



*The Career
with
Unlimited
Opportunity*

professional division

GERMAIN
SCHOOL OF PHOTOGRAPHY
225 Broadway, New York 7, N. Y.
WOrth 4-4550



APPROVAL

The GERMAIN SCHOOL OF PHOTOGRAPHY — Is fully licensed and approved by the New York State Department of Education — Is approved by the Veterans Administration for veterans training under all laws including P.L. 346, 16, 550, 894 — Is fully approved by the Division of Vocational Rehabilitation for training the disabled — Is associated with the Photographic Society of America, American Technical Education Association, National Rehabilitation Association, American Personnel and Guidance Association and the American Vocational Association.

FACILITIES

You train in spacious, pleasant, modern, completely air-conditioned studios and laboratories; located in the heart of downtown New York, opposite City Hall Park, convenient to all means of transportation, just a block from *every* subway in the city, bus lines, Hudson Tubes, with ample parking space. You use the finest cameras, lighting units, studio props, laboratory and general photographic equipment. You do not have to own or purchase a camera or any other piece of photographic equipment. A complete, well stocked, up to date library is available for your use both in the school and at home. The Supply Department will meet all your personal needs at professional discount prices. *All School facilities are available for your use outside of regular class hours without any charge whatsoever.*

TEACHING METHODS

Training at the Germain School is practical — you learn by doing. *Before* you start every new subject, the theory and practical techniques are thoroughly explained and demonstrated. You then do the work yourself under the immediate supervision and guidance of qualified and interested instructors. In addition, you must complete definite assignments on your own initiative. All instruction is personalized and geared to your individual aptitudes and requirements. Informal round table discussions and critiques are held regularly to discuss the topics studied. Your prints are reviewed weekly by the instructor, the department head and the School Director. Provision for individual consultation with the faculty on your problems is available. Visits to New York's leading professional studios are arranged, and guest lecturers from the prominent members of the School's Advisory Board of Directors are provided.

COMMERCIAL PHOTOGRAPHY

Course No. 1

A most complete course covering all aspects of Commercial Photography, designed to prepare you to enter the field on a qualified, professional basis.

The course is divided into three parts:

PART 1 BASIC FUNDAMENTALS

Cameras - Optics - Films - Exposure - Camera Handling - Film Processing - Meters - Negative Analysis - Contact Printing - Basic Lighting - Enlarging - Papers - Print Spotting and Mounting - Swings and Tilts - Perspective Problems - Enlarging Control - Lighting Equipment, Techniques and Use - Contrast and Scale - Filters - Negative Emulsions - Copy Techniques - Press Camera - Flash - Photographic Chemistry - Intensification and Reduction.

PART 2 BASIC RETOUCHING

Pencil Work - Etching - Negative Spotting - New-coccine.

PART 3 PROFESSIONAL COMMERCIAL TECHNIQUES

Basic Advertising Illustration — Opaquing - Electronic Flash - Industrial - Architectural - Textures - Patterns - Surfaces - Layout and Composition - Catalog and Illustration - Scaling, Inserts, Montages, Composites - Special Backgrounds and Effects - Slides - Legal - Photo Journalism - Glass - Metals - Ceramics - Action - Fashion Accessories - Fashion - Food - Nude - Varigam - Portfolio Preparation.

TUITION FEE — \$297

(Laboratory Fee \$15)

Supplies Approximate \$60

Course Covers 270 Hours

All graduates of the Commercial Course will be eligible to participate without cost in a Workshop Series on Studio Equipment, Layout and Management, Prices and Contracts, Customer Psychology, Legal, Bookkeeping and Insurance Principles.

All graduates of the Commercial Photography Course will receive full credit for Basic Fundamentals and Retouching when taking the Portrait Photography Course.

PORTRAIT PHOTOGRAPHY

Course No. 2

A most complete course covering all aspects of Portrait Photography, designed to prepare you to enter the field on a qualified, professional basis.

The course is divided into three parts:

PART 1 BASIC FUNDAMENTALS

Cameras - Optics - Films - Exposure - Camera Handling - Film Processing - Meters - Negative Analysis - Contact Printing - Basic Lighting - Enlarging - Papers - Print Spotting and Mounting - Swings and Tilts - Perspective Problems - Enlarging Control - Lighting Equipment, Techniques and Use - Contrast and Scale - Filters - Negative Emulsions - Copy Techniques - Press Camera - Flash - Photographic Chemistry - Intensification and Reduction.

PART 2 BASIC RETOUCHING

Pencil Work - Etching - Negative Spotting - New-coccine.

PART 3 PROFESSIONAL PORTRAIT TECHNIQUES

Basic Portrait Lighting - Head Positions - Portrait Retouching - Rembrandt - Hair Light - Background Lighting - Posing - Model Direction - Accessories - Editorial - Hatchet - Dynamic - Shadow Spot - Normal Key - High and Low Key - Full Length Corrective - Print-In Techniques - Chain Studio Techniques - Yearbooks - Toning - Outdoor - Cluster Printing - Weddings - Bride - Groups - Home Portraiture - Electronic Flash - Child and Baby - Vignetting - Make-Up - Glamour - Draping - Theatrical and Character - Salon - Specialized Mountings - Portfolio Preparation.

TUITION FEE — \$297

(Laboratory Fee \$15)

Supplies Approximate \$60

Course Covers 270 Hours

All graduates of the Portrait Course will be eligible to participate without cost in a Workshop Series on Studio Equipment, Layout and Management, Prices and Contracts, Customer Psychology, Legal, Bookkeeping and Insurance Principles.

All graduates of the Portrait Photography Course will receive full credit for Basic Fundamentals and Retouching when taking the Commercial Photography Course.

RETOUCHING

Course No. 3

A most complete course in Retouching in all its phases designed to lead to professional Retouching employment. The instruction is geared to the individual student's aptitudes and requirements.

BASIC PORTRAIT AND COMMERCIAL NEGATIVE RETOUCHING:

Pencil Work - Cleaning - Facial Blemishes - Character Marks - Modeling - Retouching Mediums - Spotting Brush and Colors - Abrasive Paste - Abrasive Pencil.

THE ETCHING KNIFE

Sharpening - Application in Line, Tone and Texture Etching.

NEGATIVE SPOTTING

Techniques - Use of Pencil, Brush and Knife - Water and Dye Colors - India Ink.

OPAQUING

Techniques - Straight Lines - Curves - Detail.

SKETCHING

Hand Sketched Backgrounds on Negatives - Sketching on White Background Prints and Ground Glass.

Nu-Coccine - Stripping - Proof Retouching - Reduction - Intensification - Print Spotting - Mounting - Album Preparation - Abrasion Toning.

Business Methods - Home Retouching - Piece Work - Prices and Contracts.

TUITION FEE — \$165

(Laboratory Fee \$10)

Supplies Approximate \$15

Course Covers 132 Hours

All negatives and prints required supplied without charge.

AIRBRUSH TECHNIQUE

Course No. 4

A complete course in Airbrush Technique for the photographer, advertising artist, newspaper retoucher, designer, and all those desiring to enter some specialized branch of airbrush in a professional capacity. The instruction is highly personalized.

The course is divided into two parts:

PART I BASIC TECHNIQUES

Materials and Equipment - Operation of the Airbrush - Basic Exercises - Rendering Basic Forms - Use of Opaque Color - Use of Masks and Friskets - Basic Procedures in Rendering and Photo Retouching.

PART II SPECIALIZED AIRBRUSH TECHNIQUES

In this section of the course you work on the common problems of the various specialized areas of airbrush techniques as listed below, including Portrait Retouching and Restoration - Newspaper Retouching - Advertising Retouching - Mechanical Retouching - Advertising Art.

PORTRAIT RETOUCHING AND RESTORATION

Preparation of Photo - Background - Vignette and Composites - Head and Figure Anatomy - Clothes and Folds - Blemishes - Head, Figure, Clothing Separation - Separation and Combining Subjects.

Course No. 4 (Cont.)

NEWSPAPER RETOUCHING

Reproduction Problems - Background Separation - Portrait and Figure Retouching - Masks and Wipe-Away - Handbrush - Feature and Fashion Material.

ADVERTISING RETOUCHING

Reproduction Problems - Slicking Up - Corrections - Montage - Vignette - Composites - Special Effects.

MECHANICAL RETOUCHING

Cleaning - Outlining - Mechanical Products - Threads and Details - Elimination of Undesirable Details - Retouching for Reproduction Only - Cut-a-way Section - Exploded Views.

ADVERTISING ART

Background Methods and Effects - Simple Product Rendering - Portrait and Figure Rendering - Texture Effects - Architectural and Pictorial Subjects.

TUITION FEE — \$285

(Laboratory Fee \$15)

Supplies Approximate \$30

Course Covers 150 Hours

All prints required supplied without charge.

Advanced Specialized Training of 50 hours in any of the above sections is available for those graduates or for those persons now in the Airbrush field desiring a high degree of specialization. Since the instruction is completely individual, admission is only granted after consultation and approval by the head of the Airbrush Department.

COLOR PHOTOGRAPHY

Course No. 5

A comprehensive course covering the processes and techniques currently used in Professional Color Photography, both in the Studio and Laboratory. Each of the following parts is a separate section covering one major phase of Color Photography. The group is carefully planned to provide a unified, comprehensive fundamental course in Color Photography when taken in the order listed.

The course is divided into six parts:

PART I BASIC COLOR TECHNIQUES

(STUDIO WORK WITH INCANDESCENT LIGHT)

This and the following section deal with the special esthetic and technical problems introduced by color, designed to enable you to achieve a high degree of skill in the use of modern positive and negative color films. There are certain basic technical problems which are common to all types of color film and all types of light sources. In addition, each type of light source presents certain very special problems which relate specifically to that light source. This section introduces these problems as illustrated in the use of the most common studio light source — incandescent. It covers such topics as: Practical theory of color reproduction required by commercial and portrait photographers - special problems of lighting for color - control of subject brightness range - testing of emulsions and the control of transparency color balance with compensating filters - exposure of color films - processing of negative and positive color films - evaluation of negative and positive color films.

Covers 52 Hours

PART II SPECIALIZED LIGHTING AND PROCESSING

This section covers the special aspects of the general color problems which relate to the use of types of light sources other than incandescent. It covers such topics as: Use of gas discharge, flash, daylight and other light sources - selection of positive or negative color film for each type of light source - use of light balancing filters - exposure calculation - special lighting and brightness range problems for each type of light source.

Covers 40 Hours

Course No. 5 (Cont.)

PART III DYE TRANSFER PRINTING FROM NEGATIVE TRANSPARENCIES

This is the first Color Printing course offered, since dye transfer printing from negative transparencies provides the simplest and most useful first approach to the general problems of color reproduction common to all systems of color printing, even those utilizing the direct printing papers such as Kodak Types C and R.

The student's course of instruction follows an unusual but highly effective order - one that is similar to the procedure he would follow as an apprentice in a fine color laboratory. He first learns to retouch and finish prepared dye transfer prints. Then he learns to "pull" or "transfer" prints from prepared matrices, becoming acquainted with the techniques of color and dye control which are available to the printer at this stage. He is finally taught to make his own matrices and finished prints from negative transparencies. The basic theory of subtractive color reproduction is introduced in easy stages as needed. This section covers such topics as: theory of subtractive color reproduction - special problems of color reproduction in photographic color printing - mechanics of making dye transfer matrices and pulling prints - influence of print density and contrast on color print quality - control of enlarger light sources and use of compensating filters - evaluation of negative transparencies - evaluation and correction of color prints.

Covers 80 Hours

PART IV DIRECT COLOR PRINTS FROM NEGATIVE AND POSITIVE TRANSPARENCIES (TYPE C)

This section of the course provides an introduction to this new field of color printing for those students taking the comprehensive fundamental course in color and for those who desire only a survey of direct printing methods. This section covers such topics as: types of direct printing papers for prints from positive and negative transparencies - testing procedures for exposure and color balance - processing of prints - evaluation and correction of color prints.

Covers 36 Hours

Course No. 5 (Cont.)

PART V DIRECT SEPARATION NEGATIVES AND DENSITOMETRY

Direct Separation negatives are necessary for the reproduction of art copy in photographic color printing and in the graphic arts, so that every student of color should be able to evaluate direct separation negatives and produce them when required. The fundamental theory of separation negatives and densitometry learned in the production of direct separation negatives is a basic requirement for the production of separation negatives from positive transparencies. This part of the Color Course together with the section of Part VI on separation negatives from positive transparencies is also useful to technicians in the graphic arts who need a basic introduction to separation negative theory and practice. This section covers such topics as: selection of light sources - films and tricolor filters for making of separation negatives - exposure of separation negatives - development of separation negatives - factors determining quality of separation negatives - exposure and contrast balance in separation negatives - densitometric evaluation and control of exposure and contrast balance - testing procedures - printing from direct separation negatives.

Covers 32 Hours

PART VI DYE TRANSFER PRINTS FROM POSITIVE TRANSPARENCIES

The dye transfer print from a positive transparency is today the most commonly accepted type of color print for advertising, publicity and related fields. Because dye transfer printing is used where the very finest quality obtainable in a color print is required, and such prints are made in professional custom color printing laboratories using the most advanced and elaborate printing techniques available, instruction in this section in dye transfer printing is specialized and advanced. This section covers such topics as: equipment for making separation negatives from transparencies - difference between separation negatives from transparencies and direct separation negatives - theory and practice of masking methods of color correction - highlight masking - dye transfer matrices from separation negatives from transparencies.

Covers 60 Hours

TUITION FEE — \$395

(Laboratory Fee \$30)

Supplies Approximate \$100

Course Covers 300 Hours

SPECIALIZED PRINTING TECHNIQUES AND MASKING

Course No. 6

This is a highly specialized and technical course designed to train the qualified color man to recognize the factors involved in accurate color reproduction and the advanced techniques for achieving optimum results in professional color work. The laboratory sections of Course No. 5 are necessarily devoted to what might be called Straightforward techniques of color printing. Professional custom color laboratories use many devices and techniques which go far beyond these basic procedures. The objective of this course is to provide training in these advanced, specialized techniques. This course covers such topics as: Control of contrast and density in the final stage of dye transfer printing - manual methods for local color control such as dodging, frisketting, applying dye to negatives - making of color strip-ins from two or more transparencies - special automatic masking methods of color correction for printing from positive transparencies - specialized automatic masking methods of color correction for printing from negative transparencies.

TUITION FEE — \$195

(Laboratory Fee \$20)

Supplies Approximate \$100

Course Covers 150 Hours

STUDENT SERVICES

- **PLACEMENT**

Constant contact with all branches of the photographic and graphic arts industries is maintained nationally by the School to assist GERMAIN SCHOOL OF PHOTOGRAPHY graduates in obtaining desirable positions in professional photography, camera repair, and allied fields. There is no charge for this service. Although jobs cannot be guaranteed, the placement Bureau ALWAYS has open positions. Close contact is maintained with the Counselling Department to insure each graduate obtaining the position best suited for his own abilities and needs.

- **COUNSELLING**

This department will assist the student in planning his individual training program to insure the maximum utilization of his own personal qualities and abilities.

- **TRADE**

This department will assist the student in all the details necessary in establishing his own photographic business, from securing a desirable location to purchasing the necessary equipment.

After graduation, the student is invited to keep in regular contact with this department. The advisory facilities of the school are always open to all graduates without cost, and will assist him in solving any photographic problem arising in his professional career.

- **ACCOMMODATIONS**

The student will be assisted in obtaining desirable, economical housing accommodations convenient to the school. Reasonable and good eating places are also suggested.

- **RECREATION**

In addition to the many social contacts made during school activities, the unparalleled recreational facilities of New York City are available to the student under the guidance of your advisors. Guided tours of the city are arranged.

The Alumni Association and school papers will help the student continue school contacts and keep up with latest photographic developments.

- **THE G.S.P. CERTIFICATE**

After the student successfully completes the course of study, he will be awarded the GERMAIN SCHOOL OF PHOTOGRAPHY CERTIFICATE OF GRADUATION for the course. This is a symbol of his proficiency in the branch of photography studied, and is recognized by all branches of the photographic industry, and approved by the State Department of Education.

- **AWARDS**

Gold, Silver and Bronze Medals and Special Certificates of Merit are awarded to outstanding students. Prize Winning Print Competitions are held regularly in each course.

- **VETERANS**

One of our V.A. Counsellors will help you fill out and file the necessary V.A. forms. If a visit to the School is not convenient, we can help you obtain your approval by mail. WE WILL ASSIST YOU IN OBTAINING YOUR ELIGIBILITY PAPERS.

PORTRAITURE IN COLOR

Course No. 7

This is an intensive studio course designed primarily for the practising portrait photographer. Its purpose is to prepare him to handle with maximum effectiveness the new color films, papers and techniques.

The major emphasis of this course is on the specific problems and techniques of working with negative color film in a portrait studio. The photographer is introduced to the fundamental technical problems common to all systems of color photography - color accuracy, exposure, lighting balance and brightness range. The Photographer will learn what elements of his present equipment may be used or adapted for color portraiture, what new equipment may be necessary or useful, and what the ideal studio for color portraiture will entail. The photographer-student will be taught how to master the special problems of lighting for color, utilizing all his own previous experience and skill as a portrait photographer. He will learn by doing in solving all the new problems never encountered in black and white by taking numerous portraits under the guidance of experienced color photographers. Technical problems which the photographers may often prefer to leave to independent laboratories are covered less intensively, but in sufficient detail to give the photographer-student a sound understanding of how they must be treated and how they relate to his studio activities. The relationship between the portrait photographer and the color printing and processing laboratories will be examined in detail.

The course covers such topics as: Fundamental technical problems common to all systems of color photography - negative color film in the portrait studio - studio equipment for color - lighting for color - color in the subject (clothes, backgrounds, props) - color balance - color negative retouching - getting the color negatives printed.

TUITION FEE — \$125

(Laboratory Fee \$15)

Supplies Approximate \$30

Course Covers 42 Hours

COLOR PRINTING ON DIRECT PRINTING PAPERS TYPE C

Course No. 8

This course is designed to train Color Technicians and prepare them for technical and supervisory positions in color laboratories specializing in direct color printing. It is also essential for photographers who want a more profound grasp of the direct color printing processes.

Nothing has in many years created so much excitement among photographers and photographic technicians as the introduction by the Eastman Kodak Company of a practical negative color film which can be printed directly on what it calls Type C paper. We now have an entirely new system of color photography, which will be of immense value to both commercial and portrait photographers. No matter how much simplification it represents when compared with older methods of color photography, this system will present numerous new techniques to be mastered and complex problems to be solved. Color printing will continue to require skilled technicians with extensive training and experience working with highly specialized equipment.

The course teaches the basic theory of color and color photography, and in particular direct color printing. Special emphasis is placed on the development of color judgment and aptitude. All methods of color control and exposure calculation are taught from trial and error to use of electronic analyzers and automatic printing equipment.

The course covers such topics as: General problems of color photography - lighting techniques in the studio and outdoors - processing positive and negative transparencies - printing negative transparencies - making type C prints using trial and error and densiometric and photometric techniques - printing positive transparencies on type R materials.

TUITION FEE — \$195

(Laboratory Fee \$25)

Supplies Approximate \$50

Course Covers 128 Hours

CAMERA REPAIR & MECHANICS

Course No. 9

A thorough course designed to prepare the student to enter the field of Camera Repair on a qualified, professional basis.

BASIC CAMERA REPAIR TECHNIQUES

The Photographic Process - Use and Care of Hand Tools - Cutting and Smoothing of Parts - Use of Micrometer - Spring Forming and Blackening - Basic Electricity - Internal Synchronization - The Box Camera - Folding Cameras and Bellows - Standards - Dismantling, Adjusting, Cleaning, Lubricating and Reassembling of Kodon, Kodex and Alphax Shutters - Techniques of General Diagnoses.

ADVANCED CAMERA REPAIR TECHNIQUES I

Use of Drill Press - Dismantling, Adjusting, Cleaning, Lubricating and Reassembling the Packard, Betax, Compur A, Compur B, Compur B M-X, Supermatic, Rapax Shutters - Prontor-Prontor SVS - Photo Lenses and Basic Optics - Focussing and Aperture Scales - The Press Camera - The Fixed Slit Focal Plane Shutter - Rangefinders - Making a Synchro Tester - External Synchronization, Solenoid Installation - Installation of Internal Synchronization in Older Non-Synchronized Cameras.

ADVANCED CAMERA REPAIR TECHNIQUES II

Lathe Practice - Use of Specialized Tools - Tool Projects - The Ciroflex - Automatic Rolleiflex - Ciro 35 - Leica - Praktiflex - Kine Exacta - Making and Installing New Curtains in Cameras with Focal Plane Type Shutters - Stereo Camera - Photo-Electric Cell Exposure Meters - Motion Picture Projectors - Motion Picture Cameras - Sound Projectors - Business Methods, Pricing and Agencies.

TUITION FEE — \$365

(Laboratory Fee \$20)

Tools Approximate \$75

Course Covers 340 Hours

OIL COLORING

Course No. 10

A thorough course designed to prepare the student to enter the field on a qualified professional basis. The student does *not* have to possess any prior art training or experience.

The course is divided into two parts:

PART I LIGHT OIL TECHNIQUES

The topics covered will include:

Materials Used and their Characteristics - Use of Skewers and Cotton - Fundamentals of Tone Quality and Color Blending - Paper Surfaces, Textures and Characteristics - Tone Quality of Black and White and Sepia Prints - Characteristics of Each Color - Mixing Flesh Colors - Coloring the Eyes, Lips and Hair - Types of Complexions and their Treatment - Primary Colors and Color Harmony - Types of Hair and Treatment - Coloring Jewelry and Cloth - Background Techniques and Patterns - Coloring the Vignette - The Bridal Portrait, Bouquet, Veil and Lace - Landscapes and Still-Life - Brush in Fine Detail Work - Coloring the Miniature - Spotting and Mounting - Framing and Display.

PART II HEAVY OILS AND SPECIALIZED TECHNIQUES

The topics covered will include:

Fundamentals of Heavy Oils - Types of Special Brushes - Use of Mediums and Accessories - Preparing the Portrait Before Painting - Mixing Colors on the Palette - Opaque and Transparent Color-Blending - Corrective Work by Opaquing - Restoration and Copy Work - Background Patterns - The Stipple Miniature - Opaquing a Bridal Portrait - Brush Work in Shadows and Highlights - Mounting and Varnishing - Proper Framing of Heavy Oils - Markets and Business Methods.

TUITION FEE — \$150

(Laboratory Fee \$10)

Supplies Approximate \$20

Course Covers 96 Hours

SALON FIGURE PHOTOGRAPHY (PHOTOGRAPHY OF THE NUDE)

Course No. 11

A professional course designed to give the photographer general training in the specialized techniques of composition, posing and lighting the nude and semi-nude model. The material is covered by lecture-demonstrations followed by practical shooting assignments with live models done by the students at each shooting session.

The topics covered will include:

THE NUDE FIGURE

The Nude in Art and Photography - Why Study the Nude - Objectives of Salon Figure Photography - Applications in Commercial Photography - Essential Qualities of the Female Figure - Anatomical Structure - The Model - Physical Qualities - Personal Qualities - Elements of Composition - Posing the Model - Directing the Model - Undesirable Model Reactions - Posing Procedures - Poses - Faults in Posing and How to Correct Them - Head and Face - The Neck - Shoulders - Arms - Hands and Wrists - The Torso - The Legs and Feet - Sitting and Reclining Poses.

LIGHTING

Using live models at each session, the student will make exposures using Modelling Lights, Fill-in Lights, Background Lights, Edge and Front Lighting, Contour Lighting, High Key and Low Key Lighting and Silhouette Lighting - Idea Sources for Posing (Figure Paintings, Sculpture, the Dance) - Use of Props - Backgrounds in Figure Photography.

SALON PRINTS

Techniques of Making Salon Prints - How to Mount Prints for Hanging and Exhibition - Where and How to Send Prints for Exhibition - Publication of Prints - Models Rights and Releases - Ethical Use of Prints - Use of Professional and Amateur Models.

CRITIQUE

There will be a critical analysis of the students' prints at each session.

TUITION FEE — \$95

(Laboratory Fee \$10)

Supplies Approximate \$10

Course Covers Ten 4-hour Sessions

FLEXICHROME COLORING

Course No. 12

WHAT IT IS

Flexichrome is a photographic process, combined with hand coloring, whereby a partial or full color print can be made from a black and white negative. One can also use a positive print, a drawing, or a painting as a starting point, by simply making a copy negative. Its scope is practically unlimited. It is used by photographers, artists, designers, publishers, and agencies. It is used in any manner that dye transfers, color prints, or color transparencies are used.

COST

Prices to the consumer depend upon many factors as the subject matter, size of print, use of print, retouching requested, etc. Prices range from \$15 for a simple 5x7 colored flexichrome to \$300 for a top advertising flexichrome.

CONTENT OF THE COURSE

Course is most complete, covering general theory and procedure in making black and white and coloring flexichrome - use of basic colors - color theory - coloring portrait, advertising, fashion, pin-up, bridal, food, catalogue, and commercial flexichromes - lettering - control methods.

PRE-REQUISITES

No special formal artistic or photographic training is required.

TUITION FEE — \$110

(Laboratory Fee \$25)

Materials Approximate \$15

Course Covers 48 Hours

EACH STUDENT WILL RECEIVE WITHOUT EXTRA CHARGE SIX 8x10 FLEXI PRINTS.

NOTE

For students desiring to produce the actual starting black and white flexi print, the Germain School offers a special 20 hour Printmaking Course, at a cost of \$35. This section need not be taken as a pre-requisite to the Coloring Course inasmuch as the School provides all the flexis for coloring which reflects the actual trade practice in that the colorist does not produce the flexi.

Photographic Careers

General Commercial

Commercial Illustration

Advertising

Fashion

Catalogs

Food

Architectural

Real Estate

Stage Photography

Legal

Television

Documentary

Industrial, Scientific and

General Industrial

Educational

Plant and Operation

Animals

Mapping and Survey

Military

Special Skills

Camera Repair

Color Technician

Sales Representative

Commercial Printer

Color Printer

Studio Manager

Photojournalism

News

Picture Story

Editorial Photography

through GERMAIN training

Portrait Studio

Studio
Portraiture

Home
Portraiture

Child
Portraiture

Weddings

Theatrical

School &
Yearbook

Photo Services

Picture
Agency

Color
Processing

Photo
Finishing

Retail
Sales

Color
Prints

'Stats &
Copies

Governmental

Visual Aids

Scientific
Technical

Agriculture

Medical

Police

Aerial

Photographic Arts

Color
Retouching

Retouching

Oil Coloring

Airbrush
Illustration

Flexichrome

Print
Finisher

Publicity

Magazine
Illustration

HOURS

The School is open for visiting and counselling daily from 9 A.M. to 10 P.M.

SESSIONS

DAY: Monday through Friday

9 A.M. to 12 Noon - 1 to 3 P.M. (12-1 recess)

9 A.M. to 12 Noon - 1 to 4 P.M. (12-1 recess)

12 Noon to 2 P.M. - 2:30 to 5:30 P.M. (2-2:30 recess)

For the specific session available for your course, please consult the Registrar.

EVENING:

6:30 to 10:30 P.M. or 7 to 10 P.M.

One, Two or Three Evenings per Week

For the Specific Combination of Nights Available for your Course, please consult the Registrar.

ENTRANCE DATES

Students can usually enter every second week in the evening session, and every third week in the day session. Specific starting dates for your course are available from the Registrar.

STUDENTS

The student body is co-educational, coming from all states and countries. Enrollment is open to all serious minded persons who have a sincere desire to acquire the training. There are no formal educational requirements for enrollment.

DEFERRED PAYMENTS

Arrangements to "pay as you learn" geared to your individual needs can be arranged. Small payments are made either weekly or monthly.

ADVISORY BOARD OF DIRECTORS

This Board, made up of the world's leading photographers and technicians, each a recognized authority in his field, meets regularly to keep the Germain School of Photography courses of study continuously abreast of the very latest technological developments in the photographic industry.

THE FACULTY

The teaching staff is headed by MORRIS GERMAIN, A.R.P.S., as Director. Mr. Germain is internationally famous as a photographer, author, and lecturer for over fifty years. Mr. Germain has been one of the leading and outstanding teachers of photography in this country for the past thirty-two years. He is assisted by a large staff of top notch instructors, experts in their respective fields.

APPLICATION FOR ENROLLMENT

To: MILTON W. WILLENSON,
Administrative Director

GERMAIN SCHOOL OF PHOTOGRAPHY
225 Broadway
New York 7, N. Y.

I wish to register for the

Course, #,

and would like to start my training on

..... and

attend the session.

I enclose \$10.00 to cover my registration fee. I will notify the GERMAIN SCHOOL OF PHOTOGRAPHY, in advance, should I find that I am unable to start my course on the starting date assigned. The registration fee will be credited to you upon enrollment. It is not refundable.

.....
Name (please print)

.....
Address

.....
City and State

Signature

I intend to study under the Veterans Training Program.



*“In professional
photography
there is
only one substitute
for experience:
Germain
photo training.”*