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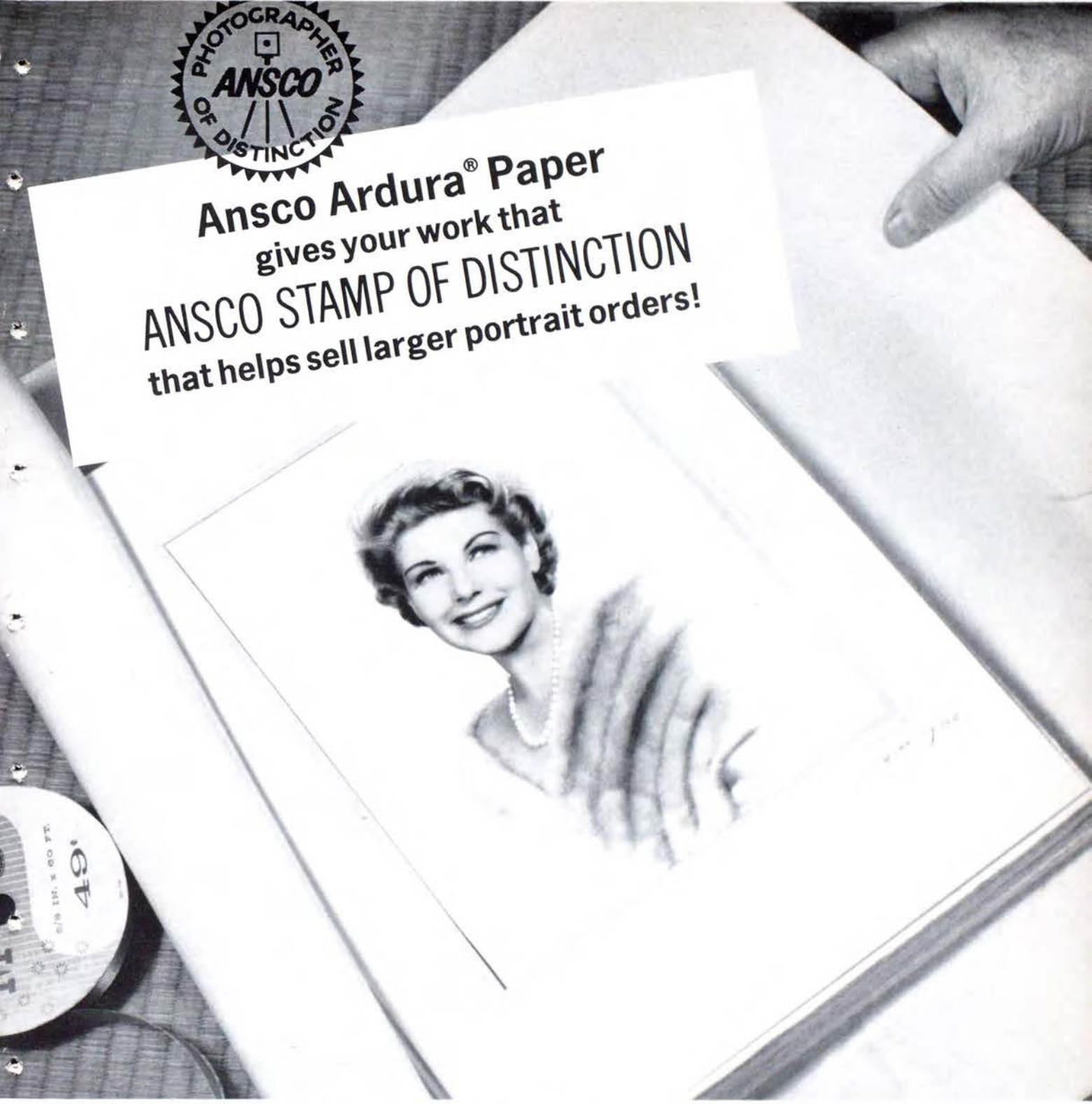
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Ardura

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cover

"Mother and Daughter," photographed by Emil Eger, M.Photog., Yuma, Ariz., is a three-fold reminder to photographers: 1. Mother's Day — May 13 — is second only to Christmas for gift-giving, and the photographic studio has the ideal gift for this event (See page 58); 2. The 7 AGES of Childhood promotion continues to gain momentum (page 57); 3. Print for the cover is from the PP of A 1961 National Print Exhibit. Print Rules for the 1962 Exhibit will be published next month. Deadline for receipt of entries is July 10. Emil Eger used five 200ws Studiomaster Strobes to light his two subjects: background light; edge light from the left; spotlight on boom overhead; fill light to left; main light to right of camera. Exhibit print made on Ektalure G.

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

SUBSCRIBERS: Please address all correspondence, change of address notices, and subscription orders to the Professional Photographers of America, Inc., 152 W. Wisconsin Ave., Milwaukee 3, Wis. Change of address notices should be sent promptly. Include new as well as old address, and postal zone number. Allow five weeks for change of address to become effective.

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FEBRUARY — 1962
Vol. 89 No. 1797

The National Professional Photographer

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

Incorporating Abel's Photographic Weekly
St. Louis & Canadian Photographer
The Commercial Photographer
The Professional Photographer
the National Photographer

ISSUED MONTHLY
1st to 5th of each month for which dated.

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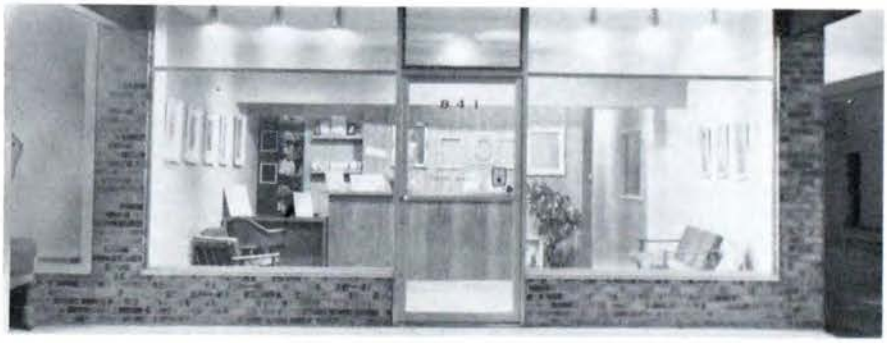
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Yuen Lui Studios of Seattle and Portland



The original Yuen Lui Studio in downtown Seattle has been a familiar sight to Seattle residents since 1946.



Suburban Seattle studio.



Yuen Lui's new studio is in Lloyd Center, Portland, Oregon, one of the world's largest shopping centers.



The receptionist in the busy downtown Seattle studio warmly greets all patrons. All Yuen Lui Studios have separate camera rooms for children and adults.



Yuen Lui, owner of three modern portrait studios in the thriving Northwest, is an active member of the Professional Photographers Association of America, Incorporated and the Professional Photographers of Seattle. Yuen and the more than 25 members of his organization attribute a great deal of their sales success to the consistent practice of good customer relations.

All Yuen Lui Studios stress quality portraiture...offer a large selection of proofs...and prompt delivery of finished work. The complete satisfaction of each customer is the primary aim of the Yuen Lui Studios which is responsible for the higher sales averages, repeat business and good will they enjoy.

Yuen Lui has been a member of Family Record Plan for five years and credits a great portion of his steadily increasing business directly to his association with Family Record Plan.

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FRP

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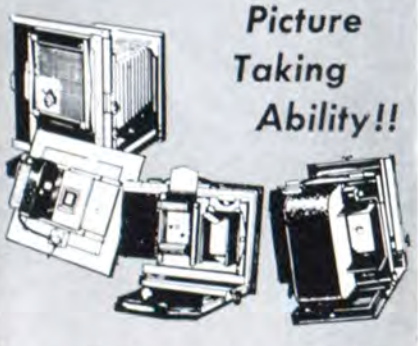
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NPP 2-62

news and notes

PP of A CHAPTERS

(1) Industrial Photographers of So. California (Los Angeles): Mel Jones (Southern California Gas Co.), President, 810 S. Flower St., Los Angeles, 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: Robert Heeb, Chairman, Procter & Gamble Co., 1003 Maycliffe Pl., Cincinnati 30, Ohio.
(6) Association Professional Photographers, Province of Quebec: Jean La Manna, Studio Jean La Manna, 2241 St. Marc, Shawinigan, Quebec, Canada.
(7) Portrait Guild of Chicago South: Charles W. Hansen, Chairman, 2019 W. 95th St., Chicago, Ill. Meets second Tuesday of each month.

Chapter 1 — Industrial Photographers of So. California (Los Angeles)

The following officers were installed at the Third Annual Awards and Installation Banquet: Mel Jones, President; William Rowe, 1st Vice Pres.; Paul Wheeler, 2nd Vice Pres.; John Gregoire, Secretary; Frances Parker, Treasurer; Directors are Al Saiget, Don Barrow, Clinton Bryant, Fred Davidson and Gordon Maughan.

•

RECOGNITION AS ART

In a move to recognize photography as a fine art, the New Hampshire Art Assn now accepts "creative photography" for admission to membership. Mrs. Lottie Jacobi, who in behalf of the New Hampshire Professional Photographers Assn, has spoken strongly and often for photography as a recognized art form, introduced the proposal to the N. H. Art Assn.

Two NHPPA members, Richard Merritt and John Adams, both photography instructors at the University of New Hampshire, are the first photographers to be accepted as Associate members.

William Finney, a photographer of Concord, N. H., lists the following requirements for membership now used by the New Hampshire Art Assn:

1. Photography will be judged without prejudice and as an equal to the other arts.
2. With application, three suitably framed works may be submitted for consideration, plus one or two unframed pieces.
3. After being accepted you become an Associate member and are allowed to present three pieces of work once each year to an out-of-state jury for possible inclusion in an annual exhibition.
4. When you have had work hung in the annual show for two or more years you are listed as a Professional member.

MPDFA 38th CONVENTION

Speakers within the photographic industry and business specialists in allied fields will bring to dealers and finishers good ideas on how they can improve their business at the 38th Annual Convention and Trade Show of the Master Photo Dealers' & Finishers' Assn in Chicago's Conrad Hilton Hotel, March 5-9. MPDFA headquarters are located at 104 E. Michigan Ave., Jackson, Mich.

SMPTE THEME IS COLOR

"Advances in Color Motion Pictures and Color Television" is the theme of the 91st convention of the Society of Motion Picture and Television Engineers to be held April 29 - May 4 at the Ambassador Hotel, Los Angeles, Calif.

AEROSPACE PHOTOGRAPHY

The Society of Photographic Scientists and Engineers will hold its annual conference May 7-11 at the Hotel Somerset, Boston. "Aerospace Photography" will highlight the meeting. Co-sponsor with SPSE is the Air Force Cambridge Research Laboratories, Bedford, Mass.

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.

MIAMI CONFERENCE

The 1962 Miami Conference on Communication Arts is scheduled for April 25-27 on the Campus of the University of Miami, Coral Gables, Fla. The aim of the Conference is for the exchange of creative ideas among editors, writers, photographers and art directors. Morris Gordon, Cr.Photog., and Wilson Hicks are Co-directors.

Registration fee for the Conference is $40. For information, write University of Miami, P. O. Box 8107, Coral Gables 46, Fla.

TRAVELING EXHIBITIONS

The Smithsonian Institution, Washington, D. C., is currently circulating a number of photographic exhibitions. Among them are "The World of Werner Bischof" and "Photographs by Robert Capa," both co-sponsored by Magnum; color photographs "The Seasons" by Eliot Porter; "The Image of Physics" by Berenice Abbott; "Portraits of Greatness" by Yousuf Karsh; "The World of Edward Weston"; "Anatomy of Nature" by Andreas Feininger"; and "Hummingbirds" by Crawford H. Greenewalt.

A new folder describing some of these

(Turn to page 59)

Richly Designed, Perfectly Matched...



Louis XVI Design. Ivory Duotone on Gold or Gray Duotone on Silver Finish. Bengaline Two-Way Easel Back. SEE CLEER non-reflecting glass. 3¼" x 4¼" size has Two-Way Velvet Easel Back and plain Convex Glass.

STYLE No. 857	LIST PRICES
3¼" x 4¼"	$ 3.75
5" x 7"	4.95
8" x 10"	6.00
11" x 14"	10.50

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Kodak PROFESSIONAL ROUND-UP

NEW

A DEVELOPER THAT LASTS & LASTS & LASTS

A COPY FILM SIX TIMES AS FAST

A FOLDABLE PAPER THAT SAVES YOU MONEY





New stabilized developer system

It consists of Kodak Polydol Developer and Kodak Polydol Replenisher. Whereas the "Poly" in Kodak Polycontrast Paper stands for many contrasts, and in Kodak Polytoner, many tones, Kodak Polydol Developer has many lives.

So many, that we place no limits on its use. Properly replenished, you keep on using and using Kodak Polydol, and the negatives keep on developing and developing as though your developer were forever fresh.

Don't confuse Polydol Developer's "stabilized" system with developers whose capacity can only be increased by replenishment. The chemistry of such developers changes as you develop film and add replenisher. The character of negatives changes as the developer is used. Not so with Kodak Polydol. If you like the *first* negatives processed in a fresh tank of Polydol Developer, you will like *all* subsequent negatives. That's what the *stabilized* means.

Here's how the system works: you replenish at a rate of five-eighths to three-quarters of an ounce per 80 square inches of film developed. When all negatives are drained outside the tank for 10 seconds, it leaves just enough room to add this amount of replenisher. It's that simple. Unreplenished, capacity is 40 8 x 10's, or the equivalent per gallon.

With longer service, there is an accompanying greater possibility of accidental contamination. To guard against such accidents going unnoticed until production is affected, frequent routine processing of a photographic control strip is recommended. The Kodak Quality Control System for Black-and-White Films and Roll Papers provides an easy way to do this. Ask your Kodak Technical Sales Representative about it.

As Kodak Polydol Developer is used full strength, the 3½-gallon size provides just enough solution to fill your 3½-gallon processing tank. No excess to throw away or store.

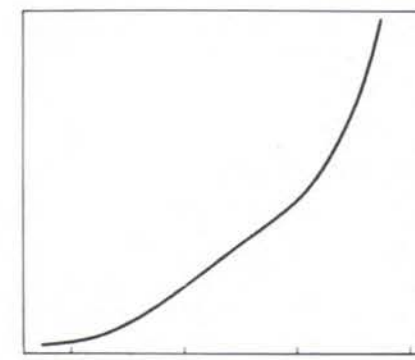
Polydol is for any films you've been developing in Kodak DK-50; development times are comparable.

Copying exposures reduced from minutes to seconds

The speed for Kodak Gravure Copy Film, *Improved*, is Tungsten 12. That's *six times* the speed of the film it replaces. Shorter exposures . . . faster work!

This is the unusual film which will faithfully reproduce a piece of copy, or actually *improve* on it—depending on what developer is used.

This uninhibited characteristic curve



is behind that talent. The upsweep at the highlight end marks a built-in extra-high shoulder contrast. Because of it, you can copy a print which doesn't have the snap it should, and end up with brilliant, detailed highlights but unchanged midtones.

Let's say the subtle change in tone between a bride's face and her white veil—or between veil and background—didn't quite make the grade. Pressing that upsweep in the highlight end of the characteristic curve into service, you can end up with a snow white veil without affecting the soft look of the bride's complexion.

If your copy photographs of hard goods, like appliances, come out too soft, or a print has been retouched till it looks embalmed, Kodak Gravure Copy Film, Improved, can save the day.

This is the processing control you have with this film: if you're copying a satisfactory print, develop the film in Kodak DK-50 diluted 1:1. You'll see a negative so normal in contrast it could have been the original. You even print it on *grade 2 paper*. On the other hand, if the original is faded or flat or needs that little highlight bump, and you like to print on No. 1 paper, develop your copy negative in Kodak D-11, 1:1.



One box that does the work of four

It used to be that if you wanted to be prepared to make french-fold photo Christmas cards, or bond-paper-like photos for a notebook, you stocked four boxes of Kodabromide Paper, A, Light Weight—one of each contrast grade.

But beginning now, you can do it with only one box of a different paper—Kodak Polycontrast Paper, now available in A, Light Weight.

With this new paper, not only does one box give you every contrast grade it used to take four boxes to get, but also you get three extra half grades of contrast control for on-the-nose prints from in-between negatives. Saving? Obviously! One big box instead of four little ones means quantity discounts.

This saving will quickly repay the one-time cost of the box of Kodak Polycontrast Filters you use with this paper (if you don't already have them). Or, if you're lucky enough to have negatives that are all "normal," you can print without filters and get regular grade 2 results consistently.

Incidentally, if you haven't tried Polycontrast Paper recently, you will be pleasantly surprised with the improved contrast obtained when using the No. 4 Filter. Remember, too, that Kodak Polycontrast Paper has built-in image tone stabilizers which make the addition of extra chemicals to your regular fixer unnecessary.

Use this new paper in the same ways you have used Kodabromide—whenever you need a paper that will fold without cracking, or a paper which is a little heavier than typewriter paper.

The sizes and prices are the same as Kodabromide Paper sizes and prices.

Dazzled by all these new products? A friend of yours is ready and waiting to tell you more about them and put on demonstrations for you. Who else but your Kodak Technical Sales Representative? Call him in soon!

Like finding Hidden Treasure



When you're ready to start doing business with the new Kodak Gravure Copy Film, Improved, here are some promotional aids to help you sell yourself and your copying or restoration service.

An attractive two-color booklet, ideal for use as a stuffer or a counter "take one" item is first. "Your cherished old photographs . . . " it says, "Let us restore them! Let us rescue them now." The share-cost price is only $1.60 for 200, including your imprint.

Then there are two newspaper ad mats—in two sizes each. "Bring your priceless old photographs out of hiding," is the theme of one, and the other says "Like finding hidden treasure, beautiful miniatures from your priceless old photographs."

You might well find this new copying business a "hidden treasure" yourself.

These ad mats are free for the asking—just check them off on the order form. Why not clip out this form right now, so you won't forget?

Advertising Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Quantity

_____ P3-275 Booklet (be sure to fill in imprint information below) @ $1.60/200

☐ SL-A96, 2-col. x 7½-inch ad mat. Free.

☐ SL-141, 1-col. x 5-inch ad mat. Free.

☐ SL-A97, 2-col. x 7½-inch ad mat. Free.

☐ SL-142, 1-col. x 5-inch ad mat. Free.

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Sign _____ Date _____

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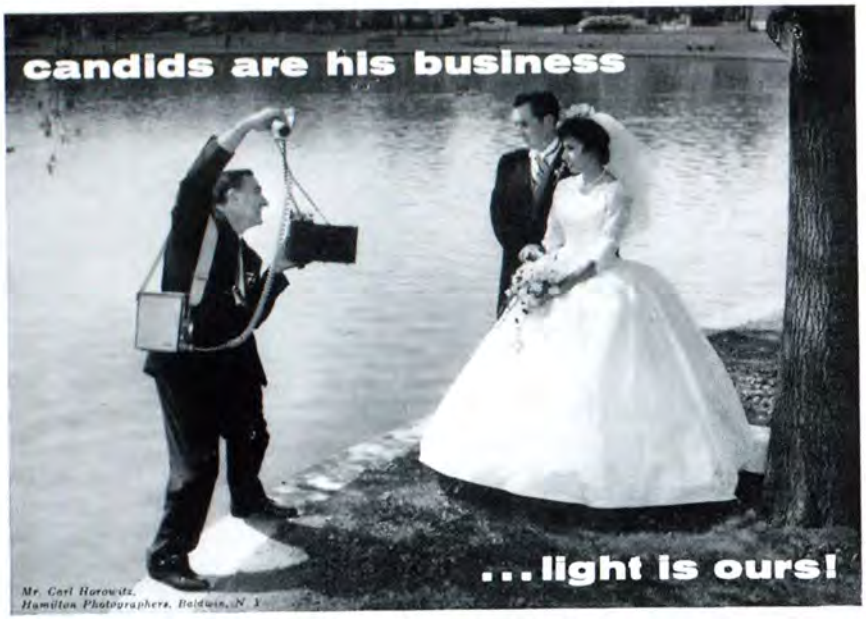
☐ Use straight type ☐ Use special cut now in your file

☐ Use my special cut enclosed (Not to exceed 1⅝ x 3½ in.)

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. 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.

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

Kodak
TRADE MARK



Together they pay off in Profits

In photography, it is an established fact that "Light" is a basic requirement for the reproduction of an image on film. In the specialized field of candid photography, where light demands are so diverse and very often trying, there had long been a need for a permanent source of artificial light capable of delivering: (1) high light output for exposing negative and positive color films as well as black-and-white, (2) extreme evenness of coverage over the entire negative.

The Ascorlight A423A meets these requirements successfully. This 200 watt-second transistorized portable electronic flash (7000 BCPS*/ 50°) has proven to be a tireless and dependable tool in the hands of the candid photographer. He has also found this unit to be most economical to operate, as it is powered by a rechargeable, long-life nickel cadmium battery. Versatility is another important attribute — the Ascorlight A423A copes masterfully with lighting conditions encountered in all types of candid assignments, both indoors and outdoors. It is shown above on the job during a bridal pictorial color session.



*Beam Candle Power Seconds

ascorlight®

Write for literature and prices or see your local Authorized Ascor dealer.

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PHOTOGRAPHIC LIGHTING

ADVERTISING EXHIBITION

Photographers in the United States and Canada are invited to submit entries in the Third National Exhibition of Advertising Photography. Sponsored jointly by the Professional Photographers of America, Inc. and *Art Direction* magazine, the project focuses attention on current trends in advertising photography.

The Exhibition will be judged in Chicago in April by well known art directors from advertising agencies and companies.

Any number of 1961-62 advertising photographs may be entered. Prints of any size are welcome; 16x20 mounts are preferred.

Information to be attached to each photograph includes:

1. A sentence telling the purpose of the picture.
2. Name of photographer, studio, art director, advertising agency and client for whom the work was produced.
3. Tearsheet of the completed advertisement where available.

Deadline for receipt of photographs is April 1. Entries must be submitted to: Third National Exhibition of Advertising Photography, PP of A, 152 W. Wisconsin Ave., Milwaukee 3, Wis.

PP of A CALENDAR — 1962

April 1 — Closing date for entries to the Third National Exhibition of Advertising Photography.

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.

July 10 — Deadline for 1962 PP of A National Print Exhibit.

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.

from the mailbag

To the Editor:

Have enclosed copy of an article from yesterday's *Arkansas Democrat* ("Beware of 'Kidnapers' in Photography Business").

May I express thanks to you from the Arkansas Professional Photographers Assn for sending out this news item. It adds measurably to the campaign we fight continuously to raise our profession to some standing of dignity.

In broadcasting this type of information locally the public often feels we are only beating our own drum, but when it comes on a national level it is accepted as fact.

I am also making a copy of the article available to our Better Business Bureau. They have been most helpful, and I feel this will answer many questions they may have.

Again thank you for helping us. Your action will be pointed out in our paper, *The Tripod*, and non-members of the National made aware that it *pays* to belong.

Greer Lile, Pres., Arkansas PPA
Little Rock, Ark.

To the Editor:

It has always been our policy to consult your "Directory of Professional Photography" when we require the services of a professional photographer.

In dealing with your photographers, we notice that some of them are reluctant to get releases for pictures. A few have used devices such as photographing from a great distance in order to avoid having to obtain releases. We have decided to refuse to accept pictures without releases in the future.

We prefer not to mention names of particular photographers at this time.

We are writing you this letter because we feel that perhaps you would like to bring this matter of releases to the attention of your members.

Kenneth Schiller, Advertising Manager
Inertol Co., Inc., Newark, N. J.

Mr. Schiller has a good point. Play it safe — photographers should make it a practice to always obtain a model release for any photograph that is to be published or exhibited. ▲

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At Winona you have the opportunity to work with the recognized, top-ranking photographers in the country, showing you individually their methods of working, and explaining the whys and wherefors of their systems as they criticize your efforts. What you can learn in a week under this instruction many, many photographers never learn in a lifetime, working on their own.

A devotee of Winona, you might say — You bet I am. I was fortunate to go once before and I am looking forward to another session this summer.

Aside from the monetary end, the pure satisfaction of knowing that you are increasing your own capabilities and the quality of your work will amply justify the effort required. I feel sure that those going for the first time this summer will agree with me, upon return, that it would be hard to devise a more interesting and rewarding vacation.

Franc F. Zimmerman, Pres., The Guild of Professional Photographers of Delaware Valley (Philadelphia) in *The Hypo Barrel.*

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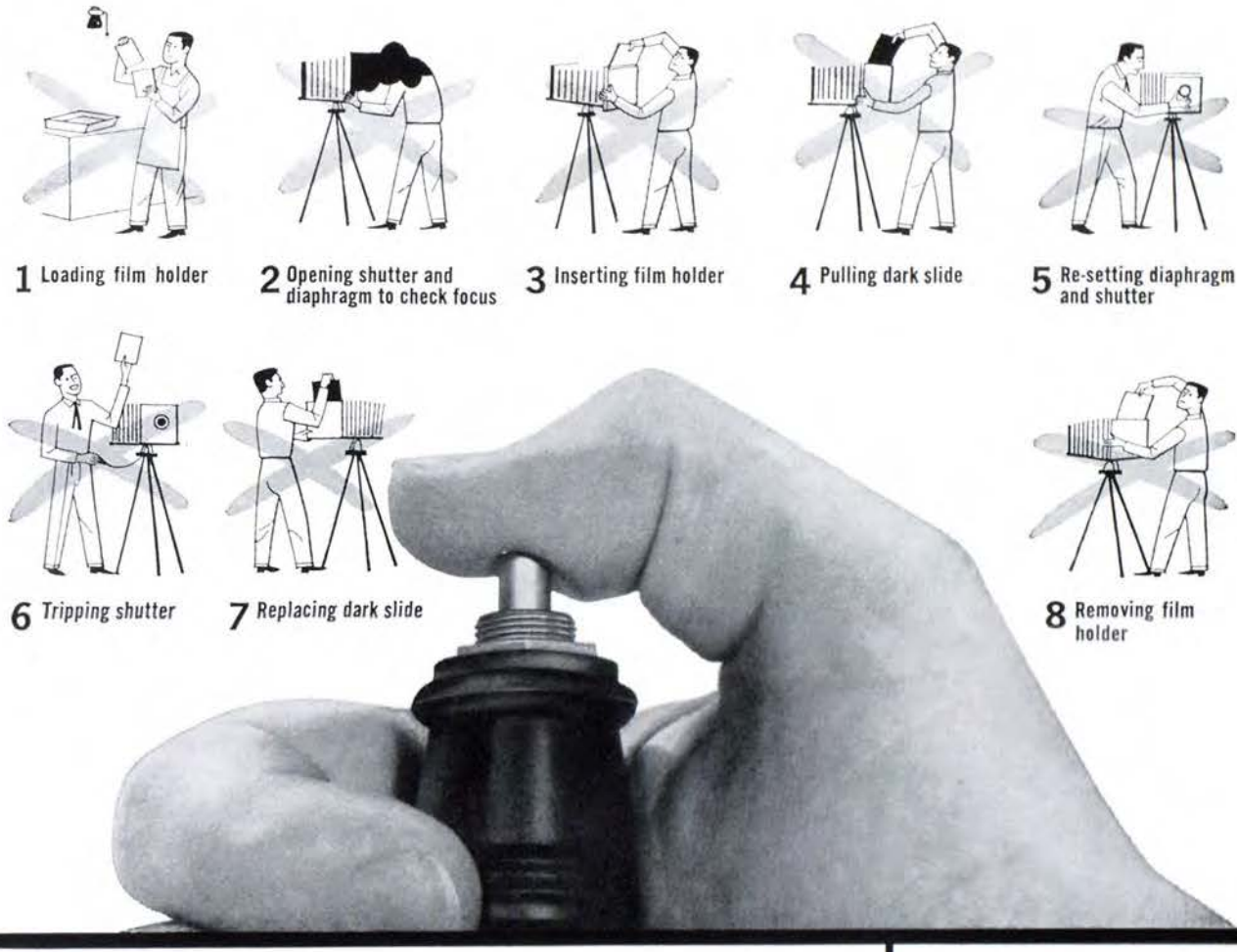
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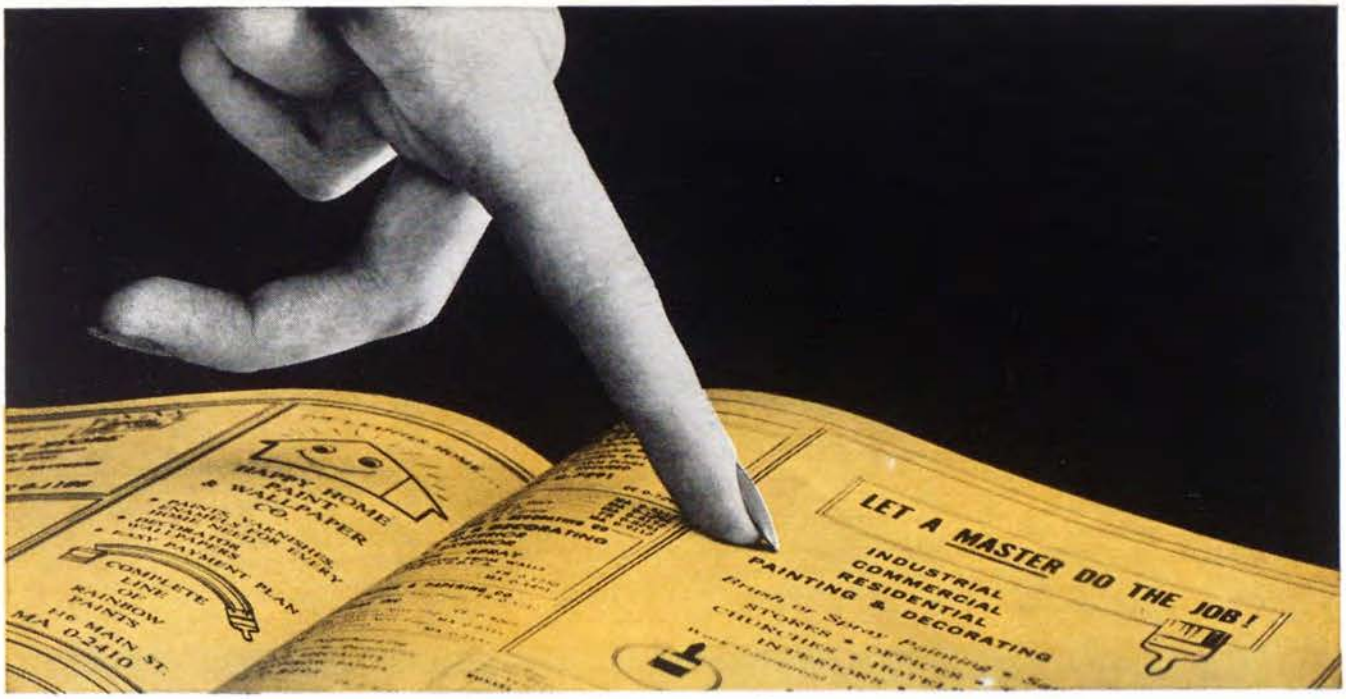
and the 10th national industrial photographic conference

Conrad Hilton Hotel • August 5-10, 1962

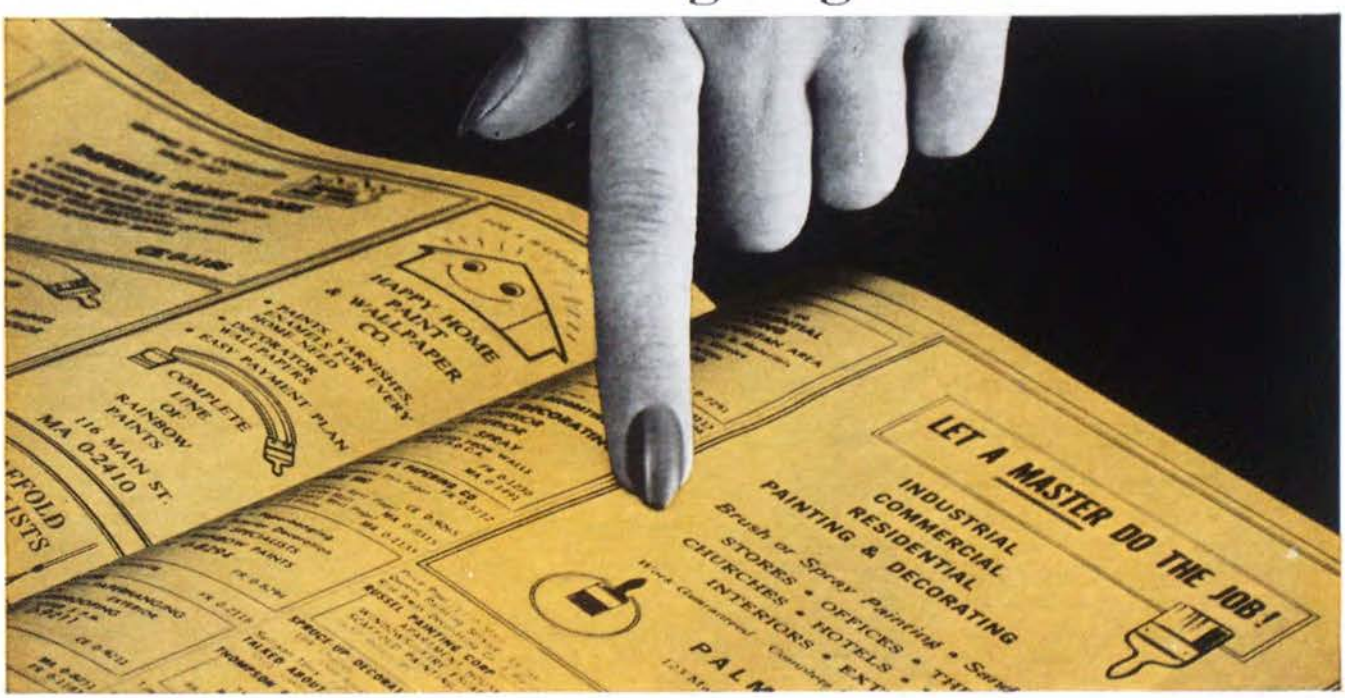
Now is the time to circle these dates on your calendar — **AUGUST 5-10. Plan** to take part in professional photography's most important annual event. **Participate** in one or more of three concurrent programs—PORTRAIT . . . COMMERCIAL . . . INDUSTRIAL. **Join** fellow photographers in clinics, management and business seminars. **Visit** the Manufacturers Trade Show. **See** the various print exhibits. **Be there** for the entertainment, sightseeing and special events.

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'62 BEST FOR YOU

it's your business

by Fred Winchell

Guest columnist this month is Executive Manager, Color Finishing Division, Gittings, Inc., Houston, Texas.

I WORK IN A "world of color" — in the midst of five bustling, successful color portrait studios and a color finishing laboratory for professional photographers. I often wonder why there are so few studios operating successfully in the color market. Why do so many of our profession fail to take advantage of this marvelous new selling tool?

What does it take to get started in color? *Not new cameras* — the chances are 20:1 that, in a professional studio, the present camera inventory will do the job. *Not new lights* — you can make beautiful color photographs with your present lighting equipment. *Not new laboratory equipment* — there are highly skilled, modern, well equipped color labs available to serve the professional photographer.

Let me answer the question: "What does it *really* take to get started in color?" First, how about asking yourself, "Am I really started in black-and-white?" Are you really started at all? Shocked? Perhaps so. Then ask yourself some specific questions, such as: How was business last year? • Was it profitable? • Did I make sufficient income to live in the manner of a successful professional man? • How many hours did I have to work to make this income? • What is my image in my community? • Did I *promote* myself as a professional photographer? • Did I *advertise* my product successfully? • Do I have a clean, attractive, well-located studio? • Do I produce photographs which please my patrons? • Do I display samples of my work in attractive frames? • Should a patron have $400, $500, $600 ready to spend for portraits, do I have something to sell her?

Should you find negative answers creeping in, remember there is no magic word, no panacea that comes with changing to color. In fact, unsuccessful studio operators who try color become, for the most part, even more unsuccessful. They lose even more money, get even more discouraged, and continue to repeat all of the mistakes that caused them to run losing businesses previously.

Look at Trees, Underbrush and Weeds

What are these mistakes? For a moment, imagine that you are taking your wife to a restaurant to celebrate your 25th wedding anniversary. You have planned and saved for this wonderful evening. What happens? The place is hard to find — on a back street, poorly identified. No place to park, weeds in front, a dirty entrance smelling of old grease and smoke. You stand around and wait, and wait . . . and wait. A bored, disinterested waitress in a soiled uniform leads you to a table with rumpled linen.

By this time, you can follow the rest of the story. The silverware is dirty, no ice in the water, the menu dog-eared, choice of items limited and unimaginative. When the food arrives (if you stay that long) it is cold and tasteless . . . and so on and on.

Almost without exception, an unsuccessful business looks and feels that way. Each time you do business in your day-to-day activities, try to match such irritating experiences with the atmosphere of your own studio. Stand back from the forest and take a good look at the trees . . . and the underbrush, and the weeds.

A discourteous employee — are you and your receptionist always cheerful and helpful? . . . A dirty store, a bug filled display window — how about your studio? . . . Not enough variety, nothing seems attractive? . . . What do you offer your patrons? Many stores that you've never heard of, try to sell unknown products to a speeding public. . . . Do people know about you and what you've got to sell? . . . Do you find yourself saying, "I would gladly pay more for a better product, better service, in a more attractive shop, presented and delivered in a nicer way"? . . . Are you charging enough to be able to do these things for your patrons?

Study successful business operations. There is no better school. Each time you leave a store, restaurant, or business transaction feeling, "I'd like to go there again," try to jot down the reasons why. Then, find a way to apply these ideas to your own studio.

One day next week, call the most suc-

(Turn to page 59)

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MEMBERSHIP REPORT

December 1961

One of the primary functions of an elected PP of A Council member is to promote membership in the Professional Photographers of America, Inc. within his state or province. The list below indicates the number of membership applications received from each state, Canadian province, and country, during the month of December, 1961. Total applications: 61. 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 — 1
•*Emil Eger, Jr. P* •*Robert E. Goode I*
•*Robert Markow C*
Parker, Robert N., Photography by Parker, 950 Calle de Casas Lindas, Tucson (A-C) *W. Sanders*

Arkansas — 0
•*R. Allen Huff P* •*Earl Saunders C*

California — 10
•*Kenneth L. Brown P* •*W. Keith Cole DAL*
•*George Emmerson I* •*Paul Kennedy C*
•*Antonio D. Ricca DAL* •*Karl Romaine DAL*
Following applications from Brooks Institute of Photography, 2190 Alston Rd., Santa Barbara, *Emmert E. Lawson*, sponsor:
Baldwin, Lewis E. Kukor, David E.
King, John D. Schmitz, Ronald N.
Vassalluzzo, Italo A.
Caswell, C. Frank, Fibreboard Paper Products, 4301 Firestone Blvd., South Gate (I) *F. Parker*
Grodin, Steven, 5772 Margarido Dr., Oakland (A-C) *R. Winkler*
Hill, Arthur, Photographic Lab. USS Coral Sea CVA-43, c/o FPO San Francisco (I)
Josias, Stephen C., Jet Propulsion Lab., 4800 Oak Grove Dr., Pasadena (I)
Mitchell, Ray M., 1526 N. Wilcox Ave., Hollywood (A-P)

Colorado — 1
•*John A. Gristinger C* •*Selwyn Hewitt I*
•*John C. Maxwell P*
Swanburg, John G., Heiland Div. Minneapolis-Honeywell, 5200 E. Evans Ave., Denver (I) *Kenneth Ball*

Connecticut — 0
•*Gordon Bell C* •*Ray Pitkin I*
•*Paul R. Shafer P*

Delaware — 1
•*Horace P. Maguigan I* •*Willard Stewart P*
Robinson, Murrell O., 1380 Forrest Ave., Dover (A)

District of Columbia — 0
•*Abdon D. Ackad P* •*Jon Francis C*
•*David Fritz Reins I*

Florida — 1
•*S. Lane Atkinson, Jr. I* •*Richard E. Hinman C*
•*Charles J. Wick P*
Wilckens, Klaus J., 15 Corrientest, Merritt Island (I)

Georgia — 1
•*W. J. Davidson I* •*Cliff Harden C*
•*James Lee P*
Krantz, Larry Z., Krantz-Obriant, 1096 N. Virginia Ave., Atlanta (A) *James Lee*

Hawaii — 0
•*Bob Johnson P* •*Werner Stoy C*

Idaho — 0
•*Ansgar Johnson P*

Illinois — 5
•*W. H. Edwards P* •*Harry R. Hoyt DAL*
•*Harry Langdon DAL* •*Fitz Lee I*
•*Jerry A. Smolka C* •*Barlow E. Williams DAL*
Fleming, Don P., Decatur & Macon Co. Hospital, 2300 N. Edward, Decatur (I)
Hirstein, Landis A., Studio Royal, 112 Walnut, Washington (A-P) *Harold Kannarr*
Johnson, Donna L., Donna Lee Johnson-Photographer, 835 W. Fullerton Ave., Chicago (I) *Michael J. Scilingo*
Nelson, James L., Jim Nelson-Photographer, 34 Lowell Ct., O'Fallon (A)
Sandidge, James D., Sandidge Studio, 113 W. Adams, Pittsfield (A-P) *Bill Wade*

(Turn to page 20)

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APPLICATIONS from page 18

Indiana — 2
•*W. F. Bertram I* •*L. R. Clippinger P*
•*Kenneth W. Martin C*
Johnson, Helen C., Bodie Studio, 329 State, Hammond (A-P) *O. W. Bodie*
Peiffer, Arnold M., 5430 Maumee Rd., Fort Wayne (A)
Iowa — 1
•*Harold L. Johnson P* •*Thomas Negro I*
•*R. K. Sunderbruch C*
Eidemiller, R. A., Eide Photographers, 601 37th St., N.E., Cedar Rapids (A) *Don Johnson*
Kansas — 1
•*Bill Barton C* •*LaVerne Friesen P*
•*Don Richards I*
Eastman, Don C., Don Eastman Photography, 1408 W. 35th St., N., Wichita (A-C) *W. D. Hines*
Kentucky — 1
•*Jack Coleman P* •*Richard N. Duncan C*
•*James N. Keen I*
Boden, Ed. H., Jr., Boden's Studio, Box 26, Oneida (A)
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 — 5
•*Benjamin J. Cantor C* •*Lee A. Ellis I*
•*Charlotte Goldman P*
Bruno, Domenic, Boston Photo Service, Inc., 112 State St., Boston (A) *Benjamin J. Cantor*
Handler, Morton, Paramount Commercial Studios, 125 Dwight St., Springfield (A-C) *P. R. Shafer*
Orlando, Peter P., Boston Photo Service, Inc., 112 State St., Boston (A) *Benjamin J. Cantor*
Scanlan, James T., House of Photography, Inc., 110 Summer St., Boston (I)
Smith, Robert E., Smithway Studios, 56 Day St., West Somerville (S)
Michigan — 3
•*Ralph H. Bransby P* •*James B. Cooper, Jr. I*
•*Bervin Johnson C*
Duba, Alexander N., Alexander Studio, 13422 Fort St., Southgate (A-P)
Edwards, Everett, Edwards Photo Service, 4203 Cortland, Apt. No. 205, Detroit (I)
Miller, Russell H., Jr., Ludington Daily News, 202 N. Rath Ave., Ludington (I)
Minnesota — 0
•*Richard D. Anderson I* •*S. F. Ellertson C*
•*Donald Rickers P*
Mississippi — 0
•*Gilbert B. Ford C* •*Emy Lou Pettit P*
Missouri — 0
•*Joe S. Brown P* •*Norman V. Owens I*
•*Alvin M. Sievers C*
Montana — 0
•*Robert Catlin C* •*Herman W. Nebel P*
Nebraska — 1
•*W. A. Coons I* •*Alvin Duis P*
Moore, Terrence P., T. P. Moore, Photography, 2624 Worthington, Lincoln (A-C)
Nevada — 0
•*Farrel L. Ross P*
New Hampshire — 0
•*Eric M. Sanford C* •*Francis J. Sullivan P*
New Jersey — 2
•*James E. Carrar I* •*Harold G. Morse C*
•*Peter Nicastro P*
Baum, Karl H., Electronic Associates, Inc., Monmouth Blvd., Long Branch (I) *D. Hennessey*
Steele, W. Richard, Richard Steele, Photography, 24 Washington St., Toms River (A-C)
New Mexico — 0
•*Richard Hodges I* •*Albert Ravanelli P*
•*Clarence Redman C*
New York — 4
•*Harold L. Bovee P* •*Samuel Frumkin DAL*
•*Charles L. Geiger I* •*Ferdinand Kasprzak DAL*
•*Leonard Rosenberg C*
Cervera, Joseph W., Cervera Studio, 160 Warren St., Glens Falls (A-P)
Sannuto, John T., Photography by John Sannuto, 3290 Waterbury Dr., Wantagh (A-C)
Scalingi, Nick A., Scalingi Photo Service, 666 Bleecker St., Utica (A-C)
Widder, Albert, 77-14 113th St., Forest Hills (A) *Eileen Widder*
North Carolina — 2
•*Burnie W. Batchelor P* •*Ed T. Simons I*
•*Lewis P. Watson C*
Martin, William A., N. C. Museum of Art, P.O. Box 732, Smithfield (I) *L. Watson*
Miller, Malcolm A., Martins Studio, 112 E. Gaston St., Greensboro (A)
North Dakota — 0
•*James D. Erickson C* •*Lee Mohr P*
Ohio — 3
•*R. G. Kimble I* •*Howard L. Newmarker C*
•*John E. Smucker P* •*Walter J. Troup DAL*
Gleason, C. James, C. James Gleason-Photographers, 614 N. Mantua St., Kent (A-P)
Lehker, Robert W., Lehker Photos, 127 W. 5th St., Cincinnati (A-C) *D. F. Jones*
Petrick, Lew M., Park Studio, 9 S. Park Ave., Lisbon (A-P) *Carlyle Brown*

(Turn to page 64)

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Fred Benke, owner of Benke Photography and Camera Shop, checks dried matte prints, while Wilma Boughers keeps the apron filled with wet prints.



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General Electric has just developed a new flashbulb that goes a long way towards solving the problem of faulty lamp timing! They've done it by putting a new filament in the flashbulb—a filament so responsive it needs just a whisper of current to fire. This new filament is made with RHENIUM—a rare, expensive element that makes new G-E Flashbulbs fire well within the critical sync range. It is so responsive that G-E Flashbulbs with RHENIUM stay in sync . . . even on weak batteries.

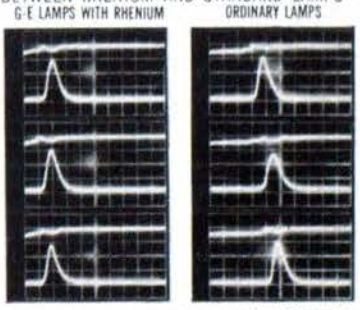
To prove it, we tested new G-E Flashbulbs with RHENIUM in a weak battery situation, when bulbs are most likely to fault on timing. With power more limited due to higher internal battery resistance, ordinary flashbulbs varied widely in timing. New G-E Flashbulbs with RHENIUM stayed in sync.

Because new G-E Flashbulbs with RHENIUM are so responsive—even on weak batteries—they are particularly ideal for multiple flash situations. Don't take chances on improper flash exposure. New G-E RHENIUM AG-1 and No. 5 Flashbulbs are at most camera counters now. Try them soon.

If at any time a G-E flashbulb with a red G-E symbol (or any G-E AG-1) fails to flash, return it and its package-front panel to G.E., P.O. Box 5500, Cleveland 1, Ohio for 4 pre-paid replacement flashbulbs of same type and size.

TIME LUMEN TRACE TEST BETWEEN RHENIUM AND STANDARD LAMPS

Curves show startling improvement of G-E RHENIUM flashbulbs on circuit duplicating a camera with weak batteries. Ordinary lamps peak 20-40 milliseconds late . . . after shutter has closed on most cameras. New RHENIUM lamps show only 5 millisecond average variance from optimum shutter synchronization.



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'Tis Here, Maybe!

The "gossip column" of professional photography, who's who, what's happening, where, when, why and how. Send your news items, clippings or whatever, about yourself or others in our industry.

■ First 1962 registration for the Winona School of Photography has been received from Howard T. Powell of Winter Park, Fla., for Course No. 11 (July 22-28), "A Week with Virginia Stern."

■ Paul Vincent has sold out his interest in Paul Vincent Photographers, Gary, Ind., to former partner Charles S. Smith. . . . After seven years as a photographer for United States Steel Corp., Pittsburgh, John Harding Jones is now a photographer for The Magnavox Co. of Urbana, Ill. Mr. Jones will maintain his business interest as a partner of Sickles & Jones Photographers of Pittsburgh. . . . Burns Brothers Photographers—George, John and Jim—of Schenectady have announced the opening of a New York City office and studio, to be under the direction of Jay Seymour who will serve as manager.

■ The 49th Annual Pittsburgh International Salon of Photographic Art, sponsored by the Photographic Section of the Academy of Science and Art of Pittsburgh, is scheduled for May 20-June 24. The salon of prints will be at the Carnegie Institute Art Galleries. Closing date for color slides is April 23; for prints, May 7. For official entry form, write Pittsburgh International Salon of Photographic Art, 1251 N. Negley Ave., Pittsburgh 6, Penna.

■ A note from James S. Dugan, Stamford, Conn., reveals that he will soon be wed and will take his bride for a three-week honeymoon in Ireland and England. . . . Arthur Wetzler, Past Pres. of the Cleveland Society of PP, is in Huron Road Hospital where he is recovering from surgery. . . . Vern and Gayle Miller, operators of Biddulph-Stum Studio in Provo, Utah, received an early Christmas present in the form of a seven-pound baby girl born Dec. 6.

■ Les Publications Paul Montel of Paris is celebrating the 50th anniversary of the founding of its internationally known publication, *Le Photographe*. Our congratulations on the continuation of this publishing venture.

■ Gaylord C. Whitaker, President and Chairman of the Board of Graflex, Inc., Rochester, N. Y., a subsidiary of General Precision Equipment Corp., has announced the election of Thomas D. Bannon, Robert N. Brown and Robert L. Rice to the Board of Directors. Graflex has accepted the resignation from the Board of Clarence H. Harper who has been with the company since 1926, and Everett P. Hall who joined Graflex in 1937.

■ Among the ranks of the 1961 panel of America's Ten Outstanding Young Men is Peter G. Peterson, 35, President of Bell & Howell Co., Chicago. The ten winners were honored by the U. S. Junior Chamber of Commerce at an awards congress in Santa Monica, Calif., in January.

Peterson was named as one of the TOYM because he "expanded his company into fields beyond photography and sponsors a series of prime-viewing television documentaries free from advertising influence."

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For the cost of only $35 per set, a studio can display the finest quality direct color portraits in the reception room or window. See page 49 for order blank.

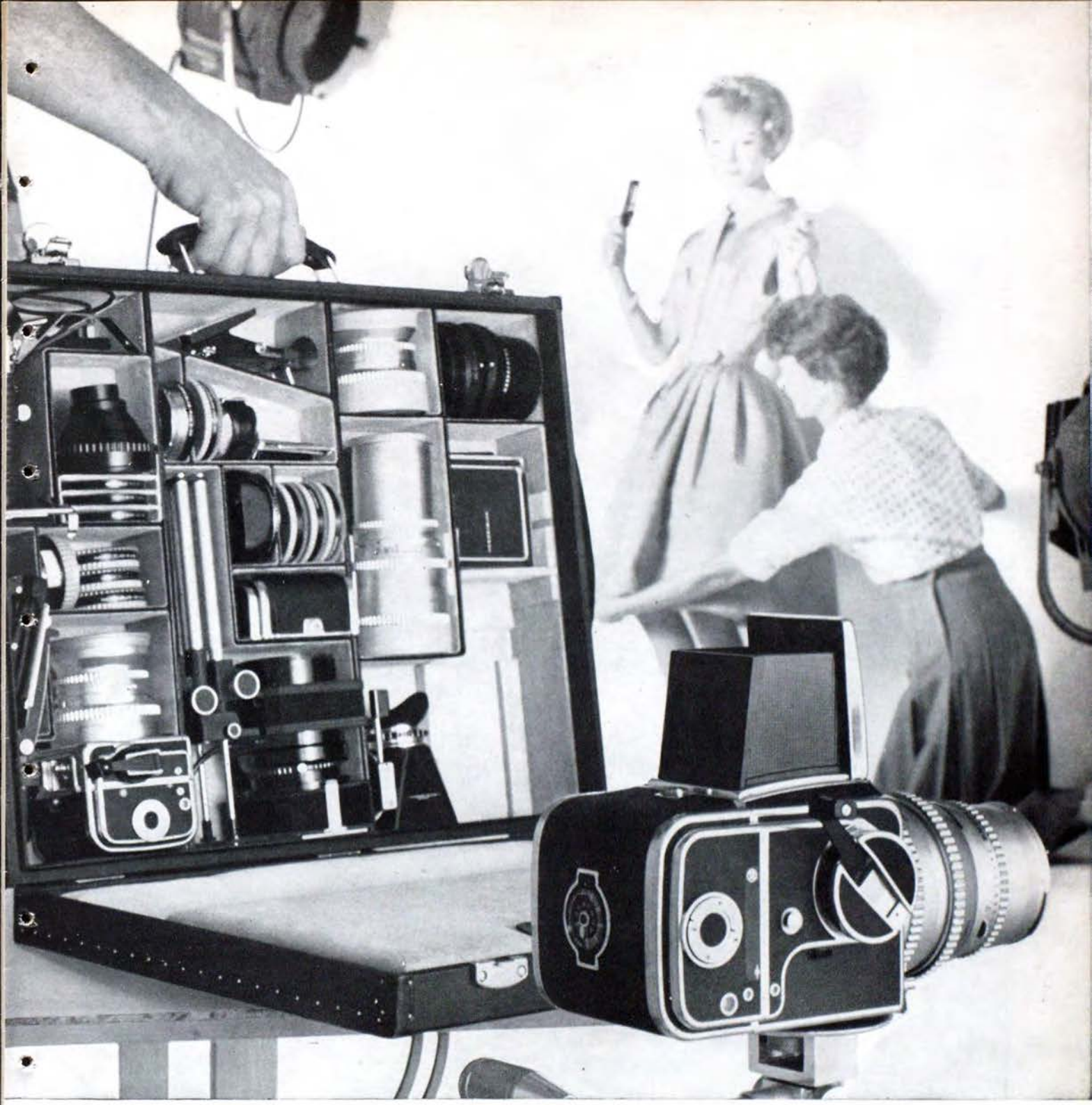
■ Victor E. Georg, 77, died Dec. 18 in Springfield, Ill., where he had returned two years ago upon his retirement. Mr. Georg operated studios in Springfield, Chicago and New York City, where he was affiliated with *The New York Times* as portrait artist for the rotogravure section. He was also official photographer for the Ziegfeld Follies.

Mr. Georg was for a number of years associated with the D. W. Griffith and Selznick motion picture enterprise and had resided in Hollywood ten years prior to his retirement. He was the son of Victor Emanuel Georg, Springfield photographer and artist in the early part of the century. His brother Herbert has a studio in Springfield.

■ Bill Edwards, son of W. H. Edwards, Executive Manager of the PPA of Northern Illinois, is a candidate for Congress from the 15th Illinois district. . . . Dirk, son of Gerhard and Hertha Bakker, Milwaukee, was the recipient of the Bausch & Lomb Science Award at his high school for maintaining the highest science average over a period of four years.

■ So you think you have troubles with people griping about the high price of photography. Kent Barton of Bay City, Texas, recently photographed a lady in connection with a news story about her correspondence

(Turn to page 59)



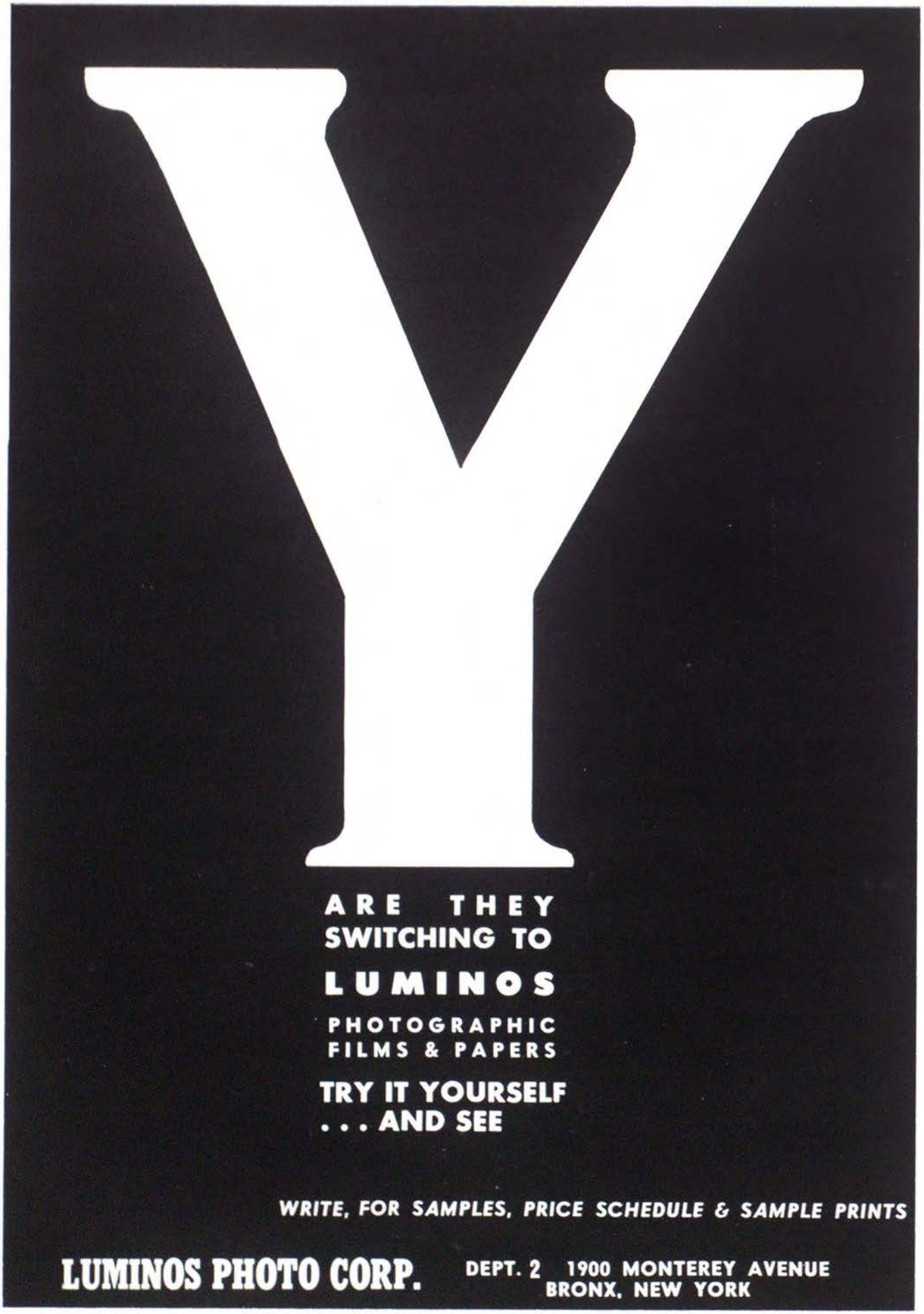
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Accessories shown include: 60mm, 150mm (on camera), 250mm Zeiss lenses; Super-Wide C Camera, extra backs, bellows extension, magnifying hood, sports finders, micro-adapter, extension tubes, rapid crank, filters and new Pentaprism. Hasselblad 500C with 80mm lens $549.50.

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Rollei 2¼ x 2¼ Prism Finder . . . Brilliant eye-level finder for cameras with detachable hoods . . . list $75.00.

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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.

WHEN I FIRST started this series of articles I planned to keep them pretty much in chronological order, with each following the preceding one closely in order of importance. But I had a letter this month from a studio owner in New Hampshire who poses a problem of his that I think just might possibly apply to many photographers and/or colorists. So if you don't mind, I believe this is a good place to answer his queries, and we'll let the problem of texture, line and mood in backgrounds wait until another time.


Viva Fay Lefler

His letter reads, in part:

". . . tell us how to put blue over brown prints. I am just getting back into coloring, and my wife is just learning and blue over brown is one big headache! We have talked with colorists with a great deal of experience and they all say the same thing. One told me that she tried Gottlieb's Medium three or four times — and gave up in disgust; got up the next morning, took it off with Marshall's Medium, and the blue went on beautifully. Sometimes it will go on well and again — it looks like — you name it! I tried mixing neutral with the blue — but then it covers everything, I guess."

It is not enough, when you get into trouble with some coloring problem, to talk with another colorist with "a great deal of experience"; the thing you need is to talk with someone with experience *doing the correct thing*. The colorists my friend has been going to are not sufficiently experienced to be able to cure the illness from which he seems to be suffering — getting a good blue over a brown toned print. Which, of course, isn't an illness at all; it is just another case of doing the wrong thing over and over again.

Application Not Difficult

He does not say in his letter whether the problem is with heavy or light coloring, or whether it concerns dark, or Navy blue, as in a man's suit, or light blue, pale or sky blue, as might be worn by a young woman or a child. But in any case, such application over brown is not difficult. I have been

(Turn to page 64)

Facts about ABC professional grade Ektacolor Prints—

We are not emotionally equipped for production of somewhat poorer prints for somewhat less money. "PROFESSIONAL GRADE," taken literally, means the top of the line in any field of professional endeavor, and we have made it just that in our line. Three grade pricing, which was never used anyway, has been officially scrapped.

Also, it seems absurd to us to tack on a lot of extra charges for procedures that are essential to preparation of color prints for presentation and sale. Our pricing includes the following:

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(2) Cropping, dodging, and burning-in.
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(9) Revised prices still sensible, as indicated below.
(10) WHAT ELSE IS THERE?

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Print Size	Original Print	Next Nine Prints, Each Same Negative Same Order
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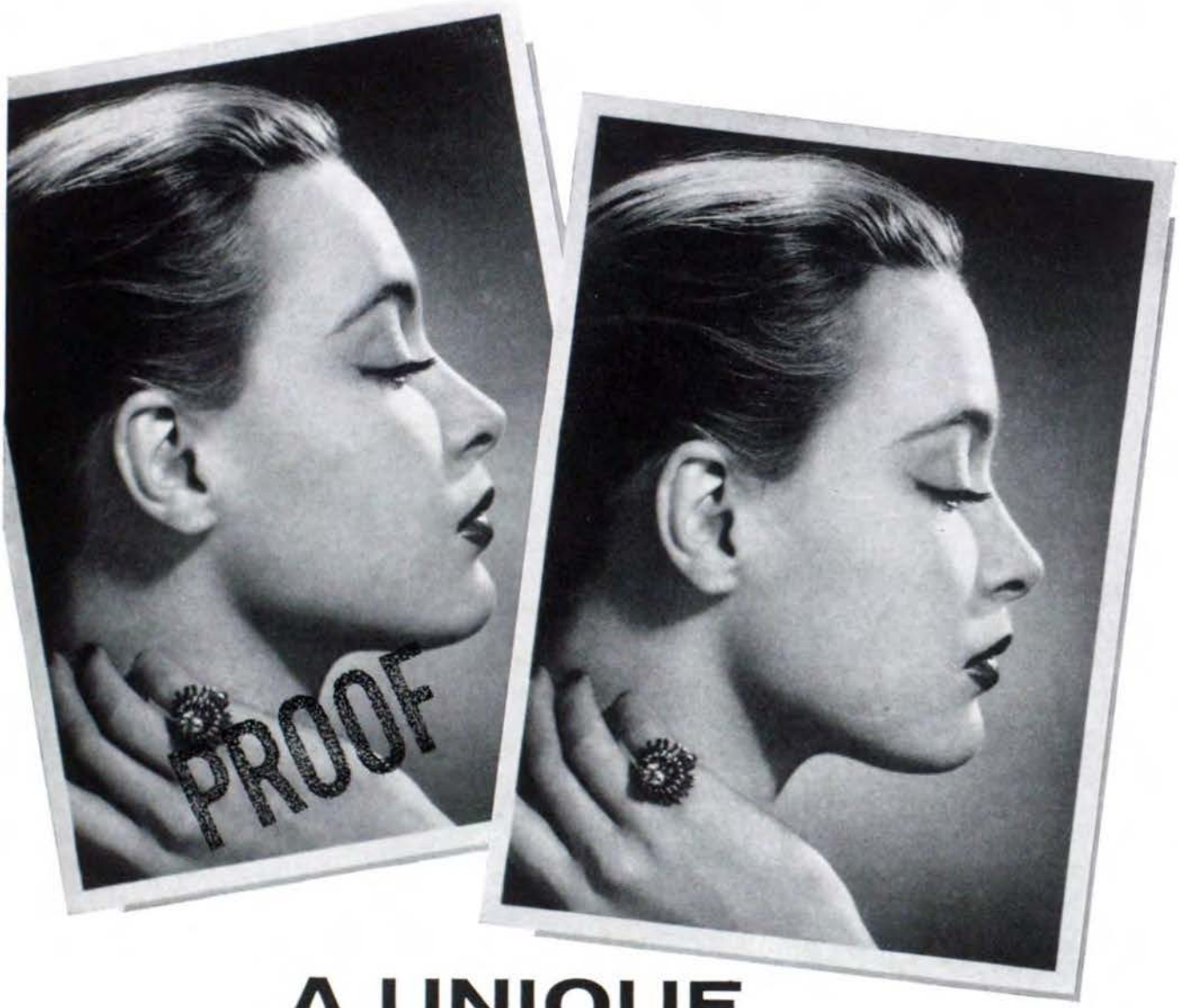
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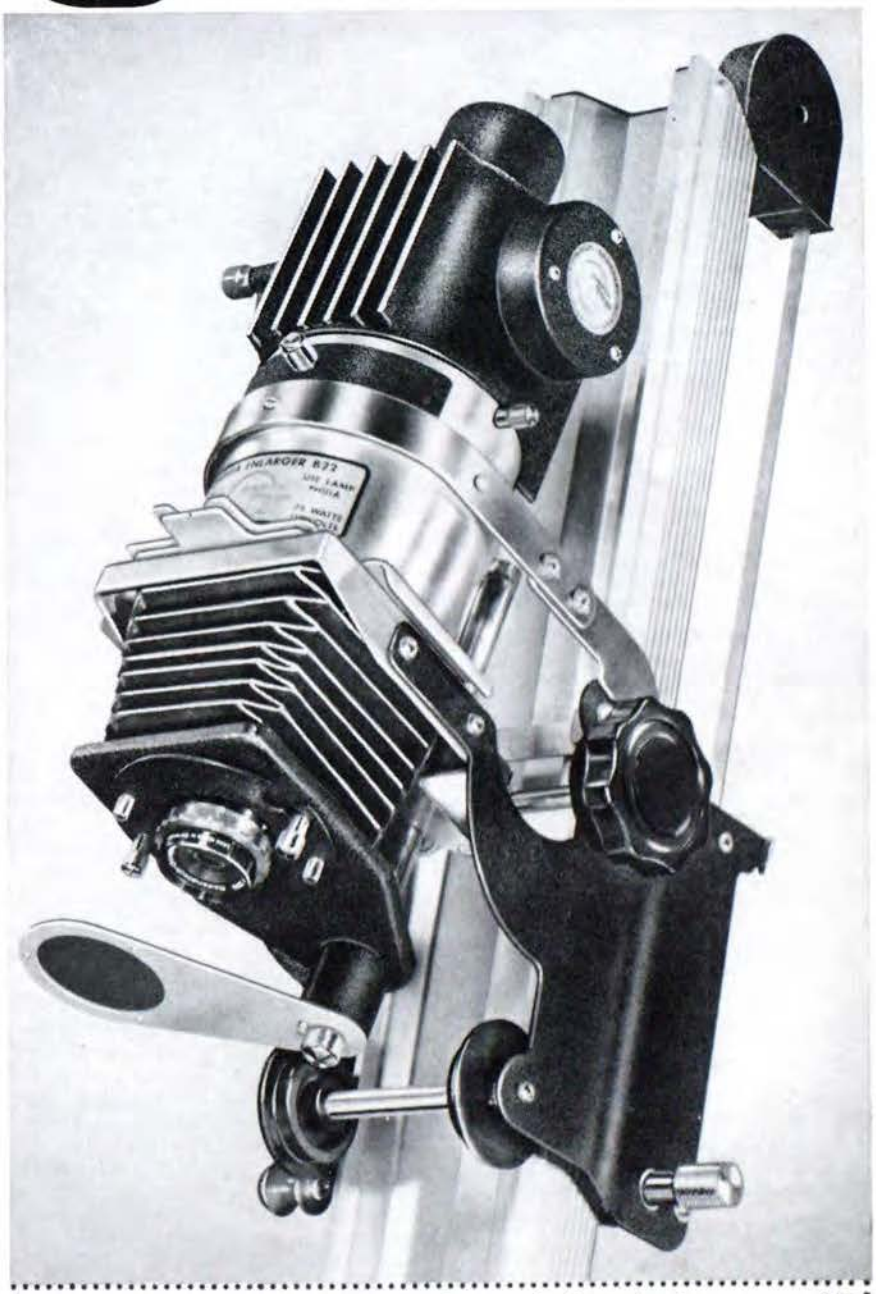
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THE lawyer's nook

by George E. Frost and Keith J. Kulie

This is the second 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 West Wisconsin Avenue, Milwaukee 3, Wisconsin.

WE OPENED this column last month with what we thought would be old stuff on damages to the old-timers. It is now appropriate to devote the column to what should be news to everyone.

The recent electrical cases have pointed up the fact that the Sherman Act — the principal antitrust law — is a criminal statute. As now in effect, the Act provides criminal penalties of up to one year in prison plus fines. But until rather recently, no businessman had actually gone to jail, and the most stringent criminal penalties — even in price fixing cases — were suspended sentences. This practice led generally to the attitude that a Sherman Act violation was a minor matter, what has been termed "a mere personal peccadillo."

With the example of the electrical cases, a few earlier instances of actual jail sentences, and the declarations of the Department of Justice (coupled with action) that it will seek more criminal convictions in the future, every businessman will do well to reassess the impact of the Act on his conduct.

What does the Sherman Act mean to the professional photographer? Almost nothing in terms affecting his own *individual* business activity. Unlike "big" business, the individual photographer is rarely concerned with the perplexing subject of monopolization (Sherman Act, Section 2) and other aspects of the antitrust laws that chiefly affect business concerns with substantial individual economic power.

But the Sherman Act commences with the declaration: "Every contract, combination in the form of trust or otherwise or conspiracy, in restraint of trade . . . is hereby declared to be illegal. . . ."

When a professional photographer enters into joint action with other business concerns, definite problems may arise under the statute. Of course there must be a restraint of trade or commerce among the several states (or in the District of Columbia or in foreign commerce), and hence more than a purely intrastate restraint. But the courts have been quick to find this condition present and a photographer would do well not to rely too heavily on this point.

What are the risks? What sort of activity should the professional photographer approach with caution?

The most sensitive area is price fixing. Associations of druggists, for example, have had recent difficulty in this direction. The courts have taken the stringent view that price fixing is automatically *per se* a violation of the Sherman Act when the jurisdictional conditions are met. The courts have also regarded price fixing as so blatantly wrong that criminal penalties, including jail sentences, are justified. This is what occurred, for example, in the electrical cases. The professional photographer will do well to avoid any price fixing undertakings (whether or not "contracts") unless legal approval is obtained.

The second most sensitive area is the boycott — the case where a group of businessmen undertake not to deal with some other person, concern, or type of person or concern. Again the courts have been most stringent. In one case the Fashion Originators Guild worked out a boycott system to stamp out the copying of original designs for dresses.

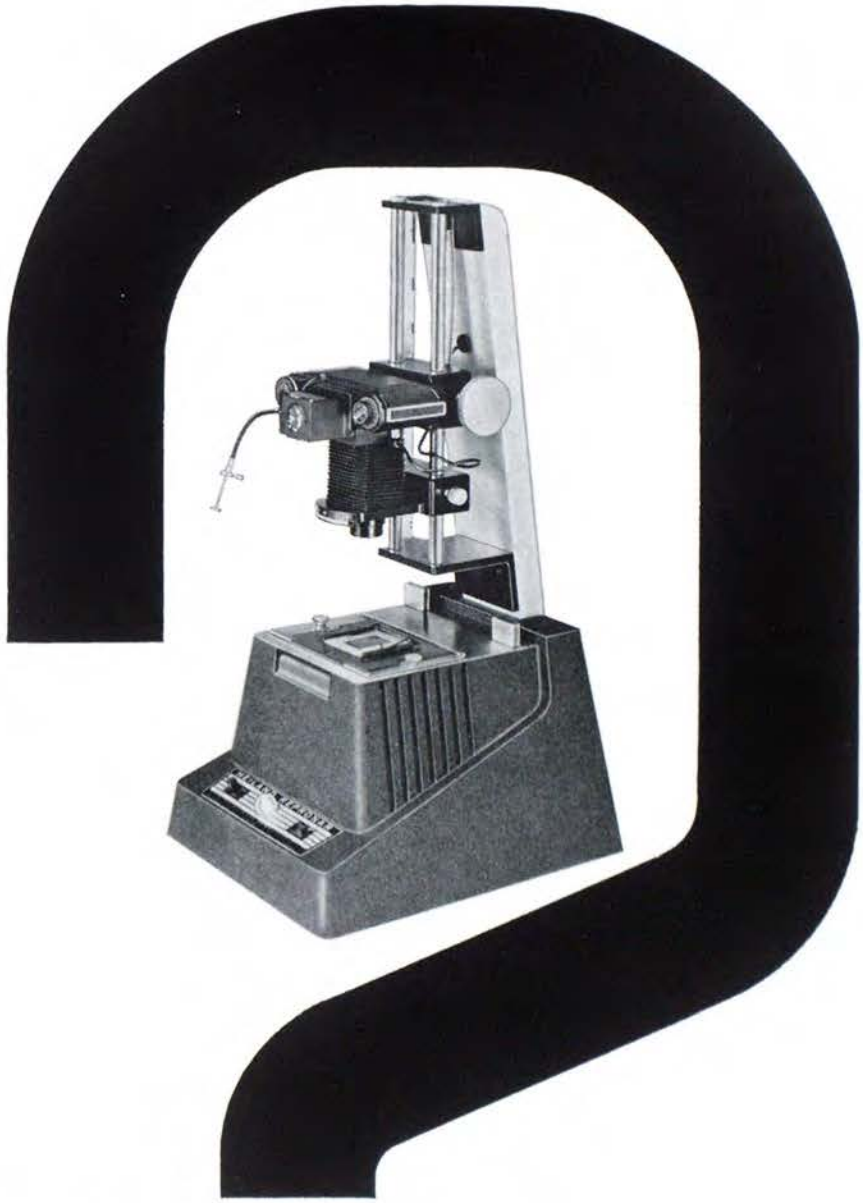
The Federal Trade Commission — acting under Section 5 of the FTC Act, which is regarded as including all of the subject matter of the most important parts of the Sherman Act — refused to consider the argument that design piracy is an evil that should be stamped out. The Supreme Court of the United States sustained this ruling. Subsequent decisions have made a boycott almost as dangerous — antitrustwise — as a price fixing arrangement.

The temptation is great to "organize" professional photographers to fight various forms of unprofessional activities. Almost always, the route sought to be followed is a boycott of customers of the unprofessional operator; his suppliers apply joint refusals to deal with him, or in some other way to bring him to terms. Usually the sins of the unprofessional operator cry out for correction. But as the Fashion Originators and others have found out, a boycott is dangerous business.

There is a third sensitive area that is more difficult to define. It includes tying contracts, exclusive dealing arrangements, and other conduct that forecloses competition and frequently is found by the courts to be motivated by the desire to prevent competition. Section 3 of the Clayton Act provides for a more stringent treatment of these practices that would result from normal Sherman Act standards. While practices in this category are rarely of antitrust significance in connection with professional photography, the photographer nevertheless should be conscious that here, too, we have a rather sensitive zone.

What does this all mean? It means, first, that the professional photographer has far less antitrust exposure than most businessmen. It means, second, that in the specific area of price fixing and boycotts he should be most cautious. And it means that in these particular areas the professional photographer should not regard even criminal proceedings and criminal penalties as unlikely.

Finally, the antitrust laws provide for injunctive reliefs (or a Federal Trade Commission Cease and Desist order) in the event of violation, as well as compulsory treble damages upon suit by an injured party. Less spectacular than prison sentences, these can be costly and carry with them unfortunate publicity. These remedies, too, should not be discounted. ▲



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Dear Bob Pennock:

I'm interested in the Repronar for the following jobs:

- ☐ Duplicating transparencies
- ☐ Correcting exposure errors
- ☐ Making B&W negs from transparencies
- ☐ Making color negs from originals
- ☐ Balancing color
- ☐ Reducing 2¼x2¼ originals to 35mm
- ☐ Enlarging and cropping
- ☐ Producing and duplicating 35mm film strips
- ☐ Special effects, such as:

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_____

Send me this information without obligation along with the name and address of my nearest Honeywell dealer.

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Make FR three bath
Color Prints in your own
Darkroom

Now available!
FR professional color print kit

only $29.95

Everything you need to make professional 8 x 10 color prints is in this one package.



Work under a safelight

This new color system lets you work under relatively bright safelights during the "dark" part of the process. And this "dark" portion lasts as little as *seven minutes —shorter than any other color print system.*

Judge exposure after only seven minutes

Once you've turned on the room lights (after the print has been fixed one minute of its total three minutes) you can accurately judge whether the density is correct.

The print, at this point, is somewhat sepia colored since it still contains unbleached silver. However, after you've gained experience with the process you can take an educated guess about your color balance even at this point.

When the print is in the final wash (within 24 minutes of your starting time) you see the colors exactly as they appear when the print is dry. No need for guessing —you can tell definitely whether or not your filtration produces the exact effect you want.

No refrigeration — less critical temperature control

Temperature control of solutions is no great problem. It is far less critical than with other color systems. In fact, you can work within quality black and white tolerances and get brilliant results.

Perhaps even more important—*FR Color Paper can be stored without refrigeration—without changing characteristics.*

Use regular black and white equipment

Any professional black & white darkroom is set up to handle color with FR materials. You don't have to invest in specialized color equipment to do color work. Your standard sinks, trays, timers, thermometers and enlargers are all you need for the new FR Color System.

And of course if you're already set up for color processing your equipment is perfectly usable with FR Color. In fact, it will operate more efficiently than ever before because FR's three bath system takes less time and takes up less space.

What FR Color means to professional photographers

Now every darkroom can handle color—without a major investment in equipment or space. Now every studio, every commercial photographer, every wedding photographer, can use the magic of color to increase sales.

In industry, the photographic department's function will gain even greater importance as the sales, merchandising, manufacturing, publicity departments, etc. start clamoring for color. And as the demand grows the photographic department will also grow in size and stature.

Your dealer now has FR Professional Color Kits in stock. If he is out he can get them for you. Once you try FR color, you'll never settle for anything else.

THE FR CORPORATION · **Professional Color Department**
951 Brook Avenue New York 51, N.Y.

February 1962, Vol. 89 No. 1797

COMBINE PROGRAMS and meetings designed for all phases of professional photography with a trade show second to none, add the finest annual photographic exhibit, sprinkle with entertainment and special events, then mix with photographers from all parts of the country — and you have the 1962 Exposition of Professional Photography and the Tenth National Industrial Photographic Conference, sponsored by the 82-year-old Professional Photographers of America, Inc. This 71st annual event will be held August 5-10 at the Conrad Hilton Hotel, Chicago.

The atmosphere of the annual convention of professional photographers is conducive to learning new techniques in the art, craft and sales of photography. Here, information is available to studio owners, industrial photographic department heads, cameramen, laboratory technicians, receptionists, colorists, retouchers — in three concurrent programs and conferences — Portrait, Commercial and Industrial. Experienced authorities will be on hand in formal demonstrations, panel discussions, technical programs and roundtables for the benefit of those who will participate.

BALANCED PROGRAMMING

Portrait and commercial sessions will follow patterns of previous annual conventions with balanced programming, consisting of photographic technique as well as ideas on how to improve business.

The Tenth National Industrial Photographic Conference will feature technical papers, panel discussions, roundtables. Plant photographers are urged to begin selecting internally-made motion pictures to be considered for the annual Motion Picture Clinic.



PUT CHICAGO ON YOUR CALENDAR August 5-10

All photographers have the opportunity to enter their best work in the 1962 PP of A National Print Exhibit. Complete rules and entry forms will appear in the next issue of this magazine. Entries must be received in Milwaukee no later than July 10.

The Manufacturers Trade Show will be held in the expanded Hilton Exhibition Hall with all exhibits in one huge area. The Trade Show will open Sunday afternoon, August 5 at 2:00 and will be open daily through Thursday.

Now is the time to circle these dates on your calendar — August 5-10. Plan to take part in professional photography's most important annual event. Join fellow photographers in one or more of the three concurrent programs. Come to Chicago and see the print exhibits, meet old friends, make new acquaintances, exchange information and ideas. Make '62 Best for You! ▲

AT PUBLICATION TIME

. . . exhibit space for the 71st Exposition of Professional Photography had been contracted for by the following concerns:

Adams Retouching Machine Co. Inc., Denver, Colorado
Agfa Inc., New York, New York
American Photographic Appliance Corp., Greenfield, Mass.
American Speedlight Corp., Middle Village, New York
Ansco, Binghamton, New York
Arkay Corp., Milwaukee, Wisconsin
Arriflex Corp. of America, New York, New York
Art Leather Mfg. Co., Inc., Brooklyn, New York
Atlantic Binders Corp., Brooklyn, New York
Bartlett Research, Inc., Detroit, Michigan
Beattie-Coleman, Inc., Anaheim, California
Belmont Mfg. & Supply Co., Chicago, Illinois
Charles Beseler Co., East Orange, New Jersey
Blackhawk Photomount Co., Inc., Dixon, Illinois
Blum's Photo Arts, Chicago, Illinois
Bremson Photo Industries, Inc., Kansas City, Missouri
Burleigh Brooks, Inc., Englewood, New Jersey
Charles D. Burnes Co., Boston, Massachusetts
Callen Photo Mount Corp., Jersey City, New Jersey
Calumet Manufacturing Co., Chicago, Illinois
Camille Co., Inc., Brooklyn, New York
Camo Stores, Inc., Kansas City, Missouri
Carlwen Industries, Rockville, Maryland
M. W. Carr & Co., Inc., West Somerville, Massachusetts
Irving Chase Co., Huntingburg, Indiana
Colortone Artists, Chicago, Illinois
Convention Reference Book Co., Peoria, Illinois
Cormac Chemical Corp., Long Island City, New York
Davis & Sanford Co., Inc., New Rochelle, New York
Dearborn Glass Co., Bedford Park (Argo), Illinois
E. I. duPont de Nemours & Co., Inc., Wilmington, Delaware
Durst (U.S.A.) Inc., New York, New York
Eastman Kodak Co., Rochester, New York
Eastman Kodak Stores, Inc. Chicago, Chicago, Illinois
Econocolor, Dallas, Texas
Edwal Scientific Products Corp., Chicago, Illinois
Encyclopaedia Britannica, Chicago, Illinois
Jos. B. English Co., Inc., East Point, Georgia
FR Corp., New York, New York
Oscar Fisher Co., Inc., Newburgh, New York
Fotorite, Inc., Chicago, Illinois
Friedland Picture Frames, Inc., Brooklyn, New York
Frigidheat Industries, Nashville, Tennessee
Gem Giftwares, Lynn, Massachusetts
General Electric Co., Photo Lamp Dept., Cleveland, Ohio
General Products, Chicago, Illinois
Gevaert Co. of America, Inc., New York, New York
Gittings, Inc., Houston, Texas
C. P. Goerz American Optical Co., Inwood, L. I., New York
Graflex, Inc., Rochester, New York
Hand Made Artificial Flowers, Findlay, Ohio
Heirloom Frames, Chicago, Illinois
Karl Heitz, Inc., New York, New York
Hershey Div. Simpson Electric Co., Elgin, Illinois
Hico Corp., Watertown, Massachusetts
Holson Co., Norwalk, Connecticut
Ilford, Inc., New York, New York
Industrial Photography, New York, New York
International Album Plan, Hollywood, California

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booby-traps to future studio programs

*by Hillary G. Bailey, Hon.M.Photog., FRPS**

IT HAS BEEN said by kind friends that this reporter has been associated at close range with more merchandising and marketing experiences (not to mention disasters) than any other man lucky enough to have a professional photographer's background and training.

Whether this be true or not is of little consequence in comparison to some of the booby-traps, punches, wallops and side-swipes coming up it would be well to miss, if possible. These booby-traps, punches and the like are none too discernible at the moment to busy managements, but to some one who has done a heap of dodging, ducking and recuperating from past boots, kicks and haymakers, some monsters are clearly visible on the none too distant horizon.

CHANGED ATTITUDES

Currently there is endless jabbering among professional marketers about how things are changing. Wise or self-styled wise prophets are pounding desks and yelping into microphones about how businessmen must prepare for and accept radical changes.

Okay! but don't we all know that? What is brilliant about what has been going on since time began? What we want to know is . . . what changes!

Well! Not all of the inevitable changes currently seen can be identified or labeled with impunity. Perhaps, only a few of them have assumed definite shapes. But of those few some are pretty evident and as far as this writer is concerned, he does not like their shape at all.

Most of these monsters are the result of the change in popular concepts of values. Take the concept of what thrift is if there be any concept at all. Or indebtedness. Neither of these attributes seems to be a weighty matter any longer except to a limited few. Also, *changes have too often reduced the popular conception of the photographer's product to the level of the instant snapshot.* Attitudes toward the processes of selling have changed, too.

BUYING MOTIONS

Mr. E. B. Weiss (whom this writer dares call an admired friend) describes the current stage of personal selling to a change wherein *"buyers no longer make buying decisions, but rather only make buying motions."*

Wise guys, of course, will say, "What's the difference as long as they spend their money?" Such an answer is more smart-aleck than smart, because the motions cease when the decisions are not made. That is a very obvious deduction.

If more and more people are making fewer and fewer decisions for themselves, then some external force must make the decisions for them or the motions will cease, *or be made for the benefit of a decision maker* who assumes that added selling function.

Making decisions for the buyer has always been the function of the photographer's receptionist, and he may conclude that this popular change presents no new problems. Such a conclusion is dangerous because of two factors: (1) *getting customers cornered where the receptionist can effect the decisions, and* (2) *keeping her alert to her function when popular attitudes tend to subconsciously carry her into the same attitude as everyone else wherein she, too, lacks the enthusiasm, if not the will, to be a decision maker.*

SERIOUS DETERRENT

This latter monster (because it will become just that if nothing is done about it) is being abetted by an organized force from which the photographer has always believed himself to be protected, or at least, so far removed it was no concern of his. Probably the organization presents no danger to the photographer, but the *attitudes which the organizations create can be a most serious deterrent to his business success.*

AS A PROFESSIONAL PHOTOGRAPHER

. . . you owe it to yourself to become a member of your own national association — the Professional Photographers of America, Inc. The PP of A's effectiveness as a voluntary organization depends on the active interest of the profession . . . that's you. And when you belong to and support it you're helping yourself to move ahead. The best action for dynamic growth. What about the tangibles? This magazine, for instance, is part of your membership, as is the "Management Newsletter," transcripts of the annual convention sessions and the "Directory of Professional Photography," plus several group insurance benefits. Other membership privileges extend to savings in registration at conventions, various meetings and on print fees. Fill out the green application form to the right, and send it in with your remittance today. If you're already a member, sign up a friend. You will both benefit.

In no way must it be assumed that this author or this publicatiton is either praising or condemning the organized efforts on the part of unions to create retail sales unit responsible to a leader rather than to employers. Instead, it is intended simply to state that retail unions exist, that they are being promoted with vigor, and *that they resist any function on the part of members beyond the making of motions.* In fact, in some areas of considerable size the functions of retail clerks has been definitely limited to the making of certain motions only. Decision making has been outlawed. What the pursuit of such intentions will finally achieve is anybody's answer, of course, but in the case of the railroads of America the results are rather obvious.

The job of personal selling, therefore, assumes new and greatly expanded features and operations. It cannot be solved with a slogan, an advertisement or two, a speech, a formula or by a congressman. The answer is a continuous selling process constantly changed to keep abreast of the changing times. (It can well begin with the 7 AGES program, but to stop there would be fatal.) ▲

*Director Salescraft Marketing, P.O. Box 12134 Northside Station, Atlanta 5, Ga.

NEW BUSINESS FOR COMMERCIAL STUDIOS PROVIDE SCREENED NEGATIVES FOR MULTIPLE LISTING SERVICE

by Harold S. Beach

As a small general purpose studio, our business is operated on a 75% commercial and a 25% portrait basis. We have found that a good money maker is supplying screened negatives for the multiple listing services in our area. Multiple Listing Service is a group of real estate dealers who have banded together for cooperative sales, whereby listings can be distributed and used by all. These listings are in the form of 8½"x5" printed sheets, with data on one side and a photograph of the house for sale on the other.

The service we provide is supplying MLS with a 5x7 glossy print and a 5x7 screened negative from which a multilith master is obtained and which provides a reasonably priced quality reproduction. This is a service that an amateur photographer cannot successfully supply and it gives the professional photographer a steady commercial account on which to depend every month.

One of the prime responsibilities of our business is to be able to deliver the finished product — regardless of weather conditions — on time. This is accomplished by a well planned system of minimum movement between homes without any backtracking.

We receive a list of the houses to be photographed twice a week. The usual order will be from eight to ten homes. Some of the pertinent information we need for each is the code number, the address and the direction the house faces.

When making the photographs we are very careful to show the houses at their best. If garbage cans or debris are lying about, or garage doors are not closed, we remedy the situation before taking the picture. The houses are generally shown in a three-quarter view, to include if possible, the garage and the yard. It is preferred that the sun be shining when the photographs are made and, if possible, the house should face the sun. Two exposures of each house are made. This assures a good picture because of the difference in structure and building surfaces.

We use 120 Plus-X film in a Rollieflex. During the summer months the trees present quite a hazard and sometimes a wide-angle lens is used on a Linhof. However, we prefer to use the Rollie as it gives us 12 pictures to the roll, thereby keeping our cost to a minimum.

A full exposure is given so that we will have ample detail in the shadows. We develop the film in D-76, one-to-one, for eight minutes, rating the film at about 80 ASA.

After the negatives are dried, the ones selected for printing are punched along the edge of the roll with a ticket punch. The darkroom technician can easily determine which negative is to be printed by feeling the edge of the film. The prints are made on 5x7 glossy paper giving us the same size picture that we wish to use for our halftone screened negative.

After the glossy prints are dried the small coding number is typed on a piece of paper or gummed tape and attached to the photograph (see illustration). This assures that it will have the same number as will be on the reverse side of the printed form. At this point we use the only material not normally found in a photographic studio — Kodak Autoscreen Ortho film and Kodalith developer.

The 5x7 glossy prints are put, two-up, on the copy board and exposed with two 3200° K lamps at about four feet distance from the work, with an 8x10 Deardorff camera. The 8x10 film is exposed for approximately 50 seconds at f/16. However, this exposure will vary according to conditions and equipment.

The film is then taken into the darkroom and exposed to the light of an O-A safelight with a 25-watt bulb at about four feet for six seconds. This gives the exposure for the shadow area, as we exposed for the highlights in the copy camera.

Complete processing instructions are furnished with the film. A trial and error method is the best way to determine

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HAROLD S. BEACH . . . *of Beach & Barnes, Maywood, Ill., became interested in photography while in high school. He has been a studio owner for the past nine years, has two employees — a receptionist and full time photographer. Beach is a member of the Maywood Chamber of Commerce, The Lions Club and the Fort Dearborn Chicago Camera Club. He has attended Winona seven times.*



WE'RE IN THE OIL BUSINESS

by Ruby Quasebarth



ONE MIGHT hesitate to plunge into a $65,000 investment just to be in the oil business — oil on photographs, that is, but such was the plunge we took nearly four years ago when we bought and moved into a new building in a prosperous section of St. Louis, on U. S. highway 66. The whole venture was well planned and based upon one thing: the merchandising and selling of wall size photographic paintings.

To specialize in photographic paintings takes courage. To spend this much money takes courage when the talents of one person comprise the production staff. It almost takes more than courage to decide that you will hang out a sign, 35 feet long, brilliantly illuminated, telling people you have photographic paintings to sell, when 99% of the people haven't the faintest idea what the product is, and when they do get enough courage to enter our door for a closer look, they ask, "Are these photographs or paintings?"

"Aha," you say, and there you have a nibble! That's the exact question we want to hear, because we're looking for that customer who wants to hear more about this special product we have to offer, and he, no doubt, will be in that 50% bracket who can afford our product, or perhaps will be the one in the 10% who actually buy it after looking. The appearance of our studio definitely keeps the "price-shopper" out; those who come into our place seemingly expect to spend more than the normal amount usually spent for photographs.

With the advent of direct color, and the realization that people were affording finer works of art for wall decorations, we felt we needed to "get in or get out." So it came time for us, a husband and wife team, to either specialize in a certain line, or we could go on existing, doing every little job that came along and never actually being happy with all the confusion of the jumble: candid weddings, passports, idents, copies, a baby plan, and $10 type minimum sitting. Today, we do none of these. We specialize.

We chose opaque photographic paintings as our leader. It is undoubtedly one of the most profitable items in the photographic business. There is a long story behind this choice; maybe I can sum it up with one sentence: I dabbled in color at the age of four years, and as the years went by, the great desire to work exclusively in color for a livelihood finally burned itself through, and when we moved from an



THE QUASEBARTHS—AN IDEAL TEAM

Ruby Quasebarth does the photography and painting for this husband and wife team. Her story should be an inspiration to those who feel they are in a rut, especially to photo colorists. Mr. Quasebarth has a full time job selling the product his wife makes. Much time is devoted to showing and explaining the different styles of art work offered in the studio. His ability to sell, without high pressure, is the key to the success of the business.







Top, left: This part of the reception room shows two selling areas separated by the large photographic painting. Above: The 35' sign stays brightly illuminated until 1:00 a.m. every morning. Passersby can see deep into the studio, lighted with spotlights. There is a small room effect to the right, displaying Portraits in-the-Home. Left: Full length work is often painted with Gainsborough setting, although it is photographed on plain seamless paper.

old section of St. Louis to our new location with sufficient atmosphere to offer a finer product, I felt that the great door of opportunity had been swung wide open.

As our standard of living rises, people have more time to devote to art appreciation. So, in our business, we have found in rapidly increasing numbers, the average person is very interested in anything that suggests a form of art, be it through the eyes of the camera or an original interpretatiton on canvas.

We call our photographic painting the Heritage, though we didn't originate this name. Each background is created suitable for the subject and for the frame it will be put in. All backgrounds are painted in, usually with disregard as to how they were photographed. Plain backgrounds are sometimes made scenic, especially in full length work, while scenic backgrounds are sometimes painted in plain.

Although backgrounds play a big part in creating a beautiful portrait, the most important segment is the face. In painting an opaque face, the brush can add as much beauty as you are to paint in. If the customer wants flattery, a few sweeps of the brush can put it there without changing the likeness. Even "tight" expressions of the mouth and eyes can be changed with the brush.

Years ago, when I could not opaque a face, not relax an expression, I used the dry brush technique a bit, but I

The "Heritage" Portrait

Combining art and photography, we create the "Heritage" — a perfect likeness in a painting you'll be proud to own.

Modestly priced at:

36x50	$500.00
28x38	300.00
24x30	200.00
20x24	150.00
16x20	100.00
11x14	75.00
8x10	50.00

Extra heads, add 50% of above prices. Gainsborough backgrounds, full lengths — extra.



The *"Heritage"* Portrait is a photographic painting. By using an image printed on photographic material as an under-painting, a perfect guide is created for the artist, who uses the exact form and expression of your favorite pose. This creates your Oil Portrait into a work of art . . . giving to the subject the perfect likeness which is so very important.

You'll be proud to own a *"Heritage"* painting. It will charm and grace your home forever . . . and may be handed down to the next generation. A "touch" of culture is added to your home when your portrait is framed and hung in a custom made, hand-carved frame. You'll enjoy the realistic beauty of the *"Heritage"* Portrait forever. It is our prestige line and the most popular of all our styles of art work.

"Heritage" Styles

- *Romantic Style* . . . a style so soft and dreamlike. Suitable for ladies' and children's portraits. Misty cloud effects . . . enchanting backgrounds. Pastel colors.
- *Modern Style* . . . suitable for men and older children. Bolder brush work . . . done in a wider color scale. Deep, rich tones. High art value.
- *Classic Style* . . . suitable for special portraits having detailed or variegated subject matter. Vividly colored with lots of brush work. Plain neutral backgrounds.
- *Old Masters Style* . . . Gainsborough style using scenic, outdoors effect in background. Heavy brush and knife work, creating tiny, impressionistic scenes, suitable to the subject. A true creation of art, especially suitable for full length work. (This style — extra charge.)
- *Quasebarth Style* . . . the portrait is left entirely to the inspiration and judgment of the artist who intuitively chooses the best and most pleasing style that brings out the individual personality of the subject.

These previews are the property of the Quasebarth Studio and are loaned to you for the purpose of making your selections of finished portraits. Those not returned for filing are charged for as finished portraits. We'll be glad to help you make your choice and discuss the magic beauty we can create in retouching. Return proofs within two weeks.

U. S. EXECUTIVES PHOTOGRAPHED IN COLOR EMPHASIZES SCOUT EVENT

A DRAMATIC display of direct color portraits of the President and Vice President of the United States and all ten members of the President's Cabinet recently lent credence to the statement that Scouting builds character and citizenship. The occasion was the Boy Scout Exposition in New York's Coliseum late last fall.

Arrayed against a huge replica of the dome of the nation's capitol were color photographs of President Kennedy, Vice President Johnson and the Cabinet together with a history of their records in scouting.

The 20x12-foot display, sponsored by Eastman Kodak Company, attracted thousands at the Exposition. From Ektachrome originals loaned by Fabian Bachrach from his collection of portraits, Kodak Photo Service made the two 20x30 and ten 16x20 dye transfer prints.

During the Scouting Exposition, the display was presented by Kodak to the Boy Scouts of America as a traveling exhibit. Mr. Bachrach donated his portrait photographs.



Carroll Casey, center, of Kodak's sales executive staff, presents the Scouting direct color portrait display to Robert Billington, assistant chief scout executive of the Boy Scouts of America, and Dan Henry, chief executive of the Greater New York Council, right. At left are James Christy, Hon.M.Photog., manager of Kodak's Portrait Advertising Division and Fabian Bachrach.

The exhibit commemorated the first time in the history of the United States that the President, Vice President and cabinet members are all former active participants in the program of the Boy Scouts. ▲

OIL BUSINESS from page 41

always depended so much on the cotton or wool skewer, I almost felt guilty when I called our oils, "brush," especially when the customer seemed to search so hard for the brush strokes! They really look for them! So, when I finally put the brush into real motion I felt I had something.

Practically all brushes used are bristle brushes. I like the large bristle filbert brushes for background work. Canvas oils are used almost exclusively. Customers will pay more money for oils that look like original free hand paintings. This look can be attained when all colors are applied with a brush from start to finish.

FIRM FOUNDATION

To make the Heritage the big pay off, it is quite necessary to have the sales department to sell it. Mr. Quasebarth is the public relations department in our studio and does all the selling. Since we hold our sittings to a low volume — no solicitations or speculation — the Heritage is our bread-and-butter line.

I do not wish to get into sales, but I do want to mention that before sales can be stimulated and set into motion, there is something else that must be done first; that is, a very firm foundation laid down by the colorist through years of hard study and work . . . a foundation built with understanding of color and tools one works with . . . a foundation made solid by producing superlative work . . . and through this firm foundation comes real strength for the wonderful enthusiasm the sales people must possess in order to enjoy the pay off of photographic paintings.

I think too many colorists "shy" away from opaquing a photograph. Fear of mixing colors causes this. Fear must be replaced with understanding. Understanding of color comes with lots of work and practice of painting. The fear of mixing white with the flesh tones for a photographic painting seems to throw many colorists in a "tizzy." The fear must be set aside and practice begin.

Customers who look at samples and can't see the paint applied to the face with a brush wonder why you have the right to call it a painting . . . so they settle for a transparent oil. To paint a portrait so it will look like a painting, it must be painted, including the features of the face, with brushes. I say: *throw away the cotton, wool and skewers* if you intend to turn out a superlative job. Unless the colorist (and by now she can be called an artist) can create this type of painting for her studio, she is letting the sales force carry too much burden in selling the better oils. *The oils should sell themselves.*

FOUR-COLOR BROCHURE

The best promotion piece we have is a brochure we had custom made for our own studio. It has a four-color process cover of one of our Heritage paintings. A little story on the inside cover tells what they are. A small turn-up flap holds the proofs. The color brochure is mailed with the proofs accompanied with a matching four-color price list. Our mailing envelope is white and carries on the outside the same four-color portrait as the brochure. A Heritage is half sold before the customer returns with the proofs. The other half is sold with the greatest of all promotions — that promotion lies within yourself — enthusiasm.

We do five styles of color work — four on photographs, and the fifth is a free hand canvas oil.

Hand colored photographs, free hand canvases, and imported European original canvases in a variety of subject matter, completely cover the walls of our studio. Most of the canvases are in custom made frames, and sale of these

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COMMERCIAL DIVISION

CLIP SHEET

not impossible, just hard work

by Carl L. Houser, Jr., Hinman Photography, Miami, Fla.

BEING LOCATED in Miami, we are in the center of the world's largest collection of hotels. Miami and Miami Beach book about 2,500 conventions each year. This means large public rooms in these buildings, and this means large headaches in photographing them.

These two assignments called for 8x10 color transparencies, and we selected an 8x10 view camera with a large, steady tripod. From the shutter's electrical connections, there is a cord to the tripping box. When the shutter is released, it activates through a 12-volt battery circuit a relay in what we call the tripping box. This relay in turn is connected to the junction box, which in turn is connected to the house light circuit of 110 volts. Our relay circuit is equipped with an on and off switch and a 15-amp fuse, so that the house fuses are not burned out with each picture.

Each light stand is connected to this junction box through means of extension cords, each over 100 feet in length. These long cords have outlets every 15 feet of their length for convenient placement of lights.

Lighting equipment consists of two 24" reflectors rigged with an insert that accommodates four bulbs. (Naturally heavy duty stands go with these heavy reflectors.) Six lightweight stands with a crossbar at the top of each accommodates two spun aluminum reflectors. These can all be plugged into the long extensions at appropriate locations.

With the camera at the desired viewpoint location, the junction box is placed on the floor beneath the tripod. Extensions are run to the desired locations consistent with an even lighting of the room (see lighting diagrams and photographs). The big lights are placed near the camera, and the two-reflector units are on the perimeter of the room. And we light from two sides only.

When approximate light locations have been established, either photofloods or 3200° K lamps are placed in the various reflectors, and through the groundglass, the even lighting required is established by moving the standards to exact spots.

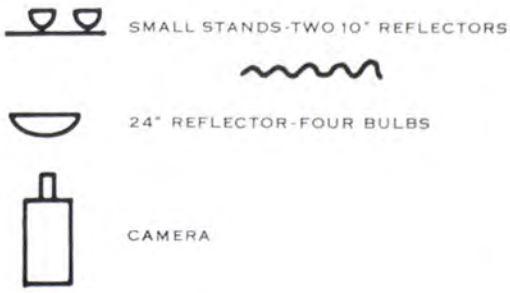
If you are using Type B color film, use 3200° K lamps, determine the exposure and make it with the lights connected to appropriate outlets. For black-and-white, either photofloods or 3200° K lamps will do.

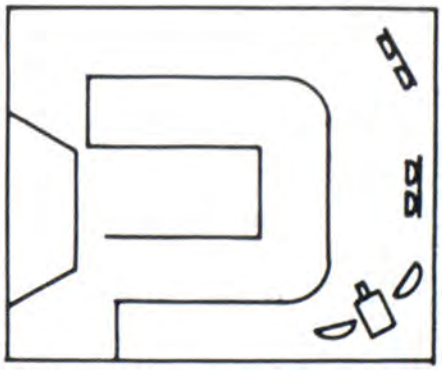
However, if there is action in the picture the procedure is somewhat different. After determining the lighting set-up, replace the flood bulbs with blue flash lamps. From the code number furnished by the manufacturer you will be able to determine coverage. We follow single lamp computation for the small reflectors. In the four-bulb reflector, four bulbs placed therein will give an effective code number of four times a single flash lamp.

Connect the extensions to the outlet box, and connect the outlet box to the tripper box, and the tripper box to the shutter. Remove the slide and release the shutter and you have it.

Just a final word — a photographer, two assistants with strong backs, and about four or five hours of work will complete one job. Be sure to include these factors when figuring costs. Know-how is worth something too. ▲













STUDIO MODERNIZATION

first . . . in a series

A PHOTOGRAPHIC studio, perhaps more than any other modern business establishment, needs an attractive front, and comfortable, appealing customer service areas.

These visual components of a studio are, after all, important selling points, and most photographers properly recognize the need to play to customer eye-appeal.

Thus, in planning for a new studio or the rearrangement or modernization of an existing facility, the studio operator is usually quick to consider these obvious requirements.

Not always so apparent, however, are some of the pitfalls to avoid in studio layout and design. These errors — either of commission or omission — usually occur in planning the workrooms of a studio.

And no matter how attractive the facade, and how comfortable the customer service areas inside, the photographer's physical and financial resources will be seriously taxed if workroom areas do not meet the standards required for efficient operation.

Even in the cameraroom, where considerable time and effort are generally expended to provide a highly decorative setting for the customer's benefit, the photographer may belatedly discover that his preparation was inadequate.

ALLOW PLENTY OF SPACE

Make the cameraroom adequate in size. Be sure there is sufficient "back-up" room for group photographs or perspective will suffer. And allow plenty of space to manipulate modeling, side, and background lights. Add sufficient storage space and you will avoid a king-size problem in one of your most important working areas.

If you like the convenience of two camerarooms, have a modern folding door installed across the middle of a large one. This will be less expensive and more efficient than building two camerarooms — one for adults, another for children.

For general operations, a cameraroom should be at least 16 feet wide and 24 feet long. Additional space may be required if pictures of groups, such as large wedding parties, are to be taken frequently.

In many cases, a single, large cameraroom can be arranged to serve both purposes satisfactorily. One corner or end of the room can be used for photographing children, the rest of it for adult subjects.

Remember, too, that separate rooms generally require a cash outlay about double that for a single room. Two camerarooms mean at least two cameras, two sets of lights, two sets of props, etc.

Allow room for you and your employees to operate, avoid claustrophobia. In determining studio space needs, picture yourself mentally in the area you are planning, and consider the equipment that will be in the room. Use a yardstick, if necessary, to gauge distances more accurately.

Place desks, tables, and chairs so that they and the people using them don't become obstructions. It is advisable to place a desk so that the person using it is in the most advantageous viewing position. It's best to be seated so that your side, rather than your back, faces the customer entrance or another important area of the room. This enables you to observe most of the room with minimum effort.

Place doors so that they don't fight walls. Doors should be hinged on the side nearest the closest adjacent wall. In the main, entrances should be at the end of an aisle because a door placed in the middle area of a side wall is wasteful space.

Plan to conduct your private business in privacy, not in a "fishbowl." Try to set aside space for a private office in which to conduct personal business and to keep important papers and records. Even if the office is big enough only to hold a desk and chair, it will prove advantageous.

Avoid time and energy-consuming walk areas. Keep distance between work areas convenient. For example, a two-sided sink in the middle of the printing room saves many steps.

Don't be a right-handed southpaw. If you're right-handed, set up the processing operation so it flows to the right, especially in the sink area.

Plan for at least some new equipment. Before purchasing equipment, check with your stock house. More efficient equipment becomes available from time-to-time, and it will serve your long-range interests to install equipment at the outset best suited to your operation.

Allow for future expansion, especially if you plan to enter the color processing field. Although requirements for processing color are similar to those for black-and-white, there are several basic differences. To prepare for the day when you add color processing, leave space for this operation, after discussions with your stock house salesman, or technical representative.

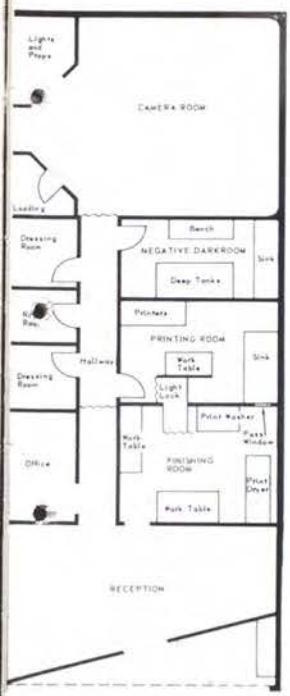
Plan on relaxing a little, too! Leave enough space in work rooms for a stool or chair so you can sit down occasionally.

When you plan your new studio, or the remodeling or expansion of your existing facilities, compliance with local

Many Factors



by Jim Christy, Hon.M.Photog.
Manager, Portrait Photography Advertising, Eastman Kodak Co.



Left: An excellent studio arrangement, for both portrait and commercial photography. The work rooms are separated from office and dressing rooms by hallway leading from the reception area to the cameraroom. Note loading room in corner of cameraroom.



Above: Well-decorated studio reception room is lighted by ceiling fluorescent lamps, has simple, yet warm decor. Right: Well-lighted, smartly decorated reception room like this one can do much to influence the customer. The liberal use of shelf space gives the photographer enough room in which he can display his pictures and also the various accessory items.



Should Be Considered in Planning Photographic Studio





Left: Disarmingly non-commercial, this front window of the Frank Pechman studio in Appleton, Wis., is not a display window in the usual sense. The pictures are accentuated by flowers, draperies, and a plaque awarded for outstanding photography. Right: Reception room in Pechman's new studio. Walls are white with flecks of gold, while accessories are in black and bone-white composition. Modern swivel chairs are at the counter. The pictures on the wall suggest various arrangements for use of portraits-in-the-home.

building codes and other safety regulations should be a first consideration.

It's therefore advisable to enlist the assistance of an architect, or a builder who can provide architectural counsel. Before reaching this stage, however, you draw on your own experience to prepare a preliminary layout. In doing this, here are factors to be evaluated.

DARKROOM LAYOUT AND MATERIALS

Anticipated work output — Allowances should be made for periods of peak production, and the possibility of future increases. Moreover, it is important to consider the addition, at a future date, of color processing facilities, which may require extra space. Planning ahead for new equipment, personnel and volume can sometimes result in considerable savings.

a. A raised platform in the cameraroom is a practical and inexpensive prop on which to pose subjects. Display of pictures in the background helps brighten up the room.
b. A two-sided sink in an island location leaves room for several people to work at the same time without interference. Faucets, safelights, and shelving mounted over the center of the sink allow more freedom of movement.
c. A wet print is studied for quality under a standard light in a darkroom. Wall space set aside for this purpose makes it easy to make on-the-spot examinations of work.
d. Prints mounted on pegboard are checked for quality under standardized lighting conditions. The illuminator below the pegboard holds negatives, permitting easy and rapid comparison of both negative and print quality.
e. Studio retouching area. Variac Light, on the light source of retouching desk, alters the intensity of light to match the density of the negative. Bins above retoucher provide convenient space for incoming and outgoing work.
f. Finishing room with plenty of space, good layout. Formica top cabinets and tables are sturdy, easy to keep clean. Excellent lighting is provided by fluorescent lamps.



a.



b.



c.



Number of people who will be working in the space — It is recommended, space permitting, to have at least two darkrooms — one for film processing, another for printing. If more than two persons use the film darkroom to any great extent, two such rooms should be provided. And it is usually wise to include a special darkroom for processing color films if a sizable quantity of such work is anticipated.

Major pieces of equipment to be installed — Darkrooms should be separated into "wet" and "dry" areas. Sinks are included in the wet area, where processing is done and solutions handled. Dry areas include workbenches where sensitized materials are stored and handled, and where enlargers and printers are located. Separation of the work areas guards against splashing of sensitized materials with solutions used in processing. An ideal arrangement is to locate sinks and dry benches on opposite sides of the darkroom, with an aisle between. However, any distance greater than three feet for one occupant, or four feet for two, is unnecessary and tiring.

Trays or tanks can be arranged along a wall, in a corner, or down the middle of a room. Usually, the best arrangement is a straight line of trays or tanks along the wall. The same water and drain lines can be utilized by placing sinks side-by-side along a wall, or back-to-back in the middle of the room. However, economizing on the plumbing bill should not be done at the expense of over-all efficiency.

Available space — The approximate minimum-size room that can serve as an efficient darkroom is about 6x8 feet. But it is difficult to make recommendations without full knowledge of particular circumstances and requirements. In most cases, the bench and sink can be of the same length. But if there is need for shortening one or the other, remember the sink should be no longer than the bench because tanks and trays take up more room than is usually needed for loading and unloading films.

In a printing room, the dry area should be the longer since the printers, trimming boards, and enlargers require considerable space. For more working space at the sink, a double-sided sink can be installed in the center of the room so that it can be used from both sides.

Work flow — It is essential that equipment and materials be arranged so as to allow the work to progress in the most efficient and convenient manner, with a minimum of lost motion. Operations should move smoothly from loading and unloading of film holders to the wrapping of finished prints. The shorter and smoother this pattern, the more efficient the operation of the establishment.

Efficient flow of work with the greatest economy of time and effort is actually the most important single factor in darkroom design. Unfortunately, it is often overlooked or improperly handled.

Preliminary planning of darkrooms can be started by studying plans and layouts of existing establishments, then

making changes and refinements to fit the space and facilities at hand.

Still another approach is to cut scale templates of the floor spaces covered by the major pieces of equipment, arrange them in the order in which they will be used in production, add enough floor space for passage and circulation, and figure the total area required.

If the cutout arrangement requires more than the available floor space, it will be necessary to take such measures as reducing the distances between work stations, shortening some dry bench areas, consolidating the storage space, or replacing two printers with a more efficient single unit. But avoid the mistake of curtailing efficiency with false space economy.



d.



e.



f.

MATERIALS AND AIDS FOR THE PHOTOGRAPHIC STUDIO

There are many comparatively new and useful materials and aids available for studio sales, reception, camera and work rooms. Customer service areas, in particular, require considerable attention because of the necessity to make them comfortable and attractive. It is here that an architect, builder, or both, can be extremely helpful.

Furniture, draperies and color schemes are extremely important to assure a pleasant decor and a practical layout. In this connection, the services of an interior decorator are desirable.

There are, for example, new, washable fabrics that can be used around picture frames to focus attention on them, and with other displays to accentuate merchandising.

Fluorescent ceiling lighting is one way to brighten up reception and sales rooms. A word of caution, however: If you're displaying color prints in rooms lighted in this manner, tungsten lamps should be used to illuminate the pictures. This is necessary to eliminate distortion of the pictures and colors by the fluorescent lights, which do not emit the full-color spectrum.

A high-fidelity music system, for soft, piped music, offers yet another means of making customer service rooms more comfortable and pleasurable.

The use of perforated hard board in work rooms, as well as in reception areas, can contribute both beauty and functional value to the studio. In reception and sales rooms, pictures, frames and other displays can be exhibited on the many patterns and colors of perforated hardboard available.

Dry prints can be laid on hard board in the finishing room to check their quality under a standardized light source. At the same time, print quality can be compared to negative quality by placing negatives on an illuminator directly under the pegboard.

For added safety and ease of operation in the cameraroom, "trolley ducts" are available for electrical connections. These devices travel back and forth across the top of the room on a track attached to the ceiling. Fitted with an outlet box and reel, they enable the photographer to simply reach up and pull down a cord when he wants to make an electrical connection.

This eliminates a maze of electrical cords which might otherwise clutter the floor of the cameraroom, creating hazards to safety and interfering with the movement of people and equipment.

Plastic-topped cabinets and tables are an asset in almost any work room. Able to withstand heavy pressures and a wide range of temperatures, these modern plastics clean easily, and wear well.

Another work room aid is a light and groundglass built into the top of a table, for inspection of negatives for dust.

A table top can also be modified so that it can be raised or lowered to different elevations. An enlarger attached to a table top of this type allows the photographer to make rapid, easy adjustments for different degrees of enlargement and magnification.

Floors and cabinet tops can be kept free of paper trimmings by the addition of a narrow, slot-type drawer to the cabinet or table on which prints are trimmed. The drawer, exposed at the top catches trimmings, and can be removed and emptied when full.

SERVICES AVAILABLE IN PLANNING AND DESIGNING

Whether you're planning to make your own studio layout or do it in conjunction with an architect, there's plenty of help available just for the asking.

Even with the services of an architect, it's recommended that your preliminary layout and design be checked with a photographic specialist. The architect may know all there

(Turn to page 66)

SO YOU'RE GOING INTO PARTNERSHIP

by Harold J. Ashe

IN THE PROFESSION, partnerships are a common form of doing business. A persuasive case can be made for a partnership yet the sad fact is that many partnerships are badly conceived, resulting in eventual dissolution, often at a heavy loss.

Other partnerships prove highly satisfactory to partners demonstrating that, when soundly based, two or more photographers working together can attain greater success than if they had elected to go it alone.

Too often, partnerships are entered into without full knowledge and conscious appreciation by each partner of what is involved in such an arrangement. Partners frequently prove to be unprepared to work together as a partnership, in fact, even though they have signed a legal agreement to do so. Some individuals are just not suited by temperament for a partnership role in business. Where partners at the outset are unprepared to work together, a partnership has two strikes against it. It can only end in liquidation and hard feelings.

A partnership should be planned and thought out. Prospective partners should probe for possible points of disagreement as well as make a search for those points on which they agree. This process should reveal how closely the principals see eye to eye on fundamentals or, on the other hand, are at hopeless odds.

What does not go into a partnership agreement may be far more important in the long run than the points set forth in legal terminology. This is not to deprecate the need for a carefully worded partnership agreement drawn by legal counsel but is only to underscore the fact that no partnership agreement, in itself, can settle all possible disputes and points of difference between partners.

Proceed slowly. Some states now provide a waiting period between the time of application for a marriage certificate and the date of the wedding ceremony. This discourages marital partnerships entered into in haste. A similar waiting period is recommended for those contemplating a business partnership.

Prospective partners, no matter how well they may think they know each other, may be well advised to make or have made independent inquiries about each other. A credit check may uncover startling information until then withheld from a prospective partner's view. The most likeable prospective partner may have slight regard for his financial obligations. In this case, his attitude very likely will carry over to the partnership. What may pass for business shrewdness, and which may be considered a possible partnership asset, may on investigation prove to be a form of "sharpness." This can be turned inward with the sharp practices directed at the other partner or partners.

What are partnership objectives? Precisely because a partnership consists of two or more individual photographers there is more chance for it to go off on tangents and dissipate itself as well as the energies and resources of its principals. In a sole proprietorship, the owner knows pretty well what he is striving for and what his sights are set on, even though he does not voice these objectives. However, in a casually formed partnership these objectives may not be so clearly defined.

Partnership objectives need to be talked out long before a partnership is formed. In the course of talking over objectives, prospective partners by mutual agreement may discover the wisdom for terminating further plans for a partnership.

Partnership resources. Most new partnerships start with limited resources and on a modest scale of operation. This is no deterrent to growth if the partners have vision and business ability. Nevertheless, it is generally true that the smaller the resources of a partnership, the greater the initial difficulties. There is no accumulated fat for the partners to feed upon. From the outset, they are dependent upon the immediate work they can find to carry them and their families.

Partnership earnings may be traceable primarily to their own labors. Their limited earnings — and earnings will be limited at the beginning — may be further reduced by capital items acquired out of earnings. Additional equipment may be acquired as work is completed and out of immediate earnings.

Either or both partners may expect too much from a partnership by way of earnings. If they have only salary-earning experience, they may have some fanciful notions about how much they can draw from the business for personal needs at the outset. They may be in for some sad surprises, and their families may be ill-prepared to tough it out. While scratching around to get their first customers the partners may not be able to make more than small draws for weeks at a time. They may be obliged to do some personal belt-tightening, as well as deny their families some necessities to which they have long been accustomed on pay checks. This can be a rude shock to partners who have been overly optimistic about earnings. It can create some home frictions which may reflect over into the business. It may even result in the dissolution of an otherwise promising partnership.

NEXT MONTH —
"Precautions in Dissolving a Partnership"
by Ernest W. Fair.

The partnership at the crossroads. Even after a partnership reaches a point where it can permit the partners to draw full salaries, it is still a long way from being a success. This may be the most critical stage in development. Along about here, the partnership may level off its earnings and volume, or it may expand and grow and with that growth pyramid its earnings over the years, as well as increase its resources. (This goes to the matter of objectives earlier touched on.)

(Turn to page 68)

SEVEN AGES DISPLAY PORTRAITS

get them off the street, into the studio!



A beautiful, interesting window display guaranteed to create attention, stimulate action!

only $35.00 complete

shipped express collect

Now, PP of A makes available to *all portrait members* the set of seven official 7 AGES portraits — beautiful 11x14 color prints in handsome 16x20 mounts. Each mount has the subject's age imprinted in gold with the legend "one of the seven ages." Each set of prints is packaged with easeled 16x20 card describing the "best ages for children's portraits."

This simple, but effective, display attracts the eye of even the casual passerby . . . tells him at a glance *when* to have a child's portrait made and *why*.

Studios now using the display are convinced of its worth. As one receptionist reports: "Not a day passes without inquiries about the 7 AGES portraits in our window. Men, women — people of all ages — come into the studio to request brochures and make appointments for children or grandchildren."

7 AGES is a steady, *permanent* business stimulant. The portrait display is but one of 28 different items now available to work for you. If you have not yet joined the 7 AGES promotion, do so today. Any one of four different participation packages and all individual items may be purchased on an extended payment plan. *Write for complete information to PP of A, 152 West Wisconsin Avenue, Milwaukee 3, Wisconsin.*

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152 West Wisconsin Avenue
Milwaukee 3, Wisconsin

Yes, I want help to get them off the street and into my studio. Please send the seven 11x14 direct color display portraits for $35 complete. My check is enclosed.

NAME OF STUDIO _____
(please print)

ADDRESS _____

CITY _____ ZONE ____ STATE _____

SIGNED _____

☐ Send complete 7 AGES information

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
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	Louisville, Ky.	Kentucky	Richard Duncan, Exec. Mgr. 1108 S. 4th St., Louisville 3, Ky.
Connecticut Professional Photographers Assn	March 25-26	Westport, Conn.	Westport Long Shore Club	Irving J. Newman, Conv. Chmn. 19 W. Putnam Ave., Greenwich, Conn.
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.
South Carolina Professional Photographers Assn	March 25-28	Winston-Salem, N. C.	Robert E. Lee	Charles Talton, Conv. Cmn. 2001 Georgia Ave., Winston-Salem, N. C.
Georgia Professional Photographers, Inc.	April 1-2	Atlanta, Ga.	Dinkler-Plaza	Harley Ferguson, Conv. Chmn. 91 Park Cl. N.E., Atlanta, Ga.
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.
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	Salt Lake City, Utah	Utah	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	Virgil L. Ging, Exec. Mgr. 4120 N. Keystone, Indianapolis, 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
Florida Professional Photographers, Inc.	May 3-5	Tampa, Fla.	Causeway Inn	Mrs. Olive Grose, Exec. Sec'y 560 N.W. 140th Terrace, Miami, Fla.
Professional Photographers Assn of British Columbia	May 6-8	Victoria, B. C.	Tally-Ho	Jack Housez, Conv. Chmn. 1171 Newport Ave., Victoria, B. C.
Professional Photographers Assn of Nebraska	May 6-8	Omaha, Nebr.	Paxton	Donald Jack, Sec'y-Treas. 4807 Dodge St., Omaha, Nebr.
Professional Photographers of North Dakota, Inc.	May 6-8	Fargo, N. D.	Graver	Dan E. Olson, Sec'y 1341 Tenth St., S., Fargo, N. D.
New Hampshire Assn of Professional Photographers	May 13	Concord, N. H.	New Hampshire Highway Motel	F. J. Sullivan, Conv. Chmn. 61 E. Broadway, Derry, N. H.
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.
Maine Professional Photographers Assn	May 20-21	Waterville, Me.	Elmwood	Philip Hutcheon, Conv. Chmn. 8 Washburn Ave., Caribou, Me.
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	Little Rock, Ark.	Sam Peck	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	Clair Peterson, Sec'y 3821 W. 50th St., Minneapolis 10, Minn.
PROF. PHOTOGRAPHERS OF AMERICA, INC.	**Aug. 5-10**	**Chicago, Ill.**	**Conrad Hilton**	**Frederick Quellmalz, Conv. Mgr. 152 W. Wisconsin Ave., Milwaukee 3, Wis.**
Virginia Professional Photographers' Assn	Aug. 27-29	Old Point Comfort, Va.	Chamberlain	Gene Campbell, Sec'y 1904 Hollins Mill Rd., Lynchburg, Va.
Photographers Association of New England	Sept. 9-11	Manchester, Vt.	Equinox House	Anton Hanania, Sec'y 26 Emerson St., Newton, Mass.
Professional Photographers' Assn of New Jersey	Sept. 16-18	Atlantic City, N. J.	Ritz Carlton	Seymour Ring, Conv. Chmn. 1112 Broad St., Newark, N. J.

local, state and regional news

RECENT ELECTIONS

Panhandle PP (Texas)



Mrs. W. E. Perry, Imm. Past Pres.; Bill Angel, President; Earl Kent, 1st Vice Pres.; J. Howard Miller, 2nd Vice Pres.; Bill Weaks, Sec'y-Treas.

PPS of Fort Worth

M. E. (Bill) Stone, President; Rilda Smith, Portrait Vice Pres.; Gordon Smith, Commercial Vice Pres.; Robert Stark, Secretary-Treasurer; Directors are Fay Luttrell, Paul Dixon, Bob Maulsby.

Dallas PPA

Al Hodges, President; Tyrus Rudd, Portrait Vice Pres.; George Drews, Commercial Vice Pres.; Charles Neblett III, Secretary; Marvin Clark, Treasurer; Directors are Bill Edwards, Jeanne Deis, Bob Kornegay, Tom Collins.

Commercial & Press PA of Canada

Robert Ellis, Treasurer; Directors are Robert Armstrong, Bernard Kimble, David Hunsberger, Robert Lansdale, William W. Milne, Peter Ward.

Columbus (Ohio) Society of PP

George Fleshman, Fleshman & Wain Assoc., President; Dick DeWitt, Columbus & Southern Ohio Electric Co., Vice Pres.; Gene Wells, Nationwide Insurance Co., Secretary; Larry Tibbals, Ohio State University Photo Dept., Treasurer; Board Members are E. D. Young, E. D. Young Photography, and Ed Leppert, Ed Leppert Studios.

PP of Greater Denver

Farrell Hollingsworth, President; Edward A. DeCroce, Vice Pres.; Annabell Bridwell, Secretary; Fran Blackburn, Treasurer.

PP of Indiana

Professional Photographers of Indiana has announced the appointment of an Executive

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PP of North Dakota



Front row: Raymond E. Olson, President; Dan E. Olson, Vice President; James Pallansch, Sec'y. Back: Artice M. Freund, Treas.; Leonard H. Shaver, Imm. Past Pres.; LeRoy Slorby, J. J. Claseman, Lawton E. Osborn, Jr., are Directors.

Ken Radliff

Meet Mr. President . . .

Kurt F. G. Jafay, President, Rocky Mountain Professional Photographers Association



Kurt F. G. Jafay

Kurt Jafay was born in Berlin, Germany, and came to this country at the age of 19. His first job was in New York, from there he went on to California and after four years in the Armed Services took advantage of an opportunity to buy a studio in Denver and has been active in photography and allied fields ever since.

Among his many accomplishments are the Master of Photography degree, awarded in 1959; authorship of a book as well as several magazine articles; lectures and platform demonstrations at National as well as regional conventions; and a number of one-man photographic exhibits. He has been active in civic and national affairs; has served as a Director of the Better Business Bureau in Denver, and has been an active member of the Junior Chamber of Commerce. Mr. Jafay was one of the official judges at the "Miss America" Pageant in Atlantic City last year as well as the official "Miss America" photographer.

The Rocky Mountain PPA convention is to be held at the Broadmoor Hotel in Colorado Springs April 14-17. Mr. Jafay extends an invitation to all professional photographers in the area to attend. ▲

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as often as you wish without removing holder. Always get that expression. All-aluminum. Sturdy in construction. For Eastman 5x7, 8x10 View or Studio Camera, Ansco 8x10 Studio, B&J 5x7, Deardorf 8x10 View and Studio (and some others), $107.50, F.O.B. your city in U.S.A. Check with all orders. Ask any user of ZIPPER PRODUCTS.

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Eastman A.F. 5x7 $60.00, Elwood M.F. 5x7 $68.50, Omega & Besler 4x5 M.F. $65.00, 5x7 $69.50, F.O.B. your city in U.S.A. All above can be furnished with smaller openings down to 70mm. Arranged either Vertical or Horizontal. Precision and sturdy all-aluminum built by the Patentee.

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Quality Color Candids

$1.99 8x10

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

Quantity Color Prints

75c 8x10

Now available in all sizes from 2½ x 3½ to 16 x 20 at prices lower than ever. Highest quality Ektacolor prints for sales promotion, counter display, and other purposes. Eight by ten prints as low as $.75 each in quantity. Other sizes at equally low prices.

Custom Color Prints

$5.00 8x10

Abar custom quality Ektacolor prints for portrait, commercial, reproduction, exhibition, and other purposes. Service and quality are better than ever, and prices are lower too. No wonder so many photographers are selling them in ever increasing quantities! Send for complete information and price lists.

ABAR COLOR LABS.
373 EDDY STREET
PROVIDENCE 3, RHODE ISLAND

Manager. He is Virgil L. Ging, 4120 N. Keystone, Indianapolis 5, Ind.

Long Island Section (PPSNY)

Print competition and regular membership meeting for the Long Island Section, PP Society of New York is scheduled for March 6.

PP of California

Director Bob Forester of Los Angeles has announced the following instructors for the West Coast School Portrait Session, March 6-9 at Asilomar, sponsored by the PP of California: Mills Steele, M.Photog., Greenville, S. C.; Clarence S. Bull, Hon.M.Photog., Hollywood, Calif.; Bob Toren and Keith Cole, San Francisco; and Ted Sirlin, Sacramento, Calif.

For fees and registration information, write to WCS of PPC, 609 Sutter St., San Francisco 2, Calif.

PPA of Pennsylvania

March 25-27 the PPA of Pennsylvania will hold its Silver anniversary convention at the Sheraton Hotel in Philadelphia.

Convention program participants are M. Photogs. Harold Flaherty, Buffalo, N. Y.; Carlton O'Neal, Portsmouth, Va.; Aida Price, Milwaukee, Wis.; Mills Steele, Greenville, S. C.; A. D. Wichers, Topeka, Kansas; Walter Troup, Canton, Ohio; Homer English, Cr.Photog., Troy, Ohio; John and Helen Kelley, Bradford, Penna.

PPS of New York

April 7-11 are the dates of the annual convention of the PP Society of New York to be held at the Hotel Syracuse, Syracuse. Speakers and demonstrators scheduled to appear are Harold Johnson, M.Photog., Clinton, Iowa on color; Carolyn Carter, M.Photog., Washington, D. C., on industrial photography; Edward Curry, Cr.Photog., Milwaukee, Wis., on business methods; Delores Shrader, Cr.Photog., Little Rock, Ark., on reception room selling; James Dugan, Stamford, Conn., on studio promotions; Wendell Powell, M.Photog., Richmond, Va., on better portraits of women.

Guild of PP of Delaware Valley

A trip to Rochester, N. Y., and a two-day refresher course at Kodak's Professional Technical Center, is planned for members of the Guild of PP of Delaware Valley (Philadelphia), April 10-11.

Cost will be approximately $60 per member, including air transportation, hotel and meals.



Uni-Log Model 500
CP6000
$745.00 F.O.B.
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MINUTES MEAN MONEY
"GO MODERN WITH A MORNICK"

the color analyzer with dependable, unmatched features:

★ INSTANT WARM-UP — Mornick exclusive.
★ 100% REPEATABILITY.
★ SENSITIVITY — Will read the light from a glowing cigarette at 20 feet.
★ FLEXIBILITY — Unlimited color balance settings. (Over 3000 possible settings.)



Uni-Log Model 40-A
CP1000
$395.00 F.O.B.
Sensitivity
.01 Microlumens

★ DUE TO EXCLUSIVE MORNICK CIRCUIT DESIGN THE PARTS OF THE UNI-LOG ARE ONLY OPERATING DURING ACTUAL READINGS.
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PPA of Greater Kansas City



The first honor memberships ever presented by PPA of Greater Kansas City were recently awarded to William Rogers, second from left, retired Kodak technical representative; and Clyde Molin, retired former manager of Eastman Kodak Stores Inc. Left is L. D. Jones, PPA of GKC Pres.; right is Leo Stern, M.Photog.

Two Services

William Haney of the PPA of Greater Kansas City has established a file of all persons in the Greater Kansas City area who want full or part-time employment in photography.

The service is available to all PPA of Greater Kansas City members. Mr. Haney has also compiled a record of models available for professional photography assignments. No commission or fee is charged for these services.

GET THOSE PRINTS READY

July 10 is the deadline for receipt of entries in the 1962 PP of A National Print Exhibit. Official entry forms and rules will be available in March. In the meantime, photographers can begin selection of work to be entered.

Don't miss out on the opportunity to compete in the only national annual professional photography exhibit.

Prints and transparencies accepted will be displayed at the 71st PP of A Exposition of Professional Photography at the Conrad Hilton Hotel, Chicago, Ill., August 5-10.

Utah County PPA

An exhibition of 45 photographs was on display through the month of January at the Provo (Utah) Art Gallery. All work was by members of the Utah County PPA. The exhibitors were Vernon Castleton, V. Arthur Gordon, Ferrell A. Massey, Vernon D. Miller, Donald M. Pugmire, Jerry Rogers, M.Photog., and Glen Van Wagenen. ▲

Professional Photographers of America Service Center viewed by visitor in lobby of Detroit Leland Hotel during Professional Photographers of Michigan convention held last year.





BLU-RAY
MILLI proofer 79
proofs two 500′ rolls of 70MM or 90MM red proof paper simultaneously!

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If you use a Beattie-Coleman, A & F or Photo-Controls automatic camera, you can cut proofing time to a fraction . . . automatically! Set up the MILLI-Proofer 79 with a BLU-RAY proof printer and let it run **unattended.** Repays its modest cost almost immediately by speeding proof production . . . reducing proofing costs. Write today for illustrated brochure; or ask your dealer.

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LOOK TO THE FUTURE AT WINONA

COMMERCIAL PHOTOGRAPHERS

These three courses — 2, 4 and 5 — were designed for you and members of your staff. Look them over and make plans to have your studio represented in at least one of them.

TALENT AT WORK

The instructors — and the students at the Winona School of Photography — represent talent at work. The instructors are men and women who earn their living through photography. They are selected for their practical experience and their ability to work with other professional photographers, teaching and guiding them in new techniques. The great thing about Winona is the close relationship between the instructors and students.

COURSES . . .

are aimed toward the photographer who wants to advance his professional standing and increase his knowledge and is willing to take part in one or more weeks of intensive summer refresher courses.

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 Indiana. Winona is easily accessible by train, by air and by bus. Students may live in private homes near the school, stay in air-conditioned motels, or rent apartments. The School even helps you get baby sitters. Both students and faculty work hard to accomplish the maximum possible training in the allotted time in the relaxed educational environment that is Winona.

COURSE NUMBER **2** ONE WEEK

WM. W. CARRIER, JR., M.PHOTOG., entered the photographic profession in 1947 and now owns his own firm specializing in commercial, advertising and architectural photography in Memphis, Tenn. He has appeared on several National convention programs as well as state and regional. Mr. Carrier has served on Commercial Division committees and became an instructor for Commercial Courses, at the Winona School in 1957.



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.*

Sound concept of commercial photography will better qualify photographer to serve his clientele.

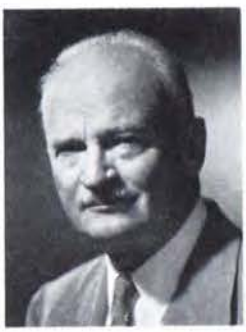
Photograph by W. W. Carrier, Jr.





Illustration is a vital phase of Advanced Commercial Photography course. Illustration by veteran photographer Arthur E. Pohlman.

ARTHUR E. POHLMAN, CR.PHOTOG.,



started his professional career working for commercial photographers and went on from there to become one of the foremost authorities on commercial work in direct color. He is an inventive genius in the camera-room. Pohlman Studios, Milwaukee, Wis., is one of the largest and busiest commercial studios in the Midwest. He is Treasurer of Winona School.

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, and other difficult subjects — working with props and models; creating desire for the product; field trips; pleasing the client; promoting your studio. Packed with practical ideas, this course will justify many times over in the years to come the time and effort put forth to attend.

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



L. P. BRAND, M.PHOTOG.,

Cincinnati, Ohio, has been working in color since he started his commercial studio in 1930, and has seen it grow into an organization of 20 people, occupying 16,000 square feet of space. Mr. Brand has had as many as three color prints in the PP of A Loan Collection in a single year. He has produced color ads for many of the nationally known, big name advertisers.

Commercial photographers, who know their clients demand deft handling of color, will appreciate the scope of this full week of practical training. 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.*

This illustration is typical of work produced by Brand Studios.



complete schedule next page

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. 20-Aug. 24 ____

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 Portait 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

THE WINONA SCHOOL OF PHOTOGRAPHY -OF THE P.P.A.-

WINONA'S 41st YEAR

Sponsored by
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Director of the School

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

7 ages news



More than 900 children were photographed in color at Marty Feins Studio at Halloween.

• • • Marty Feins, Newark, N. J., has sent the following account of a successful studio promotion:

"Last fall we ran a little stunt which we called "Our Halloween Seven Ages Picture Party." About two weeks ahead of Halloween we put signs in our studio window inviting all kids of the 7 AGES in for a Halloween treat.

"We decorated the studio, and using a 35mm camera and Kodacolor film, took a picture of every child and his brother, sister, etc. (even one grandmother). Over 900 children were photographed between 3:00 and 9:00 p.m. in one day. Our local color finisher furnished one 3x5 print of each. We then put the picture in an envelope (addressed at the time of the 'sitting') and enclosed a 7 AGES brochure, the Gittings article and a note thanking the parents for coming. We estimate it cost us about $350 in material and help.

"The phone calls thanking us and people stopping in to comment on this was worth all the effort and expense. We had a very good Christmas season which we believe was due in great part to all this. Although we had many requests for reprints we refused to sell copies simply so people wouldn't think we were running a come-on. Our local newspaper gave us front page write-up, and it has been the talk of the neighborhood.

"If we could have taken them faster we would probably have photographed twice as many, as the lines were formed in front of the studio all evening. Many walked away, rather than wait. Another result of this was a very good current mailing list.

"We have done this on four Halloweens in the past ten years, but I think this was the best ever, particularly because of the 7 AGES tie-in."

• • • The quality appearance and simplicity of design of the 7 AGES 30-sheet billboard posters attract attention wherever they are displayed. The large size and repetitive nature of circulation are reasons many studios favor outdoor advertising over other forms.

The posters feature color portraits of children at three of the seven ages of childhood: two, four and 16 years of age. Cost of studio or organization imprint is included in the price of $20 each.

• • • **Here's what they're saying about the 7 AGES:**

- "Parents are aware of specific ages; appointments have mentioned my home show booth and the television commercials." — **Holmes Gardner,** Gardner's Studio, Presque Island, Me.
- "The reaction to our radio program is favorable. We have obtained sittings from it." — **Roland V. Dinger,** Dinger-Graf Photographers, Aberdeen, S. D.
- "The 7 AGES decal on car has been best advertising medium. People ask questions." — **Mrs. Roy Helt,** Helt Studio, Stillwater, Okla.
- "Our program is creating a reaction for portraits, regardless of what studio." — **Hale Vay Scoy,** Yakima, Wash. ▲



Spring is an effective time to use "Sweet 16 Forever," one of the 7 AGES full-color posters.

add visual interest to your photographs with *Texturama*®

PHOTOSCREENS

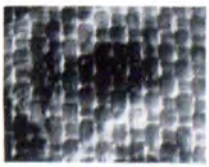


Texture heightens the beauty and interest of the superior photo . . . transforms the ordinary print into the exceptional! Now *you* can add texture to any print—both color and black and white—by an incredibly easy method: TEXTURAMA PHOTOSCREENS.

Available in four different textures, each will produce many different effects. Equally simple to use for contact prints and enlargements. Easy-to-follow instructions with every order. Return coupon below today!


Lattice


Shantung


Tapestry


Oxford

CHEMIPURE LABS.
34 E. 23 ST. NEW YORK 10, N. Y. Dept. N

Enclosed find $..... for the following TEXTURAMA PHOTOSCREENS:

STYLE:
☐ Lattice ☐ Shantung ☐ Tapestry ☐ Oxford

SIZE:
☐ 5x7-$4.95 ea. ☐ 8x10-$7.50 ea. ☐ 11x14-$9.95 ea.

COMPLETE SET OF 4:
☐ 5x7—$16.95 ☐ 8x10—$25.95 ☐ 11x14—$33.95

Please send additional information ☐

NAME .....

ADDRESS .....

CITY ..... STATE .....



WRITE FOR CATALOGS

New miniature catalog of about 70 pages from complete catalog sent on request — no charge. Also new P-61 Paper Products Catalog.

ARTIST SUPPLY CATALOG

1962 Newly Revised and Enlarged Artist Catalog in plastic binding $1.00
No. 647 Hand Coloring Book — a must for every Colorist for only 1.95
No. 292 Retouching Negative Book 1.95

DRAPES AND BACKGROUNDS

Complete loose leaf catalog on drapes and backgrounds — $1.00; merchandise coupon included.

PAPER PRODUCTS — STUDIO TOYS AND GIVEAWAYS

Loose leaf catalog and coupon — $1.00.

FREE CATALOG PAGES
Sent on written requests only.

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

SCHOOL DRAPES (all colors)

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

GLAMOUR DRAPES (for teenagers, etc.)

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

BABY BENCH COVERINGS (50 in.)

Washable	1½ Yd.	Two Yd.
White Orlon — washable (5 colors)	$7.25	$8.95
Crushed Plush (4 colors)	5.25	6.95
Rugloom — no lustre	5.25	6.95
Rugtex — lightweight	4.25	5.50
Bunny Cloth (dry clean)	5.25	6.95

PHOTO MAILERS — ENVELOPES CARDBOARD AND MATBOARD

Write for catalog on these items showing low prices when shipped by truck . . . including Glassine Envelopes and Negative Preservers.

Artist Supply Catalog - for Color Artists

OIL COLORS-BRUSHES
Artist Supplies for Portrait Studios Etc.



Everything for Studio Artists

Grumbacher Brushes — Oil Colors
Winsor & Newton Oil Colors
Marshall Colors and Mediums
Weber Oil Colors and Liquids
Delta Brushes — Paint Boxes
Lambswool — Cotton — Easels
White Cardboard — Mat Board
and other Artist Accessories

The PIERCE CO.
Artist Supplies for Photo Studios · Brushes · Oil Paints · Dry Mounting
3701 NICOLLET AVE. · MINNEAPOLIS 9, MINN.

IMPORTANT TO YOU . . .

NEXT TO CHRISTMAS, Mother's Day gives a greater lift to retail sales than any other event throughout the year. For department stores in the United States, the sales rise for 1961 was calculated at 17% of total sales.

This year, Mother's Day falls on Sunday, May 13. The full-color poster and other sales aids developed by the National Committee on the Observance of Mother's Day (Grandma's, too!) feature the slogan, "Remember Mother! She never forgets!!" By standardizing the symbols of Mother's Day, the public image is transmitted from one store to another, thus helping all to increase sales.

The photographic studio has the ideal gift for Mother's Day giving — a portrait of her children, her grandchildren, a restored family photograph, or a gift certificate to have her own portrait made. Then there are companion gifts of frames, albums and bronzed shoes.

With the 7 AGES of Childhood promotion fast gaining momentum, the portrait photographer has a natural tie-in for Mother's Day business. And, the continued emphasis on portraits-in-the-home serves as a reminder to the public that portraits are acceptable for the walls at home.

Mother's Day brings families together at home, giving the photographer an opportunity to make appointments for individual sittings and family groups. Another important factor not to be forgotten is the teenage market with its own spendable income.

In addition to official promotion material, studios can use direct mail, newspaper advertising and special displays of their own.



Official Mother's Day poster and related material helps standardize public image.

Bob Wilcox Studio, Phoenix, Ariz., uses a giant post card as a direct mail piece. It measures 5½"x8½", is lemon yellow color, printed in black. The message is brief and suggests calling the Studio for an appointment (Fig. 1).

A photographic post card featuring a little boy, "Small Fry" is an attention-getter mailed by the Studio and Gallery of James S. Dugan, Stamford, Conn. (Fig. 2).

Plans for Mother's Day promotion should be made now. Information on prepared material is available from the National Committee, 52 Vanderbilt Ave., New York 17, N. Y. ▲





Fig. 1, above: Giant post card reminder from Bob Wilcox Studio. Fig. 2, right: Regular size post card from James S. Dugan has this message on address side: "Surprise Mother this Mother's Day with a gift that only YOU can give — a portrait of your family or the children."

200 WATT SECOND
Portable Transistorized
ELECTRONIC FLASH
WITH QUALITY FEATURES



DIRECT-TO-YOU
New LOW PRICE
$199.50
FREE 10-DAY TRIAL
Complete with 6V. nickel-cad. battery
ONE YEAR GUARANTEE

HICO-LITE MODEL K
- Exclusive full charge indicator
- 3-transistor voltage monitor
- 130-200 w.s. shots/chg. — Nickel-cad. Bat.
- Built-in charger & AC
- 4-way power

SAVE BY MAIL new direct-to-you sales policy BRINGS YOU GREATER SAVINGS

Our Direct Sales Policy brings you other products by mail!

Model 109A Flash, 115 w.s., dry cell operation. . $77.70	3-Lamp Portable Portrait unit: Model 228, stands, lights, AC Pac, cords, case $269.70
Model 228 Flash, 230 w.s., dry cell operation. . $99.50	3-Lamp Portable Portrait unit: as above with Model K. $368.00

NEW! **f/METER**
- Gives electronic flash guide numbers
- Measures light distribution
- Checks strobe performance
- No external triggering
- Insensitive to ambient light



only-$68.50

HICO CORPORATION
72B COOLIDGE HILL RD., WATERTOWN, MASS.

'TIS HERE from page 22

with a group of children at an overseas U. S. Air Force base.

She showed a reprint of the photograph to her doctor as he was preparing to perform a minor operation on her right thumb. "What he found in the picture," says Mr. Barton, "caused the doctor to immediately begin a close examination of her neck which led to an operation to remove both of her thyroid glands, and *four* additional trips to the hospital were necessary. . . . Cost: Over $2,000. What a price to pay for one little news picture!"

■ An estimated $15,000 loss was the result of a fire in the studio and building of Row of London, Ontario, a few days before Christmas. Owner A. E. Row reports that his darkroom and finishing rooms were entirely burned out.

■ Photographers may send their entries in color and monochrome categories to the Fourth World Photographic Contest and Exhibition which will soon open in Karachi and travel to the major cities in Pakistan. Awards include silver trophies and certificates of merit. Details may be secured direct from Mr. Zaiem Ud-Din, Director General, Fourth World Photographic Exhibition 1962, 2/7 Akber Rd., Karachi 3, Pakistan.

■ National Camera Repair School, Englewood, Colo., found it necessary to include this notice in all packages in which delicate instruments are shipped: "Fresh pop corn is yummy. Satisfying hunger in the tummy. This was made for packing and not for TV snacking!" It seems that customers and children have been eating the pop corn NCRS uses to cushion and protect instruments against rough handling.

■ Russell D. Councill, of Richmond, Va., died of a heart attack on Dec. 22. He was one of only two Richmond photographers listed in the Qualified section of the "Directory of Professional Photography," being Qualified in General Commercial and Aerial photography.

■ Robert B. Greene has been named Executive Vice President of the Bron-Shoe Co., Columbus, Ohio; William P. Moser and Robert J. Kaynes have been promoted to Vice Presidents; Samuel Shinbach continues as President. . . . Stanley F. Natke has been named as Comptroller and General Manager, and Harry E. Grant as Director of Sales and Advertising, Photographic Products Div. of Brumberg Sales Corp., Brooklyn, N. Y. . . . Former General Sales Manager for Simmon Bros., New York, Ted O. Lipton has been appointed as General Sales Manager for Kreonite, Inc., Wichita, Kan. The announcement was made by Dwight Krehbiel, M.Photog., President of the company. ▲

NEWS from page 6

and other exhibits — "Natural History and Science" — is available by writing Smithsonian Institution, Washington 25, D. C.

FIRE PHOTOGRAPHS WANTED

The National Fire Protection Assn, 60 Batterymarch St., Boston 10, Mass., is interested in receiving good photographs of fires and fire ground conditions. The NFPA will consider for purchase at $3.00 per glossy print any fire photographs submitted on approval, provided the prints are mailed within one week of the date of the fire, and the fire is identified by date and place.

BOWLING PHOTO CONTEST

In a search for the year's best bowling pictures, Brunswick Corp. has announced its second National Bowling Photo Contest which offers $1600 in prize money. Entries must be accompanied by the official entry blank, available by writing to Brunswick Photo Contest, Brunswick Corp., 623 S. Wabash Ave., Chicago 5, Ill. ▲

BUSINESS from page 16

cessful businessman in your Rotary Club. Take him to lunch or dinner at the best restaurant in town. Pick up the check yourself, and pick his mind for ideas. Ask him what makes his business tick — what improvements you can make in your own service and promotion. Listen, *don't talk!* Absorb, *don't make excuses!* No alibis — *action!* Make a list of what needs to be done and do it — item by item.

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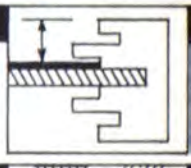
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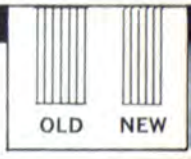
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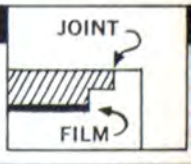
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EXPOSITION from page 33

Kling Photo Corp., New York, New York
Krank-N-Roll Mfg. Co., Cleveland, Ohio
Kreonite Inc., Wichita, Kansas
Fred M. Lawrence Co., Inc., New York, New York
Leedal Inc., Chicago, Illinois
E. Leitz, Inc., New York, New York
Lektra Laboratories, Inc., New York, New York
Lloyd Photo Electronics Co., Waco, Texas
LogEtronics Inc., Alexandria, Virginia
Luminos Photo Corp., Bronx, New York
Macbeth Daylighting Corp., Newburgh, New York
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Metalphoto Corp., Cleveland, Ohio
Minneapolis-Honeywell, Heiland Div., Denver, Colorado
Minolta Corporation, New York, New York
Mullen Co., Skokie, Illinois
National Color Laboratories, Roselle, New Jersey
Newcomb-Macklin Co., Chicago, Illinois
Nikon-Caprod, New York, New York
S. E. Overton Co., South Haven, Michigan
Paillard, Inc., New York, New York
Pako Corp., Minneapolis, Minnesota
Photo Methods for Industry, New York, New York
Photocolor of Houston, Houston, Texas
Photo-Control Corp., Minneapolis, Minnesota
Photogenic Machine Co., Youngstown, Ohio
Photographic Equipment Co., Seattle, Washington
Photo Systems, Inc., Minneapolis, Minnesota
Pierce Co., Minneapolis, Minnesota
Plymouth Products Co., Chicago, Illinois
Polaroid Corp., Cambridge, Massachusetts
Quick-Set, Inc., Skokie, Illinois
Reproduction Engineering Corp., Essex, Connecticut
Rolor Industrial Corp., New York, New York
J. G. Saltzman, Inc., New York, New York
Scheibe Engineering, Inc., Burlington, Wisconsin
Seary Manufacturing Co., Endicott, New York
Simmon Omega, Inc., New York, New York
Skokie Colorgraph, Inc., Morton Grove, Illinois
Speedotron Co., Chicago, Illinois
States Smelting and Refining Corp., Lima, Ohio
Stouffer Graphic Arts Equipment Co., South Bend, Indiana
Sylvania Electric Products Inc., New York, New York
Taprell Loomis, Inc., Cleveland, Ohio
Universal Bookbindery, Inc., San Antonio, Texas
Van Bilt Mfg. Co., Inc., Lincoln, Nebraska
Vilas-Mages Co., Chicago, Illinois
Waltz Color Laboratories, Canton, Ohio
Welch Scientific Co., Chicago, Illinois
Yashica Inc., Woodside, New York

▲

THE EDITOR LOOKS AT new products

Simmon Omega, Inc., 257 Park Ave. S., New York 10, N. Y. — First new Omega miniature precision enlarger in over 15 years, the Omega B-22, for negatives up to 2¼x2¼. Manual focus double condenser enlarger features cantilever aluminum girder construction which centers the lamphousing over the 16"x20¾" baseboard. Six-inch bellows permits reductions without need for accessory; girder assembly is reversible for floor projection. Enlarger is designed for use with a two-inch lens for 35mm negatives and three-inch lens for 2¼x2¼ negatives. Omega B-22, with double condenser, No. 111A 75w lamp, dustless negative carrier, filter drawer, lens mount, 11' heavy cord and red filter is priced at $119.95. Accessories are priced from $2 quick change lensboard up to the $67.50 Omega automatic 11x14 easel.



Simmon Omega

Macbeth Instrument Corp., P. O. Box 950, Newburgh, N. Y. — Integration Assembly, EX-50A, attaches to all popular enlarger types, for small spot or large area color negative analysis. Assembly fits under enlarger lens light beam to analyze by the large area method, flips out to analyze by the spot method. . . . **Perkin Electronics Corp.**, 345 Kansas St., El Segundo, Calif. — Transistorized AC voltage regulator for studio lighting or darkroom temperature control, is adjustable from 110v to 120v, with an accuracy of ±0.1%. Remote-sensing and automatically resetting thermal devices for overload protection make the unit, Model MTLR1000, suited for remote location.

Kreonite Inc., P. O. Box 2099, Wichita, Kan. — Kreonite Model 3-40 Graphic Arts sink for processing line and halftone film up to 30"x40", features illuminated front control panel, recessed operating controls and built-in safelight for inspection during development. Other features include removable 30"x40" translucent tray, dump trough for disposal of exhausted chemicals, water jacketed developer tray with temperature control, concealed plumbing with built-in vacuum breaker and storage space within the cabinet. Overall dimensions are 52"x113".



Kreonite

Phillips Labels Div., Phillips-Phoenix, Box 111, Sedona, Ariz. — Addressing-mailing operation can be set up for about $35 through the use of heat-seal Phillips' V*Labels and mounter. Master mailing list is reproduced through the use of a photographic copier or on a spirit duplicator on the labels which are perforated vertically so that the lists can be divided into easily handled strips. Application to mailing pieces is done with the Phillips mounter, a heat-seal hand iron with an edge for tearing off the label material. The complete filing and control system is composed of modular elements which can be expanded with the requirements of the user.

Sickles Sales and Service Co., 400 W. Culver St., Scottsdale, Ariz. — Emby Homrich German-made 35mm Vertical Optical printer for slide copying and duplication. Film magazine accepts either 100' or 200'; magazines for 1,000' of 35mm film are available. Originals up to and including 4x5 can be reduced, cropped, enlarged or printed 1:1. Features are reflex viewing, automatic operation and "full flexibility." Once the printer is set it will operate automatically on an expose-advance-expose cycle. Exposure is controlled by electronic timer with .5 to 50 seconds range. By removing the condenser stage, opaque material up to 8x10 can be copied. A catalog of this and other Emby printers is available.



Sickles

General Electric, Nela Park, Cleveland 12, Ohio — Rhenium, a rare metallic element, has been combined with tungsten in

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the manufacture of the flashbulb filament wire that starts the flash, making the bulbs nearly three times as flashable as others. G-E engineers estimate that the average battery will have up to 50% longer productive life when used with RT filament lamps. All popular sizes of G-E flashbulbs are now being made with RT filaments. . . . **Paillard Inc.**, 100 Sixth Ave., New York 13, N. Y. — Hasselblad eye-level prism viewfinder provides upright, non-reversed 2½X magnification, fits Hasselblad 500C, 1000F and 1600F, sells for $142.50. . . . **Luminos Photo Corp.**, 1900 Monterey Ave., Bronx, N. Y. — Charcoal Rough (R), double weight natural white, extra rough fast portrait paper has suede finish and tweed surface — for use with oils to give the effect of oil painting. The paper is available in all popular sizes and grades.

Rolor Industrial Corp., 18 E. 42nd St., New York 17, N. Y. — With the Rolor Accu-Temp device, 1/10° F. temperature control is reliably attained in production processing. The unit eliminates "snap action" thermostats and operates entirely by solid state electronics, which means there are no moving parts in the sensing or amplification circuits, no vacuum tubes are used. Once a temperature is selected on the Accu-Temp, variations of less than 1/10° F. will cause switching between the hot and cold solenoids.



Rolor

. . . Rolor is offering as a companion to its Accu-Temp unit, the Rolor Heat-Chill unit which requires only that water — of any temperature — be supplied to it. The unit then divides the incoming water stream in half, heating one part and cooling the other. In operation it does not rely upon an electric heater to heat the water, but rather uses the chiller as a device to pump heat from one stream of water to the other stream.

Heiland Div., Minneapolis-Honeywell Regulator Co., 5200 E. Evans Ave., Denver 22, Colo. — Modeling slave Strobonars, 51-A and 52-A, can be activated in two ways: A single unit may be connected by cord to the camera's X shutter terminal and fired simultaneously with the camera; one or more of the units can be remotely located and synchronized with the firing of a master flash unit attached to the camera. The model 51-A weighs 38 oz., has light output of 32ws, retails at $49.95. Model 52-A weighs 49 oz., produces 64ws of light, sells for $69.95. Both units have identical dimensions (4½" high, 6¾" wide, and 8" long) and use household current as source of power. Both are equipped with integral carrying handles that double as adjustable mounting brackets. Units may be used up to 35 feet away. . . . Four accessory interchangeable lenses — bounce, wide-angle, neutral density and Kodacolor — are available in a kit, for the Heiland Futuramic II electronic photoflash unit. Retail price of kit, including four lenses, adapter ring and zippered case, is $8.95.

Allied Impex Corp., 300 Park Ave. S., New York 10, N. Y. — Ultrablitz Meteor SP one-piece electronic flash unit, weighs 34 oz., provides 80ws power. Rechargeable lifetime nickel-cadmium battery gives up to 140 flashes, is interchangeable with tiny rechargeable batteries that provide same number of flashes. The batteries are recharged on 110v to 220v AC. Full power is 1/1000 sec., half power is 1/1400 sec. Even coverage is obtained over a 60° angle. Ultrablitz Meteor SP retails at $109.95, complete with battery charger, AC cord and snap hook. . . . Allied Impex is also importing the Ricoh Caddy 35mm electric eye camera, with film transport that provides half-frame exposures. Lens is 25mm, f/2.8 Ricoh, shutter has X-type synchronization, and speeds to 1/250 second.



Allied Impex

Kling Photo Corp., 257 Park Ave. S., New York 10, N. Y. — Servo-Baldamat, compact direct and remote control electric motor for use with Baldessa, Baldamatic and Super Baldamatic 35mm cameras, can be used to release single exposures, or sequence pictures at the rate of 2-25 per minute. Following each release of the shutter it automatically advances the film and recocks the shutter. To operate the motor, the photographer may use either a release button on the front of the motor housing or a remote control switch. A radio controlled release has been designed and will be marketed. The Servo-Baldamat, with 19' remote control extension, and zipper case is priced at $69.95. . . . **Fairchild Camera and Instrument Corp.**, 300



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Robbins Lane, Syosset, L. I., N. Y. — Improved automatic exposure control system incorporating a new transmission controller design concept, the AEC system offers optimum performance in automatic light level. Developed for a missile tracking cinetheodolite, the system features a wedge transport mechanism and electronics component located between the lens and shutter. Modular construction and a variety of plug-in sensor assemblies make the AEC system adaptable to spectral sensitivities of a wide variety of films.

Charles Beseler Co., 219 S. 18th St., East Orange, N. J. — Topconette, single-lens reflex 35mm camera, combines between-the-lens shutter with instant return mirror, instant reopen diaphragm and depth-of-field preview. Light meter accepts all film speeds from ASA 10 through 1600. The lens is a rare earth 48mm, f/2 UV Topcor. Price of Beseler Topconette is $139.95. Accessory wide angle (35mm, f/4, $49.95) and telephoto (80mm, f/4, $59.95) lenses are available. . . . **Karl Heitz, Inc.,** 480 Lexington Ave., New York 17, N. Y. — Robot Reader-Projector, permits critical examination and reading of 2x2 slides, 35mm standard film strips and non-perforated microfilm, provides 9X magnification on 8½"x8½" screen and takes film rolls up to 30 feet: $399.



Beseler

Graflex, Inc., 3750 Monroe Ave., Rochester, N. Y. — Stroboflash I has been returned to the Graflex electronic flash family. A ten-foot Koiled power cord rather than a five-foot cord previously used is now supplied with the unit, also a new guide number calculator has been added to the Boltaron power pack housing. Stroboflash I provides 1200 ECPS light output from 50ws of energy storage with a flash duration of 1/1400 seconds. It sells for $99.50 with batteries. . . . Graflex also announces that two Schneider lenses — 80mm Xenotar f/2.8 and 47mm Super Angulon f/8 are available for use with Century Graphic 23 cameras.

Literature

Graflex, Inc. (Dept. 119), 3750 Monroe Ave., Rochester, N. Y. — Literature describes features of Graphic View II camera for portraits, commercial and industrial assignments. . . . **LogEtronics Inc.,** 500 E. Monroe Ave., Alexandria, Va. — "LogEtronic Lithoflo News" — periodic bulletin with articles by representative users of automatic sheet film processing. . . . **General Electric Products Dept.** (Section P), P. O. Box 4197, Lynchburg, Va. — "What You Should Know about Two-Way Radio," 20-page booklet (ECR-958) answers questions of potential two-way radio users. . . . **Perkin Electronics Corp.,** 345 Kansas St., El Segundo, Calif. — Bulletin listing specifications of AC line voltage regulators for laboratory and studio use. . . . **New York Bellows Co.,** 25 Spruce St., New York, N. Y. — Four-page catalog of specifications and prices on bellows manufactured by the company. . . . **Paillard Inc.,** 100 Sixth Ave., New York 13, N. Y. — Full-color medical photography booklet. . . . **Eastman Kodak Co.,** Sales Service Div., Rochester 4, N. Y. — "Printing Color Negatives" (E-66) 76 pages, second edition, expanded and updated with emphasis on white light exposure and processing with ordinary equipment: $1. . . . Available from dealers is "Kodak Color Films" (E-77) 48 pages, revised fourth edition includes data on Kodachrome II: $1. ▲



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APPLICATIONS from page 20

Oklahoma — 0
•*Ernie E. Curtis P* •*Ray Jacoby C*
•*Bob McCormack I*
Oregon — 1
•*Raymond D. Conkling C* •*Frank E. Fisher P*
•*A. N. Thorndike I*
Brech, Lawrence W., Gladys Gilbert, 708 S.W. Morrison, Portland (A) *E. Gilbert*
Pennsylvania — 1
•*Bernard E. Fella P* •*Robert M. Opfer C*
•*John C. Stewart I*
Blehl, George A., Box 211, Burgettstown (A)
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 — 1
•*Jimmie Jamieson C* •*J. Phil Tarver I*
•*William C. Webb P*
Kerr, Gene, Tennessee Baptist Convention, 1812 Belmont Blvd., Nashville (A)
Texas — 3
•*John W. Gay P* •*Ross Sanddal I*
•*Jack Stiles C*
Bradly, William L., Bradly Photography Studio, 340 N. Schley, Herzford (A-P)
Rote, Gerard T., Jr., Southwest Foundation for Res. & Educa., P.O. Box 2296, San Antonio (I)
Sexton, Ules G., Sexton's, 2001 Jenkins, Pasadena (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*
Tull, Robert E., Sr., Studio Tulle, 1397 Midway Blvd., Oak Harbor (A-P)
West Virginia — 0
•*Joseph W. Barta, Jr. C* •*Frank E. Mauritz P*
•*J. D. Stewart I*
Wisconsin — 0
•*B. Artin Haig P* •*Arthur E. Pohlman C*
•*Robert A. Wellman I*
Wyoming — 0
•*Ray M. Littler C* •*Lloyd M. Peterson P*
Canada — 8
Alberta — 3
•*John Tenove P* •*G. J. Wells C*
Caratozzolo, Rocco, Peter Vaitkunas Photo Studio, Box 70, St. Paul, Alberta (A-P)
Jasperse, Bert J., The Walin Studios, P.O. Box 249, Wetaskiwin, Alta. (A-P) *J. Tenove*
McMillen, Walter E., Kimberly Studio, Box 987, Alta. (A-P) *John Tenove*
British Columbia — 0
•*Don Clower P* •*Rolly Ford C*
Manitoba — 1
•*Arthur C. Best P*
Moulton, John C., Defence Research Bd., Northern Laboratories, Fort Churchill, Manitoba (I)
New Brunswick — 0
•*Raleigh Clare DAL*
Nova Scotia — 0
•*Ronald Smith DAL*
Ontario — 0
•*Douglas Paisley P* •*Charles D. Phelan I*
•*G. G. Rice C*
Prince Edward Island — 0
•*Donald W. Sears DAL*
Quebec — 4
•*Joseph Karp C* •*J. A. Lalonde I*
•*Jean La Manna P*
Bachet, Rudi, 5500 29th Ave., Laval-West, Quebec (A-P)
Desilets, Antoine, Studio "Antoine," 117 Pacifique, Laval des Rapides, Quebec (I)
Granger, Laurent, 3495 E. Gouin Blvd., Montreal, Quebec (I)
Matthes, Klaus P., Mia et Klaus, 5701 Guest, Boul. Gouin, Montreal, Quebec (A-P) *O. Smith*
Saskatchewan — 0
•*John Goodman DAL*
England — 1
Walters, Michael T., M. T. Walters & Associates, High St., Mexborough, Yorkshire, England (I) *Dennis Constantine* ▲

COLORIST from page 26

doing it for years, and if I can do it, anyone can do it!

Firstly, his friend is having trouble with Gottlieb's Medium only because she is not using it correctly. Anyway, she shouldn't have given up after only three or four tries. Forgive me if I seem to keep coming back to personal references, but I have been using Gottlieb's Medium — and teaching my students to use it — for over 20 years, and I have found nothing to compare with it when it is used in the manner and the purpose for which it was intended.

Just where this particular colorist is slipping up I haven't any idea, but it could be that she is trying to color on heat-dried prints or that she is trying to use the medium just as she would use any other vehicle, both of which applications would give her no small amount of trouble.

Preparing the Print

At the risk of being repetitious I shall give herewith, for the benefit of anyone who might have missed it, this instruction: The print to be colored must not be heat-dried, but may be dry-mounted after drying for ease of handling. Gottlieb's Medium is then applied liberally to the surface of the print, using the fingers, a sponge or large wad of cotton. The print should be evenly covered with the medium so that it looks wet. Then let it stand until the surface takes on a sort of dull glow, or patina. This may take from a few to several minutes or longer, depending on the temperature and humidity of the room, and when this glow appears the print is ready for coloring. In *any* color.

There are a great many different hues of blue, and most of the oil paint manufacturers make them under different names, so a pretty good practice for the colorist is to mark off a sheet of white paper — about 8½x11 (ordinary typewriter paper will do nicely) — into two-inch squares and then put small dabs of the different colors just as they come from the tubes into the different squares and rub off the excess down to the paper, labeling each square with the name of the particular color to match the name on the tube. This works just as well for the other colors as it does for the blues.

Prevent Excessive Rubbing

Having decided which blue you intend using, mix it with a *small amount* of the Gottlieb's Medium (this assures adherence to the print) and apply to the area to be colored with a small wad of cotton on a skewer, taking care to do nothing but get the color on the print. Then blend with a soft, dry brush to get rid of the skewer marks. A piece of dry wool or Dacron wool may be used for blending if the area is large, but never do the blending with cotton, as it will remove some of the color. The main thing to remember is, *don't rub your blue color off after you have it on!* Excessive rubbing down of this sort is what makes the brown show through and ruin the appearance of the blue.

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I have lumped all the different hues of blue together here for the reason that the photographic print itself will determine whether the color will be light or dark. Dark blues, such as Navy, will print nearly black, photographic processes being what they are now, while the lighter blues will print progressively lighter until the very pale blues become white on the print, making the coloring of them very easy, even over a brown-toned photograph.

Clean, Dry Brush

If the color is to be of the "light" variety, I may stop with the application of the basic color. If it is the "medium" grade I add some of the basic blue mixed with black to the shadows, blending with a soft, dry brush, and a small amount of white to the highlights, blending it with the brush. But if it is to be the heavy kind, the shadows and highlights are all worked out completely, using — in the shadows — the basic blue mixed with black or red or red-and-black, depending on the effect I wish to achieve; while in the highlights I use Superba White alone, blending with a soft, dry brush. Do not mix the blue with the white for the highlights, as the blending process will tend to allow the blue to creep or bleed into the white, thus giving a smooth roundness without a harsh outline.

In brush blending be sure to keep the brush *clean and dry*. I have found that a good method of accomplishing this is to rinse the brush often in carbon tetrachloride and dry it on a cleansing tissue. Never apply to a colored print, a brush wet — or even damp — with carbon tet, as the solvent will remove the color completely.

I hope this may have been of some help, and next month I shall try to get back to the routine. If I don't get another letter that needs answering here! ▲

NEW BUSINESS from page 39

the proper exposure and processing. All film exposures are very delicate and should be very carefully watched so that the same exposure is given each time to make the negatives as consistent as possible. This makes the printing much easier for the person running the multilith machine.

The punch is again used on the Kodalith film in the upper right hand corner. When it is developed in total darkness the emulsion should always be up, otherwise streaks will form on the film.

After the film has been given its shadow exposure to the safelight we develop it in total darkness in Kodalith developer at exactly 68°, one part "A", one part "B", and one part water — according to instructions. The film is then agitated vigorously for two minutes emulsion up, then left to still develop for one minute with no agitation.

The film then goes into a stop bath and regular hypo, which clears it very rapidly. It can then be washed just a few minutes and hung up to dry. When it is dry the screened negative is then cut apart (so that we have two negatives) and put into envelopes which specify the code number and the house address. The glossy print is delivered along with the screened negative to the Multiple Listing Service which in turn forwards the print to the realtor who has the account.

The back of the printed form has all of the information on the house such as lot size, number of rooms, room sizes, taxes and price. The sheet is then perforated and punched so that it may be placed in the real estate dealer's binder.

As far as cost for something like this, it will vary, depending upon the photographer's locality. We are in a suburb of a metropolitan area and our fee is $5.75 per house for supplying the negative and print to the real estate board. The print is usually put in the window of the MLS office. This gives us additional advertising as it bears the studio name.

The time spent on this will depend on the distance traveled. We keep our area down to a radius of eight miles so that we can photograph approximately six houses per hour. Time included for all the steps listed in this article would figure at a rate of about $10 per hour. On some days the homes are in one area, making profit higher.

The real estate board that we are working with divides the work between ours and another local studio, so that someone is always available.

If a photographer wanted to invest in a multilith machine he would be able to furnish the complete service. However, the machines are quite an investment and we have not gone into the matter. ▲

OIL BUSINESS from page 42

two items make up a lucrative sideline. The canvases add a bit of prestige to our studio and with the "Visitors Welcome" sign out, people feel free to come into the studio and look around without a purchase in mind.

So, to the man and wife team, there are still profitable items you can specialize in. We spent years weeding out the jobs to let our specialty grow. This takes decisiveness and good judgment. The weeding has been difficult, but now that we have finally arrived at the threshold, and have our toe securely in the niche, we know we have tapped the great potential of the somewhat unsold market of large size photographic paintings. ▲

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book briefs

PHOTOJOURNALISM. By Joe Clark, H.B.S.S. Tieman Printing Inc., 4145 Hazelwood Ave., Detroit 4, Mich. 42 pp. $1.50.

A veteran photojournalist presents in these few pages the very essence of his craft. Each idea is a perfect combination of pictures and words. His picture story on a slingshot is filled with valuable ideas and suggestions. Joe Clark proves that "Photojournalism is more than just products. It's people, thoughts, moods, feelings. It's *alive*."

HUMOR IN NEWS PHOTOGRAPHY. By John Faber. Thomas Nelson and Sons, 81 E. 41st St., New York 17, N. Y. $4.95.

The author of "Great Moments in News Photography" has compiled 57 of the most humorous news photographs published since the end of World War II. Each picture is full-page size, accompanied by the caption, a portrait of the photographer and newspaper credit on the facing page.

KEPPLER ON THE EYE LEVEL REFLEX. By Herbert Keppler, Amphoto, 33 W. 60th St., New York 23, N. Y. 164 pp. $4.95.

In a witty and enthusiastic style, *Modern Photography* executive editor Keppler has written a frank analysis of the 35mm single-lens reflex camera and how to use it. "An Opinionated Camera Guide" briefly examines 20 cameras. Outstanding chapters for the professional are on lenses, portraiture, and photographing children.

THE TECHNIQUE OF TELEVISION PRODUCTION. By Gerald Millerson. Printed in Great Britain. Hastings House Publishers, Inc., 151 E. 50th St., New York 22, N. Y. 416 pp. $10.00.

An encylcopedic treatment of camera work, lighting, optical effects; 1,150 diagrams, numerous tables. Production and staging technique are analyzed in detail. Much of the information can be applied to motion pictures and photography. ▲

Books That Will Help You

From the hundreds of photographic books now in print there are only about 60 which we can honestly recommend as helpful and worth the price to professional photographers. We list 14 of these below.

- ☐ Eye, Film, and Camera in Color Photography, Ralph M. Evans $8.95
- ☐ Halsman on the Creation of Photographic Ideas, Philippe Halsman $3.50
- ☐ Posing for the Camera, Harriett Shepard & Lenore Meyer $6.95
- ☐ Advanced Photography: Methods and Conclusions, Andreas Feininger $7.50
- ☐ Retouching Negatives and Prints, Kitty West $1.95
- ☐ 16mm Sound Motion Pictures, William H. Offenhauser $12.50
- ☐ Successful Photography, Andreas Feininger $4.95
- ☐ TV & Film Production Data Book, Ernest M. Pittaro $6.95
- ☐ 35mm Photo Technique, H. S. Newcombe $4.50
- ☐ 35mm Photography, Jacob Deschin $5.00
- ☐ Graphic-Graflex Photography, Morgan & Lester $6.95
- ☐ Peter Basch's Guide to Figure Photography, Jack Rey $4.95
- ☐ Handbook of Basic Motion Picture Techniques, Emil E. Brodbeck $6.50
- ☐ How to Make Money in Photography, Eugene M. Hanson $1.95

We make these recommendations solely as a service to our readers, particularly those in smaller communities. Readers in large cities can see these books at their dealers and buy them over the counter. We carry no books in stock but, if you wish, will order any of these to be shipped to you direct by the publishers. Therefore we do not accept C.O.D. or open account orders. Check those you want, attach your remittance, and send the list to us. All prices include postage.

PROFESSIONAL PHOTOGRAPHERS OF AMERICA, INC.
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Modernization from page 47

is to know about architecture and building materials, but his knowledge of photographic equipment and procedures may be much more limited.

Eastman Kodak Company, for example, has a force of technical representatives in the field, ready and willing to assist the photographer in studio planning. The technical representative can sit down with the photographer to discuss specific needs and equipment. And he can help answer questions that may be posed by the architect or builder.

If you're a "do-it-yourselfer," prepare a sketch of your layout to scale, and talk it over with the technical representative. He in turn can enlist the aid of a group of studio specialists should there be questions or problems that require further assistance to resolve.

The Kodak specialists won't prepare architectural drawings for you. But they will do just about everything else. They will, for example, take cognizance of the space you have available, then study your drawing with an eye for achieving the most efficient operation possible under the conditions you outline.

If necessary, these specialists will make a sketch to illustrate ideas or changes they believe will lend themselves to economical, efficient, yet practical operations in your studio.

Another valuable aid in studio planning is the booklet "Darkroom Design and Construction." The 66-page publication, available from Kodak dealers for 50 cents, will be especially helpful to those engaged in portrait, commercial and industrial photography.

It discusses preliminary planning, entrances, wall and floor covering, electric wiring, ventilation, plumbing and bench construction. Included in the booklet are a number of layouts originally prepared to meet specific requirements of space, area shape, available equipment, and type of work to be done.

The book is not a do-it-yourself publication. Rather, it is intended as a guide to be consulted before talking to an architect or builder.

A number of other Kodak publications, not directly concerned with studio planning, but designed to assist the professional photographer in his study of methods and practices, also are available from dealers.

One of the newest publications is "Studio Techniques for Portrait Photography," priced at $1. This illustrated, 66-page booklet deals essentially with portrait lighting — the hows and whys of placing studio lights so as to illuminate the subject in the most pleasing way.

"Camera Technique for Professional Photographers," priced at 50 cents, covers in

(Turn to page 68)

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detail such topics as lens and shutter data sheets, lens properties, image distortions, wide-field coverage, lenses for portraiture, and working distances.

A working knowledge of the subjects covered in these publications can be of inestimable help to the photographer who is planning a new studio or modernization of his present business establishment. ▲

Next month—the story of how a photographer in North Carolina established a new location for his studio; plus a picture tour.

PARTNERSHIP from page 48

Which road a partnership follows may hinge largely on whether the partners from the beginning have been reconciled to plowing back earnings into the business. If they are not, growth may be stunted permanently. This question should be hammered out before partnership papers are signed and not be left dangling. The ambitions of each partner should reflect those of the other; otherwise, one partner becomes a drag upon the other. This is one bridge that, figuratively, should be reconnoitered carefully long before it is approached for a crossing.

Backyard pitfalls. Many successful studio ventures have started in the converted home of one partner. However, such a start may prove a real handicap for a partnership. The partner at whose residence the partnership is located may feel he is contributing more than the other partner. He may consider these added responsibilities burdensome. Certainly he will feel obligated to stay closer to the phone in his free time when every extra call means possible business for which the partnership hungers.

Likewise, a wife whose home houses a partnership can develop some grievances, real and imaginary, as she contemplates the relatively carefree position of the wife of her husband's partner. She, too, may come to resent being tied to the partnership studio as a part-time receptionist answering the phone and listening to complaints in which she feels she has no stake. Real friction can be created if she receives no compensation for her services.

In the case of a partnership, there will be a better chance for its survival if it is divorced from a partner's home, no matter how much may be saved. This saving can be more than offset by the intangibles that can doom the partnership maintained in the home of a captive office girl. Even a phone answering service, if an office girl is a luxury, may save a partnership in such circumstances. ▲

classified ads

Situations or help wanted, 10c per word, minimum $2.00. All others 20c per word, minimum $3.00. Box number, 50c service charge to cover handling plus 5 words. Cash with order. Closing date, first of the month preceding publication.

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Immediate openings for top-quality portrait finishers, retouchers and photographers in permanent studio. No traveling. Write full particulars giving age, experience and salary required. Royce Studios, Box 2100, Wichita Falls, Texas.

Photographer, experienced in portrait camera work and finishing of high quality workmanship. Reliable and able to meet public. Capable of standing on your own in modern equipped small studio. Write enclosing photograph, qualifications, age, salary requirements and family status. Rogers' Studio, 105 Fourth St., Elyria, Ohio.

First class studio has opening for a good retoucher. Good proposition for right party. Must be thoroughly experienced in top grade work. Van Dyck Studio, 240 Fannin, Beaumont, Texas.

Large advertising and commercial studio upper New York state—expanding—needs experienced darkroom technician for custom work. Must have complete knowledge, experience and background in color photography. Must be neat, courteous, aggressive. Hard work will be required. Opportunity to "buy in" at later date. If qualified, write to Box 105, The National Professional Photographer, and enclose photo of self; give age, qualifications, references, experience and wages expected.

Al around receptionist, experienced in high class portrait studio. Harry R. Hoyt Studio, 2812 W. Devon Ave., Chicago 45, Ill.

Air brush artist to take charge and train personnel for chain photo studio photo restoration department on West Coast. Please give complete background in first letter. Reply Box 202, The National Professional Photographer.

Portrait Studio Managers: Volume studio experience required. West's largest studio chain offers an unequaled opportunity. Exceptional incentive plan and a percentage of gross business will assure right party a top income. Send resume to: Milt Winnick, General Sales Manager, Austin Studios, 822 S. Western Ave., Los Angeles, Calif.

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Photographer-portrait, commercial, and illustrative; R.I.T. four year graduate; experience in black-and-white and color photography; willing to locate anywhere in United States. Write Ronald Wurl, 2403 Merry Oak Drive, Donelson 14, Tenn.

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Portrait photographer, twelve years experience as a studio manager. Operating darkroom and promotion work, desires a position as a studio manager or in a studio specializing in high school senior photography. Sincere, hard worker, family man, non-drinker or smoker, willing to relocate. Will send references and employment resume. Reply Box 206, The Nat'l Professional Photographer.

Portrait-Commercial photographer, 47 years of age, 18 years experience in black-and-white and color photography, desires a position with photographic manufacturer or as a photomount and frame salesman. Reply Box 209, The National Professional Photographer.

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(Turn to page 70)

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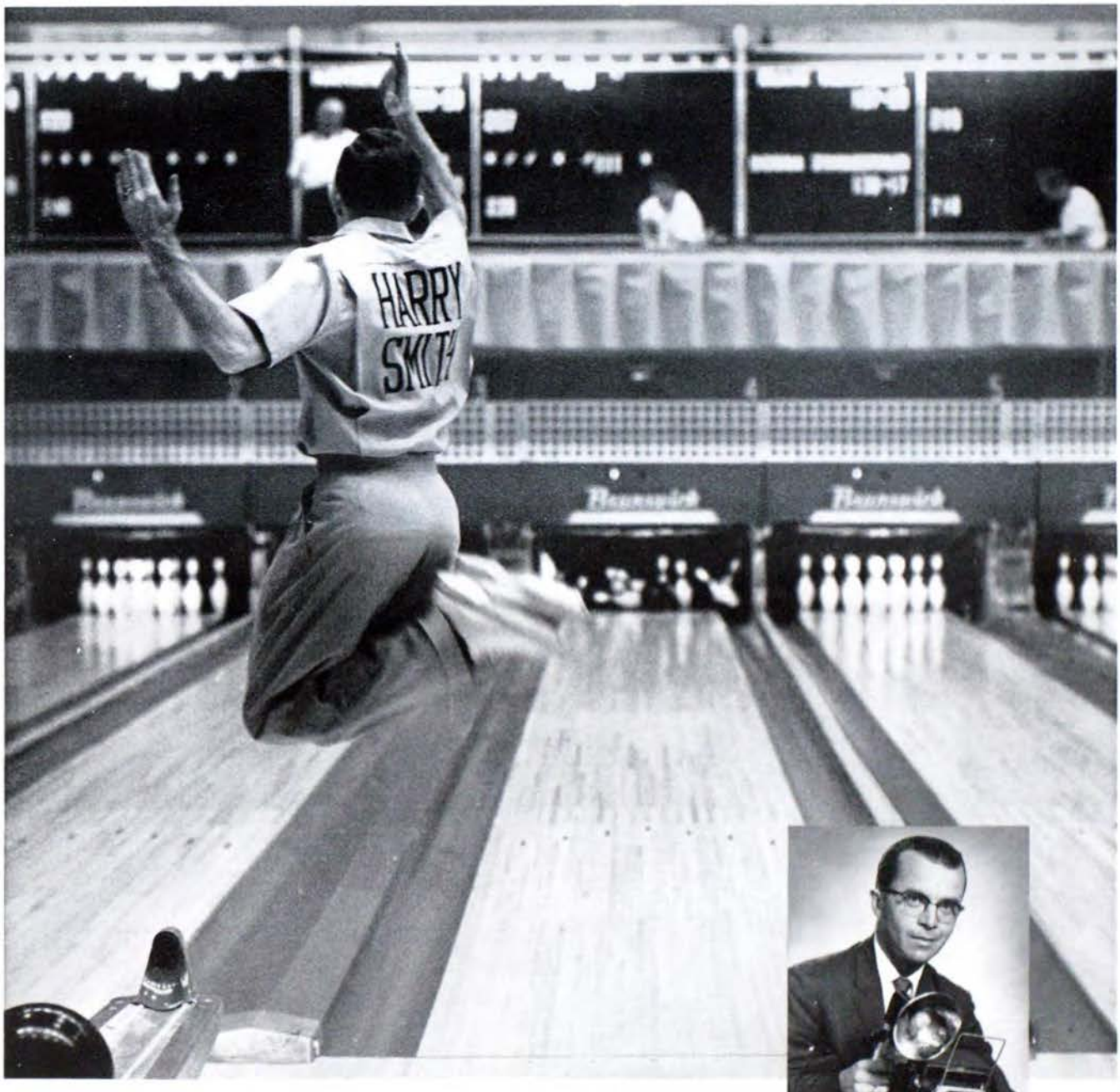
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