automated 35mm rangefinder camera, with cross-coupled meter and Rokkor 45mm, f/2 lens: \$79.95. . . . Die-Cut Specialty Co., 229 N. 13th St., Philadelphia 7, Penna. — Corrugated board 2x2 slide holder, provides four 2" square openings, folds to 4"x8", is its own mailer. Holders sell at \$9 per 100. Sample sent on request. . . . Kling Photo Corp., 257 Park Ave. S., New York 10, N. Y. — Minox filter kits for black-and-white and color photography with the Minox Ultraminiature camera. Each kit contains three mounted filters and a filter holder.

Burton Mount Corp., 2147 Jericho Turnpike, New Hyde Park, N. Y. — Polymicro, French-made photo copying machine will accommodate line or halftone work up to 42" wide, unlimited length, produce glossy prints in one operation which



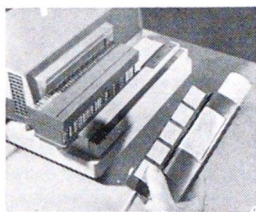
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can take less than ten seconds. No darkroom work or equipment is required: \$1,049.50. The Polymicro is also available in sizes down to nine inches in width. . . . Anken Chemical & Film Corp., Newton, N. J. — Ankopositive projection paper and film deliver flat, positive prints without a negative, in the making of copies with flow, projection and process cameras. A special solution develops the exposed negative and, at the same time, transfers unexposed and undeveloped silver salts to the bottom layer to create a positive image. Under a stream of water, the negative disintegrates without contaminating the bath. Ankopositive Projection papers are offered in standard weight, light weight, vellum and colored stock. Both paper and film are spooled in widths up to 42" by any standard length.

Photo-Tech, 105 S. Robert St., St. Paul 7, Minn. — Core-wound background colors in gray, tan and blue, in 9' to 12' widths. . . . Krylon Inc., Norristown, Penna. — Krylon Matte Finish aerosol spray, for non-gloss finish on photographs, and as permanent dulling spray in photography and television work; 16 oz. can, \$1.95. . . . Bankers & Merchants, Inc., 4410 N.

Ravenswood Ave., Chicago 40, Ill. — Porous rubber stamp which contains its own ink supply, will make up to 20,000 impressions before re-inking. . . . **Chart-Pak, Inc.**, One River Rd., Leeds, Mass. — Spaced Lettering method uses clear pressure-sensitive acetate letters, numbers and punctuation symbols. It is claimed that accurate spacing is guaranteed. Sets are available in Round Gothic face in 96 pt, 48 pt, 24 pt and 12 pt sizes.

Heiland Div., Minneapolis-Honeywell, 5200 E. Evans Ave., Denver 22, Colo. — Honeywell Model 650 slide projector magnetically changes slides. A steel clip is affixed to one edge of each slide before it is placed in the tray. The projector's internal magnetic action floats each slide into viewing position and then returns it to the proper tray location. The firm claims the use of magnetic action eliminates 50% of the slide-changing mechanism of conventional projectors. The pushbutton remote control unit contains all necessary operating controls. Model 650 projector accepts 2 1/4 x 2 1/4 and 2 x 2



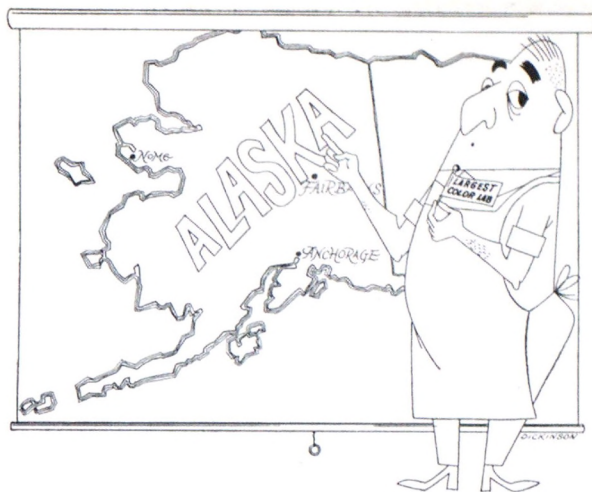
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slides, has removable 5", f/3.6 anastigmat lens, is designed for 500w or 300w operation. Including case cover, one 2 1/4 x 2 1/4 and 35mm tray each, and remote control units with extension cord, projector is priced at "no more than \$210." Perma-Edge all-steel binders are furnished with all Honeywell slide trays.

Photo-Glo, Box 5101, Sherman Oaks, Calif. — Color slides enlarged into 4x5 and 5x7 transparencies, mounted in Photo-Glo frames (5x7 and 7x9) which use available light for viewing — "no wires, bulbs or batteries." Photo-Glo frame (5x7) with 4x5 transparency: \$4.95; 5x7 transparency in 7x9 frame: \$7.95.

Literature

Near North Supply, 111 W. Grand, Chicago 10, Ill. — Folder with color samples of 50 Bulkton 107" seamless backgrounds. . . . **Callen Photo Mount Corp.**, 218 Ocean Ave., Jersey City, N. Y. — Studio Catalog — 1962, describes plastic frames, shadow box folders, etc. . . . **Western Bellows Co.**, 5234 Valley Blvd., Los Angeles 32, Calif. — Price list of services. . . . **Plymouth Products Co.**, 1770 W. Berteau Ave., Chicago 13, Ill. — "Ethol Technical Bulletin" No. 4F; charts on UFG may be attached to darkroom wall. . . . **Ben Parker Co.**, 18410 Gault St., Reseda, Calif. — Folder, "Parker Heatseal Albums." . . . **Dan P. Watts**, 3868 1/2 S. Western Ave., Los Angeles 62, Calif. — "What, How, Why, Who and Where" of photographic murals. . . . **Krylon Inc.**, Norristown, Penna. — Illustrated 12-page color catalog on aerosol protective coatings and paints. . . . **Pako Corp.**, 6300 Olson Memorial Highway, Minneapolis 40, Minn. — "Business Builders" — an idea portfolio on how to sell color. . . . **Eastman Kodak Co.**, Sales Service Div., Rochester 4, N. Y. — "Prevention and Removal of Fungus on Processed Films" (E-22), 6-page folder; "Infrared and Ultraviolet Photography" (M-3) 50-page booklet: \$1. . . . **Octo Products, Inc.**, 48 Miles Ave., Fairport, N. Y. — Folder on Octo Adjustable projector stands. . . . **Paillard Inc.**, 100 Sixth Ave., New York 13, N. Y. — Catalog describing Bolex 16mm cameras, projectors and accessories. ▲



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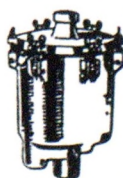
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Still the same low price that shows you a handsome profit on fine contact prints of portrait quality.

Your Studio Name in Margin FREE!

We will put your studio name on every print without charge—every Wallet Print you order becomes an effective ad for you!

Write for samples. 50 prints or more per negative: 3¢ each. 20-49 prints per negative: 3½¢ each. Orders for fewer than 20 prints per negative, or totalling less than 500 prints: 4¢ each.

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- Composites
- Cold Gold Machines
- Family Plan
- 30 Pages of Ideas
- Imprinting Service

Will be mailed upon request on professional letterhead

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THIEVES from page 52

from time to time. On such occasions it is a good idea to stop work and do a little self appraisal . . . adding up the assets and balancing them against those possessed by others we know. Closeness to our work often brings about an untrue appraisal of just where we stand. It is also a proven fact that deficit factors always loom larger than the credit ones unless we do such a balancing act from time to time.

the shock treatment

by Marvin Garlock
Garlock Studio
103 E. 6th St.
York, Nebraska

THE WHOLE purpose of the "baby burned" campaign is embarrassment of the fly-by-night photographers.

Last year a "kidnapper" set up in a local motel and had an accident with one child. He had placed a light down behind the baby and the baby fell back on the light, receiving ugly facial burns. The photographer merely said he was sorry and "next please." No offer was made to call a doctor or clinic.

I saw the baby next day, found out what happened and photographed him, in color and black-and-white. The parents signed my release to use the pictures.

I called Jim Higgins, also of York, after I completed the sitting and he agreed to allow use of his studio name on the hand bills and advertisements in papers.

Our window displays were tied in with the other material to complete the campaign. We used the shock treatment, but we also displayed our own PP of A material for effective contrast—membership certificate, code of conduct, official seal in color, and our 7 AGES certificate.

I have donated both the black-and-white and color negatives of the burned baby to the Professional Photographers Assn of Nebraska, so anyone who wishes may obtain

cuts for printing or prints to display. I have made one stipulation, however, after consultation with my attorney: we wrote copy which we feel carries impact yet isn't specific enough to induce a lawsuit. Anyone using the photograph must also use the approved copy and somewhere make a notation that the photograph is "used by permission of Garlock Studio." This keeps the model release in effect. Otherwise, "invasion of privacy" could be claimed. Also, my negatives are unretouched and must remain so.

It is my feeling that all portrait photographers in each city should get together on a similar promotion to show the community a unity in the profession and that the public should be aware that such incidents as burned babies do happen.

Our best overall plan is to educate the public on the benefits of patronizing an established professional photographer. I'm sure the average citizen doesn't realize the investment in equipment and education required to become a good photographer and businessman. I also realize we still have considerable house-cleaning to do on our own part. That is why I feel so strongly that all professional photographers should be active in their National as well as state associations.

Garlock's window display featured the shock treatment, accompanied by his PP of A membership materials and 7 AGES certificate. The Higgins Studio cooperated with Garlock.



Decline in mental alertness—It never pays to ignore or try to bluff through this situation. When we become aware it exists or even suspect that something of this nature is present it is time then and there to search out causes and do something toward eliminating them. Today's job calls for more and more mental alertness on our part . . . not less.

Nervousness—This is a terrible efficiency thief for it usually brings along a host of bad cousins. It should never be tolerated. The first sign calls for medical

examination for the causes and their immediate remedy. The nervous individual never does the job properly; he decreases the efficiency of everyone with whom he comes in contact.

Recognizing these efficiency robbers in our business personality keeps stress on the job at the lowest possible point. Taking time out to eradicate them not only assures us of an increase in efficiency on our own part but assurance that we will be able to get more out of the people on our staff every working day.

WIDE ANGLE LENSES

by Walter Barnes, M.Photog.,
Austin, Texas

THIRTY YEARS ago I bought my first wide-angle (90°) lens, used, for \$7.50. It covered a 5x7 film with a focal length of about five inches; it had Waterhouse stops, and no shutter; and we stopped to f/32 or smaller before we uncapped the lens.

We stopped down so the edges of the photograph would be sharp. We avoided bright spots, such as light bulbs or windows, close to the edges of the film, for these showed comet-like tails pointing away from the center.

We always used orthochromatic films because panchromatic materials showed noticeable fuzz due to uncorrected red light. But a man who understood the limitations of the lens could use it for routine commercial jobs, and we used it for some years, to make several hundred photographs.

Not long ago we paid \$436 for a wide-angle lens that also covers 90° — but there are differences in performance between it and our old one.

We can use the lens wide open at f/4.5. Bright lights have no tails and very little flair. Color correction is so close that no fringes are observable in direct color work, even at ten diameters.

Test for Quality

Both grades of wide-angle lenses are around today, and a fairly simple test can be made to judge the quality of any lens. You will find that price is not an infallible guide to the quality of a lens. We have been shocked by the aberrations of a fairly costly one among our equipment.

For a test subject select an interior with fine detail. Have some bright spots, say bare light bulbs, against dark backgrounds and close to the edges of the field, where faults are emphasized.

Focus on the center of the field, stop to the largest opening that you will ever need to use, and make an exposure on color film.

The finished transparency may show four faults, and these are diagnostic of the shortcomings of the lens you are testing.

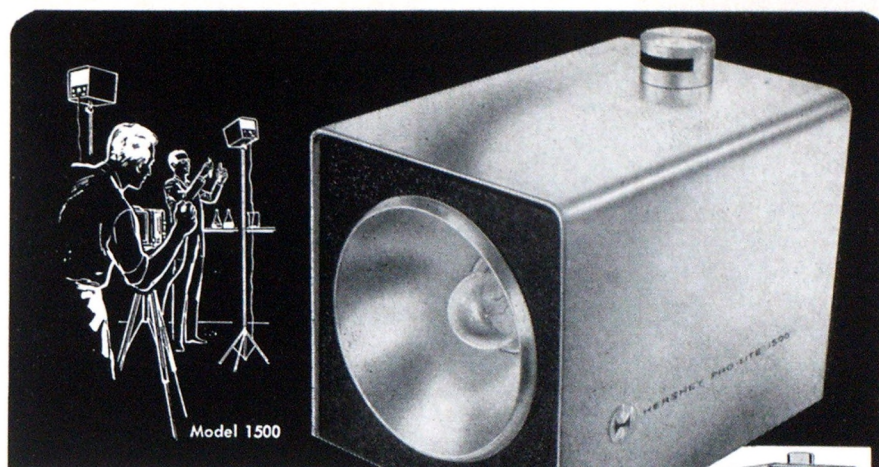
Fault No. 1: Details are blurred toward the edges of the film.

This is usually due to a combination of faults, such as spherical aberration, curvature of field, etc., all of which can be reduced by stopping down. If you are an f/64 photographer, or even an f/22 man, such a lens may be your heart's desire. Our experience has been that next week or next month our customers will think of a new idea that requires a shorter exposure and a larger stop; and you may find your customers getting new ideas too, so be prepared.

Fault No. 2: A bright spot near the edge of the film may show a comet-like tail pointing away from the center of the field.

This is coma, and again it can be reduced by a smaller stop. Since you can get wide-angle lenses that are free from noticeable coma, a lens that exhibits this trouble is certainly not a first choice.

Fault No. 3: Fine details near the margin



NEW PRO-LITE from HERSHEY

- SEE the lighting BEFORE you shoot—built-in modeling light covers exact flash field—is exactly proportionate to flash output.
- Built-in photo tripper for slave operation rotates 360-degrees.
- 150 watt-seconds—POWER!
- Light—Portable! 6¾ pounds complete! Compact: 6" x 6" x 8"
- FAST recycling—ACCURATE ready light!
- Outlet for Sun-Ring auxiliary flash!
- AC operation—just plug it in and shoot! 2 power settings! 110 V convenience outlet.

Manufacturer's suggested retail price **\$129.50**

WRITE FOR FREE Hershey manual

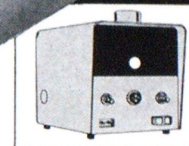
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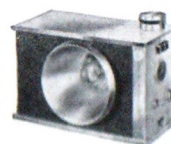


PRO-LITE 1500

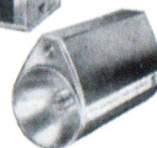
NPP 1-62 857 Dundee, Ave. • Elgin, Illinois



Rear Control Panel



Model 750



Model 2000

may show color fringes (usually red-cyan).

This shows lateral chromatic aberration. The lens forms different size images of different colors, so that they fail to register near the edges of the field. (In my experience the red image has been the larger.)

This fault is found in lenses which were calculated before the wide use of panchromatic film and direct color materials, when the red image could be ignored by the lens computer. Lateral chromatic aberration cannot be eliminated or even reduced by stopping down, and a lens so afflicted is obsolete.

Fault No. 4: You will find that the center of the transparency has more exposure than the corners.

Marginal fading of illumination is characteristic of all lenses that we use, wide-angle or otherwise, but it becomes disturbing only when the angle of view is increased. Compensating devices are costly and used only in special work such as aerial mapping. Most of us just learn to live with it as one of the facts of life and lenses.

Now you are ready to decide whether Brand X — which you have tested — is the wide-angle lens for you.

If you find (1) marginal blurring, or (2) coma, think carefully before you tie your professional reputation to the lens, for there are lenses which display neither of these faults. Lateral chromatic aberration (3) is poison in this age of color.

Only you can decide whether an outstanding lens is worth the cost to you, but may I suggest that a better lens may make the difference which will lift the hearts of your customers. ▲



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FOLLOWING is a report on the results of a questionnaire, sent to studios in 35 states, plus the District of Columbia. When purchasing supplies from your local stock house, do you pay sales tax on the following items?

State	Percent Sales Tax	Source Studio	Chemicals	Film	Paper	Equip.	Photo Floods	Flash Bulbs	Enlarging Bulbs
Alabama	3	Thigpen, Mobile	no	no	no	yes	yes	no	yes
Arizona	3	Markow, Phoenix	yes	no	no	yes	yes	yes	yes
Arkansas	3	Saunders, Little Rock	yes	yes	no	yes	yes	yes	yes
California	4	Romaine, San Fran.	yes	yes	no	yes	yes	yes	yes
Colorado	2	Maxwell, Englewood	yes	yes	no	yes	yes	yes	yes
Connecticut	3 1/2	Shafer, Hartford	yes	yes	no	yes	yes	yes	yes
Florida	3	Hinman, Miami	no	no	no	no	no	no	no
Georgia	3	Elliott, Atlanta	yes	yes	no	yes	yes	yes	yes
Hawaii	3 1/2	Stoy, Honolulu	yes	yes	yes	yes	yes	yes	yes
Illinois	3 or 3 1/2	Kranzten, Chicago	yes	yes	yes	yes	yes	yes	yes
Iowa	2	Johnson, Clinton	yes	yes	no	yes	yes	yes	yes
Kansas	2 1/2	Miller, Pittsburg	no	no	no	yes	no	no	no
Kentucky	3	Moore, Louisville	yes	yes	no	yes	yes	yes	yes
Louisiana	2	Winans, Baton Rouge	no	no	no	yes	no	no	no
Maine	3	Clark, Augusta	no	no	no	yes	no	no	no
Maryland	3	Mettee, Baltimore	no	no	no	yes	yes	yes	yes
Michigan	4	Clinedinst, Detroit	no	no	no	no	no	no	no
Mississippi	3	Hawkins, Jackson	no	no	no	no	no	no	no
Missouri	2	Brown, St. Louis	yes	yes	no	yes	yes	yes	yes
Nevada	2	Allen, Las Vegas	no	no	no	yes	no	no	no
New Mexico	2	Redman, Albuquerque	yes	yes	yes	yes	yes	yes	yes
New York	3	Rosenberg, Rochester	no	no	no	no	no	no	no
North Carolina	3	Watson, Raleigh	no	no	no	no	no	no	no
North Dakota	2	Mohr, Mandan	no	no	no	no	no	no	no
Ohio	3	Newmarker, Cleveland	no	no	no	no	no	no	no
Oklahoma	2	Jacoby, Okla. City	yes	no	yes	yes	yes	yes	yes
Pennsylvania	4	Opfer, Philadelphia	no	no	no	yes	no	no	no
Rhode Island	3	Champagne, Pawtucket	no	no	no	yes	no	no	no
South Carolina	3	Altfather, Columbia	no	no	no	yes	no	no	no
South Dakota	2	Claseman, Sioux Falls	no	no	no	yes	no	no	no
Tennessee	3	Tallent, Knoxville	yes	no	no	yes	yes	yes	yes
Utah	2 1/2	Beal, Salt Lake	yes	yes	no	yes	yes	yes	yes
Washington	4	Akins, Seattle	no	yes	no	yes	yes	yes	yes
West Virginia	3	Benton, Charleston	no	no	no	no	no	no	no
Wyoming	2	Peterson, Torrington	yes	yes	yes	yes	yes	yes	yes
District of Columbia	2	Ackad	yes	yes	no	yes	yes	yes	yes

36 states reporting

Pay sales tax on chemicals:	17 yes, 19 no
" " " " film:	15 yes, 21 no
" " " " paper:	5 yes, 31 no
" " " " equipment:	28 yes, 8 no
" " " " photofloods:	20 yes, 16 no
" " " " flash bulbs:	19 yes, 17 no
" " " " enl. :	20 yes, 16 no

Information regarding color materials volunteered by several studios, indicates that transparencies are considered a "delivered product," hence fall into the same category as sensitized paper.

Of particular interest to Texas Photographers is the attitude of tax collectors in our neighboring or border states.

New Mexico: Photographers pay tax on everything

Oklahoma: " " " " " except film

Arkansas: " " " " " except paper

Louisiana: " " " " only on equipment

The State of New York has no sales tax per se. It does, however, authorize cities and counties to collect such taxes. Photographers submit certificates of exemption issued by municipal governments. The approved rate is 2%. But special legislation authorizes New York City to charge 3%; Monroe County (Rochester) 3%.

The following excerpt from the additional remarks of Earl L. Saunders, Jr., M. Photog., Little Rock, Ark., should give us all some food for thought:

"The ruling of our revenue department is that everything is subject to sales tax which is not 'a visible, integral part of the delivered product.' Thus film and chemicals, while indispensable, are taxed. Then we turn around and collect and report a full 3% sales tax on everything sold in the state, with certain exceptions

PHOTOGRAPHER'S SALES TAX SURVEY

(resale, charitable institutions, etc.). They have even instructed us to charge the tax on the total bill, including such items as postage, mileage, driving time, lost time, etc. Some other businesses which are classified as service business, shoe shops, for instance, pay no tax. Others pay tax on half their gross. And of course we have tried to tell them that there is less service and more material involved in such things as shoe repair than in photography, but so far to no avail.

"You will note that color transparency film, being the delivered product, is not supposed to be taxed. But some dealers having been stuck for back taxes and penalties are so gun-shy that they charge tax on everything, across the board.

"We don't feel that we can spend enough money to change any of this and are just waiting for the time when we can tell our side of the story to someone friendly, who is in a position to help us. . . ."

This report on the national sales tax picture, as it applies to professional photography, prepared by the Professional Photographers Guild of Houston, Texas, Arch Heatherwick, Pres. November 6, 1961. Original questionnaire was compiled by W. F. Trainor. ▲

The Idea Exchange

PROOF ENCLOSURE

WHO WAS OVERLOOKED?

- ☐ GRANDMA
- ☐ GRANDPA
- ☐ MOM
- ☐ DAD
- ☐ DAUGHTER
- ☐ SON
- ☐ WIFE
- ☐ HUSBAND
- ☐ GODPARENTS
- ☐ COUSINS
- ☐ GIRL FRIEND
- ☐ BOY FRIEND
- ☐ AUNTS
- ☐ UNCLES
- ☐ OR THE MUCHLY-FORGOTTEN GOOD FRIEND

WHO?

- ★ ONLY YOU — CAN GIVE THIS PRECIOUS GIFT — YOUR PORTRAIT
- ★ DON'T WAIT
- ★ IT MAY BE TOO LATE
- ★ PHONE THornwall 5-3726
- ★ OR WRITE 1824 EUCLID, BERKELEY
- ★ FOR A NEW WAY TO SAVE
- ★ WITH PORTRAIT PACKAGES
- ★ YOUR NEGATIVES ARE KEPT ON FILE

BARRY EVANS
Photography
THornwall 5-3726

1824 EUCLID AVENUE

BERKELEY 9, CALIFORNIA

Knowing that portrait subjects many times overlook relatives and friends when ordering portraits for gifts, Barry Evans, Berkeley, Calif., encloses a 5"x7" folder (folded to

3 1/2"x5") with each finished order. The check list is a reminder to the customer that others would be pleased to have his portrait, and that his negatives are kept on file.

EXPLODED VIEW PASTE-UP

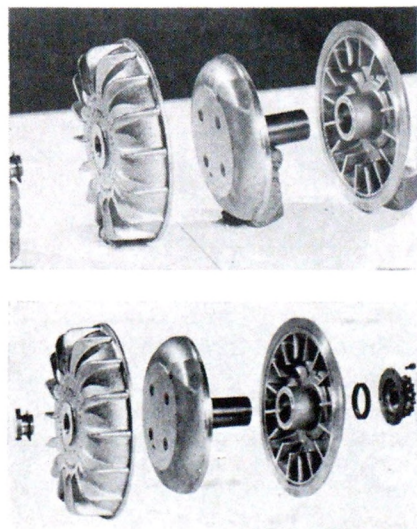
by Thomas M. Walker

San Fernando, Calif.

A while back I was called on to make an exploded view of a fluid drive unit. After numerous attempts at trying to set up these odd shaped pieces to photograph them with a minimum of airbrushing I came up with this idea.

Go ahead and set them up and don't worry about props, etc., showing so long as the parts are in proper perspective and relationship to each other.

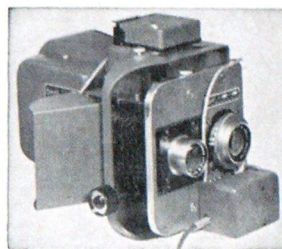
After obtaining a satisfactory negative, make a glossy print, cut out all pieces — I use a razor blade — and arrange them on a sheet of glass, holding them in place with Wilhold glue (rubber cement would not hold them down tight enough), and photograph through the glass against the proper shade of background you want, letting most of the light fall on the background. This gives a good exploded view photograph with a minimum of time and retouching. ▲



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NEWS from page 12

PHOTOGRAMMETRY COURSE

A short course on photogrammetry is scheduled to be held at the University of Illinois, Urbana, Jan. 30-Feb. 2. It will deal with photo-interpretation, electronic computations and surveying data.

The course will be conducted by the University of Illinois Dept. of Civil Engineering and Division of University Extension, with the Great Lakes Region, American Society of Photogrammetry.

PORTRAIT SALES PROMOTIONS

Three new portrait sales promotions have been announced by Eastman Kodak Co. Each promotion is complete with direct mail, counter and window display material, newspaper ad mats and radio commercials.

Men's Portrait Promotion—is intended to get husbands, fathers and sons into the cameraroom. The mailer features this copy approach: "Let's make it (a portrait of you) a transaction—like any dealing with your insurance agent, your bank, or your lawyer."



H. J. Christy, Hon.M.Photo., Manager, Portrait Photography Advertising, Eastman Kodak Co., and Philip Sidney, Manager Professional Technical Service Center, review Kodak's three new portrait sales promotions with PP of A Exec. Manager Frederick Quellmalz, Hon.M.Photo., in Rochester, N. Y.

A letter addressed to the woman of the house, to be mailed a week before the direct mail folder is sent, is a new tool in this program.

Color Portrait Promotion—highlights 12 four-color portrait reproductions—men, women and children—in a stylish folder. These portraits can be mailed all at once or just a few at a time.

Wedding Portrait Promotion—features photography and copy that will help the studio promote and sell wedding photography.

For details, write Advertising Dept., Eastman Kodak Co., Rochester 4, N. Y.

HIGH SCHOOL COMPETITIONS



Grandmother was the subject for Louis Mancuso's "Evening News"—a \$400 Grand Award photograph in the 1961 Kodak High School Photo Awards. Louis, 18, is from Nutley, N. J., and his plans for the future are to become a professional photographer.

Two annual competitions for high school photographers in the U. S. have been announced.

AnSCO

Junior and senior high school students will be given an opportunity to earn cash awards and merchandise in the 35th annual Scholastic-AnSCO Photography Contest, sponsored by Scholastic Magazines and AnSCO of Binghamton, N. Y. Entries are judged at 30 regional exhibitions, followed by final judging in New York. Many of the prize-winning photographs appear in Scholastic Magazines and other national publications. Traveling exhibits of the competitions are available free to all junior and senior high schools.

Rules booklet is available from any AnSCO dealer or from Scholastic-AnSCO Photography Awards, 33 W. 42nd St., New York 36, N. Y.

Kodak

Student photographers will compete for \$12,000 in cash prizes in the 1962 Kodak High School Photo Awards. Ninth through 12th graders are eligible to enter any pictures they have made since April 1, 1961. Deadline for receipt of entries is March 31, 1962.

As in previous years, local and national recognition will be given to the winners through newspaper and magazine publicity and through a traveling salon of winning prints which tours the nation's schools on free loan.

Address entries and inquiries to Kodak High School Photo Awards, Rochester 4, N. Y.

NEW SMITHSONIAN EXHIBITS

Three new photographic exhibits have been prepared by the Traveling Exhibition Service of the Smithsonian Institution, Washington, D. C.: "The Image of Physics"—32 photographs by Berenice Abbott, plates from the new book "Physics," rental fee, \$100; "Hummingbirds"—84 life-size color photographs by Crawford H. Greenwalt, rental fee, \$125; "The World of Werner Bischof"—80 black-and-white photographs in a retrospective exhibition, rental fee, \$300.

For details as to space, weight and available dates on these and other exhibits, write to Mrs. John A. Pope, Chief, Traveling Exhibition Service, Smithsonian Institution, Washington 25, D. C.

TAX BOOKLETS

Two new booklets issued by the Internal Revenue Service as aids for taxpayers have been published by the U. S. Government Printing Office, Washington 25, D. C.: "Tax Guide for Small Business" and "Your Federal Income Tax." Both are 1962 editions and are available at 40 cents each. ▲

COMMITTEES from page 14

Special Services — Earl Stanton, Kenmore, N. Y.; Members: Claude F. Palmer, Portland, Ore.; Floyd M. Roberts, Los Angeles, Calif.

Unified Membership & Dues Revision — Wesley E. Bowman, Chicago, Ill.; James E. Hampson, Shreveport, La.; Members: Robert L. Ball, Corvallis, Ore.; Madison Geddes, Cleveland, Ohio; R. R. Hutchison, Pullman, Wash.; Harper Leiper, Houston, Texas.

*Winona — Mills Steele, Greenville, S. C.; Wesley E. Bowman, Chicago, Ill. ▲

MILESTONE from page 59

center. The show must be advertised, and should also be promoted by each individual studio by invitation to its own customers.

List of member studios: This is another absolute must—for distribution to all visitors. Many visitors impressed with the prints asked who in their locality did such work? A show like this can bring in business right on the spot with a membership list available.

Work: The exhibit had to be manned at all times—to give out the brochures and balloons, and to answer questions. ▲

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SYSTEM from page 34

of payment noted, in the "Paid" box. Of course, if it is a cash order, the copy goes directly from "In Work" to "Paid." If it is an open account, then the original copy is mailed as the invoice. Note that in this entire procedure, only *one* writing has taken place.

The lab copy is pasted on a kraft negative preserver. The size we use fits a 4x5 or larger preserver. If you don't like paste, the form manufacturer will make this copy on gummed paper for very little extra. This, then, becomes not only the working copy in the studio, but also the permanent record for darkroom instructions and final negative filing. It contains not only the customer's name and the file number (usually the only information on a preserver) but a record of the entire original order. And no extra writing is required.

Let's take a look at that serial number at the top of the form—and make sure it is printed at the top of the form and in black ink. Form manufacturers usually put it at the bottom in red ink—don't let them do it. At the top of the form it is more easily seen in the negative file drawers, and can also be inserted in negative numbering machines, if you use them. For this same reason, and to make the number more easily read under the safelight, black is better than red.

This number is also part of the simplification process. In addition to serving as the negative file number, it also becomes the invoice number, and the ledger reference number.

For reprint orders, the lab copy is not, of course, pasted on a preserver; after darkroom use, it is inserted in the negative preserver. Where the order is not for photographs, but for a frame or other merchandise, the lab copy is used for inventory control—more writing saved.

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The slips in the "Paid" box are ready for ledger entry. Actually, if you don't have sales tax, and if you are not interested in a breakdown of the amounts of business you do in various categories, the file copies themselves can be bound with string through the punched holes, and they themselves would serve as a ledger. With us, this is a little too much simplification.

We enter data in a ledger, showing payment date, name (last name only), file number, amount of sale and tax, and category of sale. But the file copy gives us all the information we need for this ledger entry—no need to refer to order forms, job slips, shop orders, file books, or backs of old envelopes—it is all on the form. And when the information has been entered, you can throw the form away, or if you prefer, file them numerically. The ledger number (that same old number) will enable you to find it easily if you ever want to refer to the form again.

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(Turn to page 78)

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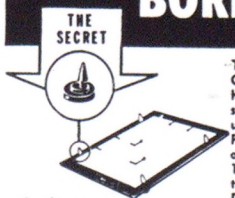
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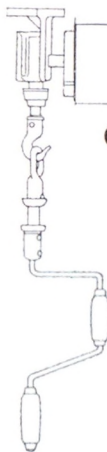
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For Sale: 4x5 Pacemaker Graphic outfit, 3 lenses, 15 filters; roll film, Polaroid, film pack adapters. Also Sanford Davis tripod, 71A Heiland flash. Best offer. Thompson Camera, Kahler Hotel, Rochester, Minn.

For Sale: The following lenses, values up to \$30 reduced to \$10: 12" Seroco Portrait Lens, 8 1/2" Kodak Anastigmat, f/4.5, 11 1/2" 3B Dallmeyer, Fine Portrait. The following lenses, values up to \$60 reduced to \$20: 16 1/2" Gundlach Meniscus, Soft Portrait, 8" Dallmeyer f/2.9, 7 1/2" B&L Zeiss Tessar f/6.3 (similar to Dagor) Volute, 4 1/4" Spiratona, Coated, Wide Angle Pronto Shutter, 8" Cooke f/4.5 bbl., 6 1/2" Goerz Dagor f/6.8 in Compound Shutter, cover 8x10 W.A., 7 1/2" Projection Kodak Anastigmat f/4.5. The following values up to \$160 reduced to \$85: 14 1/2" Collinear f/6.3, like Dagor f/6.3, 16 1/2" Heliar, one of the finest portrait, 21" Cooke Ser. 14, one of the finest commercial, 11x14

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For sale: Used professional equipment of all types. Three-light 350 watt second studio strobes, brand new, special offer \$329. Also 70mm sliding backs for studio cameras, \$99.50. Consolidated Sales Co., Route 1, Box 407-B, Morehead City, N. C.

For sale: Gowlandflex like new, no lens, \$375, with 190mm Wollensak lens, \$500; 5x7 Omega cold light, no lens, \$195; 11x14 copy camera, 16 1/2" Goerz Artar lens, backs, holders, \$450. Stropky Studio, New Philadelphia, Ohio. Phone 3-3521.

Over half a century supplying Professional and Non-Professional photographers with highest quality lenses for all purposes. State your needs. Competitive prices. A post card inquiry will get you a quotation on whatever lens you need. Joseph Smith, 735 Fulton St., Brooklyn 17, N. Y.

For Sale: Kodatron Studio Speedlight (2-lamp) unit; Beattie 500-w Spot with stand; one Kodak Medalist-II camera with accessory back and holders; two Kodak Chevron cameras; 4x5 SS Multiple Filmhangers. R. S. Carothers, 501 Tremont St., Selma, Ala.

For sale: 70mm roll film camera backs for your view or studio camera. Replace your present groundglass back with Korona-Foto-Roll-70 sliding back. Produces clean, scratch-free negatives in a fraction of ordinary time; 300 exposures or less on one daylight loading spool. Includes precision counter and focusing screen. Prompt delivery, from \$144. State make and size of your camera. Korona Camera Works—since 1874—224 S. Michigan Ave., Chicago 4, Ill.

EQUIPMENT WANTED

Wanted: Good Medalist II Cameras; will pay cash. Write Waltz The Camera Man, Inc., 438 Sixth St., N. W., Canton, Ohio.

Wanted: 5x7 Ansco Universal view camera in good condition. Willard Kalina, A. B. Morse Company, St. Joseph, Mich.

Wanted: Graflex 3 1/4x4 1/4 or 4x5. Send description, price. Williams Studio, 724 S. Kendall, Aurora, Ill.

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