

1-1-2008

A Finding Aid For The Models' Guild of Philadelphia Collection

Kristin E. Dudley
Ryerson University

Follow this and additional works at: <http://digitalcommons.ryerson.ca/dissertations>



Part of the [Photography Commons](#)

Recommended Citation

Dudley, Kristin E., "A Finding Aid For The Models' Guild of Philadelphia Collection" (2008). *Theses and dissertations*. Paper 1086.

This Thesis is brought to you for free and open access by Digital Commons @ Ryerson. It has been accepted for inclusion in Theses and dissertations by an authorized administrator of Digital Commons @ Ryerson. For more information, please contact bcameron@ryerson.ca.

A FINDING AID FOR THE MODELS' GUILD OF
PHILADELPHIA COLLECTION

TP
468
D83
2008

By

Kristin E. Dudley

B.F.A. Ontario College of Art and Design, 2005

A Professional Practice Project

Presented to the School of Graduate Studies of Ryerson University

and

George Eastman House International Museum of Photography and Film

In Partial Fulfillment of the Requirements

For the degree of

Masters of Arts

In the Program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada

and

Rochester, New York, United States of America

AUTHOR'S DECLARATION

I hereby declare that I am the sole author of this professional practice project.

I authorize Ryerson University and George Eastman House International Museum of Photography and Film to lend this professional practice project to other institutions or individuals for the purpose of scholarly research.

I further authorize Ryerson University and George Eastman House International Museum of Photography and Film to reproduce this professional practice project by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

A FINDING AID FOR THE MODELS GUILD OF PHILADELPHIA COLLECTION

Masters of Art, 2008

Kristin E. Dudley

Photographic Preservation and Collections Management

Ryerson University/ George Eastman House

ABSTRACT

The following is a professional practice project which focuses on the research, methodology, and development of a finding aid for the Models' Guild of Philadelphia Collection, which currently resides in the Richard and Ronay Menschel Library at George Eastman House International Museum of Photography and Film. It came to George Eastman House as part of the Dr. Louis Walton Siple Collection which was donated by 3M in 1977. The contents of this collection include business correspondence documents, ephemera, photographs, and other material dating from 1946 to approximately 1963. This project was undertaken with the goal of organizing, and inventorying the collection so that it would be more accessible to researchers within the Library at George Eastman House.

ACKNOWLEDGMENTS

I would like to take this opportunity to thank Dr. Elspeth Brown and Rachel Stuhlman for their extensive guidance and support throughout this entire project. They were essential for helping me to hone my research and completion of the finding aid from its inception. I would also like to thank Dr. Brown and Dr. Marta Braun for introducing me to the collection of the Models' Guild of Philadelphia and my initial sources. Many thanks to my systems of support: Dr. Alison Nordstrom, Bob Burley, David Wooters, Joe Struble, and Jamie Allen.

I would also like to express my deepest gratitude and love to my family, especially my father Dr. Denis Dudley and sister Sara Dudley, whom without their editing and support this manuscript would not have been written.

TABLE OF CONTENTS

Authors Declaration.....	ii
Abstract.....	iii
Acknowledgments.....	iv
Introduction.....	1
Objectives.....	2
Dr. Louis Walton Sipley and The Models' Guild of Philadelphia.....	5
Materials: The Scope and Content of the Collection.....	8
Research Methods.....	11
Literature Review.....	15
Method:	
Arrangement.....	21
Description.....	24
Conclusion.....	27
Bibliography.....	28
Appendix	
Models' Guild of Philadelphia Collection Introduction.....	30
Legend.....	34
Models' Guild of Philadelphia Collection Finding Aid.....	35
Models Identified Listing.....	110
Commercial Business Listing.....	111

INTRODUCTION

The following research project concerns a collection of photographs and documents that are part of the Models' Guild of Philadelphia collection, which currently resides in the Richard and Ronay Menschel Library at George Eastman House International Museum of Photography and Film in Rochester, NY.

The Models' Guild of Philadelphia collection came to the Menschel Library as part of the Dr. Louis Walton Sipley Collection which was donated by 3M in 1977.

The contents of this collection include business correspondence documents, ephemera, photographs, and other material dating from 1946 to approximately 1963. As a professional practice project, it was my intention to create a *finding aid or index system* designed specifically for this collection. The primary objective of this project was to make the collection more accessible to the public. This goal will be discussed further in the paper. It also outlines a history of Dr. Louis Walton Sipley and his affiliation with the Models' Guild; the scope and content of the collection; the research with a literature review that examines the published material on related topics; and the development and process in creating the finding aid. The completed *finding aid* and related sections are included in the Appendices.

OBJECTIVE

The objective of this project was to create a *finding aid* for the Models' Guild of Philadelphia Collection. Its primary goal was to make this collection more accessible to researchers. It also facilitates and improves the preservation of the collection by reducing the physical use of the collection material.

According to the Library of Congress, a *finding aid* is a, "descriptive access tool, which provides complete information about a collection."¹ It can provide both physical and intellectual control over the material in question. There are three fundamental principles and realities that need to be addressed when arranging and describing archival material. The principles include:

1. Purpose - what is the purpose or "raison d' être" of the collection?
2. Contents – a method of listing accurately the specific content of the collection.
3. Use – a set of guidelines outlining how the collection will be used and/or researched.²

Since the options for arrangement and description can be endless, the 'realities' usually set the pragmatic boundaries of what can be done to make the collection more accessible. The 'realities' include:

1. Space – the physical space allotted to the collection in the archive is an important limiting factor.
2. Time – The time that an archivist, collection manager, or intern has to devote to constructing the finding aid imposes another reality.

¹ Library of Congress, "Encoded Archival Description Finding Aids," Library of Congress, <http://www.loc.gov/rr/ead/>.

² Mary Lynn Ritzenthaler et al., *Photographs: Archival Care and Management* (Chicago: Society of American Archivists, 2006), 147-149.

3. Money- the funding available for the exercise is a constraint to the development of the *finding aid* at every level.³

In undertaking this project the questions to be considered during its development were:

- Who are the potential users?
- What do they ask for in terms of research material?
- How do they ask for it?
- And how often do they ask?⁴

The arrangement and description can have a significant impact on how a collection is used and the access it provides. It is important to consider the questions listed above when organizing collection material. The most common forms of arrangement are:

- Arrangement by provenance is based on the relationships between the owner of the collection and the archive. The archivist from the institution accepting the collection attempts to preserve the order and format originally used by the donor. Another type of arrangement by provenance is where the archivist essentially preserves way the creator of the collection indexed the material.⁵
- Artificial arrangement occurs when a collection was created for one purpose, kept for and used for another. To create a *finding aid* for the Models' Guild Collection, it was permissible and preferable to use a combination of these

³ Kathleen Roe, *Arranging and Describing Archival Material: Archival Fundamental Series II* (Chicago: Society of American Archivists, 2005), 11.

⁴ Mary Lynn Ritzenthaler et al., *Photographs: Archival Care and Management* (Chicago: Society of American Archivists, 2006), 156.

⁵ Kathleen Roe, *Arranging and Describing Archival Material: Archival Fundamental Series II* (Chicago: Society of American Archivists, 2005), 14-15.

two styles of arrangement. It appeared to me that there had been no previous attempt to arrange or inventory the collection. There was no way to know that the collection had ever been worked on, or that the way I found it was the original physical arrangement at the time of donation. Therefore in order to begin arranging I had to use an artificial arrangement but in doing so categories based on provenance were created. For example, the correspondence between the Guild and the models and associates are organized into one section.⁶

⁶ Ibid.

DR. LOUIS WALTON SIPLEY AND THE MODELS' GUILD OF PHILADELPHIA

The Models' Guild of Philadelphia collection was donated to George Eastman House as part of the Dr. Louis Walton Siple collection, which consists of a vast quantity of photographs and documents from the inception of photography to Siple's time, with emphasis on the Philadelphia region but by no means limited to the United States. Dr. Siple an avid collector and photographic enthusiast was the founder and director of the Models' Guild of Philadelphia.

Dr. Louis Walton Siple (1897-1968) made a significant contribution to the field of photography throughout his life. His work and friendships brought him into contact with the leaders of photography and graphic design in North America. It is peculiar that despite his vast knowledge and major contributions to the field, he is primarily known today for his founding of the first photographic museum: The American Museum of Photography (1940-1968), located in Philadelphia. Dr. Siple attended Bucknell University, where he earned four degrees in the field of engineering and a doctorate in science.⁷ He actively pursued his hobbies throughout his education and career, and created a new kind of lecture for engineering colleges, using a newly developed medium of filmstrips combined with text.⁸ He also invented a series of radio talk lectures, in which speakers would deliver a lecture over the radio, with corresponding slides being shown in classrooms nationwide.

⁷ George Eastman House, "Dr. Louis Walton Siple.", TMS Database, (accessed on May 19, 2008).

⁸ David Vestal. "Philadelphia's Photographic Time Machine: Dr Siple," *Popular Photography*, Vol 2, April, 1968, 89.

In 1930 Siplely purchased the oldest photographic business in the United States- the Caspar W. Briggs Company.⁹ In doing so, he acquired 10,000 stock negatives from all disciplines, including lantern slides and historical material relating to photography. In 1939 he edited a special issue of *Pennsylvania Arts and Sciences* that was to commemorate a century of photography. It was during the process of completing this task that he decided to start the first museum, which would be devoted entirely to the medium of photography and the photomechanical arts. On December 10th 1940 the Caspar W. Briggs Company became the headquarters and the backbone of the collection for the American Museum of Photography. Siplely operated the museum from what was also his home until his death in 1968.¹⁰

In 1946 Dr. Louis Walton Siplely founded the Models' Guild of Philadelphia; a local co-operative modeling agency. His motivation came from a group of Philadelphia photographers who wanted a central source of information, on men and women willing to pose for advertising photographs.¹¹ This included professional models for television, fashion and convention work. The American Museum of Photography was asked by this group to undertake the task without any remuneration to the museum. It would be a service to Museum members and thereby help photography grow in Philadelphia. The activity was started with the Museum supplying the headquarters and needed material, and Mrs. Alice M. Siplely did the work without compensation. It was designed to be a, "special service" to those members in the Philadelphia area who were involved with the

⁹Ibid.

¹⁰ Ibid, 90.

¹¹ Dr. Louis Walton Siplely, "Models Guild of Philadelphia Papers: To All Members of the Models' Guild of Philadelphia". Richard and Ronay Menschel Library, George Eastman House. Box I: Folder 5.

hiring of professional models for photography, television, fashion or convention work.¹²

It is my hypothesis, after spending time with the collection that this modeling agency was run primarily by the models themselves who were also on the board and Dr. Siple and his wife. For example in 1960 Dr. Siple gives up his presidency over the guild to a former model and board member of the guild, Mary C. Durante. The models and photographers paid a membership fee to be part of this organization, and in turn had access to each others services at what I can only assume would be lower rates than other modeling agencies in the area.

After Dr. Siple's death in 1968, his entire collection was sold to the 3M Foundation and moved to St. Paul, Minnesota. 3M donated the collection to George Eastman House in 1977, where it currently resides within the main photographic and library collections.

¹² Ibid.

MATERIALS: THE SCOPE AND CONTENT OF THE COLLECTION

The collection consists of both photographs and written documentation. There are two boxes (total combined length is less than a 1 linear ft long) that contain file folders, which hold the correspondence, invoices, newsletters, memorandums, ephemera and other advertising material from The Models' Guild of Philadelphia, and various business affiliations of The American Museum of Photography and the Models' Guild. At first glance, there is no arrangement or organization to these documents. The file folders have written information on them, but the majority of these labels did not correspond to the material inside the folders. These images were created at functions and various events such as Halloween events, Spring Fling dances, and Miss Philadelphia pageants held by or associated with the Models' Guild.

The remaining black and white photographs of men and women modeling various fashions/ accessories were located together in one file storage box (10"x 15"x 24"). They were piled loosely on top of each other and also vertically. The collection consists of over a 1400 photographs. Their subject matter can be described as both editorial and commercial fashion and modeling shots. The style of photograph is consistent throughout: studio portraiture with the exception of some outdoor editorialized photographs and some of them have a cheesecake quality to them, which is a form of pin-up that was popular during the 1940's and 1950's. It was during this period (post world war II) that American advertising had taken a new turn. Both advertising and editorial style photography was used for print and television ads. In other words this period was

known for breaking away from the traditional advertising photography.¹³ The photographs in the collection are what I would describe as the copy prints that would have been used in print ads. In fact the collection contains a few examples of advertisements containing a photograph seen in the models' guild collection. They show men and women modeling fashions of all sorts and performing everyday tasks such as waking up, playing sports or sipping a glass of milk. These images of the model would likely have then been cut and cropped and combined with other elements such as drawings and text during the printing stage. The photographs overall do not contain any information that can identify the image, photographer, studio or fashion shoot. It can be assumed the photographs were taken by local professional photography studios, based on information found in the collection. This information includes blank copies of model and photography releases, and the letters that describe the history and reasoning for the start of the Models' Guild of Philadelphia. It can also be assumed that these photographs were taken by professional photographers based on the lighting, the -film format and the print quality of the photographs.

There are two main sizes: 8 x 10 inches and 4 x 5 inches. They are silver gelatin photographs printed on a resin coated, and fibre-based (glossy, -satin and mat finishes) papers. There is no apparent or visible organization to the box.

Two other boxes contained file folders with no photographs. On the front of each empty file folder is demographic information - the model's name, an identification number, and other modeling information such as age, weight, hair and eye color. The size of each model and the types of modeling each person was available for also appears on the file folder. There are several duplicates of models names on the file folders. On the

¹³ Robert A. Sobieszek, *The Art of Persuasion* (New York: Harry N. Abrams, Inc., 1988), 98-99.

other side of the file folders contained other information. From the titles it can be assumed that the information was inscribed by The American Museum of Photography. These titles found on the verso side of the file folders include well known photographers such as W.F Talbot, and Louis-Jacques-Mandé Daguerre, and subject titles for the material include Lantern Slides, and Albumen Printing. It is safe to presume that the photographs of the Models`Guild were once organized and filed within the referring model file folder. However without any information on the actual photographs there is no way to organize the images back into their corresponding file folder.

RESEARCH METHODS

To create a clear, concise and useful finding aid I found it necessary:

1. To perform a review of the content and subject matter of the collection,
2. To examine other finding aids for a better understanding of what works best.

Collections vary significantly and require different approaches in arrangement and description, so that researchers can use the collection to its full potential. The development of the finding aid is the result of researching the content of the photographs as well as working with the physical arrangement of the collection. The research focused on a variety of disciplines to achieve this:

- Pin-up and Forms of Modeling
- Fashion Photography and Editorial/ Commercial Advertising and Photography
- History of Fashion

This material will be discussed in the Literature Review. My research began in The Richard and Ronay Menschel Library at George Eastman House, where I was able to find several resources on the topics listed above. Other resources were located at The University of Rochester's Rhees Library, Ryerson University's On-line library, and by my thesis advisor, Dr. Elspeth Brown.

Other research that was performed could not be included in the standard format or requirements for a Literature Review. This research was done primarily using articles or documents located in periodicals from the 1950s-1960s, and the Models' Guild of

Philadelphia Collection. I also reviewed several *finding aids* located in the Richard and Ronay Menschel Library.

To gain an understanding of the Models' Guild, it was important to research the man behind it, Dr. Louis Walton Siple, who became known as the "Great Philadelphian."¹⁴ As stated before, he was the founder of the American Museum of Photography, which in turn created the Models' Guild. After several searches on Ryerson's On-line databases I was unable to locate any written material on "Siple, Louis Walton", "American Museum of Photography" and "Models' Guild of Philadelphia". However, with the assistance of Dr. Brown my thesis advisor, who has access to other databases, I was able to locate three articles that discuss Dr. Siple and his association with the American Museum of Photography. All the articles were printed in *Popular Photography* in the mid to late 60's (close to the time of Dr. Siple's death in 1968). One of the three articles proved to be useful. Although it did not go into detail about Dr. Siple's life prior to moving to Philadelphia in 1927, it did discuss briefly his passion and reasoning for opening the American Museum of Photography. However, I have not been able to find information on how Dr. Siple founded and established The Models' Guild of Philadelphia. Future and additional research may include examining Philadelphia newspapers and other journals from that time period.

Dr. Siple was also an author, having published a handful of books about photography techniques and inventions. Included in these titles is '*A Half Century of Color*'. The book itself provides an overview of color photography in history and techniques and in all is not specifically relevant to the collection of the Models' Guild of

¹⁴ David Vestal, "Philadelphia's Photographic Time Machine: Dr. Siple." *Popular Photograph*, Vol.2, April, 1968, 88.

Philadelphia. However the introduction does contain information about the American Museum of Photography and Dr. Siple's relationship with Caspar W. Briggs, whose company which produced lantern slides later became the backbone collection of the American Museum of Photography.¹⁵ The book also includes photographs containing models that can be visibly identified in photographs in the Models' Guild collection. However none of the reproductions in the book are actually part of the collection. The other books that Siple published on photographic processes and his love of collecting photographic material included the titles '*A Collectors Guide to American Photography*', '*Photography's Great Inventors*', and '*The Photomechanical Halftone*'.

My research focus then turned to the papers and documents of the Models' Guild. As stated before, the documents traverse the time period from the Guild opening in 1946 to 1960, when Dr. Siple resigned his role of Director of the Guild and was succeeded by Mary C. Durante, a former model of the Models' Guild of Philadelphia.¹⁶ Clearly the collection does not consist of every document and letter written and received by the Models Guild. It does provide a sampling that includes a variety of memorandums, newsletters to members of the models' guild and correspondence to and from the models guild in respect to daily functions of running a models guild. This includes membership, and developing working relationships between the guild and photographers and other businesses. It also includes various samples of model and photographic releases, invoices from companies for print reproduction, and secretarial services rendered. I was able to deduct a working timeline and understanding about the history of the Models' Guild and

¹⁵ Louis Walton Siple, *A Half Century of Color* (New York: The Macmillan Company, 1951), vii.

¹⁶ Dr. Louis Walton Siple, "Models Guild of Philadelphia Papers: To Members and Friends of the Museum". Richard and Ronay Menschel Library, George Eastman House. Box I: Folder 5.

its association with The American Museum of Photography, which can be viewed in the introduction to the finding aid.

Another important step towards developing a finding aid for this collection was to review other finding aids located in the Richard and Ronay Menschel Library. I thought it necessary to create a finding aid that was consistent with or similar to other formats used within the library itself. The two *finding aids* that I reviewed were the Southworth and Hawes and the Edward Steichen Papers. Overall these two finding aids are different. The Southworth and Hawes Papers provide a detailed introduction to that collection, its provenance, and the arrangement of the collection and the finding aid. The finding aid is relatively limited and is a simple inventory that includes dates, titles, and location. Some entries have a brief section entitled “notes”, but this is still limited in scope or content. The Edward Steichen Papers *finding aid* has a very brief introduction in contrast to the other, with a narrow description of the collection, its contents and its arrangement. This *finding aid* has been organized with more detail to include, date, type of object, title, and a very brief description of what the object is.

For the purpose of the Models’ Guild of Philadelphia finding aid, I used a combination of the two formats and created a more descriptive version than was found in the original material. The details of the development of the finding aid can be seen in the Process and Development section.

LITERATURE REVIEW

The literature written on this type of photographic work appears to be limited, especially modeling, or the history of modeling. To gain an understanding of the era related to the collection, I looked at any potentially relevant literature on modeling, fashion and fashion and editorial/commercial advertising and photography from the 1940's and 1950's.

One such book was '*Shooting from the Hip: Photography, Masculinity, and Postwar America*' by Patricia Vettel-Becker. The chapter on Female Body: Artists, Models, Playboys and Femininity, discusses the revolutionary era of postwar fashion photography, which can be credited to two photographers; Richard Avedon and Irving Penn. The chapter argues that Avedon and Penn transformed fashion photography into a respected art and recognized them for modernizing the field virtually by themselves. They are credited with taking it from the genteel salon tradition associated with the works of Europeans émigrés like Horst P. Horst and George Hoyningen-Huene, to what was almost immediately recognized as the "New American Vision".¹⁷ Their styles were unique, and became a popular trend during the late 40's. In April 1945 Richard Avedon, presented the first glimpse of what was to become one of his signature styles. By shooting his models against plain backdrops, he was able to focus attention on the psychological interactions between himself and his female subject.¹⁸ Penn used similar compositions. His models were shot on a plain backdrop and they appeared as aesthetic objects rather than living beings. In many of his shots, the body is cropped at the waist or

¹⁷ Patricia Vettel-Becker, *Shooting from the Hip: Photography, Masculinity, and Postwar America* (Minneapolis: University of Minnesota, 2005), 89.

¹⁸ Ibid, 90.

chest; sometimes even the head is cut off in the frame.¹⁹ Although this book provided insightful information into photography and photographers of this time, it did not relate to the material of the Models' Guild.

The History of Fashion Photography by Nancy Hall-Duncan is just that- a complete history of Fashion Photography. The chapters that related to the 1940's and 1950's examine trends in photography by referencing the two fashion photographers responsible, Richard Avedon and Irving Penn.

Pin-Up Grrrls: Feminism, Sexuality, and Pop Culture, written by Maria Elena Buszek examines the evolution of 'the pin-up' throughout the history of photography, from a feminist and pop culture point of view. The chapters relevant to my focus look at the role of the pin-up in the early 1940's-1960. During the Second World War, the Vargas Girl played the major part as the "pin-up" icon, on calendars, magazines, and films.²⁰ The Vargas Girl contributed to the growing visibility of the of the pin-up genre beyond the realm of privileged male-only viewing. The 'pin-up' became an icon and was embraced as part of the conscious culture of American women.²¹ This also opened the door for what can be described as 'home-made cheesecake'; where women all over the country were making their own photos to send to their loved ones overseas at war; real women, exuding this power of femininity as seen in popular pin-up iconography. This text is relevant as it sheds light on to the photographs of the collection. The collection consists primarily of what can be considered cheesecake style poses, of 'everyday average women'.

¹⁹ Ibid,95.

²⁰ Maria Elena Buszek. *Pin-Up Grrrls: Feminism, Sexuality and Pop Culture* (Durham and London: Duke University Press, 2006), 222.

²¹ Ibid.

Mark Gabors book '*Pin-Up: A Modest History*' provides a detailed overview of the traditions known as 'cheesecake', which became the signature of the classic pin-up genre. Webster's dictionary defines 'cheesecake' as "photography displaying especially female comeliness."²² The related chapters provide a contextual historical outline with background through pages filled completely with imagery. To illustrate- an example of a classic cheesecake pin-up, " shows a curvy woman, sumptuous breasts exposed or nearly exposed, posing coquettishly in a predictable, stylized setting- a bedroom perhaps, or a studio, beach, or theatrical environment." There are 'cheesecake' illustrations of endless variations in setting, pose, and anatomical emphasis. 'Cheesecake' is the type of pin-up found most frequently in girlie magazines, Hollywood magazines, calendars, and posters.²³ This source was useful in the sense that it assisted me with identifying and understanding a large quantity of the images in the Models' Guild of Philadelphia collection, which I would describe as both commercial cheesecake reminiscent to the Vargas girl photographs seen in various magazines such as Esquire or Vanity Fair, and 'home-made' cheesecake.

The chapter An American Golden Age 1945-65 in '*The Art of Persuasion*' By Robert A. Sobieszek proved to be very insightful with respect to commercial and editorial advertising and photography during the post war era. It discusses the transformation in the advertising industry during this time. After the war, "the United States turned to the home front and devoted its energies the manufacturing of consumer products. Many advertising agencies grew to accommodate the plethora of goods and services on the

²² Mark Gabor, *The Pin-Up: A Modest History* (New York: Universe Books, 1973), 19.

²³ Ibid, 21.

market.”²⁴ With the rise of the advertising agencies came the new role of art directors. “They were the creative talents who developed some of the most notable campaigns in history, and in large measure controlled the visions of the photographers they hired.”²⁵ However during this time period there was also a change in the style of ads being used. More and more editorial style photographs were being used in combination with traditional advertising photography. “Editorial photography is customarily distinguished from advertising work. The editorial photographer is asked to create a specific image illustrating an essay or even a piece of fiction, as in the fashion pages of Vogue or for a short story in Playboy. The editorial photographer is chosen for their personal style and interpretation with usually little or any direction from an art director. The traditional advertising photographer is much more restricted. They usually had to work within a certain prestructured idea for the final layout accommodating the image to the placement of the copy, the art director’s conception of the picture and the client’s notions of taste and corporate image.”²⁶ There are two distinguishing features of advertising photography during this time period. They are an increase in the use of male models, and a formal motif taken from advanced fashion photographs of the late forties, a device that emphasized the figures’ removal from a real-life concerns- the lack of a background. Up to that time, except in photographic posters, advertising figures were usually pictured in a context- an interior or landscape- that helped establish their identity or create product associations.²⁷ I found this source useful, as it sheds light as to why these photographs are taken and stylized the way they are, including the lighting and sharp focus of the

²⁴ Robert A. Sobieszek, *The Art of Persuasion* (New York: Harry N. Abrams, Inc., 1988), 96.

²⁵ Ibid, 97.

²⁶ Ibid, 99.

²⁷ Ibid, 101.

photographs. On a separate note this chapter also includes a section about new technologies that was used during that time, and one of them is a three-dimensional photography technique titled Vista Vision that Louis Walton Siple supported and promoted.²⁸ It discusses the process and technique and lists the pros and cons of this process.

In John Szarkowski's chapter *After the Magazines* in his book '*Photography Until Now*' similar topics are discussed as seen in the '*Art of Persuasion*' except in a more intellectual or academic manner. It examines the role of art directors and photographers in advertising during the 1940s-1960s. It also looks at the style of ads seen during that time, including the use of new techniques of collage and exaggeration by playing with the size and perhaps color of the product in the advertisement.²⁹ It also has a section that examines cooperatives such as Magnum Photos whose main reason for formation was to increase the authority of the photographer vis-à-vis the magazines, in reference to issues such as assignments, picture editing and control of accompanying text.³⁰ All of the cooperatives were founded on the unspoken assumption that there were a limited number of photographers who could fill the magazines needs. But as those needs became more codified and predictable the assumption became increasingly questionable.³¹

The history or trends in fashion was the final topic researched by the author. There was really only one book that I was able to locate, which provided some insight to a novice like me, who does not have a background in costume or fashion design.

²⁸ Ibid, 101-102.

²⁹ John Szarkowski, *Photography Until Now* (New York: The Museum of Modern Art, 1989), 253.

³⁰ Ibid, 252-253.

³¹ Ibid, 252-253.

'*A History of Fashion*' by J. Anderson Black and Madge Garland was the only book located during my research that provided some contextual information regarding fashions of the 1940's and 1950's. Certain chapters discuss the change in fashion after World War II, described as the "New Look", which included, "longer skirts, either full or fitted with emphasis on the waist and soft shoulder lines. This style perseveres until hemlines began to rise and a more futuristic egg-type silhouette began to appear in 1958".³² I used this information to frame a perspective, as a novice in costume and fashion design with one caveat. The material in this book describes the fashion houses of Paris and New York, which may or may not be relevant to a small modeling agency in Philadelphia.

³² J. Anderson Black et al., *A History of Fashion* (New York: William Morrow & Co; Revised edition, 1985), 114.

METHOD

ARRANGEMENT

At the start of this project, the Models' Guild of Philadelphia collection was stored in five vertical document storage boxes (10 ¼ x 12 ¼ x 5), and one records storage box (12 ½ x 15 x 10). The vertical document cases were labeled and stored together with the rest of the Sipley Collection Material. The photographs, located in the records box, were stored separately, with a post-it as label. There was no evidence that the collection, had been organized, accessioned, or had any prior inventory performed.

After a preliminary examination of the collection, I gathered a basic overview of the contents of the collection. This information provided a contextual framework from which I was able to start thinking about how to organize the collection. It was apparent that there were several objects that could be identified and placed into a category. For example: invoices, correspondence, memorandums, newsletters, and ephemera. I decided that the best way to organize the collection would be to separate it into these categories.

From there on, the organization process narrowed within each category. Invoices were logically arranged by the business name i.e. Manpower Inc, Photoarc, and The American Museum of Photography etc.

The correspondence was naturally divisible into:

- (a) Letters to the Models' Guild of Philadelphia.
- (b) Letters from the Models' Guild of Philadelphia.

Newsletters and Memorandums that were written by the Models' Guild and directed to the members were placed together, and the ephemera, stationary,

advertisements and other material were jointly placed. Each section was then arranged chronologically, and if no date was available it was then arranged alphabetically.

Located in the vertical file document boxes were a selection of photographs taken at events, gatherings, function, and meetings; for example Halloween parties, Miss Philadelphia pageants, and Spring Fling Dances. These photographs had been individually sleeved and placed into file folders with the paper documents. They will be described from now as "press photographs". These photographs were stored in its original location and filed with the paper documents of the collection. They were organized by size, 8 x 10 and 4 x 5 and placed into three file folders.

I obtained a working count and description of the overall collection for the other photographs taken from fashion/ studio shoots, located in a separate box. The inventory count was 1409 photographs, not including the press photographs. The photographs are in good condition, despite their previous housing conditions (see Scope and Content of Collection). It was clear after further examination that there were identifiable categories. These included models, physical features of models, outfits and clothing styles, photographic style, and the nature of poses.

To determine the best way of organizing these images, I referred to my research - on arranging and describing archival material, and my presumptions of what would benefit a researcher. The majority of the images contained no information that could identify the model, photographer, photographic shoot, or anything that would be relevant as a subject identifier. Several of the images did have a reference number on the back, but without having the knowledge of the Models Guild referencing system, I was unable to

determine what these numbers meant. Therefore I was unable to use them as a method of arrangement.

After several attempts at arrangement, I was able to come up with categories or subject headings that would be user-friendly and facilitate the use and access to the collection. I decided to organize the categories based on physical subject matter visible in the photographs. The categories included:

- The type of photograph - headshots, studio portrait, editorial, and gender.
- Fashion style - swimwear, costume, millinery, lingerie.
- The action being performed - drinking, eating, sleeping, waking up.

The photographs were organized into a total of twenty-three categories.

The file folders that contained no photographs, but had written modeling information were arranged first by gender, and then alphabetically within each box that they were originally found. This method of arrangement was chosen since the file folders contained other information written on the back presumably from the American Museum of Photography. In using this approach a form of the original arrangement was maintained.

DESCRIPTION

Once the physical arrangement was done, I began the process of creating the *finding aid*. The first point to address was the order of the *finding aid*. I decided to preserve the original order of the items in the archive: the two boxes of written documents, the photographs, and then the empty modeling file folders. Having already examined and physically arranged the documents, my next step was to decide on the format for describing each object in the *finding aid*.

After extensive research on methods of arranging and describing archives and analyzing certain finding aids in the Menschel Library, I decided to use components from both sources in creating a finding aid. The manual "Arranging and Describing Archives and Manuscripts by the Society of American Archivists" discussed the use of the core principles, namely provenance and original order, and the various levels of description for different types of collections. As discussed previously the collection was organized using a modified version of the principles of provenance.

I wanted to create a finding aid that was as descriptive as possible. This would allow the researcher to obtain substantial knowledge or understanding of the objects without having to physically search or view the collection itself. Again referring to the principles seen in the manual from the Society of American Archivists, I was able to create a finding aid using several levels of description. Each category was described using a broad level description. This included the folder number, the date, and the title of the category, namely, - Invoices, Correspondence, and Memorandas. It would also include a form of provenance if possible such as, From: The Models Guild of Philadelphia, to: name of a business affiliate. If the category contained objects that were

all very similar in nature, instead of repeating the same information in each item description, it was noted and described within the main category title. Within each category, each object was listed in the order that it can be located in the file folder, and described using both broad, series, and item notations. This included: Date, Title, and Provenance (written by, addressed to), and a "Notes" section for additional information and description. Letters and other correspondence documents included an item level description indicating what the letter or other written document was (see example).

84.

(Letter) **1949 September 9. [from]** LWS, Director, MGP. **[to]** Mr. Saul Zalkind; 1309 Locust Street. Philadelphia 7 Pa.

Note: Summary of previous meeting. Re: Discussion of Museum and Model Guild Problem. Provides a list of member photographers/ studios. Offer of membership as Member Type One. Includes Membership fee costs per year for each type of member.

The description of the photographs is different. Both sets of photographs, the press and models guild studio photographs are described by category and not at the item level. I decided to depict them as a category rather than listing each photograph for the same reason as the arrangement; there was very little information written on or about the photographs. Each subject heading received its own description in the finding aid. Each section contained images from that specific group with selective information;

- The subject title
- A cross reference to other folders, the quantity and a brief description of the images in that folder,
- A description of the content of the photographs, the dates identified, models identified, shoot identified and the photographer or studio identified.

- Each section also contained a notes section that included any additional information about the photographs in that category as a whole.

The empty file folders were catalogued using an excel spreadsheet. Each file folder contained pertinent information including models name, identification number, age, height, weight, photographic size, hair and eye coloring, complexion, and type of modeling they were available for. The box title and description includes a listing of all the information available on the file folder, however it was decided to create a listing of relevant or what was presumed to be the most commonly researched information. This includes Name, ID#, Age, Weight, Height, Measurements, and Forms of Modeling Available. These items were catalogued using an excel spreadsheet, which can accessed from the finding aid. This allows the researcher to view the information in a general and informative manner without having to refer to the collection physically.

Once the finding aid had been assembled, I created lists of all the affiliated businesses and their address, as well as a glossary of fashion terms that may further assist researchers. It also enriches the collection and facilitates access to the information, which can now be easily retrieved.

CONCLUSION

Dr. Louis Walton Siple was a central figure in photography and played a pivotal role in North America during the twentieth century. He made significant contributions with his knowledge, teachings, and collections. His signature achievement was the founding of The American Museum of Photography and The Models' Guild of Philadelphia. He published several books on photography and photographic inventions and technologies. Louis Walton Siple was also a photographer, capturing a variety of different people, places, objects and subject matters, including photographs found in the collection of the Models' Guild.

Prior to the completion of this project, the Models' Guild of Philadelphia Collection in the Richard and Ronay Menschel Library at George Eastman House, had never been arranged, described, accessioned or catalogued. In fact most artists, photographers, and even archivists or curators, did not know of its existence. This project arranged the collection in its entirety and developed a *finding aid*, which should provide assistance and increased access to researchers, scholars, students and any interested party. A valuable piece of photographic history hidden in the shadows for a time has assumed a new 'life' and visibility in the hallowed halls of George Eastman House.

BIBLIOGRAPHY

- Anderson, J., Madge Garland, Francis Kennett. *A History of Fashion*. New York: William Morrow & Co, 1985.
- Buszek, Maria Elena. *Pin-Up Grrrls: Feminism, Sexuality and Pop Culture*. London: Duke University Press, 2006.
- Gabor, Mark. *The Pin-Up: A Modest History*. New York: Universe Books, 1973.
- Hall-Duncan, Nancy. *The History of Fashion Photography*. New York: Harry N. Abrams, Inc, 1978.
- Library of Congress, "Encoded Archival Description Finding Aids," Library of Congress, <http://www.loc.gov/rr/ead/> (accessed May 20, 2008).
- Ritzenthaler, Mary Lynn, Vogt-O'Connor, Diane, Zinkham, Helena, Carnell, Brett, and Peterson, Kit. *Photographs Archival Care and Management*. Chicago: Society of American Archivists, 2006.
- Roe, Kathleen. *Arranging and Describing Archival Material: Archival Fundamental Series II*. Chicago: Society of American Archivists Press, 2005.
- Sipley, Louis Walton. *A Collectors Guide to American Photography*. Philadelphia : The American Museum of Photography, 1957.
- Sipley, Louis Walton. *A Half Century of Color*. New York: The Macmillan Company, 1951.
- Sipley, Louis Walton. *Photography's Great Inventors*. Philadelphia: The American Museum of Photography, 1965.
- Sipley, Louis Walton. *The Photomechanical Halftone*. Philadelphia: The American Museum of Photography, 1958.
- Sobieszek, Robert A.. *The Art of Persuasion*. New York: Harry N. Abrams, Inc., 1988.
- Szarkowski, John. *Photography Until Now*. New York: The Museum of Modern Art, 1989.
- Vestal, David. "Philadelphia's Photographic Time Machine: Dr. Sipley." *Popular Photography*, Volume 2, April, 1968.
- Vettel-Becker, Patricia. *Shooting from the Hip: Photography, Masculinity, and Postwar America*. Minneapolis: University of Minnesota, 2005.

**APPENDIX: THE MODELS GUILD OF PHILADELPHIA COLLECTION
FINDING AID**

Title: A Finding Aid for the Models' Guild of Philadelphia Collection .

Location: The Siple Collection, at the Richard and Ronay Menschel Library, George Eastman House International Museum of Photography and Film

Author: Kristin E. Dudley, M.A. Photographic Preservation and Collections Management, Ryerson University, 2008

Date Completed: July 15, 2008

Primary Material: Mixed Material (Photographs and Documents)

Description: 8 boxes (box size 10 ¼ x 12 ½ x 5 inches), 3.33 linear ft

Organization: Boxes 1 and 2 Documents and Papers, Boxes 3-5 Photographs, Boxes 6-8 file folders with model information.

History: The 3M Company purchased Siple's collection from his widow and moved it to St. Paul. The 3M Foundation subsequently gave the collection to George Eastman House in 1977.

Dr. Louis Walton Siple (1897-1968) made a significant contribution to the field of photography throughout his life. His work and friendships brought him into contact with the leaders of photography and graphic design in North America. It is peculiar that despite his vast knowledge and major contributions to the field, he is primarily known today for his founding of the first photographic museum- The American Museum of Photography located in Philadelphia; Dr. Siple attended Bucknell University, where he earned four degrees in the field of engineering and a doctorate in science. He actively pursued his hobbies throughout his education and career, and created a new kind of lecture for engineering colleges, using a newly developed medium of filmstrips combined with text. He also invented a series of radio talk lectures, in which speakers would deliver a lecture over the radio, with corresponding slides being shown in classrooms nationwide.

In 1930 Siple purchased the oldest photographic business in the United States- the Caspar W. Briggs Company. In doing so, he acquired 10,000 stock negatives from all disciplines, including historical material relating to photography and lantern slides. In

1939 he edited a special issue of Pennsylvania Arts and Sciences that was to commemorate a century of photography. It was during the process of completing this task that he decided to start the first museum, which would be devoted entirely to the medium of photography and the photomechanical arts. On December 10th 1940 the Caspar W. Briggs Company became the new headquarters and the backbone of the collection for the American Museum of Photography. He operated the museum from what was also his home until his death in 1968.

In 1946 that Dr. Louis Walton Sipley undertook the establishment of the Models' Guild of Philadelphia. His motivation came from a group of Philadelphia photographers who wanted a central source of information, on men and women willing to pose for advertising photographs. This included professional models for television, fashion and convention work. The American Museum of Photography was asked by this group to undertake the task without any remuneration to the museum. It would be a service to Museum members and thereby help photography grow in Philadelphia. The activity was started with the Museum supplying the headquarters and needed material, and Mrs. Alice M. Sipley doing the work without compensation. It was designed to be a, "special service" to those members in the Philadelphia area who were involved with the hiring of professional models for photography, television, fashion or convention work.

Scope and Content: The collection consists of both photographs and written documentation. Boxes 1, 2 contain file folders, which hold the correspondence, invoices, newsletters, memorandums, ephemera and other advertising material from The Models' Guild of Philadelphia, and various business affiliations of The American Museum of Photography and the Models' Guild. Also located within the paper documents of these two boxes are photographs taken from functions and various events such as Halloween events, Spring Fling dances, and Miss Philadelphia pageants held by or associated with the Models' Guild. These photographs had been individually sleeved.

The remaining photographs of men and women modeling and demonstrating various fashions and objects are located together in Box 3, 4, 5. The collection consists of over a

1400 photographs. Their subject matter can be described as 'kitschy' fashion and modeling shots. The style of photograph is consistent throughout: studio portraiture with the exception of some outdoor editorialized photographs and majority of them have a cheesecake quality to them, which is a form of pin-up that was popular during the 1940's and 1950's. The photographs overall do not contain any information that can identify the image, photographer, studio or fashion shoot. There are two main sizes: 8 x 10 inches and 4 x 5 inches. They are silver gelatin photographs printed on a resin coated, high gloss, and satin or mat finish paper.

Boxes 6, 7, 8 contained file folders with no photographs. The file folders list demographic information - the model's name, an identification number, and other modeling information such as age, weight, hair and eye color. The size of each photograph and the types of modeling each person was available for also appears on the file folder. Certain names were duplicated on file folders. The other side of the file folders contained other information. From the content it can be assumed that the information was inscribed by The American Museum of Photography. Names were listed and include well known photographers such as W.F Talbot, and Louis-Jacques-Mandé Daguerre, and subject titles for the material include Lantern Slides, and Albumen Printing. It is safe to presume that the photographs were once organized and filed under the referring model. However without any information on the actual photographs there is no way to organize the images back into their corresponding file folder.

Subjects:

Box 1 (Folder 1-9): Photography Releases,
Model Releases,
Memorandums,
Letters (correspondence),
Newsletters, ,
Miscellaneous Documents,

Box 2 (Folder 10-17): Invoices,
Advertisements,
Ephemera,

Box 3 (Folder 18- 23): Photographs

Head shots,
Millinery,
Fashion (clothing),
Furs,
Gloves,
Jewelry,
Costume,
Swimwear,
Figure,
Female Body,
Nudes,
Lingerie,
Stockings,

Box 4 (Folder 24-33): Photographs

Sport/ Athletic Fashion,
Nurse/ Nursing,
Holiday
Editorial,
Advertisements,
Hair,
Action photographs: Sleeping, Waking,
Pain/ Headache,
Domestic/ Housekeeping,
Secretarial,
Food and Beverage,

Box 5 (Folder 34-38): Photographs

Child Models,
Male Models,
Hand Models,
Test Shots/ White Balance,
Miscellaneous,
Museum Advertisements,

Box 6, 7, 8: File Folders; contain demographic information on models.

LEGEND

Arranged by Subject and Chronologically

The finding is organized by box and then folder number. The following abbreviations were used throughout:

LWS – Louis Walton Siple

AMS- Alice M. Siple

MGP- Models' Guild of Philadelphia

AMP- American Museum of Photography

The finding includes a spreadsheet (Box 6-7) that lists the essential information about the referring model.

The information listed includes: ID#, Name, Age, Height, Weight, Hair Color, Eye Color, Suit/ Dress Size, Chest, Waist, Hips dimensions in inches, Shoe Size, Types modeling available for (in this order): M- modeling, P- photography, A-artist, F-fashion, G-general, L- lingerie, F- figure, C- cheesecake, and Specialty.

Information that is not found in the spreadsheet includes: Sex, Race, Complexion, Hat Size, Stocking Size, and Glove Size.

The Models' Guild of Philadelphia
Updated: July 17, 2008

Box 1:

Folder 1: (Photography Releases) 1948-1960, Dates Unknown.

1.

(Release) **1948 July 28. [from]** William H. Hazzard. Photography Release- For Good and Valuable Consideration Received.

Note: Release is signed and filled out. Form: Carol Comins, Photos of 'back to school' theme to be used as stock photos and also for September 1948 Models Guild "blotter". Consent signed by Models family members: Arthur L. Comins and Leona Comins.

2.

(Letter) **1949 December 16. [from]** AMP. **[to]** Time Incorporated. Letter of Consent "Release of Photographs"

Note: Release for photographs from Supplee-Biddle for 12th Annual Merchandise Fair advertisements, for Time Inc editorials and articles. Letter contains hand written information: Paul Eckstrom, Life, 2006, Grand Trust Bldg, Phila 2, Janet Kopec, Dotty Sipley, (other information is illegible)

3.

(Release) **1956-1959. [from]** Chas. P. Mills & Son Photography Inc., 708 Washington Sq. Philadelphia 6 Pa. Photography and Art Release for Reproduction.

Note: 6 copies. 2 of 6 copies has signed consent. Filled out forms contain information on Model: Sally Thourot, Sue Gable. Customer: G.F Goodman & Son; E. Columbia Ave & Richmond Sts. Philadelphia Pa. Date: 1956 May 29.

4.

(Release) **1956 February 27. [from]** C.C Photographer. Photography Release.

Note: This release is a card size general release, which can be filled out by anyone.

5.

(Release) **1957 February. [from]** AMP. **[to]** S.L Allen & Co., Inc. Photography Release.

Note: Copy of release used in February of 1957.

Folder 1: Continued

6.

(Release) **1957 December. [from]** Radio Corporation of America RCA Victor Division. Photography Release, Photography Release for Minor.

Note: Some of the forms have been filled out with the information of the where the pictures were taken: Cherry Hill Inn- RCA Service Company, Government Department. 5 copies

7.

(Release) **1959 September [from]** Photo Illustrators of Philadelphia. Photography and Material Release.

Note: On bottom it is written: Graphic Arts Review, Photo Graphic Arts 2. Sept 1959.

8.

(Release) **1960 February 22. [from]** George Gerlernt Photography; 2012 Walnut Street, Philadelphia 3 Pa. Photography Release.

Note: Attached is a note to LWS and self addressed envelopes to George Gerlernt Photography. 2 copies

9.

(Release) **Date Unknown. [from]** AMP. **[to]** House Beautiful's Special Publications Div. Release Form.

Note: Made by AMP but used by House Beautiful's Special Publication Div. 2 copies

10.

(Release) **Date Unknown. [from]** LWS **[to]** LWS. Photography Release.

Note: Form allows businesses to release photographs and other materials made by LWS to LWS.

11.

(Release) **Date Unknown. [from]** LWS. **[to]** E.I du Pont de Nemours and Company, Inc. For Good and Valuable Consideration Received.

Note: Photography release, granting rights to E.I Du Pont de Nemours and Company Inc. 3 copies.

12.

(Release). **Date Unknown. [from]** Auspitz Associates. Photography Release.

Note: 2 copies

13.

(Release) **Date Unknown. [from]** Bodziak Studio, 3131 Richard Street, Philadelphia 34 Pa. Photography Release.

Note: Contains handwriting on the back : 2 for Bodziak

Folder 1: Continued

14.

(Release) **Date Unknown. [from]** E.I Du Pont de Nemours and Company, Inc.
Publication and Photography Release.

15.

(Release) **Date Unknown. [from]** Gray & Rogers Advertising Agency.
Photography and Material Release.

Note: 2 copies

16.

(Release) **Date Unknown. [from]** Henry Gregg Photography; 796 Chestnut Street, Philadelphia 6 Pa. Photography Release

Note: Hand written information: Sample to Models Guild. 2 copies

17.

(Release) **Date Unknown. [from]** W.H. Hoedt Studios, Inc. Photography Release.

Note: Some information has been crossed out of the agreement. 4 copies

18.

(Release) **Date Unknown. [from]** Philadelphia Modeling School and Model Placement Agency; 105 South 18th Street, Suite 200, Philadelphia 3 Pa.
Photography Release and Agreement.

Note: 2 copies.

19.

(Release) **Date Unknown. [from]** Photographer Association of America.
Photography Release for Adult, For Minor, and Copyright Release.

Note: 6 copies

20.

(Release) **Date Unknown. [from]** Photographic Guild of Philadelphia, Inc.; 3140 Market Street, Philadelphia 4 Pa. Photography Release.

21.

(Release) **Date Unknown. [from]** Mel Richman, Incorporated/ Photographic Division; 2009 Chestnut St. Philadelphia 3 Pa . Photography Consent and Release Form.

22.

(Release) **Date Unknown. [from]** Warner- Lambert Pharmaceutical Company.
Photography and Advertising Release.

Folder 1: Continued

23.

(Release) **Date Unknown. [from]** Westinghouse Electric and Manufacturing Company. Photography Release: Consent of Subject.

24.

(Release) **Date Unknown. [from]** Yawn School of Photography, Inc.; Philadelphia 23 Pa. Photography Release.

Note: Includes note that indicates this is an example of a unfair release.

Underlines examples. Contains handwritten information: Beware, it also states to watch out for unfair releases.

Folder 2: (Model Releases) 1954- 1959, Dates Unknown.

25.

(Release) **1954. [from]** MGP. Advanced Model Booking Release Form.

Note: Blank release, contains Conditions of Contract Information for MGP. This release style was started being used in 1954.

26.

(Letter) **1956 December 20. [from]** N.W Ayer and Son, Inc.; West Washington Square, Philadelphia 6 Pa. **[to]** LWS, AMP. Consent and Release form.

Note: Letter describes their standard release. Attached N.W Ayer & Son, Inc. Consent and Release form.

27.

(Release) **1957 March 27. [from]** N.W Ayer & Son, Inc.; West Washington Square, Philadelphia 6 Pa. Consent and Release Form.

Note: Consent form is partially filled out. Contains signature of : Helen W. Green of N.W Ayer & Son, Inc.; 30 Rockefeller Plaza New York, N.Y., Date and Delivered at Philadelphia the 1st day of March 1957.

28.

(Release) **1958 January. [from]** William M. Rhodes, Sun Oil Company. Philadelphia, Pa. Model Release.

Note: the sum of \$12.00 was typed in then scratched out. The Release is not filled in except for some handwritten information: Jan 1958

29.

(Release) **1958 July 1. [from]** W.H Hoedt Studios, Inc. Commercial Release for Model Services.

Note: One of the consent forms is filled out (writing is illegible). 2 copies

Folder 2: Continued

30.

(Release) **1958 July 5. [from]** North America Companies; 1600 Arch Street Philadelphia 1 Pa. Model Release Form: Consent and Release.

Note: Contains Asterisks where LWS has indicated lines with clauses to be crossed out

31.

(Letter/ Release) **1959 October 8. [from]** Mel Richman Incorporated/ Photographic Division; 2009 Chestnut St. Philadelphia 3 Pa. **[to]** LWS. Consent and Release Form.

Note: Hand written letter indicating a model release is enclosed for Model: Rachel Aihen. Attached: Consent and Release form, partially filled out (writing is illegible).

32.

(Release) **Date Unknown. [from]** Unknown. Model Release

Note: This is a blank model release with no known business affiliates. Two words have been crossed out.

33.

(Release) **Date Unknown. [from]** Hayman Photographic Illustration; 2200 St. James Place, Philadelphia 3 Pa. Model Release

Note: Contains handwriting on the back: Natalie Jordan, 1309 Edgehill Rd., Darley- Pa. tel. Darley 5395R, Age 24, wt, 124, ht- 5'5, color hair- Brown, eyes- Brown, dress 12, Shoe 9 aa, waist 25, bust, 35, hips 36.

34.

(Release) **Date Unknown. [from]** Kenyon & Eckhardt, Inc. 247 Park Ave, New York 17 N.Y. Release for Model.

35.

(Release) **Date Unknown. [from]** MGP. Commercial and Non- Commercial Release for Model Services.

Note: Form No: Form 202-PH, Form 101- PH, 8 copies

36.

(Release) **Date Unknown. [from]** Unknown. Independent Contractor: Model Release.

37.

(Release) **Date Unknown. [from]** MGP. Agreement

Note: Contains a signature of Mary C. Durante Director of MGP c. 1960)

Folder 2: Continued

38.

(Release) **Date Unknown. [from]** Pagano, Inc. Standard Corporate Consent and Release Form (For Minor).

39.

(Release) **Date Unknown. [from]** Smith Kline & French Laboratories. Consent and Release.

40.

(Release) **Date Unknown. [from]** Tana Hoban, 2219 Delancey Place, Philadelphia 3 Pa. Model Release.

Note: Contains a signature(writing is illegible)

Folder 3: (Memorandums, Letters) 1952-1958, Dates Unknown. MGP Member Newsletters and other Documents

Note: Some date are estimated (based on information in documents)

41.

(Memo) **1953 March 19. [from]** AMS, Secretary, MGP. **[to]** MGP Members. Models' Guild Meeting Notice: 1952- Third Regular Meeting- 1953. Thursday Evening, March 19, 1953. 8pm at Headquarters.

Note: Notice states meeting is devoted entirely to a discussion of business problems of interest to active members. Also to bring attention matters discussed by Board Members. Matters include: Fashion modeling and Photographic Modeling, Wardrobe content.

42.

(Memo) **1952- 1953. [from]** AMS, Secretary, MGP. **[to]** MGP Members. MGP- Last Meeting of the 1952- 1953 Season Annual Election.

Note: Notice indicates that officers are to be elected. Letter announces nominations submitted by board: President: Janet Kopec, First VP: Nancy Straub, Second VP: Leslie Eustace, Two members of the board: Christine Torchiana, Nancy Beebe. Notice also states there are matters of importance to be discussed, and plans will be formulated for coming season.

43.

(Letter) **1953. [from]** Nancy Kirk, President. MGP **[to]** MGP Members. To the Members of the Models' Guild of Philadelphia: 1953 Season Year.

Note: General notice and updates; includes information about dues (payment) information, Cabaret Party, Fashion Shows, Test Prints. 2 copies

Folder 3: Continued

44.

(Letter) **1953 May 21. [from]** AMS, Secretary, MGP **[to]** MGP Members. The Guild Spring Dinner- Dance will be held Saturday even May 21st. at the Ross House Banquet Hall.

Note: Letter provides description of the evenings events, along with list of major prizes, and details of how to buy tickets, what to wear, and who can attend.

45.

(Letter) **1953- 1954. [from]** Janet Kopec, President, MGP. **[to]** MGP Members. To the Members of the Models' Guild of Philadelphia: Season 1953-1954

Note: General notice and updates, includes information about Board Meeting Schedule, Theatre tickets, Models donating time for Guild Office Assistance,

46.

(Letter) **1955-1956 [from]** LWS, Director, MGP **[to]** MGP Members. To Members of the Models' Guild of Philadelphia: Late Season 1955-1956.

Note: General notice and updates, includes information about Bridal Season, when the office will be closed, New born baby arrivals, Things to do list for models.

47.

(Letter) **1955 June 23 [from]** Janet Kopec, President & Others, MGP. **[to]** MGP Members. Special Letter to Guild Members from your Officers of MGP: Be sure to read this notice and return the enclosed post.

Note: Regarding meeting of the board of directors of MGP held on 1955 June 20. General notice and updates including membership dues, active and inactive members, payment for modeling services. Attached: postcard to be filled out, signed by member and returned to MGP.

48.

(Memo) **1955 June. [from]**AMS, Secretary, MGP. **[to]** MGP Members. Notice of Change in Dues for Models Guild of Philadelphia.

Note: Outline of the change in member rates and dues.

49.

(Letter) **1956 January 27. [from]**LWS, Director, MGP. **[to]** MGP Members. To Members of the Models' Guild.

Note: General notice and updates including updates and important information for fashion models, changes in guild rate, and complaints about cutting guild rates for photographers.

Folder 3: Continued

50.

(Letter) **1956 August 1.** [from] LWS, Director, MGP. [to] MGP Members. To Members of the Models' Guild of Philadelphia.

Note: General notice and updates including expanding guild services, new businesses, and payment options. Attached postcard, contain questions to be filled out, signed and returned to MGP. 3 copies

51.

(Letter) **1956 August 27.** [from] LWS, Director, MGP. [to] MGP Members. Special Letter to Guild Members from your Officers of Models' Guild of Philadelphia

Note: Re: meeting of guild at AMP held 1956 August 14. Letter discusses changes to MGP rate system. Indicates there are 3 rate groups: A,B,C. States what qualifies a model for their category, and their hourly rate. 3 copies.

52.

(Memo) **1956 September 27.** [from] AMS, Secretary, MGP. [to] MGP Members. Models' Guild of Philadelphia Annual Meeting and Election of Officers. September 27th 1956. Thursday Evening 7:45.

Note: Letter provides information about meeting, All members are required to be present. Lists matters to be discussed at meeting. They include: Annual Business report of the Guild, Election of Officers, New Photographic and Convention Procedures. Attached is a postcard to be filled out and returned to MGP. 3 copies.

53.

(Letter) **1956-1957.** [from] LWS, Director, MGP. [to] MGP Members. To Members of the Models' Guild of Philadelphia.

Note: Letter discusses the Vacation Season, which is approaching. AMP is closed July 5th to August 5th. MGP will be closed at the same time.

54.

(Letter) **1957 January.** [from] LWS, Director, MGP. [to] MGP Members. To the Members of the Models' Guild of Philadelphia.

Note: General newsletter and updates. Includes information about Ingher ad in Vogue. Model: Sandi Line, Janet Kopec, Dottie Daubert, Charlotte Russell. Note about purchasing MGP 1957 Engagement book, and information on how to be a 'good' model. 2 copies.

Folder 3: Continued

55.

(Memo) **1957 April 19. [from]** LWS, Director, MGP. **[to]** MGP Members. Important Notice to All Male Members of the Models' Guild and to Children Included in the Guild Referral Service.

Note: Memo is to inform models that they must have proper paper work to do photographic services. Also a warning that no Guild Male Member or Referral Children shall do any Photographic work for the Fashion Office of Gimbels.

56.

(Memo) **Date Unknown. [from]** AMS, Secretary, MGP. **[to]** MGP Members. To Every Member of the Models' Guild

Note: This memo indicates it is the last notice regarding the Spring Frolic being held on the Saturday. Provides information about guests that will be attending. Also has a special note to those who have not been in or called.

57.

(Memo) **Date Unknown. [from]** AMS, Secretary, MGP. **[to]** MGP Members. Attention All Models' Guilders: Are you Among the Sleeping 50%? Time is Passing. The Big Guild Dinner-Dance is only a couple of weeks off.

Note: Notice asks for members to assist with preparations of the Guild Dinner-Dance. Provides examples of Guild Members who have contributed their time already. 2 copies.

58.

(Letter) **Date Unknown. [from]** LWS, Director, MGP. **[to]** MGP Members. To Guild Members:

Note: General newsletter and updates including Vacation, Supplee- Biddle Company Merchandise Fair. It also discusses members mistakes and missed appointments as examples of 'bad behavior'.

59.

(Letter) **Date Unknown. [from]** LWS, Director, MGP. **[to]** MGP Members. Special Notice to Models' Guild Members and Clients.

Note: Letter is about Fashion bookings, it includes rate information for in/ out of town. 2 copies.

60.

(Memo) **Date Unknown. [from]** Unknown. **[to]** MGP Members. To All Members of MGP: Read all of this or you may loose money or miss a lot of fun.

Note: Notice is about matters discussed at Board meeting on March 7th. Members accepting work below guild minimum rate. It states that this type of behavior cannot be tolerated. It includes 3 ways to solve this problem.

Folder 3: Continued

61.

(Memo) **Date Unknown. [from]** Unknown. **[to]** MGP Members. Notice to MGP members regarding businesses that offer discounts

Note: Lists several businesses that offer discounts.

62.

(Memo) **Date Unknown. [from]** AMS, Secretary, MGP. **[to]** MGP Members. Notice of Change in Dues For Models' Guild Members.

Note: Lists the changes in dues for each class of model.

63.

(Memo) **Date Unknown. [from]** LWS, Director, MGP. **[to]** MGP Members. Special Notice for All Members.

Note: Contains rate information for each type of model. Contains hand written information: 175 copies. 3 copies

64.

(Letter) **Date Unknown. [from]** LWS, Director, MGP. **[to]** MGP Members. To All Members of the Models' Guild of Philadelphia.

Note: General notice and update. Includes information about how to fill out forms in Studio Photo Shoots, How to get paid for convention or photographic work, How/ Where you can use your membership cards. 2 copies.

65.

(Memo) **Date Unknown. [from]** AMS, Secretary, MGP. **[to]** MGP Members. Important Notice for all Adult Members of the Models' Guild of Philadelphia.

Note: Notice is about the World Hobby Exposition November 11th - 19th. Provides information about the exposition including MGP contribution and what to expect.

Folder 4: (Memorandums and Letters) 1958-1959, Dates Unknown. MGP Member Newsletters and other Documents

Note: Some dates are estimated (based on information in documents)

66.

(Memo) **1958 March 12. [from]** AMS, Secretary, MGP. **[to]** Unknown. Very Important Meeting.

Note: Re: Important meeting March 20th at 2:30 pm. Lecture by Betty Cornell, give advice and tricks for photographic posing.

Folder 4: Continued

67.

(Letter) **1958 July 28.** [from] LWS, Director, MGP. [to] MGP Members. To Members of the Models' Guild of Philadelphia.

Note: Vacation season notice, general notice and updated.

68.

(Letter) **1958 December.** [from] LWS, Director, MGP. [to] MGP Members. Xmas News of 1958 was Exciting and Interesting.

Note: General notice and update. Letter includes information about LWS and AMS trip to Europe, and other events happening around the Christmas season.

69.

(Letter) **1958-1959.** [from] LWS, Director, MGP. [to] MGP Members. End of Year Notice to Members of the Models Guild.

Note: Letter includes information about Guild Members, businesses that are using MGP photographs, Businesses that offer discounts to member with Membership card.

70.

(Letter) **1959 June.** [from] LWS, Director, MGP. [to] MGP Members. To:

Note: General notice and update. Includes information about Up to Date Composite Photographs, changes in dues.

71.

(Letter) **1959 September 17.** [from] LWS, Director. [to] MGP Members. To Members of the Models' Guild of Philadelphia.

Note: General notice and update. Includes information about LWS and AMS traveling to Europe for a International Photographic Fair in Cologne, Germany. Provides list of how things are to be done while they are gone.

72.

(Letter) **Date Unknown.** [from] LWS, Director. [to] MGP Members. To Members of the Models' Guild of Philadelphia.

Note: General notice and update. Includes information about that LWS and AMS will not be able to get away for their vacation in July for several reasons. Also asks for member to RSVP for Guild Buffet-Dinner in September.

73.

(Letter) **Date Unknown.** [from] LWS, Director, MGP [to] MGP Members, Trustees, and Special Friends. To Our Trustees and Members and Special Friends.

Note: Letter provides information about the Diamond Jubilee of Halftone Exhibition, publication on The Photomechanical Halftone

Folder 5: (Memorandums, and Letters) 1956- 1964, Dates Unknown. MGP
Member Newsletters and other Documents

Note: Date are estimated (based on information in documents)

74.

(Letter) **1961 January, 13 [from]** Mary C. Durant, Director, MGP . **[to]** MGP Member: Mr. Robert M. Greber. Notice of Application.

Note: Letter accepting member into the MGP, including initiation fees and dues.

75.

(Letter) **Date Unknown. [from]** LWS, Director, MGP. **[to]** MGP Members. Models' Guild Members of All Ages.

Note: General notice and update. Contains hourly rate information for previous and present year.

76.

(Letter) **Date Unknown. [from]** LWS, Director, MGP. **[to]** MGP Members. Special Fall Note to Our Members Who we assist by Checking Model Files.

Note: Letter contains information about bringing model files up to current status. Includes listing of models and subjects they are filed under. 7 copies

77.

(Letter) **Date Unknown. [from]** LWS, Director, MGP. **[to]** MGP Members. Special Notice to Users of Adult Male Models.

Note: Contains hourly rate information for each type of model. 2 copies.

78.

(Letter) **Date Unknown. [from]** LWS, Director **[to]** MGP Members. New: Model Picture Book! Free to Model Users.

Note: Letter provides information about the Museum and how it was organized for the benefits of photographers and model services. Includes information about A free service and new reference book

79.

(Memo) **Date Unknown. [from]** LWS, Director, MGP. **[to]** MGP Members. To the Feminine Members of the Models' Guild.

Note: Proposal for new hourly rates

80.

(Letter) **Date Unknown. [from]** LWS, Director, MGP. **[to]** Unknown. Negatives and Prints.

Note: Letter provides information about how MGP/ AMP divides test shots of models. Also included the instructions on how to get copy prints from negatives and costs. 5 copies

Folder 5: Continued

81.

(Letter) **Date Unknown. [from]** LWS, Director, MGP. **[to]** MGP Members. Important To All Members of the Models' Guild of Philadelphia.

Note: Contains information about how the guild was started, and the AMP, top model rates for previous years.

82.

(Letter) **Date Unknown. [from]** LWS, Director, MGP. **[to]** MGP Members and Friends. To Member and Friends of the Museum.

Note: Letter states announcing Mrs. Mary Durante will become director of the MGP effective July 1st 1959. 16 copies

83.

(Letter) **Date Unknown. [from]** Mary C. Durante, Director, MGP. **[to]** MGP Members. Its Amazing What Make-Up and Clothes Will do for a Girl.

Note: Notice for new models and other interested parties: seminar on how to dress and apply make up. 2 copies.

Folder 6: (Correspondence) 1949- 1963. Letters [from] MGP/ AMP [to] Business Affiliates

84.

(Letter) **1949 September 9. [from]** LWS, Director, MGP. **[to]** Mr. Saul Zalkind; 1309 Locust Street. Philadelphia 7 Pa.

Note: Summary of previous meeting. Re: Discussion of Museum and Model Guild Problem. Provides a list of member photographers/ studios. Offer of membership as Member Type One. Includes Membership fee costs per year for each type of member.

85.

(Letter) **1949 December 3. [from]** LWS, Director, MGP. **[to]** Mr. Ed Hannigan, Managing Editor U.S Camera; 420 Lexington Ave. New York 17 N.Y.

Note: Letter is to the Editor regarding an article written in U.S Camera. Article on pg. 68 in December issue, about model releases. Attached by K. Dudley 2008 April 3. Article from U.S Camera Dec 1949 issue pg. 68 +.
"Amateurs- how to Sell Your Pictures."

Folder 6: Continued

86.

(Letter) **1950 June 7. [from]** Albert W. Swanson, Secretary, Manufacturing Photoengravers Assoc. of Philadelphia; 1218 Chestnut Street. Philadelphia 7 Pa. **[to]** Mr. Frank J. Schreiber, American Photoengravers Association; 166 W. Van Buren Street. Chicago 4 Il.

Note: Letter states that it is the opinion that LWS although he may have knowledge of photography and what constitutes good photography, he does not know how to select models for photography and fashion. Includes 3rd party reply from LWS. (See Folder 6: # 87 for more information)

87.

(Letter) **1950 June 8 [from]** LWS, Director, MGP. **[to]** Mr. Albert W. Swanson, Secretary, Manufacturing Photoengravers Assoc. of Philadelphia; 1218 Chestnut Street. Philadelphia 7 Pa.

Note: cc. Frank Schreiber, Reply letter to Albert Swanson to the letter that was sent to Frank Schreiber. (See Folder 6 :# 86 for more information)

88.

(Letter) **1951 June 29. [from]** LWS, Director, MGP. **[to]** Mr. Louis Sherman, Attorney, Land Title Building, Philadelphia 10 Pa.

Note: Re: Asks advice about offering aptitude tests at the AMP for those interested in finding their 'fitness' to become photographic models. Includes a copy of the AMP charter of November 9 1945. Attached by K.Dudley: Copy of questionnaire for photographic models. (See Folder 6: #89 for more information)

89.

(Letter) **1951 June 29. [from]** LWS, Director, MGP. **[to]** Mr. Louis Sherman, Attorney, Land Title Building, Philadelphia 10 Pa.

Note: Letter asks for advice on question preparation regarding the MGP being classified as a employment agency. (See Folder 6: #88 for more information)

90.

(Letter) **1952 December 20. [from]** LWS, Director, MGP. **[to]** Mr. Peter J. Cancelmo, President, Photographic Society of Philadelphia

Note: Letter states intent to cancel arrangement for supplying models to PSP due to complaints. Also includes rules about models under the age of 21.

91.

(Letter) **1953 August 19. [from]** Unknown, AMP. **[to]** Photographer Members.

Note: Letter requests photographers to send test shots directly to the MGP for Guild book and folder.

Folder 6: Continued

92.

(Letter) **1954 February 22. [from]** LWS, Director, MGP. **[to]** Mr. George S. Bruni, General Manager, The Claridge Hotel; Atlantic City, N.J.

Note: Letter of intent to establish a relationship with hotel, so when models are in Atlantic City they specifically stay at the Claridge Hotel. Model: Nancy Kelly (reservation details included) (See Folder 7: # 113 for more information)

93.

(Letter) **1954 September 3. [from]** LWS, Director, MGP. **[to]** Mrs. Lesley Pearson, Dewees, Inc. 1122 Chestnut Street, Philadelphia 7 Pa.

Note: Letter to solicit for enrollment to the MGP as a sustaining or contributing member.

94.

(Letter) **1954 September 3. [from]** LWS, Director MGP. **[to]** Unknown.

Note: Re: Membership Dues, thank you letter for continued support and inviting receiver to become a contributing member of MGP. Contains information about MGP in their 9th year.

95.

(Letter) **1955 October 1. [from]** LWS, Director MGP. **[to]** Mrs. Rena Corman, Condax Studios; 1515 Walnut Street, Philadelphia 2 Pa.

Note: Reply to her note regarding proofs and negatives for test shots of Dottie Gabriel.

96.

(Letter) **1956 April 19. [from]** LWS, Director, MGP. **[to]** Mr. and Mrs. Gerard W. Ford; 949 Second Ave, New York N.Y.

Note: Thank you letter for speech given on topic of models given at meeting on April 10th. Mentions Poor Richard's Almanack (magazine), article about this topic will be written in the May issue. Eileen and Gerard Ford are the founders of Ford Models Inc.

97.

(Letter) **1956 June 13. [from]** LWS, Director, MGP. **[to]** Mr. and Mrs. Gerard W. Ford; 949 Second Ave, New York N.Y.

Note: Thank you letter for speech given to commercial photographers. Eileen and Gerard Ford are the founders of Ford Models Inc.

Folder 6: Continued

98.

(Letter) **1956 August 15. [from]** AMS, Secretary, MGP. **[to]** The Standard Diary Company; 122 East 23rd Street, New York N.Y.

Note: Requests quote on a quantity of engagement books. Requests for them to be embossed, if so at what additional cost.

99.

(Letter) **1957 January 26. [from]** LWS, Director, MGP. **[to]** Norman Beaver, Plank Printing.

Note: Request for new rate sheet, with instructions and samples. Also indicates names to be added to sheet.

100.

(Letter) **1957 September 23. [from]** LWS, Director, MGP. **[to]** Principal Benson, Philadelphia Museum School of Art; Broad and Pine Streets, Philadelphia 2 Pa.

Note: Requesting use of their auditorium for a meeting for the judging committee to accept applicants for the MGP. October 23rd 1957 from 6-9 pm.

101.

(Letter) **1958 May 27. [from]** LWS, Director, MGP. **[to]** Mr. Elmer Winter, President, Manpower, Inc.; 820 N. Plankinton Ave, Milwaukee 2 Wis.

Note: Re: request for confidential statements of receipts and expenses between MGP and Manpower Inc. Contains information gross volume business financial numbers. Cc. Aaron Scheinfeld, Charlotte W. Tapley. (See Folder 7: # 120 for more information)

102.

(Letter) **1959 April 9. [from]** LWS, Director, MGP. **[to]** Mr. Patrich Daly, District Manager, Ansco; Chrysler Building, New York 17 N.Y.

Note: Re: Blind Carbon copies of a letter sent to MGP Members.

103.

(Letter) **1959 July 21. [from]** LWS, Director, MGP. **[to]** Stuart M. Boggs, Junior Account, The Bell Telephone Company of Pa.; 1401 Arch Street, Philadelphia 2 Pa.

Note: Re: Discontinuance of listing of MGP under number PE-5-4973, application for new number under new director Mary C. Durante.

104.

(Letter) **1960 August 30. [from]** LWS, Director. **[to]** Mrs. Maribell Whetstone Maschal; 514 South Orange Street, Media Pa.

Note: Reply to thank you letter for withdrawing the ban on their return to the MGP.

Folder 6: Continued

105.

(Letter) **1963 August 1.** [from] LWS, Director. [to] Mr. Thomas J. Sanicola;
1015 Chestnut Street, Philadelphia 7 Pa.

Note: Request for model file book, possible termination of membership.

106.

(Letter) **1960 April 23.** [from] Unknown [to] Unknown.

Note: Thank you letter for cooperation and good will.

107.

(Letter) **Date Unknown.** [from] MGP. [to] The Photographers of the MGP.

Note: Re: Model Prices. Contains information about daily and hourly rate for model services.

Folder 7: (Correspondence) 1946-1963. [from] Business Affiliates [to] MGP/ AMP

108.

(Letter) **1946 September 11.** [from] M. L Casman, Attorney, Land Title Buidling
Philadelphia 10 Pa. [to] LWS, Director MGP.

Note: Letter indicating attached copies of the Constitution of the Models' Guild of Philadelphia. Also attached is invoice for services rendered.

109.

(Letter) **1952 March 28.** [from] Alexander L. Murphy, Assistant Editor, E.I du
Pont De Nemours & Company, Inc. [to] LWS, Director, AMP.

Note: Thank you letter for model services from MGP. Md. Ref: Miss. Daubert.

110.

(Letter) **1952 March 11.** [from] Mr. Jack Shalilt, RKO Radio Pictures, Inc.; 780
Gower Street, Los Angeles 38 Ca. [to] AMS, Secretary MGP.

Note: Thank you letter for kindness and help on a urgent matter.

111.

(Letter) **1952 June 16.** [from] Winthrop Davenport, Manager Advertising Dep.,
Anso; Binghamton N.Y. [to] LWS, Director, AMP.

Note: Letter indicates returning MGP book as requested.

Folder 7: Continued

112.

(Letter) **1952 July 16. [from]** Winthrop Davenport, Manager Advertising Dep., Ansco; Binghamton N.Y. [to] LWS, Director, AMP.

Note: Thank you letter for sending a copy of the new MGP book.

113.

(Letter) **1954 February 24.[from]** George B. Brunt, General Manager, Claridge Hotel; Atlantic City N.J. [to] LWS, Director, AMP.

Note: Letter apologizes for not being able to accommodate request for guarantee accommodations for MGP, when in N.J. Also apologizes for not being able to accommodate Nancy Kelly reservation. (See Folder 6: #92 for more information)

114.

(Letter) **1954 April 8. [from]** General Manager, Harold M. Lambert Studios; 2801 W. Cheltenham Ave, Philadelphia 19 Pa. [to] AMS, Secretary, MGP.

Note: Letter indicates fee enclosed for membership. Asks for copy of MGP book. (There is no MGP book associated with the collection)

115.

(Letter) **1955 October 3. [from]** Barton M. Lewy, Director of Sales, Display House; 1101 South Twentieth Street, Philadelphia 46 Pa. [to] LWS, Poor Richards Almanack; 1319 Locust Street, Philadelphia Pa.

Note: Letters asks 'plant a seed' in the modeling world regarding modeling agencies and the Industrial firms.

116.

(Letter) **1956 May 10. [from]** Bruce Downs, Editor, Popular Photography; 366 Madison Ave, New York 17 N.Y. [to] LWS, Director AMP.

Note: Re: W.F Hoover and his article for Popular Photography. Editor claims that W.F Hoover does not work for Popular Photography and will write him to demand him to stop associating P.P with his article. (See Folder 7: #132 for more information)

117.

(Letter) **1956 October 24. [from]** Graflex, Inc. Rochester 8 N.Y. [to] LWS, Director AMP.

Note: Thank you letter for bringing attention to contest rules for professional model use.

Folder 7: Continued

118.

(Letter) **1957 February 8. [from]** Bruce A. Berlin, Law Offices; Berks Title Building, 607 Washington Street, Reading Pa. **[to]** MGP.

Note: Re: article in Poor Richards Almanack about recommended form of model releases. Requests for a current copy of release so that he may study it.

On the back is the typed reply from LWS, regarding model release and asking permission to quote him in next issue of Poor Richards Almanack.

119.

(Letter) **1957 February 12. [from]** Bruce A. Berlin, Law Offices; Berks Title Building, 607 Washington Street, Reading Pa. **[to]** LWS, Director, AMP.

Note: Reply letter to LWS letter on February 11, 1957. References article in Popular Photography February issue. . Attached by K. Dudley 2008 April 4. Article from Popular Photography February 1957 issue. Pg 28 + "Legal Problems: The form of Model Release is Important".

120.

(Letter) **1958 May 6. [from]** Mr. C.W Tapley, Branch Manager, Manpower, Inc.; 1420 Walnut St. Rm 1515-17, Philadelphia Pa. **[to]** LWS, Director AMP.

Note: Letter requesting information about profits and losses, operating costs, fee schedules, amount of business. (See Folder 6: #101 for more information)

121.

(Letter) **1959 April 7. [from]** Mis Patricia Lindsley, Secretary to Mr. Richard Kraft. **[to]** AMS, Secretary, MGP.

Note: Letter indicates check for \$290.00 is enclosed, for invoice dated March 28th for professional services rendered.

122.

(Letter) **1959 November 19. [from]** Mrs. A. Kent Williams, Henry and Williams: A Children's Modeling Agency; 157 North 21st Street, Philadelphia 3 Pa. **[to]** Photographers.

Note: Letter indicates that a list with phone numbers for children models is attached. Notes new agency name and address.

123.

(Letter) **1960 September 19. [from]** Mr. Bob Smith, Vice President, The Clements Company, Inc.; Horn Building, 16th and Chestnut Street, Philadelphia 3 Pa. **[to]** Mary Durante, Director, MGP.

Note: Letter provides information to the professional football telecast schedule for WCAU-TV. It includes details of rehearsals and commercial times.

Folder 7: Continued

124.

(Letter) **1960 November 30. [from]** M.L Stevens, Manager, Great Circle Air Charters; Room 2139 Int. Arrival Bldg, New York Int. Airport, Airport 30 N.Y. **[to]** Mary Durante, Director, MGP.

Note: Re: Chartering an aircraft in 1961 on pro- rata basis for members and families to Europe. Provides information about Charter Season, aircraft information.

125.

(Letter) **1961 February. [from]** Lee Cusack, Publisher, Career Model Magazine, 206 East Genesee Street, Syracuse N.Y. **[to]** Owners and Managers of Modeling Schools and Agencies.

Note: Annoucement for the National Modeling Conference held in New York in February 1961.

126.

(Letter) **1963 January 28. [from]** R. S Alford, Bell Telephone Laboratories, Inc.; Murray Hill, N.J. **[to]** LWS, Director, AMP.

Note: Thank you letter for sending a copy of the Collector's guide to American Photography. Attached: A description of a camera in which he wishes to donate to AMP.

127.

(Letter) **1968 January 28. [from]** Mr. Jacob Deschin, Photography Editor, The New York Times; Times Square, New York N.Y. **[to]** LWS, AMP.

Note: The letter asks for advice on the fair value of two 35 mm projectors. Attached: Reply letter from LWS.

128.

(Letter) **Date Unknown. [from]** Peg Anderson, Director, Jo Anderson Charm and Modeling School and Placement Service; 731 Federal Street, Camden 2 N.J. **[to]** Unknown.

Note: Letter to inform of new business: Jo Anderson Modeling Agency.

129.

(Letter) **Date Unknown. [from]** Condax Studios Photographers; 1515 Walnut Street, Philadelphia 2 Pa. **[to]** LWS.

Note: Handwritten letter, illegible.

Folder 7: Continued

130.

(Letter) **Date Unknown. [from]** Don Martin, W.H. Hoedt Studios Inc.; 1532 Summer Street, Philadelphia 2 Pa. **[to]** LWS.

Note: Letter requests for certain protocols when signing model release forms.

131.

(Letter) **Date Unknown. [from]** Charlotte, Manpower, Inc.; 1420 Walnut St. Rm 1515-17, Philadelphia Pa. **[to]** AMS.

Note: Handwritten letter, partially illegible.

132.

(Letter) **Date Unknown. [from]** W.F Hoover; 2009 Fleetwood Drive, Grosse Point Woods 36, Mi. **[to]** Unknown.

Note: Letter solicits businesses to answer a questionnaire to be included in a project (directory of modeling agencies and photographers) Re: Popular Photography article being written. (See Folder 7: # 116 for more information)

Folder 8: (Correspondence) 1949- 1956. Supplee- Biddle Stelz Company; 5th & Bristol Streets, Philadelphia 5 Pa.

133.

(Letter) **1949 July 29. [from]** Margaret M. Green, Adverstising Manager, SBSC. **[to]** LWS, Director, AMP.

Note: Confirmation letter for dates for fair. Includes information about what types of models are needed for fair.

134.

(Press Release) **1949. [from]** SBSC. **[to]** Unknown.

Note: Press release regarding the 11th Annual Supplee- Biddle Merchandise Fair

135.

(Letter) **1950 January 16. [from]** Margaret M. Green, Advertising Manager, SBSC. **[to]** LWS, Director, AMP.

Note: Confirmation regarding Pennsylvania Seaboard Housewares Show at Convention Hall. Contains dates, and model types requested.

136.

(Letter) **1950 January 28. [from]** LWS, Director, MGP. **[to]** Margaret M. Green, Advertising Manager, SBSC.

Note: Re: Convention Hall Exhibition. A model received a cheque for a lesser amount that was agreed upon. Letter requests for amount to be paid in full. (See Folder 8: #137 for more information)

Folder 8: Continued

137.

(Letter) **1950 February 6. [from]** Margaret M. Green, Advertising Manager, SBSC. **[to]** LWS, Director, AMP.

Note: Reply letter to a letter that was sent January 28th 1950 (See Folder8: #136 for more information)

138.

(Letter) **1950 May 31. [from]** Margaret M. Green, Advertising Manager, SBSC. **[to]** LWS, Director, AMP

Note: Confirmation letter for dates of the Merchandise fair. Also inquires about placing a 1/4 page advertisement in Merchandise Fair program.

139.

(Telegram) **1950 June 15. [from]** Margaret M. Green, Advertising Manager, SBSC. **[to]** LWS, Director, AMP

Note: Requests use of Miss Greater Philadelphia, letter to follow.

140.

(Letter) **1950 May 31. [from]**] Margaret M. Green, Sales Promotion Manager, SBSC. **[to]** LWS, Director, AMP

Note: Requests for LWS to phone, regarding changes in dates for Merchandise Fair due to a Jewish holiday.

141.

(Letter) **1950 July 26. [from]** Margaret M. Green, Sales Promotion Manager, SBSC. **[to]** LWS, Director, AMP

Note: Re: Souvenir program for the Merchandise Fair. Includes information about advertisement size

142.

(Letter) **1950 October 9. [from]** Margaret M. Green, Director 150 Fair, SBSC. **[to]** LWS, Director, AMP

Note: Thank you letter for assistance during the 11th Annual Merchandise Fair.

143.

(Letter) **1954 December 1. [from]** Wm. Geo Steltz, Jr., Asst. to the President. **[to]** AMS, Secretary, MGP.

Note: Letter requests the use of a model to show off prizes for Sales Contest. Includes dates of contest and description of prizes.

Folder 8: Continued

144.

(Letter) **1955 March 30. [from]** Wm. Geo Steltz, President, SBSC. **[to]** AMS, Secretary, MGP.

Note: Letter of apology for misplaying the issue of photographs of MGP famous models.

145.

(Letter) **1956 January 14. [from]** Unknown, MGP. **[to]** Mr. Wm. L. Schick, Advertising Manager, SPSC.

Note: Letter indicates that 20 glossy prints are attached of the model who will be working the 15th Annual Merchandise Fair.

146.

(Letter) **1956 March 8. [from]** Dolores Anne Doman, SBSC. **[to]** LWS, Director, MGP.

Note: Request for payment for items purchased.

Folder 9: (Miscellaneous) 1953- 1966, Dates Unknown.

147.

(Release) **1953. [from]** Unknown. Tax Release.

148.

(Letter) **1957. [from]** MGP. **[to]** MGP Members. Important Rules for Guild Members.

Note: complete rules and regulations of MGP. 3 copies.

149.

(Memo) **1957 February 1. [from]** MGP. Models' Guild Rate List.

Note: Contains names of models that are to be added to rate list.

150.

(Statement) **1957-1958.** Statement of Receipts and Expenses of MGP. Sixth Month Period October 1 1957 to April 1 1958.

Note: Includes gross and net receipts of commercial photography, motion film photography, fashion shows, operating expenditures etc.

151.

(Letter) **1958. [from]** LWS, Director, MGP. **[to]** Parents of Children Models.

Note: Letter lists procedures for updating files on child models for new business year.

Folder 9: Continued

152.

(Letter) **1960 March 23. [from]** Rosanna Barretta. **[to]** Mary C. Durante.

Note: Letter is handwritten, illegible.

153.

(Statement) **1962-1964.** Treasures Report for MGP.

Note: Includes expenditures

154.

(Invoice) **1966 February 18. [from]** MGP.

155.

(Letter) **Date Unknown. [from]** LWS, Director AMP. **[to]** New Members of MGP. An Appropriate Xmas Token.

Note: Letter indicates that 3" plastic gold seal of MGP with chain is available for purchase. 13 copies.

156.

(Book Page) **Date Unknown.** Employees- Independent Contractors. Free lance models.

Note: highlighted passage about models are independent contractors.

Approximate date is December 1952.

157.

(Map) **Date Unknown.** Philadelphia Street Map.

Note: 2 copies.

158.

(Form) **Date Unknown. [from]** Unknown. **[to]** MGP. Models Rate Sheet.

Note: contains listing of type of modeling and area to fill in rate per hour.

159.

(Photograph/ Advertisement) **Date Unknown.** Fashion Test Shots/ Advertising for MGP.

Note: Includes 4 sheets of test prints with Models Guild advertisement. Attached is a list of suggestions for dos and don'ts for photographing models. Also Envelope with handwriting: Specimen Tests on front.

Box 2:

**Folder 10: (Invoices) 1956- 1959 [from] L.W.S, MGP/AMP [to] Photarc, S.E
Corner 37th & Filbert Sts. Philadelphia 4.**

Note: Invoices are typed with some handwritten information. Contains instructions on how many prints to make from each negative. Also includes model names and identification numbers.

160.

(Invoice) **1956 September 10**

Note: Model: Susan Levens

161.

(Invoice) **1957 January 18**

Note: Model: Norman Smith, Jonnie Barkman

162.

(Invoice) **1958 February 6**

Note: Model: #30 Diane Mark, #131 Dave Stamper, #134 Jas. Dormer, #67 Polly McNelis, #20 Elsie Rogers, #108 Jos. Mustini, Paul McMahon, #124 Ted Benson, #105 Geo. Crosley, #121 Chas. G. Manning, #110 Wm. Wilde, Mary Durante

163.

(Invoice) **1958 March 1**

Note: Model: #50 Marlene Beere, #143 John Burge, #92 Bonnie Halfpenny, #53 Lois James, #81 Suzanne Wyatt

164.

(Invoice) **1958 March 14**

Note: Model: #14 Gen March, #148 Ben Pope, #151 Craig Biddle, #149 Ellard Mcarthy, #18 Gab. Gessener

165.

(Invoice) **1958 July 25**

Note: Model: #7 Evelyn Schufrieder, #41 Dottie Constant, #43 Mary Bee, #44 Kay Deissler, Weatherby

166.

(Invoice) **1958 September 19**

167.

(Invoice) **1958 November 28**

Note: Model: #31 Loretta Rissell, #93 Jody Watkins, Gail Culley, Peppelman, Fash

Folder 10: Continued

168.

(Invoice) **1958 December 5**

Note: Model: #3 Barbara Battersby, Dorothy Collins, Michelle Vaniver, Barbara Kessler

169.

(Invoice) **1958 December 9**

Note: Model: #71 Billy O'Brien

170.

(Invoice) **1958 December 18**

Note: Model: #70 Betty Gellard, Gwen Pooley, Pooley Boy, Gail Parmer

171.

(Invoice) **1959 May 7**

Note: Model: #115 Ed. Henry

172.

(Invoice) **1959 May 18**

173.

(Invoice) **1959 June 2**

Note: Model: #111 John F. Brown, #27 Rachel Aiken

174.

(Invoice) **1959 August 31**

Note: Model: Donna Ianna

175.

(Invoice) **1959 September 14**

Note: Model: Nancy Bishop

176.

(Invoice) **1959 September 24**

Note: Model: Edith Schultz, Betty Smith

177.

(Invoice) **1959 October 10**

Note: Model: Chipper Michel, Barbara Kessler, Cissy Kessler, Jonne Barkham

178.

(Invoice) **1959 November 2**

Note: Model: B. Davis, Peppelman, Wm. Yerkes

Folder 10: Continued

179.

(Letter) **1958 September 19.** [from] L.W.S, [to] Berry & Homer, Attention: Roger T. Earle

Note: Model: Invoices contains instructions on how to make prints, send negatives to Photarc

Folder 11: (Invoices) 1958-1959 [from] Photarc, S.E Corner 37th and Filbert Streets. Philadelphia 4, Pa (written on Photarc Invoice stationary). [to] MGP/AMP

Note: Invoices contain typed information with handwritten instructions including number of prints and model names and identification numbers. Some invoices are attached to the corresponding invoice from the AMP.

180.

(Invoice) **1958 January 27.** Invoice No. 8701A.

Note: Model: Attached AMP invoice dated 1959 January 23. Model: # 4 Jeanne Klaus

181.

(Invoice) **1958 February 2.** Invoice No. 8000

Note: Model: McMahon, Benson, Crosby, Manning, Wilde

182.

(Invoice) **1958 March 6.** Invoice No. 8051

Note: Model: # 50, #143, #91

183.

(Invoice) **1958 April 1.** Invoice No. 8118

184.

(Invoice) **1958 May 28.** Invoice No. 8144

Note: Model: #112, # 77

185.

(Invoice) **1958 December 4.** Invoice No. 8629

Note: Model: #31, #93, Peppleman Fash, Culley

186.

(Invoice) **1958 December 8.** Invoice No. 8639

Note: Model: #3, Collins, Vaniver, Kessler

187.

(Invoice) **1958 December 17.** Invoice No. 8645

Note: Model: #71

Folder 11: Continued

188.

(Invoice) **1958 December 26.** Invoice No. XYZ-2

Note: Model: #70, Pooley boy and girl, Parmer

189.

(Invoice) **1959 January 19.** Invoice No. 8674

Note: Attached AMP invoice dated 1959 January 6. Model: #117 Phillip Whitehead, Leonard Mahoney

190.

(Invoice) **1959 January 23.** Invoice No. 8701

Note: Attached AMP invoice dated 1959 January 20. Model: #17 Thalia Quinney, #60 Marlyn Hayman, #99 Sheila Mahoney, #64 Vicki Redmond

191.

(Invoice) **1959 January 23.** Invoice No. 8696

Note: Attached AMP invoice dated 1959 January 16. Model: #49 Margaret Seibert, #23 Lynn Blish, #105 Wayne Gundrum, Leah Santoro, Lois, Levine

192.

(Invoice) **1959 January 28.** Invoice No. 9007

Note: Attached AMP invoice dated 1959 January 28. Model: #85 Barb Martin, #54 Nancy Marcolino, #19 Nancy Rowley, Kathy Lynch, #4 Jeanne Klaus

193.

(Invoice) **1959 February 4.** Invoice No. Unknown

Note: Attached AMP invoice dated 1959 February 4. Model: # 86 Mimi McKenna, #59 Carol Pritschman, #130 Tom McLaughlin

194.

(Invoice) **1959 February 9.** Invoice No. Unknown

Note: Attached AMP invoice dated 1959 February 9. Model: # 86 Mimi McKenna, #59 Carol Pritschman, #130 Tom McLaughlin

195.

(Invoice) **1959 February 12.** Invoice No. Unknown

Note: Attached AMP invoice dated 1959 February 12. Model: #91 Gail Porter, #18 Jenny Watson, #147 Bill Donahue, #10 Gail Hurlbrink, Tedy Deakayne

196.

(Invoice) **1959 February 20.** Invoice No. 9033

Note: 2 copies

Folder 11: Continued

197.

(Invoice) **1959 February 20.** Invoice No. 9017

Note: 2 copies

198.

(Invoice) **1959 February 20.** Invoice No. 9018

Note: 2 copies. Model: J. Watson

199.

(Invoice) **1959 March 11.** Invoice No. 9104

Note: Attached AMP invoice dated 1959 February 25

200.

(Invoice) **1959 March 11.** Invoice No. 9086

Note: Attached AMP invoice dated 1959 March 5. Model: Corky Levens, Spina, Jay Yerkes, McMahon, #43 Mary Bee

201.

(Invoice) **1959 March 11.** Invoice No. 9103

Note: Attached AMP invoice dated 1959 March 10. Model: #29 Lillian Fisher

202.

(Invoice) **1959 March 18.** Invoice No. 9107

Note: Attached AMP invoice dated 1959 March 11. Model: # 114 Jim Higgins, #90 Charl Garrison

203.

(Invoice) **1959 March 25.** Invoice No. 9136

Note: Attached AMP invoice dated 1959 March 24. Model: #131 Frank Hurlbrink, #89 Marie Nash

204.

(Invoice) **1959 April 2.** Invoice No. 9163

Note: Attached AMP invoice dated 1959 April 4. Model: #9 Deetsie William, #94 Janney Turner

205.

(Invoice) **1959 April 14.** Invoice No. 9178

Note: Attached AMP invoice dated 1959 April 11. Model: #78 Roberta Robinson, #82 Sue Wieman

Folder 11: Continued

206.

(Invoice) **1959 April 29**. Invoice No. 9218

Note: Attached AMP invoice dated 1959 April 24. Model: #49 Lorrie Cummings

207.

(Invoice) **1959 April 29**. Invoice No. 9186

Note: Attached AMP invoice dated 1959 April 13. Model: Lynn Barett

208.

(Invoice) **1959 April 29**. Invoice No. 9625A

Note: Model: Kareen Connor

209.

(Invoice) **1959 April 29**. Invoice No. 9499

Note: Model: Donna Ianna

210.

(Invoice) **1959 October 2**. Invoice No. 9637

Note: Model: Nancy Bishop

211.

(Invoice) **1959 October 19**. Invoice No. 9659

Note: Model: C. Michel, B. Kessler, C. Kessler

212.

(Invoice) **1959 October 19**. Invoice No. 9631

Note: Model: E. Shultz, B. Smith

Folder 12: (Invoices) 1956- 1959 [from] Manpower, Inc.: Nations Largest Complete Business Service Affiliated Branches Coast to Coast; Branch No. 52. 1420 Walnut St. Rm 1517-19, Kingsley 5-3850, Philadelphia 2 Pa. [to] AMP.

Note : Invoices are for services rendered. Contains information including name of worker, rate per hour, and total amount. Workers name and dates:

A. Troohoff (Oct.7 1956- Dec 30 1956), M. Waldman (Jan.1 1957-Mar. 24 1957), F. Weintraub (Mar. 31 1957), C. Deitz (Sep. 22 1957- Sep. 29 1957), C. Crescenzo (Oct. 20 1957- June 15 1958), N. Bickworth (Nov.2 1958-Nov. 7 1958), G. Woodall (Mar. 22 1959- May3 1959)

New Style Invoice used from (Mar. 16 1958- May 3 1959)

213.

(Invoice) **1956 October 7**. Invoice No. 9550U

Note: Attached Carbon Customer Copy

Folder 12: Continued

214.

(Invoice) **1956 October 14.** Invoice No. 9670U

Note: Attached Carbon Customer Copy

215.

(Invoice) **1956 October 21.** Invoice No. 9896 U

216.

(Invoice) **1956 October 28.** Invoice No. 1240 U

Note: Attached Carbon Customer Copy

217.

(Invoice) **1956 November 4.** Invoice No. 1440 U

Note: Attached Carbon Customer Copy

218.

(Invoice) **1956 November 11.** Invoice No. 1676 U

Note: Attached Carbon Customer Copy

219.

(Invoice) **1956 November 18.** Invoice No. 1890 U

Note: Attached Carbon Customer Copy

220.

(Invoice) **1956 November 25.** Invoice No. 2075 U

Note: Attached Carbon Customer Copy

221.

(Invoice) **1956 December 2.** Invoice No. 2330 U

Note: Attached Carbon Customer Copy

222.

(Invoice) **1956 December 9.** Invoice No. 2565 U

Note: Attached Carbon Customer Copy

223.

(Invoice) **1956 December 16.** Invoice No. 2910 U

Note: Attached Carbon Customer Copy

224.

(Invoice) **1956 December 23.** Invoice No. 2960 U

Note: Attached Carbon Customer Copy

Folder 12: Continued

225.

(Invoice) **1956 December 30.** Invoice Unknown

Note: Carbon Customer Copy [only]

226.

(Invoice) **1957 January 1.** Invoice No. 3409 U

Note: Attached Carbon Customer Copy

227.

(Invoice) **1957 January 13.** Invoice No. 3630 U

Note: Attached Carbon Customer Copy

228.

(Invoice) **1957 January 20.** Invoice No. 3898 U

Note: Attached Carbon Customer Copy

229.

(Invoice) **1957 January 27.** Invoice No. 4143 U

Note: Attached Carbon Customer Copy

230.

(Invoice) **1957 February 3.** Invoice No. 4406 U

Note: Attached Carbon Customer Copy

231.

(Invoice) **1957 February 10.** Invoice No. 4773 U

Note: Attached Carbon Customer Copy

232.

(Invoice) **1957 February 17.** Invoice No. 4912 U

Note: Attached Carbon Customer Copy

233.

(Invoice) **1957 February 24.** Invoice No. Unknown

Note: Carbon Customer Copy [only]

234.

(Invoice) **1957 March 3.** Invoice No. 5550 U

235.

(Invoice) **1957 March 10.** Invoice No. 5925 U

Folder 12: Continued

236.

(Invoice) **1957 March 17**. Invoice No. 5963 U

237.

(Invoice) **1957 March 24**. Invoice No. 6193 U

238.

(Invoice) **1957 March 31**. Invoice No. 6491 U

239.

(Invoice) **1957 September 22**. Invoice No. 4553 U

240.

(Invoice) **1957 September 29**. Invoice No. 5311 U

241.

(Invoice) **1957 October 20**. Invoice No. 5353 U

242.

(Invoice) **1957 October 27**. Invoice No. 5621 U

243.

(Invoice) **1957 November 3**. Invoice No. 5878 U

244.

(Invoice) **1957 November 10**. Invoice No. 6115 U

245.

(Invoice) **1957 November 11**. Invoice No. 6350 U

246.

(Invoice) **1957 November 24**. Invoice No. 6692 U

247.

(Invoice) **1957 December 1**. Invoice No. 6988 U

248.

(Invoice) **1957 December 8**. Invoice No. 7055 U

249.

(Invoice) **1957 December 15**. Invoice No. 7514 U

Folder 12: Continued

250.
(Invoice) **1957 December 22.** Invoice No. 7692 U
251.
(Invoice) **1958 January 1.** Invoice No. 8050 U
252.
(Invoice) **1958 January 12.** Invoice No. 8110 U
253.
(Invoice) **1958 January 19.** Invoice No. 8348 U
254.
(Invoice) **1958 January 26.** Invoice No. 8600 U
255.
(Invoice) **1958 February 2.** Invoice No. 8874 U
256.
(Invoice) **1958 February 9.** Invoice No. 9111 U
257.
(Invoice) **1958 February 16.** Invoice No. 9306 U
258.
(Invoice) **1958 February 23.** Invoice No. 9687 U
259.
(Invoice) **1958 March 2.** Invoice 9808 U
260.
(Invoice) **1958 March 9.** Invoice 1056 U
261.
(Invoice) **1958 March 16.** Invoice No. 1103 U
262.
(Invoice) **1958 March 23.** Invoice No. 1448 U
263.
(Invoice) **1958 March 30.** Invoice No. 1477 U
264.
(Invoice) **1958 April 6.** Invoice No. 1680 U

Folder 12: Continued

265.

(Invoice) **1958 April 13**. Invoice No. 1863 U

266.

(Invoice) **1958 April 20**. Invoice No. 2228 U

267.

(Invoice) **1958 April 27**. Invoice No. 2276 U

268.

(Invoice) **1958 May 4**. Invoice No. 2411 U

269.

(Invoice) **1958 May 14**. Invoice No. 2646 U

270.

(Invoice) **1958 May 18**. Invoice No. 2841 U

271.

(Invoice) **1958 May 25**. Invoice No. 3041 U

272.

(Invoice) **1958 June 1**. Invoice No. 4119 U

273.

(Invoice) **1958 June 8**. Invoice No. 4298 U

274.

(Invoice) **1958 June 15**. Invoice No. 4507 U

275.

(Invoice) **1958 November 2**. Invoice No. 8434 U

276.

(Invoice) **1958 November 7**. Invoice No. 8698 U

277.

(Invoice) **1959 March 22**. Invoice 3665 U

Note: Attached carbon customer copy

278.

(Invoice) **1959 March 28**. Invoice No. 3880 U

Note: Attached carbon customer copy

Folder 12: Continued

279.

(Invoice) **1959 April 5**. Invoice No. 4095 U

Note: Attached carbon customer copy

280.

(Invoice) **1959 April 12**. Invoice No. 4496 U

281.

(Invoice) **1959 April 19**. Invoice No. 4509 U

Note: Attached carbon customer copy

282.

(Invoice) **1959 April 26**. Invoice No. 4728 U

Note: Attached carbon customer copy

283.

(Invoice) **1959 May 3**. Invoice No. 5103 U

Note: Attached carbon customer copy

Folder 13: (Invoices) 1955-1960. Miscellaneous

284.

(Invoice) **1950 January 5**. [from] The Curtis Publishing Company; Independence Square, Philadelphia 5 Pa. [to] Commercial Photographers of Philadelphia, AMP.

285.

(Invoice) **1952 February 11**. [from] The Cleveland Container Company; Post Office Box 165, Gatzmer Avenue, Jamesburg N.J. [to] AMS, Secretary, MGP.

286.

(Invoice) **1955 August** [from] MGP

Note: Blank invoice that was used up till August 1955

287.

(Invoice) **1959 May 11**. [from] Jane L. Diederichs, Letter Shop; Lewis Tower, 225 S. 15th Street, Philadelphia 2 Pa. [to] LWS, Director, AMP.

288.

(Invoice) **1960 June 17**. [from] Plank Printing Company, 914 Locust Street, Philadelphia 7 Pa. [to] MGP

Folder 13: Continued

289.

(Invoice) **1960 August 7.** [from] MGP [to] Carlisle Miller Studio, 1304 Walnut Street,

Note: Attached Carbon Copies

Folder 14 : (1947-1961) Advertisements, Articles and Models Guild of Philadelphia Ephemera

290.

(Postcard) **1947 June.** MGP. June Bride.

Note: Postcard Ad for the Models Guild of Philadelphia. Model Ref: Tottie Hayden. Phtphr Ref: Henry Gregg. 6 copies

291.

(Postcard) **1948 Spring.** Lotz Photo-Engraving Company in association with MGP. Spring Fantasy.

Note: Postcard Ad for Lotz Photo- Engraving Company and the Models Guild of Philadelphia. Model: Phyllis Carson, Pat O'Brian, Pegge Warman. 4 copies

292.

(Postcard) **1948 May.** MGP. Reflections.

Note: Postcard Ad for the Models Guild of Philadelphia. Model: Norma McMenamin, Independence Hall. Phtphr Ref: W.H Hoedt

293.

(Postcard) **1948 November.** MGP. Kick-off.

Note: Postcard Ad and calendar for the Models Guild of Philadelphia. Mod Ref: Kathy, Carrigan, Jack Reilly, Lorraine Dwyer.

294.

(Brochure) **1949 September 13-16.** Supplee-Biddle's Company of Philadelphia. 12th Annual Merchandise Fair

Note: Contains images produced by the Models Guild of Philadelphia. 7 page, double sided.

295.

(Invitation) **1950 September 25.** Supplee-Biddle- Stelz Company of Philadelphia. 14th Annual Merchandise Fair Banquet.

Note: Includes description of evenings events and menu

Folder 14: Continued

296.

(Poster) **1950 September 26-29.** Supplee-Biddle-Steltz Company of Philadelphia.
14th Annual Merchandise Fair.

Note: Advertisement. 3 copies

297.

(Article) **1949 November.** House Furnishing Review. Supplee-Biddle's
Philadelphia Story.

*Note: Article is about the 12th Annual Merchandise Fair. The Models Guild of
Philadelphia is mentioned and highlighted in article*

298.

(Letter) **1950 January 20. [from]** National Association of Photographic
Manufacturers, Inc.; Room 612, 10 Rockefeller Plaza, New York 20 N.Y. [to]
AMP. Attn: LWS

*Note: Attached to letter: 1949 December. National Photo Dealer. 28 Foreign
Countries Now Granting Concessions on U.S Photo Imports. (Article). Contains
images of LWS and member of MGP.*

299.

(Article) **1950 September 25.** The Philadelphia Inquirer. First Merchandise Fair
Held in Circus Tent.

*Note: Original Newspaper article and 2 page photocopy contains small ad for
MGP (circled)*

300.

(Article) **1950 November.** Byline: Philadelphia Industrial Editors Association.
Vol. V No. 3. Dr. Siple, Models Provide Stimulation Photographic Material at
October Confab.

Note: Contains image of LWS receiving trophy

301.

(Press Release) **1953.** MGP. The Models Guild of Philadelphia.

Note: Contains history and background information on MGP. 2 sided

302.

(Article) **1953 July.** Main Line Magazine (reprinted by MGP). Philadelphia
Solves The Model Problem.

*Note: 3 page article about the MGP, including images and membership
information*

303.

(Stationary) **1946-1954.** MGP letterhead example.

Note: Attached Envelope

Folder 14: Continued

304.

(Book Page) **1954**. MGP. The American Museum of Photography.

Notes: Front pages for MGP picture books. Brief history of AMP/ MGP. Includes AMP emblem

305.

(Stationary) **1954 September**. MGP. Appointment slip.

306.

(Poster) **1956**. AMP/ MGP. Museum Members Specializing in Photographic Illustration for Advertising.

Note: List of members recommended for illustration. Includes names and addresses.

307.

(Stationary) **1952-1960**. MGP. Application for Admission to the Models Guild of Philadelphia.

Note: 3 different versions. 4 copies of each

308.

(Invitation) **1958 January 28**. MGP. Special Model Forum for all members of Models's Guild of Philadelphia.

Note: Invitation lists speakers taking part of the panel discussion.

309.

(Card) **1960**. [from] Mary Durante and Michen Hagg, MGP. Happy Holidays

Note: Envelope included.

310.

(Advertisement) **1961**. AMP. Officers and Trusttess.

Note: Complete list of Trustees. Notification that new trustees were added a meeting on July 11th 1960.

311.

(Advertisement) **Date Unknown**. John Wanamaker. Now You Can Wipe Off Facial Hair... In Minutes.

Note: Ad contains images with models from MGP. Original ad and photocopy attached.

312.

(Stationary) **Date Unknown**. MGP. Membership Card.

Note: 2 copies

Folder 14: Continued

313.

(Invitation/ Business Announcement) **Date Unknown.** MGP. Introducing the Models Guild of Philadelphia

Note: 2 copies

314.

(Brochure) **Date Unknown.** AMP. A message from the American Museum of Photography regarding the Models Guild of Philadelphia.

Note: Contains information about these two associations, including brief history and future business. 2 copies

315.

(Card) **Date Unknown.** MGP. Season's Greetings.

Note: Holiday card with images. Mod Ref: Joan Stanton, Lois Brewster, Toni Dearden.

316.

(Questionnaire) **Date Unknown.** AMP/MGP. A Rating Questionnaire for Photographic Models.

Note: 5 copies

317.

(Poster) **Date Unknown.** Raymond Rosen and Co.; 32nd and Walnut Street, Philadelphia Pa. Raymon and Rosen & Co. 25th Anniversary Hollywood Beach Hotel Contest.

Note: Poster for Hollywood Beach Contest. Contains photographs of MGP models. 3 copies.

Folder 15: (Photographs). Date Unknown. Models of Philadelphia Press Photo



318.

Subject/ Description: Costume/ Dress up (unidentified), women wearing Hawaiian outfits, women wearing Miss. Philadelphia sashes, women wearing Models Guild of Philadelphia sashes, women wearing ball gowns, women dancing, women and men receiving awards and giving speeches, women waiving to audiences, women and men posing for with guests, candid photographs.

Quantity: (30) 8 x 10 photographs sleeved on resin coated, high gloss papers.

Dates identified: 1947, 1951.

Model/ people identified: LWS, Jeanne Watson, Miss art Director 1949 (Name located on back of image), Betty Childs. (Name located on back of image)

Funtion/ Shoot identified: Halloween 1951

Photography studio/ Photographer identified: Henry Gregg Photography; 706 Chestnut Street, Philadelphia 6 Pa. EDW. Pilkington; Commercial Photographer; 5154 Leiper St, Philadelphia 24, Pa.

Note: Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 16: (Photographs). Date Unknown. Models Guild of Philadelphia Press Photos



319.

Subject/ Description: Photographs are from various lectures, benefits and functions. Women listening to lecturer, men and women sorting through photographs, Woman posing for press conference photographers, women walking down a runway, women standing in front of judges/panel. Women in ball gowns at a benefit.

Quantity: (17) 8 x 10 photographs sleeved on resin coated, high gloss papers.

Dates identified: 1947 March, 1950 April 28.

Model/ people identified Michael Denning giving a photographic lecture (name located on verso), Gladys Studenroth (name located on verso)

Funtion/ Shoot identified: Beauty at its Best; Models Guild of Philadelphia Meeting (name located on verso)

Photography studio/ Photographer identified: MacGregor, Penpix Publisher Service; 1428 Pine Street, Philadelphia 2 Pa.

Note: Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 17: (Photographs and Negatives). Date Unknown. Models Guild of Philadelphia Press Photos.



320.

Subject/ Description: Photographs are from various lectures, benefits and functions. Women in Hawaiian outfits, women in evening dresses, woman in wedding dress with groom, women fainting, women posing and modeling in front of panel/ judges, men and women listening to lectures and people speaking, candid photographs of photo shoots that are in progress, candid photographs.

Quantity: (93) 4 x 5 photographs sleeved on resin coated, high gloss papers.

Dates identified: 1952 May

Model/ people identified Jane Hope, Jeanne Watson, Lucy Rappaport, Lois Brewster

Function/ Shoot identified: Models' Guild Committee Meeting

Photography studio/ Photographer identified: Henry Gregg Photography,

Note: Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 17: Continued

321.

Subject Matter/ Description: Man in outdoor/ winter wear, man using a camera, man holding height stick, man posing (fashion shot)

Quantity: Five 4x 5 color negatives (sleeved). Photographs are portraits from photo shoot.

Dates Identified: 1952

Model and people identified: None

Function identified: None

Photography studios identified: None

Note: Negatives are sleeved together in small envelope.

Box 3:

Folder 18: (Photographs) Date Unknown. Fashion: Head Shots (Women Models).



322.

Subject: Head shots, portraits, profile pictures

Cross reference: See also Hair

Quantity: (105) 8 x 10, (22) 4 x 5 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs are of women's headshots and portraits. Also consists of profile images. The photographs were taken in studio setting with a white/black backdrop. File contains several duplicates.

Dates identified: 1950, 1953 September 16,

Model/ people identified: Florence McCrystal, #86 Janet Kopec, Miss Gruater

Funtion/ Shoot identified: None

Photography studio/ Photographer identified: LWS,

Note: Some photographs contain information on verso: Handwritten file code. Example Hed-S-189. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Model, date, and photographer was located on verso (handwritten or stamped)

Folder 19: (Photographs) Date Unknown. Fashion: Millinery



323.

Subject: Millinery, fashion designer hats, hats, scarves, headpieces, bridal headpieces, headshots with hats.

Cross reference: See also Folder 22: Swimwear, Folder 24: Sports/Athletic Fashion, Miscellaneous

Quantity: (62) 8 x 10 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs are of women modeling different types of hats and scarves. The photographs are in a headshot style format. They are taken in studio setting with a white/black backdrop.

Dates identified: None

Model identified: Florence McCrystal (based on physical identification)l, #86 Janet Kopec (based on physical identification)

Shoot identified: None

Photography Studio/ Photographer identified: LWS

Note: Some photographs contain information on verso: Handwritten file code. Example: Hat-ht-3. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 20 : (Photographs) Date Unknown. Fashion photographs from modeling shoots of MGP.



324.

Subject: Ladies fashions, day wear, evening wear, furs, gloves, jewelry, hats,

Cross Reference: See also Folder 19: Millinery

Quantity: (51) 8 x 10, (38) 4 x 5 photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs are of women modeling various styles of clothing, jewelry, and furs. The photographs are taken in studio setting with a white/ black backdrop.

Dates identified: 1953 October 28

Model identified: #45 Janice Rundle (written on back), #42 Julie (written on back), #86 Janet Kopec (based on physical identification)

Shoot identified: Countess Valde millinery and jewelry show

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example Hed-S-189. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso.

Folder 21: (Photographs) Date Unknown. Costume



325.

Subject: Costume types: Pioneer costume , Hula Dancer, Hawaiian style costume, Gypsy, Fortune Teller, Spanish style costume, Russian/ Hungarian style costume, Cheerleader, Cupid, Valentines style costume, Witch with broomstick, Rain man, French Maid, 4th of July, Magician, Artist, Winter attire, Graduate with diploma, Maid, Costume ball style ball gowns, Masked Costume, Magician with rabbit ears and cards.

Cross Reference: See Also Folder 23: Figure, Female Body and Intimate Fashion and Pin-Up.

Quantity: (84) 8 x 10, (40) 4 x 5 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs are of women in various costumes. See Subject for types of costumes. The images were shot in a studio setting with a white/black backdrop or a set design.

Dates identified: None

Model identified: #23 Lucy Rappaport,

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example: COS- 2-1. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 22: (Photographs) Date Unknown. Swimwear



Subject: Swimwear, beachwear

Cross reference: See also Folder 23: Figure, Female Body and Intimate Fashion

Quantity: (37) 8 x 10, (6) 4 x 5 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs are of women in bathing suits, swimwear, and other beachwear. The images were shot in a studio with a white backdrop or a set, or on location. Locations include beach, shoreline, in the ocean, on a sail boat.

Dates identified: None

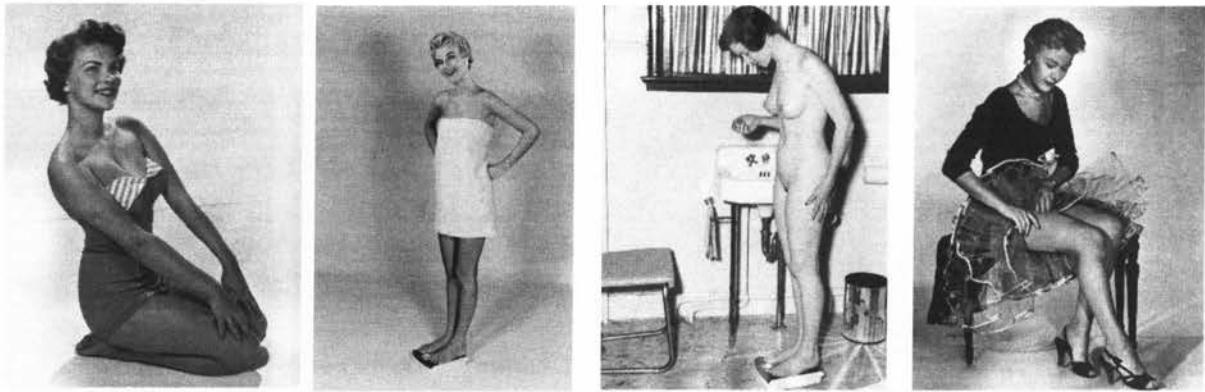
Model identified: #42 Stella Van Meer, #136 Virginia Redfield, (written on back of image), Florence McCrystal (based on physical identification)

Shoot identified: None

Photography studio/ Photographer identified: Densham & Schill Commercial Photography and Advertising; 735 N, Atlantic Ave. Collingswood, N.J.

Note: Some photographs contain information on verso: Handwritten file code. Example BA-WD-1. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 23: (Photographs) Date Unknown. Figure, Female Body and Intimate Fashion



326.

Subject: Nudes, Pin-up, Cheesecake, Lingerie, Stockings, Legs.

Cross reference: See also Folder 22: Swimwear, Folder 24: Sport/ Athletic fashions

Quantity: (63) 8 x 10, (44) 4 x 5 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs of are women nude, in lingerie, in bath towels, and other style lounge wear. The photographs were taken in a studio with a white/black backdrop or a set design. A few photographs were shot in a bathroom set Women are modeling stockings, legs, weighing themselves. There are photographs of women nude or wearing intimate clothing in pin- up style posing with a Christmas theme. The majority of the poses can be characterized as traditional cheesecake, and other style pin- up poses.

Dates identified: None

Model identified: #138 Sandy Mayyola (written on back) #23 Lucy Rappaport (based on physical identification), #86 Janet Kopec (based on physical identification),

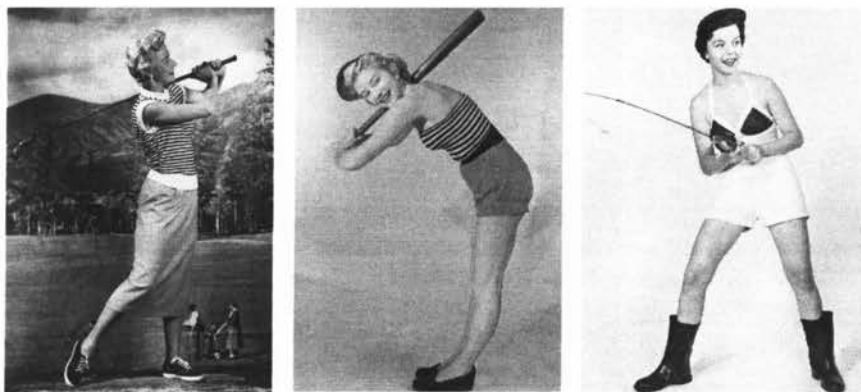
Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example SPR- S -2 67 Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Box 4:

Folder 24: (Photographs) Date Unknown. Sport/ Athletic Fashion



327.

Subject: Fishing, baseball, boxing, football, golf, archery, tennis, baton throwing, race car starter, running/ jumping.

Cross reference: See also Figure. Female Body, Intimate Fashions, Pin-up, and Food and Beverage.

Quantity: (57) 8 x 10, (14) 4 x 5 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs of are women in sporting/ athletic outfits. The photographs are taken in studio with a white/ black backdrop or with a set design. Some of the photographs are action shots of women playing the sport they are portraying. Some of the photographs have women in traditional cheesecake and pin-up style poses.

Dates identified: None

Model identified: #86 Janet Kopec (based on physical identification)

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example FSH- S-3 or B-B-S-4. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 25: (Photographs) Date Unknown. Sport/ Athletic Fashion: Dancers/ Stretching



328.

Subject: Dancer, Ballet, Stretching, Balancing

Cross reference: See also Folder 23: Figure, Female Body and Intimate Fashion

Quantity: (13) 8 x 10 gelatin silver photographs on resin coated, high gloss finish papers.

Description: The photographs are of women in sporting/ athletic outfits, specifically leotards, and dance outfits. The photographs are taken in studio with a white/ black backdrop or with a set design. Some of the photographs are action shots of women stretching and balancing, and in dance poses. Some of the photographs have women in traditional cheesecake and pin-up style poses.

Dates identified: None

Model identified: None

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example SPR-Geh-1. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder: 25: (Photographs) Date Unknown. Nurse/ Nursing



329.

Subject: Nurse/ Nursing

Cross reference: None

Quantity: (7) 8 x 10 gelatin silver photographs on resin coated, high gloss finish papers.

Description: The photographs of a woman in sporting in a nurses outfit. The photographs are taken in studio with a white backdrop or with a set design of a hospital. The photographs are headshots of a woman in a nurses outfit, there are other images of her using the phone and drinking tea. There are images of a nurse feeding a patient in bed.

Dates identified: None

Model identified: None

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example Nrs-S-3. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 26: (Photographs) Date Unknown. Holiday



330.

Subject: Christmas, Christmas morning, Holiday, Santa, Easter, Egg painting, Children, Families,

Cross reference: See also Folder 23: Figure, Female Body, Intimate Fashions and Pin-up.

Quantity: (26) 8 x 10 and various sizes, (44) 4x 5 and various small sizes gelatin silver photographs on resin coated, high gloss finish papers.

Description: The photographs of are women, couples, and families in holiday settings. There are women and men in Santa Clause / Holiday costumes. The photographs are taken in a studio with a white/black backdrop or a set design. Set designs include family room with Christmas tree, fireplace with stockings. There are two photographs of children painting Easter eggs. There are also a variety of photographs of drawings of biblical scenes.

Dates identified: None

Model identified: #86 Janet Kopec (based on physical identification), #23 Lucy Rappaport (based on physical identification)

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example HOX- S-8. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 27: (Photographs) Date Unknown. Editorial and Advertisements



331.

Subject: Editorial Fashion shoots, High school sweethearts/ classmates, Advertisement photo shoots; Canada Dry Soda, Coca-cola, Sports fans.

Cross reference: See also Folder 22: Swimwear

Quantity: (47) 8 x 10 and various sizes, (41) 4x 5 gelatin silver photographs on resin coated, high gloss finish papers.

Description: There are 4 photo shoots. Photo shoot 1: is School girl and boy, sweethearts holding books, talking to each other, holding hands, walking into the school, hanging out at school. Photo shoot 2: Football fans cheering for their team, drinking Coca-cola and eating sandwiches. Photo shoot 3: Fashion editorial of women outside posing amongst nature, waterfalls, trees, fences. Photo shoot 4: Women shopping in grocery store, she is picking up Canada Dry Sodas.

Dates identified: None

Model identified: None

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example Sch-WH-6. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 28: (Photographs) Date Unknown. Hair



332.

Subject: Hair Headshots/ Portraits, Long Hair, Brushing Hair, Drying Hair.

Cross Reference: None

Quantity: (8) 8 x 10 gelatin silver photographs on resin coated, high gloss, mat, satin finish papers.

Description: The photographs are of women showing off their long hair, brushing their hair or towel drying their hair. Some The photographs are taken in a studio with a white/ black backdrop. Some of the photographs are profile pictures of women with long hair.

Dates identified: None

Model identified: None

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example Har-S-5. Some photographs contain a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan.

Folder 29: (Photographs) Date Unknown. Action Photographs: Sleeping, Waking up.



333.

Subject: Bedroom/ Bed scenes, Sleeping, Waking up, Sleep/ Nightgown fashions.

Cross reference: See also Folder 30: Action Photographs: Pain/ Headache

Quantity: (15) 8 x 10 gelatin silver photographs on resin coated, high gloss finish papers.

Description: The photographs are of women in bed in night gowns or other bedroom/ sleep attire. The photographs show women sleeping, waking up, talking on the phone, setting the alarm clock, brushing their hair while going to bed. All photographs were taken in a bedroom set design.

Dates identified: None

Model identified: #86 Janet Kopec (based on physical identification)

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example AWAK-S-3. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 30: (Photographs) Date Unknown. Action Photographs: Pain/ Headache



334.

Subject: Body Pains, Headaches, Demonstrating Pain

Cross reference: See also Folder 29: Bedroom Scene: Sleeping, Waking up

Quantity: (8) 8 x 10 and gelatin silver photographs on resin coated, high gloss finish papers.

Description: Photographs are of women demonstrating pain by rubbing their feet, or holding their heads. They show the emotion and expression of pain on their faces.

Dates identified: None

Model identified: None

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example Tyr-S-7. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 31: (Photographs) Date Unknown. Action Photographs: Domestic/ Housekeeping



335.

Subject: Cleaning, Steam Cleaning, Vacuuming, Ironing, Washing Floors, Laundry, Painting, cooking

Cross reference: See also Folder 23: Figure. Female Body, Intimate Fashions, Pin-up, Folder 33: Food and Beverages.

Quantity: (10) 8 x 10, (29) 4 x 5 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs of are women in domestic situations. The photographs show women completing tasks such as mopping the floor, doing the laundry, and ironing. Some of the photographs are portraits of women in everyday clothing with an apron holding a prop such as an iron or a pot. The photographs are taken in studio with a white/ black backdrop or with a set design.

Dates identified: None

Model identified: None

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example: HKP-RE-1. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 32: (Photographs) Date Unknown. Action Photographs: Secretarial, Reading, Studying.



336.

Subject: Secretarial, Reading, Studying, Answering Phones, Taking Notes, Organizing Documents, Typewriting

Cross reference: See also Folder 23: Figure. Female Body, Intimate Fashions, Pin-up

Quantity: (28) 8 x 10, (20) 4 x 5 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs are of women doing secretarial work such as answering phones, taking notes, typewriting, and there are photographs of women reading in a library. There are also portraits of women with holding a telephone, or pad and paper (but not actually using them). The photographs are taken in a studio with a black/white backdrop, in an office setting, or a library setting.

Dates identified: None

Model identified: #86 Janet Kopec (based on physical identification)

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example Tel-WF-2. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 33: (Photographs) Date Unknown. Food and Beverages



337.

Subject: Drinking, Eating, Food demonstration, Beverage demonstration, Milk, Beer, Alcoholic Beverages, Tea, Tea Sets

Cross reference: See also Folder 31: Action Photographs: Domestic/ Housekeeping, Folder 34: Child Models, Folder 35: Male Models,

Quantity: (57) 8 x 10, (13) 4 x 5 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs are from various shoots from sports/ athletic fashions, swimwear etc, and the model is holding a beverage, or drinking a beverage. There are also portraits of women raising their glass, and specifically selling a beverage. There are also photographs of women showing food items and eating food. Beverages identified are Milk, Beer, Champagne, Tea or Coffee. The photographs are taken in a studio setting with a white/black backdrop or a set design.

Dates identified: None

Model identified: #86 Janet Kopec (based on physical identification), #60 Joan Stanton (written on verso)

Shoot identified: None

Photography studio/ Photographer identified: LWS (indicated by stamp on verso)

Note: Some photographs contain information on verso: Handwritten file code. Example BEV-S-10. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Box 5:

Folder 34: (Photographs) Date Unknown. Child Models



338.

Subject: Children, Infants, Families, Child Headshots/ Portraits

Cross reference: See also Folder 26: Holiday

Quantity: (5) 8 x 10, (91) 4 x 5 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs are of both infants, girls and boys of all ages (estimate maximum age is 14-16). Images are of children's headshots, action photographs, and portraits. There are several images of families (parents with children) Images have a candid quality to them. The images were taken in a studio setting with a white/black backdrop or with a set design. Other locations include family homes.

Dates identified: None

Model identified:

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example CH-5-5. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 35: (Photographs) Date Unknown. Male Models



339.

Subject: Male Models, Headshots, Portraits, Action Photographs, Couple Portraits

Cross reference: See also File Folder 35: Child Models, File Folder 26: Holiday

Quantity: (12) 8 x 10, (42) 4 x 5 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description:

Dates identified: None

Model identified: #8 Harry Fritz (written on verso)

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example MEN- HI-5. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 36: (Photographs) Date Unknown. Hand Models



340.

Subject: Male Hands, Female Hands, Hand Demonstrations.

Cross reference: None

Quantity: (9) 4 x 5 gelatin silver photographs on resin coated, and high gloss papers

Description: Photographs are of male and female hands, doing various things and demonstrations. These include pretending to cut off ones hand with a knife or axe. They are include female hands holding up a wet drinking glass. The photographs are taken in a studio setting with a white/black backdrop.

Dates identified: None

Model identified: None

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example HAN-CMP-2. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 37: (Photographs) Date Unknown. Test Shots/ White Balance



341.

Subject: Test Prints, White Balance.

Cross reference: None

Quantity: (30) 8 x 10 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs are of women from various shoots seen in other folders. These photographs are the test prints or the white balance prints. The model is holding a white balance sheet. The photographs are taken in studio with a white/ black backdrop or with a set design.

Dates identified: None

Model identified: None

Shoot identified: None

Photography studio/ Photographer identified: None

Note: Some photographs contain information on verso: Handwritten file code. Example: Spr-S-4. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 38: (Photographs) Date Unknown. Miscellaneous



342.

Subject: Miscellaneous

Cross reference: None

Quantity: (22) 8 x 10, (20) 4 x 5 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs are of women from various shoots seen in other folders. These photographs are the test prints or the white balance prints. The model is holding a white balance sheet. The photographs are taken in studio with a white/ black backdrop or with a set design.

Dates identified: None

Model identified: Sally Thourot

Shoot identified: None

Photography studio/ Photographer identified: LWS

Note: Some photographs contain information on verso: Handwritten file code.. Some photographs contain stamp on verso claiming photograph is property of MGP, or a warning stamp claiming image was made from a negative in permanent collection of AMP and is on loan. Some photographs contain a handwritten number on verso

Folder 38: (Photographs) Date Unknown. Museum Advertisement



343.

Subject: Museum Advertising, Still Life,

Cross reference: None

Quantity: (44) 8 x 10 gelatin silver photographs on resin coated, high gloss, mat, and satin finish papers.

Description: The photographs are of still life objects photographed with a sign which reads "We ate our invitations to join the Museum- What did you do with yours?" Above that there is another sign it reads "Become a member of the American Museum of Photography."

Dates identified: None

Model identified: None

Shoot identified: None

Photography studio/ Photographer identified: LWS

Note: Each 8 x 10 sheet contains (4) 4x 5 images.

Box 6: (File Folders) Date Unknown. Model Information

ID #	Name	Age	Ht	Wt	Hair	Eyes	Suit	Chest	Waist	Hips	Shoe	M	P	A	F	G	L	F	C	Specialty
79	Helene Alexy	22	5'7	125	Black	Brown	12	34	25	37	71/2 a				X	X				Experienced Fashion Model
35	Esther Barnes	23	5'5	118	Red	Bl/ Gr	12	35	24	36	5 1/2 a	X	X		X					
112	Jan Bealer	20	5'5	110	Blonde	Hazel	9, 10, 1	33.5	23.5	34	6.5	X	X		X	X				
12	Nancy Beebe	25	5'10	145	Dk Br	Hazel	14, 16	36.5	28	38	9c				X	X				
92	Billie Bensing		5'7	125	Brown	Green	10, 12	34	24	34	8a									
46	Ann M. Boyle		5'5 1/2	135	Grey	Blue	14,16	38	29	38	4 1/2	X	X	X	X	X				Red Hair
17	Mary Briggs	24	5'7 1/2	125	Blonde	Blue	12, 14	34	25	35	7aa	X	X	X	X	X	X			Matron
88	Patricia Campbell			112	Brown	Hazel	7, 7		22	34	6b	X			X	X	X			
62	Phyllis Carson	25	5'4	107	Brown	Grey	9	33 1/2	23	33	61/2	X	X		X	X	X			Housecoats, Slips, Beachwear
48	Barbara Chapman	14	5'6	104	Brown	Blue	9	31 1/2	24	33	7aa	X	X	X	X	X				
53	Virginia Churchill	33	127	5'6	Gray Bk	Brown	12	34	24	36	6 1/2 b	X	X	X	X	X		X		
74	Marilyn Cole																			
37	Beverly Colin	19	5'4	110	Brown	Brown	9, 11	34 1/2	24 1/2	34 1/2	5 1/2b		X		X	X	X		X	
119	Julie Corbett	21	5'6	113	Blonde	Blue	12	34	24	35	6 1/2									
118	Phyllis Couchman				Blonde	Blue	9, 12	30 1/2	23 1/2	33 1/2	6				X	X	X		X	
64	Jacky Cutright	23	5'5	110	Blonde	Hazel	10, 11	34	23	33	8a				X	X				
151	Merry J Danohar	14	5'3	100	Brown	Blue	9, 11	32	26	34	6				X	X	X			
113	Mary Ellen Daugherty																			
108	Grace Devine		5'4 1/2	115	Brown	Green		34	24	35	7 1/2									
98	Michele Dubrow																			
105	Vicki Durable		5'6.5	125	Brown	Brown	15	34.75	29.75	38	8.5									
105	Daughter		52"		Blonde	Blue	8,10													
104	Lorraine Dwyer	18	5'2	105	Lt. Br	Brown	9	33	24	35	5				X	X	X			
34	Peggy Eggin		4'11	100	Blonde	Blue	12,14	30	26	33	5 1/2		X	X		X				
48	Mary Ann English	23	5'6	123	Blonde	Blue	8.5	34	23	34.5	8.5a	X	X	X	X	X				Fashion
139	Leslie Eustace	19	5'5 1/2	117	Black	Bl/ Grey	9, 10	34	24	35	7a				X	X				
103	Gene Farber	21	5'8.5	128	Blonde	Blue	12	34	25	36	8aa	X	X	X	X	X				
95	Molly Fenton		5'5	112	Black	Brown	7,8,9	33	22	33	5 1/2 b	X	X		X	X	X			Lingerie Limited
55	Grace Garden		5'3 1/2	110	Black	Brown	11, 12	3 1/2	26	37	6 aaa									
28	Helen Garrity	22	5'6	120	Lt Br	Blue	10,12	36	25	36	8aaa	X	X		X	X	X		X	
29	Patricia Gleeson	21											X	X						Hands

Box 6 : Continued																				
ID #	Name	Age	Ht	Wt	Hair	Eyes	Suit	Chest	Waist	Hips	Shoe	M	P	A	F	G	L	F	C	Specialty
52	Susan Goodell	20	5'7	125	Dk. Bld	Green	12, 14	36	23 1/2	35 1/2	8	X	X		X	X				
58	Rose Gruber	19	5'6	124	Brown	Blue	12,14	34	25	35	7aa	X	X		X	X	X			Hands
19	Violet Hale	19	5'8	122	Titian	Blue	12,14	34	24	35	7 1/2 aa	X	X		X	X				
68	Dorothy Hall	19	5'4	105	Black	Gray	9	34	20	34	5.5aa					X				
65	Dorothy Hallman	25	5'3	115	Lt Br	Hazel	9,10	34	24	35	6 1/2 a	X	X	X	X	X	X	X		Figure w/ Reservation
70	Ruth Hallowell																			
3	Jane Hartman																			
98	Nancy Hengel																			
126	Monica Jay	18	5'6	118	Rd Br	Brown	12	34	24	34 1/2	6 1/2	X	X		X	X	X			
35	Ruth Laing	23	5'7	127	Blonde	Green	13	36	26	36	6 1/2 b	X	X	X	X	X	X	X	X	Hair
10	Elaine Lauden	32	120	5'5 1	Black	Blue	12	35	25	38	8aaa				X	X				
35	Elaine Legaro																			
43	Carol Ann Long	3			Blonde	Blue	3									X				
92	Mary Lowell	24	5'7	126	Black	Brown	12,14	35	24 1/2	35	9aa				X	X			X	
108	Mary Lynch	20	5'7	118	Rd Br	Brown	12	34	24	35	6				X	X	X			
99	Sheila M. Maloney		5'8 1/2	120	Blonde	Blue	10,12	34	23 1/2	34	8 1/2 b	X	X		X	X				Bathingsuits
138	Sandy Mazzola	23	5'3	115	Dk Br	Hazel	12, 14	35	25	35 1/2	7 1/2 aa	X	X		X	X	X			
24	Betty McClatchy	20	5'6 1/2	118	Dk Br	Blue	11,12,1	33 1/2	23 1/2	34 1/2	6 1/2 b	X	X		X	X				Fashion, Photographic
97	Betty Ann McGarrey	19	5'3	106	Blonde	Blue	10, 11	33	24	34	5 1/2 b	X	X	X	X	X				
33	Emily Mcglone	42	5'7	158	Gray Br	Blue	20	40	33	40	8 1/2 aa				X	X				
51	Peggy MCGoldrick	21	5'7	128	Blonde	Blue	10	36	26	36	7.5				X	X	X			Night Clothes Only
84	Peggy Mc Mullen	18	5'4	114	Brown	Blue	9,10	34	24	34	6a				X					
102	Suzanne Mead	16	5' 1/2	105	Brown	Green	9	34	22	35	4 1/2				X	X	X	X		Teen Age
82	Mary Michel	55	5'5	145	Grey	Grey	18	38	32	40	7	X	X		X	X	X			
27	Celestine Mogab	19	5'8	128	Black	Brown	12,14	36	26	36	9a				X	X				Dancer, Actress, Costumes
64	Marilyn Morton	16	5'2	106	Blonde	Blue	9, 11	32	24	34	6				X	X				
76	Betty G. Norris	26	5'6	118	Blonde	Blue	9	34	22	35	7	X	X	X	X	X				
146	Maggie Ovington	20	5'6	116	Brown	Blue	12	33	24	34	7				X	X				

Box 6: Continued																				
ID #	Name	Age	Ht	Wt	Hair	Eyes	Suit	Chest	Waist	Hips	Shoe	M	P	A	F	G	L	F	C	Specialty
47	Janet Polikoff	17	5'5 3/4	126	Rd Br	Brown	12, 14	34	24	35 1/2	6 1/2		X			X				
100	Sandra Pouls	19	5'6	118	Black	Brown	7,10	34	22	34	8				X	X	X		X	
61	Norma Rodgers	29	5'8	114	Grey	Hazel	10,12	34	24	34	7.5 aa				X	X	X			Hair, Millinery, Illustration
82	Jean Rupert	25	5'6 1/2	118	Brown	Brown	10, 12	34	23 1/2	35	8 1/2				X	X	X			Photography
34	Charlotte Russell	25	5'6	115	Lt Br	Blue	10, 11	33	24	34	6 1/2				X	X				
20	Sally Sayer	21	5'9	138	Lt Br	Blue	12, 14	35	24	35	7 1/2b	X	X	X	X	X				
68	Mary Schotter	30	5'6	120	Lt Br	Blue	12	35	27	33	9aaa				X	X				
73	Peggy Sheridan																			
91	Lynn, Sheilds	21	5'7.5	123	Blonde	Blue	12	36	23	35	8aa				X	X				
52	Majorie Staats	20	5'6 1/2	115	Blonde	Blue	10,12	35	25	35	6 1/2	X	X	X	X	X				
100	June Stevens																			
81	Ginny Stocker	25	5'8	128	Blonde	Blue	14	35 1/2	25 1/2	36	9aa	X	X		X	X	X			
24	Sally Sullivan	22	5'9	135	Lt Br	Blue	12, 14	36	24	35	7 1/2 b	X	X	X	X	X				
35	Linda Sussman	15	5'5	104	Brown	Blue	9	31	23	34	7.5	X	X	X		X				
65	Mary Swall	37	5'8 1/2	125	Dk Br	Blue	12	34	25	35	8aaaa				X	X				Fashion
49	Barbara Taylor	24	5'4	113	Brown	Green	10	34	24	35	6 1/2 aa	X			X					
26	Sally Thourot																			
93	Char-Ann Topley		5'6	114	Red	Green	9	33	22 1/2	34	7 aa				X	X				
79	Kathy Walker	18	5'8	125	Red	Blue	12	35 1/2	24 1/2	35 1/2	7 1/2	X	X	X	X	X	X		X	
89	Ramona Wancham		41"	36	Dk Br	Brown	3				9				X	X				
92	Barbara Warson	21	5'7	127	Blonde	Blue	9, 11	34	24	36 1/2	8 1/2				X	X				
17	Karen Weber																			
6	Shirley Whitney		5'5	108	Brown	Brown	8,9	34	24	34	8.5aa	X	X		X	X				Fashion Bathingsuits
72	Marge Willicombe	29	5'7.5	120	Dk Br	Blue	10, 12	34	24	34	8a				X	X				Fashion, Hands
4	Kathy Young	25	5'3	115	Brown	Hazel	10, 11	34	24	34 1/2	6 1/2	X	X	X		X				
54	Barbara Zellers	17	5'6 1/2	118	Brown	Blue	9,11	35	23	34 1/2	7a	X	X	X	X	X			X	

Box 6: Continued																				
ID #	Name	Age	Ht	Wt	Hair	Eyes	Suit	Chest	Waist	Hips	Shoe	M	P	A	F	G	L	F	C	Specialty
135	Harry Angelmyer	20	5'8 1/2	142	Med. Br	Blue	36	37	29	36 1/2	8		X			X				
155	William C. Biaselle	28	5'9	150	Black	Blue	38 Reg	37	30	38	8 1/2 c	X	X	X	X	X				
150	David Mac Cleary																			
116	Bill De Land	22	5'9 1/2	145	Dk Br	Blue	37, 38 M				8 1/2	X	X							
111	Jack Douglas	25	5'9 3/4	150	Blonde	Hazel	38 T	41	30		8d	X	X	X	X	X				
109	C. Brooks Edington	25	6'	160	Black	Gray	38 Reg	37	30	26	10.5d				X	X				Hands
118	Orville French																			
106	Ralph Hampton Jr.		37"	36	Red	Blue	3, 4				9	X	X			X				Child
117	David Henderson	25	6'1	185	Lt Br	Brown	42 L				12c									
128	Paul Hertel Jr.		6'	140	Brown	Hazel	40 L		34		10 1/2		X			X				
126	Herbert Huff	35	5'7	155	Dk Br	Hazel	39 S	39	32	37 1/2	8									
25	Bobby Jones																			
7	Neal Kaiser	14	5'4	115	Dk. Bld	Brown	16	31 1/2	22		7 1/2	X	X	X	X	X				
153	John Lueidon																			
143	Eliot H. Lumbard	22	5'11	170	Brown	Blue	40	39			9 1/2 3	X	X	X						
100	William Macormac	34	5'10	175	Lt. Br	Blue	40													
56	Joseph Mckee	25	6'1	170	Brown	Blue	42	42	30	32	9.5	X	X	X	X	X				
151	Wm. Mitchell																			
32	Vincenet Nuget	33	6'1	185	Black	Blue	42 L	49	36	38	10 1/2 c	X	X	X	X	X				
23	Jack Weidlein		6'	185	Brown	Blue	42				10		X			X				
111	Richard Weisman	24	6'1	165	Black	Hazel		39	34	40 1/2	9 1/2	X	X		X	X				
	Wm. Wilde																			

Box 7 (Continued)																				
ID #	Name	Age	Ht	Wt	Hair	Eyes	Dress	Bust	Waist	Hips	Shoe	M	P	A	F	G	L	F	C	Specialty
	Anita George	23	5'5	106	Dk Br	Brown	9, 10	33	23	33 1/2	4b	X	X	X	X	X	X	X	X	Figure/ Not Nude, Mild Forms Cheesecake, 4b shoe, Millinery, Blouses
67	Edith Gore	22	5'4 1/2	112	Blonde	Blue	10, 12	34	24	35	5	X	X	X	X	X			X	Millinery
22	Lee Grazer	20	5'5 1/2	124	Lt Br	Blue	12,14	35	25	35 1/2	6 1/2		X		X	X	X		X	
25	Margaret Rose Gruber	19	5'6	124	Brown	Blue	12,14	34	25	35	7aa	X	X		X	X	X			Not Bras and Panties, Hands
145	Pat Heinemann																			
65	Mary Ann Henderson	9	56 1/2	68	Blonde	Hazel	8		23 1/2	29	4c	X	X	X	X	X				
92	Peggy Hopkins	21	5'9 1/2	120	Chestnut	Brown	12	32	22 1/2	33 1/2	8				X	X				
117	Joan Judge	19	5'3	107	Brown	Brown	10	33 1/2	24 1/2	34 1/2	5 1/2	X	X		X	X	X		X	Hands and Hair
69	Maxine Kaye	11	58"	80	Brown	Blue	10,12	26 1/2	25	31 1/2	5	X	X		X	X	X			
105	Joyce Kimbell	16	5'5 1/2	110	Blonde	Brown	14	33	24	32	6 1/2	X	X	X	X	X				Teen Age
27	Patricia King	24	5'7	128	Black	Brown	14	36	26	36	9aa	X	X	X	X	X				Dance and Athletic Poses
60	Roberta Louise Lang	5 1/2	3' 5	48	Lt Br	Blue	4, 5		20 1/2		10 1/2	X	X		X	X				
92	Dorothy Langdon	21	5'8	118	Brown	Blue	10,12	34	23	34	8aa				X	X		X		Fashion
93	Maureen LeFlem																			
127	Bunee Loux	21	5'7	105	Brown	Brown	9,11	34	23	34	6 1/2	X	X	X	X	X	X		X	
72	Dolores Holm Lund		5'6	118	Dk Br	Brown	9	35	24	36	7		X		X					
55	Marjorie Marks																			
82	Norma Mc Mcnamin	22	5'5	110	Brown	Blue	10,11	34	24 1/2	34	7b	X	X	X	X	X	X			
27	Anne McQuiston	26	5'7 1/2	126	Lt Br	Blue	10,12	35	25	34 1/2	8a	X	X	X	X	X				
12	Joan Millman	18	5'6	116				34	24	36		X	X		X	X	X		X	
73	Leslie Moody																			
3	Peggy Nolan																			
61	Peggy O'Brien	22	5'6	122	Lt Br	Hazel	12	35	24	35	7 1/2	X	X		X	X	X		X	
100	Angela Pina	5	3'11	51	Brown	Brown	6x	24	23	25	11 1/2									
51	Ardelle Poletti																			
82	Adele Robinson																			
68	Jacque Rogers	21	5'6	115	Blonde	Blue	12	34	24	34 1/2	7 1/2				X	X	X		X	
110	Edith A. Schoen	42	5'5	128	Blonde	Blue	12,14	34	26	36	5 1/2a	X	X		X	X	X			
39	Ethel Shapiro	15	5'5 1/2	120	Blonde	Blue	12	34	24	34	7 1/2				X	X	X	X	X	

Box 7 (Continued)																				
ID #	Name	Age	Ht	Wt	Hair	Eyes	Dress	Bust	Waist	Hips	Shoe	M	P	A	F	G	L	F	C	Specialty
96	Aubrey Shaw																			
73	Louise Sheffield	23	5'6	108	Dk Bl	Blue	10,11	32	24	34	7aaaa	X	X		X	X	X		X	
73	Marylee Shepard	22	5'7	125	Blonde	Blue	12	34	24	34	7 1/2 a	X	X		X					Hands
78	Marion Simms	29	5'8 1/2	128	Black	Brown	12,14	34	24	36	7 1/2 b				X	X	X			
126	Carol Snyder		5'5	110	Lt Br	Brown	9	34	24	34	7 1/2	X	X		X	X				
20	Mae Sorensen	52	5'5	138	Lt Br	Blue	14,16	36	40	39	7 1/2a				X	X				
27	Janie Stafford		5'6 1/2	110	Dk Br	Brown	12	32	22	33	7b									
68	Kathy Straub	22	5'7	113	Blonde	Blue	10,12	34 1/2	23 1/2	34	7 1/2b	X	X	X	X	X	X			
15	Gladys Studenroth	23	5'4 1/2	113	Brown	Green	12,13	34	23	35	6 1/2aa	X	X	X	X	X	X			
38	Shirley Sussna	18	5'3 1/2		Black	Brown	9,11	34	23 1/2	34	5 1/2				X	X			X	
42	Julie Tracey																			
77	Stella Van Meer	19	5'7 1/2	121	Dk Br	Brown	12	35	25 1/2	35 1/2	9aaa		X		X	X	X		X	
72	Blanche Von Wanner	21	5'4	133	Blonde	Hazel	13	35	27	38	7 1/2b		X		X	X				
42	Peggy Wareham	24	5'4	106	Blonde	Hazel	9	34	23	34	5b	X	X		X	X	X		X	
6	Julia Willingham																			
4	Cindy Wood	21	5'5	117	Brown	Hazel	10	34	24	34	7b	X			X					
24	Mary Yeoell	9	52"	65	Lt Br	Blue	8	26	25	29	13 1/2	X	X	X	X	X				

Box 7: (Continued)																				
ID #	Name	Age	Ht	Wt	Hair	Eyes	Suit	Chest	Waist	Hips	Shoe	M	P	A	F	G	L	F	C	Specialty
127	Ralph Bancroft		6'	220	White	Blue	46													
68	Jimmy Brooks	21	6'4	190	Brown	Blue	42 EL	40	36	40	10 1/2d									
103	Richard Cooper	24	5'11 3	178	Brown	Blue	42	40	29	33	10c									
25	George Crosley	31	5'11 1	140	Brown	Blue	38 Reg		28	39	9b	X	X	X	X					
	Richard Harley	25	6'1	180	Black	Blue	40L	38	32	33			X			X				
124	David Kelss	5	45"	45	Lt Br	Dk Br	5				12c	X	X			X				
21	Gordon Lutz	23	6'	115	Blonde	Blue	40	38	33	38	10 1/2	X		X	X	X				
56	Reed Mc Clelland		5'9	150	Brown	Hazel	38													
39	Joseph McFadden		5'9	155	Brown	Blue	38	38	30		9 1/2		X		X					
32	Bruce Milgrim	28	5'10 1	155	Brown	Brown	39				8 1/2c									
63	Eddie Mulhern	30	6'2	198	Dk Br	Blue	43,44 L	43	35	43	12d				X	X				Commentator, Dramatics, Television, Sports, Motion Pictures
131	Ronnie O'brien																			
43	Edward Richardson	25	5'11	175	Brown	Hazel	40 R	37	30 1/2	37	10d	X	X		X	X				
103	Fred Selby	21	6'	172	Brown	Brown	42 L	42	33	38	11 1/2d	X	X	X	X	X				College, Sports
66	Thomas Seidner	4 1/2	44"	40	Auburn	Brown	5	23	19	21 1/2	11	X	X	X	X	X				
45	Robert D. Seymour	24	5'9	160	Brown	Hazel	39	39	30	39	9 1/2		X	X		X				
	Jack Shellenberger	20	6'1 1/2	155	Lt Br	Brown		39	39	37	10 1/2	X	X		X	X				
	Thomas Ward	22	6'1	165	Brown	Brown	39 L	37		40	9 1/2	X	X	X	X	X				

Models Identified Listing

The following list provides the names of the models that could be identified in the photographs in the Models' Guild of Philadelphia Collection.

*
Florence McCrystal
#86 Janet Kopec
Jeanne Watson
Betty Childs
Gladys Studenroth
Jane Hope
Lucy Rappaport
Lois Brewster
Miss Gruater
#45 Janice Rundle
#42 Julie
#42 Stella Van Meer
#136 Virginia Redfield
#138 Sandy Mayyola
Sally Thourot

Commercial Business Listing associated with the Models' Guild of Philadelphia

AnSCO; Chrysler Building, New York 17 N.Y- Mr. Patrich Daly, District Manager
AnSCO; Binghamton N.Y- Mr. Winthrop Davenport, Manager Advertising Dep

Auspitz Associates

The Bell Telephone Company of Pa.; 1401 Arch Street, Philadelphia 2 Pa. - Stuart M. Boggs, Junior Account

Bell Telephone Laboratories, Inc.; Murray Hill, N.J- R. S Alford

Bodziak Studio, 3131 Richard Street, Philadelphia 34 Pa

Bruce A. Berlin, Law Offices; Berks Title Building, 607 Washington Street, Reading Pa

Career Model Magazine, 206 East Genesee Street, Syracuse N.Y- Lee Cusack, Publisher

Chas. P. Mills & Son Photography Inc., 708 Washington Sq. Philadelphia 6 Pa

The Claridge Hotel; Atlantic City, N.J- Mr. George S. Brunt, General Manager

The Clements Company, Inc.; Horn Building, 16th and Chestnut Street, Philadelphia 3 Pa- Mr. Bob Smith, Vice President

Condax Studios; 1515 Walnut Street, Philadelphia 2 Pa- Mrs. Rena Corman

Display House; 1101 South Twentieth Street, Philadelphia 46 Pa- Mr. Barton M. Lewy, Director of Sales

Deweese, Inc. 1122 Chestnut Street, Philadelphia 7 Pa- J Mrs. Lesley Pearson, Dewees

E.I Du Pont de Nemours and Company, Inc

Ford Models, Inc.; 949 Second Ave, New York N.Y. - Mr. and Mrs. Gerard W. Ford

G.F Goodman & Son; E. Columbia Ave & Richmond Sts. Philadelphia Pa

George Gerlernt Photography; 2012 Walnut Street, Philadelphia 3 Pa

Graflex, Inc. Rochester 8 N.Y

Gray & Rogers Advertising Agency

Harold M. Lambert Studios; 2801 W. Cheltenham Ave, Philadelphia 19 Pa

Hayman Photographic Illustration; 2200 St. James Place, Philadelphia 3 Pa

Henry Gregg Photography; 796 Chestnut Street, Philadelphia 6 Pa.

Henry and Williams: A Children's Modeling Agency; 157 North 21st Street, Philadelphia 3 Pa. - Mrs. A. Kent Williams

Jo Anderson Charm and Modeling School and Placement Service; 731 Federal Street, Camden 2 N.J.-] Peg Anderson, Director

Kenyon & Eckhardt, Inc. 247 Park Ave, New York 17 N.Y

Land Title Building, Philadelphia 10 Pa- Mr. Louis Sherman, Attorney,

Lotz Photo-Engraving Company

Manpower, Inc.; 820 N. Plankinton Ave, Milwaukee 2 Wis.- Mr. Elmer Winter, President, Manpower

Manpower, Inc.; 1420 Walnut St. Rm 1515-17, Philadelphia Pa- Mr.C.W Tapley, Branch Manager

Manufacturing Photoengravers Assoc. of Philadelphia; 1218 Chestnut Street. Philadelphia 7 Pa.

Mel Richman, Incorporated; 2009 Chestnut St. Philadelphia 3 Pa

N.W Ayer and Son, Inc.; West Washington Square, Philadelphia 6 Pa
N.W Ayer & Son, Inc.; 30 Rockefeller Plaza New York, N.Y

National Association of Photographic Manufacturers, Inc.; Room 612, 10 Rockefeller Plaza, New York 20 N.Y

The New York Times; Times Square, New York N.Y- Mr. Jacob Deschin, Photography Editor

North America Companies; 1600 Arch Street Philadelphia 1 Pa

Pagano, Inc

Philadelphia Modeling School and Model Placement Agency; 105 South 18th Street, Suite 200, Philadelphia 3 Pa

Philadelphia Museum School of Art; Broad and Pine Streets, Philadelphia 2 Pa- Principal Benson

Photarc, S.E Corner 37th and Filbert Streets. Philadelphia 4, Pa

Photographer Association of America

Photographic Guild of Philadelphia, Inc.; 3140 Market Street, Philadelphia 4 Pa

Photo Illustrators of Philadelphia

Photographic Society of Philadelphia

Plank Printing.

Poor Richards Almanack; 1319 Locust Street, Philadelphia Pa.

Popular Photography; 366 Madison Ave, New York 17 N.Y- Bruce Downs, Editor

Radio Corporation of America RCA Victor Division

Radio Pictures, Inc.; 780 Gower Street, Los Angeles 38 Ca- Mr. Jack Shalilt

Rosen and Co.; 32nd and Walnut Street, Philadelphia Pa

Smith Kline & French Laboratories

The Standard Diary Company; 122 East 23rd Street, New York N.Y

Supplee- Biddle Stelz Company; 5th & Bristol Streets, Philadelphia 5 Pa.

Tana Hoban, 2219 Delancey Place, Philadelphia 3 Pa

U.S Camera; 420 Lexington Ave. New York 17 N.Y

W.H. Hoedt Studios, Inc; 1532 Summer Street, Philadelphia 2 Pa

Warner- Lambert Pharmaceutical Company

Westinghouse Electric and Manufacturing Company

William M. Rhodes, Sun Oil Company

Yawn School of Photography, Inc.; Philadelphia 23 Pa