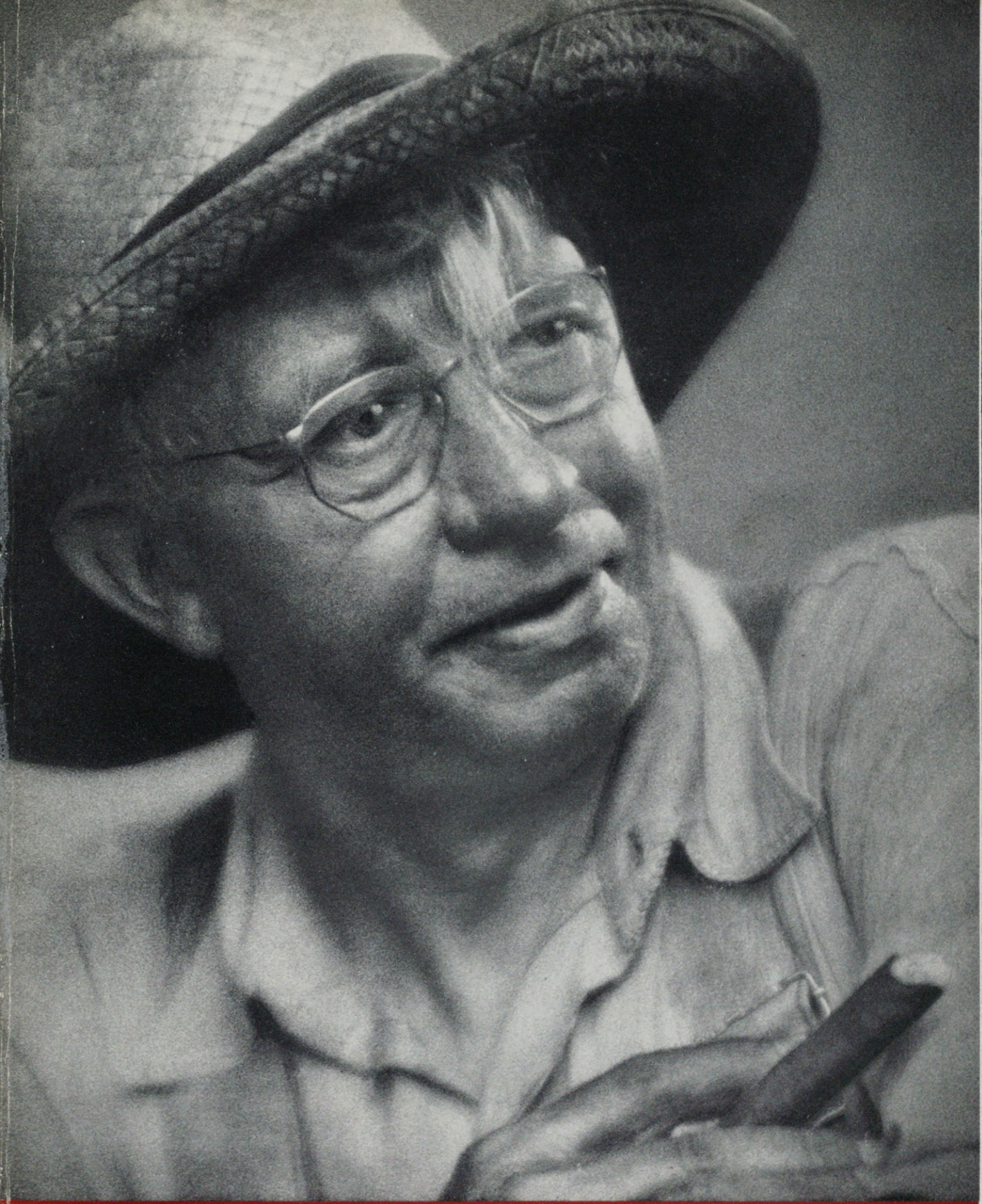

the National Photographer

PUBLISHED BY THE PHOTOGRAPHERS ASSOCIATION OF AMERICA

FEBRUARY, 1953



Oliver Gross

A SECOND REPORT ON THE GROSS PHOTOMOUNT STORY OF THE MONTH

by Oliver Gross

"It reads like the Blue Book of Professional Photographers"

"Since our series of Photomount Stories of the Month began two years ago, the following distinguished photographers, all faithful users of Gross Mounts, have made their appearance in print. It reads like the Blue Book of Professional Photographers.

GEORGE ALEXANDER *of Kirksville, Missouri*
ROBERT L. BALL *of Corvallis, Oregon*
THE BARRINGERS *of Rocky Mount, North Carolina*
RAY BOSSERT *of Toledo, Ohio*
A. A. BOSSHART *of York, Pennsylvania*
ORVAL & KAY COOK *of Salinas, California*
EDWARD P. CURRY *of Milwaukee, Wisconsin*
WALDEN S. FABRY *of Nashville, Tennessee*
HENRY DWIGHT FEHLY *of Eugene, Oregon*
LOUIS GARCIA *of Scranton, Pennsylvania*
MARVIN E. HELGESEN *of Janesville, Wisconsin*
C. BENNETTE MOORE STUDIO *of New Orleans, La.*
F. J. PECHMAN *of Appleton & Kaukauna, Wisconsin*
D. PETERSON *of Princeton, Minnesota*
JOHN E. PLATZ *of Milwaukee, Wisconsin*
J. P. & JO POWER *of Duluth, Minnesota*
CLARENCE PREMO *of Potsdam, New York*
KOURKEN RUZGERIAN *of Pasadena, California*
LILLIAN H. TASH *of Lewiston, Maine*
CHARLES H. TIPPLE *of Oneonta, New York*
LESLIE A. TOMPSETT *of South Bend, Indiana*
EDWARD J. TOPLITT *of Beverly Hills, California*
C. TOURCOTTE *of Muskegon, Michigan*

"And the story of course is not told yet; many more 'Blue Book' names will add their luster to the list. If one who has been working with, and supplying fine mounts to, the best photographers of America and Canada for over 46 years may be permitted a little excursion into sentiment, I would like to say that nothing has ever given me so much pleasure as this tangible evidence of good will and of satisfaction mutually enjoyed."

Oliver Gross

Gross mounts

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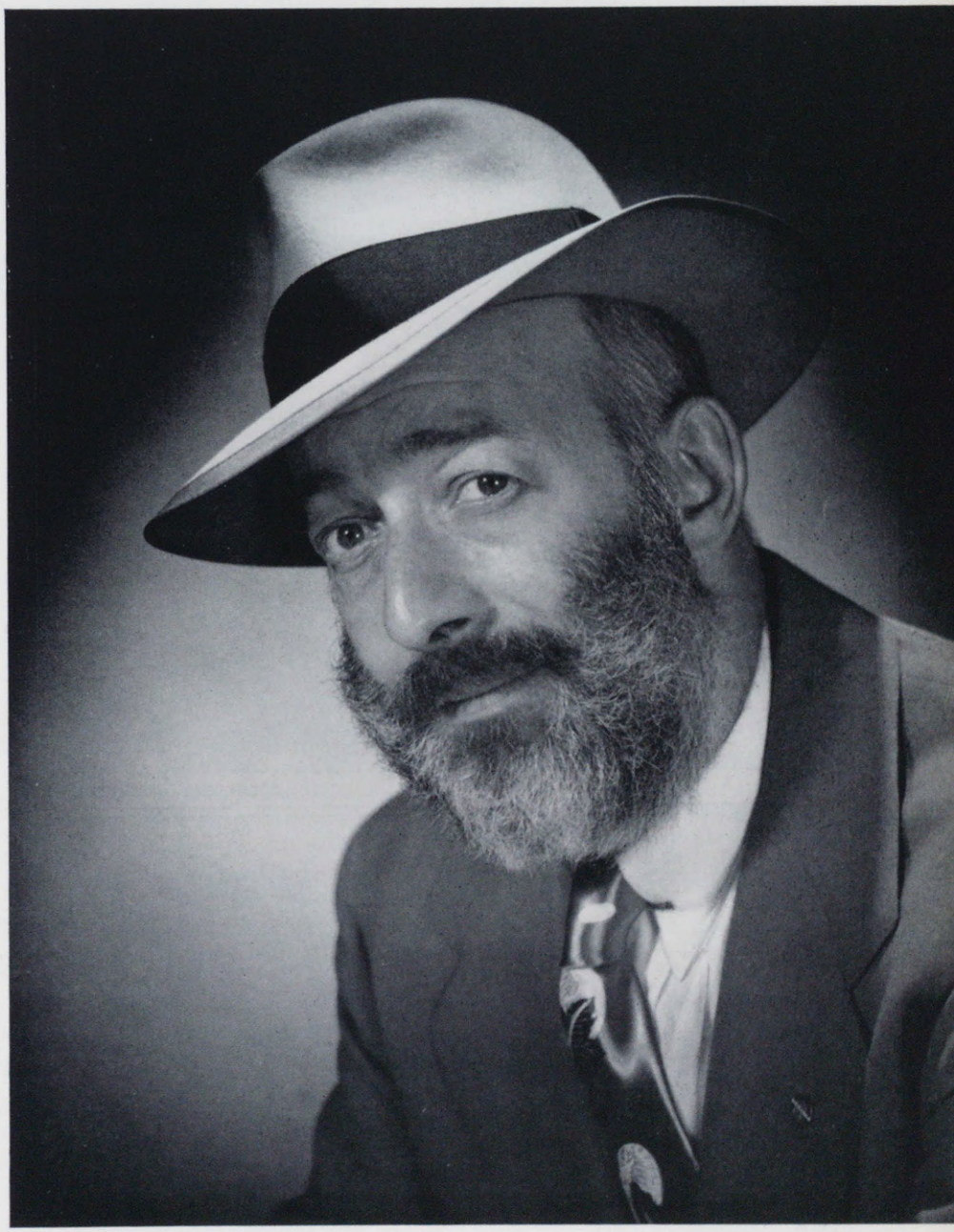

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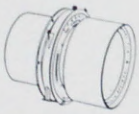
ANOTHER WOLLENSAK *MASTERPIECE* PERFORMANCE



COURNEYE TOURCOTTE—M. PHOTOG.

The Ability of the Lens to Capture Your Skill



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Delivers his Photographs in these ALBUMS by Arthur Hertzberg and Craftsmen



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"Hertzberg albums, indeed, are the product of fine leathers and true craftsmanship. Returns from imperfections are non-existent.

"It is with pride that we deliver our candid albums — a pride in the assurance that our work is handsomely presented in a product which will last through the years."

JOHN HOWELL

there is no substitute for GENUINE LEATHER



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Arthur Hertzberg & Craftsmen

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A Message From The President

By Ken Wright, M.Photog.

This is being written immediately following what was surely one of the most constructive annual meetings of your board of directors in history. We met in Milwaukee, Wisconsin, at your national headquarters, for four full days and the best part of three full nights.

What was discussed and agreed upon at this exciting meeting will unfold itself in the months to come, as plans are converted to action . . . action designed to help you and all of us in professional photography. In the meantime, here is a quick view of some of the important highlights:

. . . we approved a working method of affiliation, whereby your local, state and regional associations of photographers can become linked, for the greater success of all, with your national association. As soon as the plan is studied by the P. A. of A. Council, it will be submitted to your group officers for action.

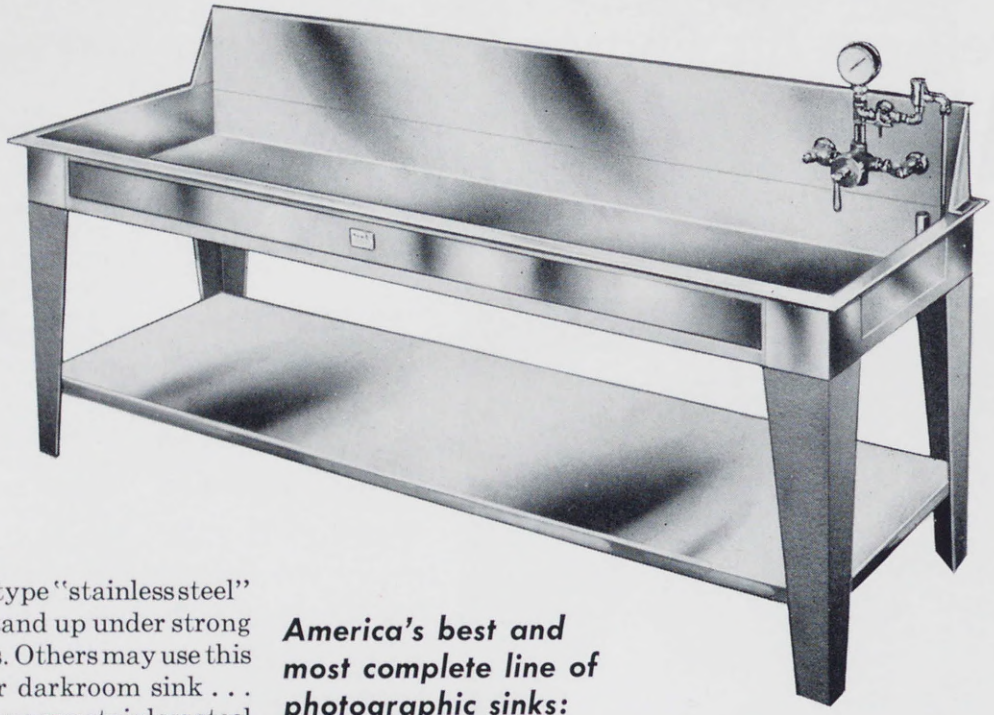
. . . we gave the finishing touches to a new membership service that may prove your most important P. A. of A. benefit of all, a series of monthly bulletins giving you "inside stuff" on ways and means of making your operation more profitable.

. . . we devised a system of routing our famed loan collections to actually help sell professional photography in your own community. Several other actual merchandising helps were studied and authorized for your use.

. . . we concluded our end of details as to further steps necessary to make the forthcoming F.T.C. trade practice rules ironclad insurance, wherever possible, against the photographic racketeer.

(See PRESIDENT — page 35)

THIS stainless steel sink is really stainless!



CALUMET Stainless Steel Temperature Regulating Sink
(Stainless Steel Shelf optional at additional cost)

Ordinary kitchen-sink-type "stainless steel" isn't tough enough to stand up under strong photographic chemicals. Others may use this softie stainless steel for darkroom sink . . . but not Calumet. When we say stainless steel we mean the special type stainless steel that *stays* stainless under the toughest photographic uses . . . year after year after year. And that goes for the fabrication of Calumet Stainless Steel Sinks, too.

America's best and most complete line of photographic sinks:

- Expertly finished
- Expertly made
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- Rigid, welded frame around sink
- Heavy steel formed detachable legs
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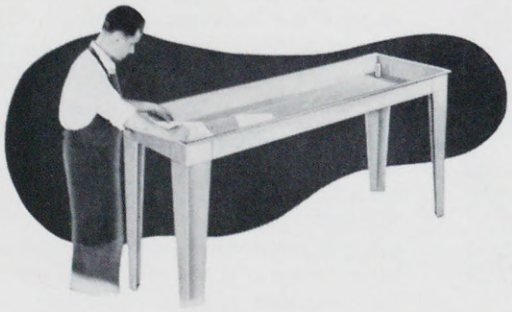
- Leakproof, will not react with your chemicals
- Removable standpipe for water level control

CALUMET ECONOMY SINKS



This low cost, corrosion-resistant Utility Sink is not designed to hold chemicals, but is ideal for holding trays and washers. Constructed of heavy gauge steel and electrically and chemically converted to provide an inert, non-metallic phosphate coated surface. In a wide range of sizes.



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the National Photographer

PUBLISHED BY THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

In this issue . . .

We learn the ingredients for a successfully-tested studio opening from a Defiance, Ohio newspaper-man-turned-photographer . . .

Are shown a beautifully simple rule for good composition and then go on to learn the technique of capturing a subject's personality in our portraits.

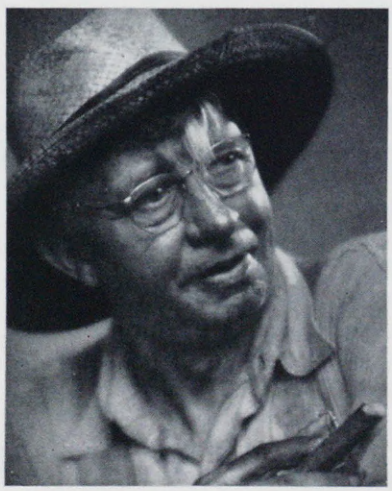
We go back to the early days of Winona School in the second part of Will Towles' FULL LIFE story, and see the '53 Winona curriculum.

And we worry about March 15th with you . . .

In this Valentine Issue, to which so many splendid members of our profession have contributed!

This month's cover:

The NATIONAL PHOTOGRAPHER is proud to present an outstanding example of the work of one of the nation's truly great photographers, Dave Peterson, M. Photog., of Princeton, Minn.



FEBRUARY, 1953 • VOL. 4, NO. 2

Page

5 A Message From Your President
By Kenneth M. Wright

9 P. A. of A. Newsletter

11 Recipe for A Studio Opening
By Paul H. March

14 Let's Take the Sting Out of Symmetry
By Gerhard Bakker

16 The Inner Glow
By Charles F. Snow

18 Beware the "Tax Experts"!
By Ernest W. Fair

20 Portfolio

24 The Full Life in Photography
By E. C. Purdy

26 Don't Wait Too Long — Winona Curriculum

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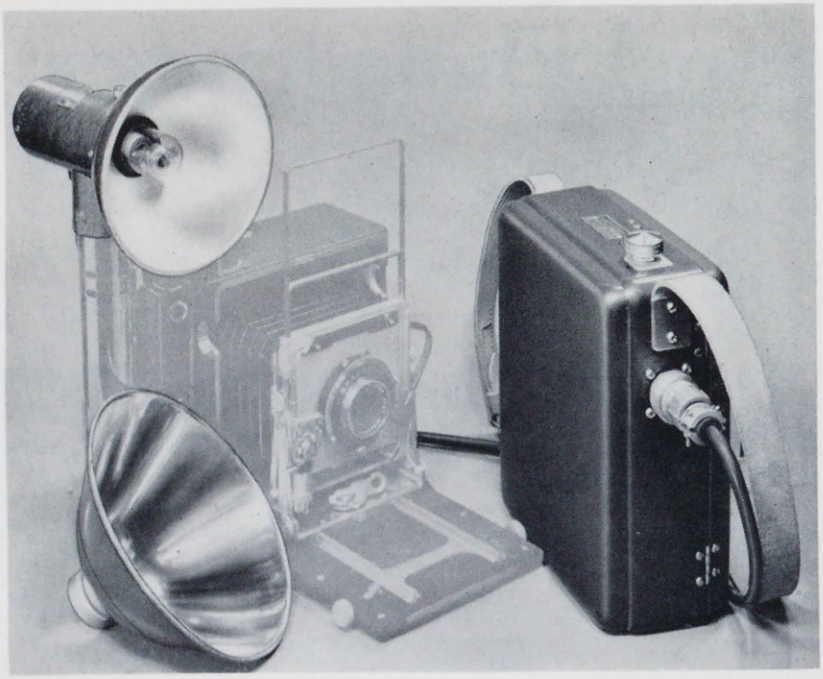
Announcing the Photogenic *"Little Giant"* SPEED LITE



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Two No. 492 Eveready Batteries and Capacitors are compactly mounted in an attractive Royalite plastic case.

The Lighting Unit is exceptionally lightweight, and can be instantly adapted to any type of camera shutter or flash gun. The "Little Giant" is built by professionals, for professional photographers.

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A table model glossy print dryer that's

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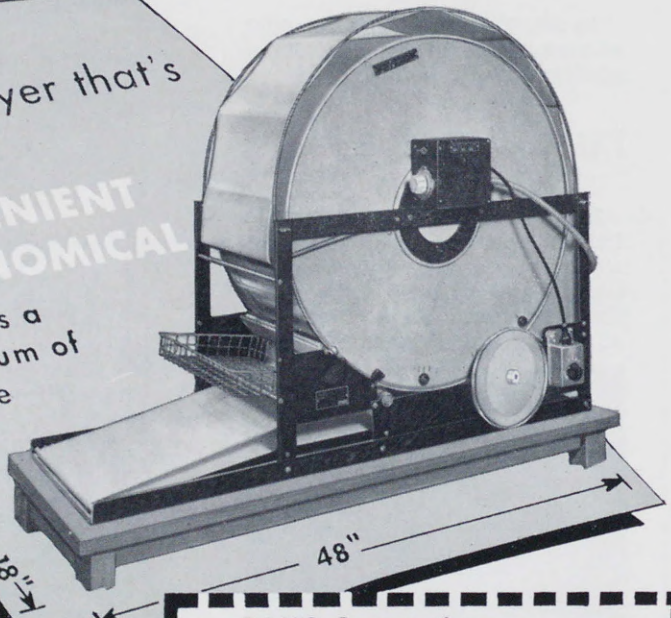
yet takes a minimum of space



with the . . . **PAKO**

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P. A of A Newsletter

From the Executive Office
152 W. WISCONSIN AVE.
MILWAUKEE 3, WIS.

FEBRUARY, 1953

IT'S ELECTION TIME! By the time you read this you should have in your possession the official P. A. of A. Council Ballot for 1953. Remember, these ballots are due back at P. A. of A. headquarters by FEBRUARY 27th! Take all the time you want to think out WHO you want to represent you in determining the programs and policies of your national trade association, but VOTE. The actual filling in and mailing of the ballot should take you no more than a minute or two.

DIRECTORY LISTING DEADLINE Some membership payments are coming into national HQ without the filled-in Directory questionnaire. Without it we cannot list you in the big 10,000 circulation Directory about to go to press (some parts of it are already ON the presses!). It may be that you don't want to be listed, but we do know that most professional photographers do...because the P. A. of A. Directory is the ONLY major nation-wide directory of professionals used by advertising agencies, industrial firms, et al. If you still have the questionnaire lying about, rush it to us TODAY. And, if you haven't as yet sent in that 1953 check, do it NOW...THIS MINUTE!

CONVENTION REPORT: DO YOU HAVE YOURS? All paid-up members of the P. A. of A. were mailed their copies of the full 1952 convention report by January 15th. If you haven't received yours, something's wrong. Drop us a line and we'll see what we can do. First comments, incidentally, were heartening as to the quality of the book. Most repeated compliment: that eliminating the strictly-visual material in the demonstrations (example: "See what I'm doing here?") made the book much more readable, more coherent. Good as the report is, however, it is still at best only a refresher course (to those who were at the convention) and a substitute (for those who weren't). The best thing to do is still to be at the convention yourself.

READY TO REGISTER? Speaking of the convention, even though full details of the big 1953 National Convention won't be announced until next month (watch for your March NATIONAL PHOTOGRAPHER), here's an advance, behind-the-curtains peek for members only: to be featured, among many, many more, will be such famous photographic luminaries as Wendell Powell, Courneye Tourcotte, Douglas Seawell, and Max Munn Autrey! Registrations are already coming in ($5 each to members and to members of their families) with the opening gun of the convention set to fire Monday morning, August 17th! If you like to do your planning early, don't forget to set that vacation schedule to permit a week in Chicago August 17th to 21st: the "national" will make it the most profitable vacation you've ever had!

NO "SALES REPRESENTATIVES" In answer to some complaints we've heard, this is official: the P. A. of A. has no "subscription salesmen" in the field to take two, three, or five dollars from you for your subscription to the NATIONAL PHOTOGRAPHER. The ONLY way you can receive the magazine is through your membership in the P. A. of A. Moreover, the NATIONAL PHOTOGRAPHER is the only magazine published by the P. A. of A. no matter what these "sales representatives" may tell you. If one of the so-called agents calls on you, notify national HQ immediately.

GROUP INSURANCE A flood of praise and congratulations has poured into P. A. of A. offices re the new group insurance plan being offered members. There was some disbelief in some of the letters as to the statement made that this plan was available at savings up to 40% less than the cost if purchased individually. We have a

good answer to that one: try for yourself to get a policy offering the exact same advantages at the same price! You'll be surprised, as have some P. A. of A.ers we know who made the test. If you haven't received the details as yet, or if you've mislaid them, let us know; we'll rush 'em to you pronto.
Incidentally, the question was raised by a Chicago P. A. of A.er as to the "cut" being taken by the P. A. of A. on insurance commissions. There is absolutely no commission, bonus, retainer, fee, compensation, salary, percentage, or what have you, being taken by the Association on the insurance plan. Some national trade associations offering the plan or similar plans add a few dollars to the annual premium for "servicing" costs, but NOT the P. A. of A. Our objective was to give members the lowest cost possible compensation continuance insurance...and we've done it.

AFFILIATION By the time you read this the Board of Directors of your Association will have perfected all details on Affiliation, perhaps the most discussed (and needed) P. A. of A. project of all time, and will have submitted the plan to the P. A. of A. Council for advice and counsel. Look forward to your state convention--you'll hear all details there.

COMING CONVENTIONS

Association	Date	Hotel	City
OHIO	FEBRUARY 15-16-17, 1953	DESHLER-WALLICK	COLUMBUS
SOUTHEASTERN	FEBRUARY 16-17-18, 1953	ANSLEY	ATLANTA, GA.
OKLAHOMA	FEBRUARY 22-23, 1953	BILTMORE	OKLAHOMA CITY
MICHIGAN	FEBRUARY 22-23-24, 1953	HOTEL OLDS	LANSING, MICH.
KENTUCKY	MARCH 1-2, 1953	KENTUCKY	LOUISVILLE, KY.
NEW MEXICO	MARCH 21-22, 1953	FRANCISCAN	ALBUQUERQUE
INDIANA	MARCH 22-23-24, 1953		FRENCH LICK
MISSOURI	MARCH 22-23-24, 1953	CONTINENTAL	KANSAS CITY
NEW YORK	MARCH 22-23-24, 1953	MARK TWAIN	ELMIRA
NORTH CAROLINA	APRIL 12-13-14, 1953	SHERATON	HIGH POINT
SOUTHWESTERN	APRIL 19-20-21, 1953	HOTEL TEXAS	FORT WORTH
KANSAS	APRIL 26-27-28, 1953	BROADVIEW	WICHITA
NORTH DAKOTA	MAY 4-5-6, 1953	GARDNER	FARGO
IOWA	MAY 10-11-12, 1953	SAVERY	DES MOINES, IOWA
FLORIDA	MAY 21-23, 1953	TAMPA TERRACE	TAMPA
ILLINOIS	MAY 17-18-19, 1953	PERE MARQUETTE	PEORIA
PACIFIC NORTHWEST	MAY 10-11-12, 1953	DAVENPORT	SPOKANE
MAINE	MAY 20-21, 1953	EASTLAND	PORTLAND
WISCONSIN	JULY 12-13-14, 1953	SCHROEDER	MILWAUKEE
TENNESSEE	JULY 19-20, 1953	ANDREW JOHNSON	KNOXVILLE, TENN.
CALIFORNIA	JULY 25-26-27-28, 1953	MUNICIPAL AUDITORIUM	LONG BEACH
TEXAS	JULY 25-27, 1953	PLAZA	SAN ANTONIO
NEBRASKA	JULY 26-27-28, 1953	PAXTON	OMAHA
P. A. of A.	**Aug. 17-21, 1953**	**CONRAD HILTON**	**CHICAGO**
MARITIME	SEPTEMBER 6-7, 1953	FORT CUMBERLAND	AMHERST, NOVA SCOTIA
NEW ENGLAND	SEPTEMBER 13-14-15, 1953	NEW OCEAN HOUSE	SWAMPSCOTT, MASS.
ROCKY MOUNTAIN	SEPTEMBER 13-14-15, 1953	ALBANY	DENVER, COLO.



Recipe for

A STUDIO OPENING

by Paul H. March

You might call this a "Recipe for A Showing." Or, perhaps, a "Formula for Winning Customers and Aggravating Competitors." Of course, it will need a little seasoning to suit personal tastes but the basic ingredients are good.

Take 1 new, re-modeled or re-decorated studio of any size so long as it is fresh and clean.

Add 3 or 4 models (home-grown varieties will do if carefully selected and well-polished).

Secure 2 or 3 technicians (like eggs, you can borrow them if you return them).

Blend in generous quantities of newspaper, radio and direct mail advertising.

Keep well stirred.

With the entire plant running at full speed, slowly sieve through every possible person available, letting them soak up the mysteries of the darkroom.

Top off with a brief demonstration of lighting and posing using the previously-prepared models.

When done, garnish each lady with a rose. This is strong stuff and, like a hod-carriers' convention, should not be indulged in too frequently. At the Paul March Studios, we figure once a year will be plenty.

Actually, we had no intention of making it a repeat affair when we dreamed up the program for the opening of our new reception, sales and camera rooms at our studio in Defiance, Ohio but the more than 500 people who swamped our studios on a September Sunday afternoon, were so enthusiastic and *told so many of their friends about it,* that we are facing the necessity of presenting a slightly altered version of the same formula again next year for those who couldn't come this time.

After all, how can we get better walking, talking testimonials than the more than 486 people (three of our guests were local competitors and 11 were out of town photographers) who discussed our plant and our methods at their dinner parties, bridge sessions and on the street for the next several weeks?

I suppose this whole story really starts at the First Advanced Portrait Course at Winona in 1948. Or, maybe, it starts even before that . . . somewhere back in the editorial and advertising rooms of the Defiance (O.) Crescent-News where I was employed for 11½ years as a reporter. Reporters for small town dailies serving communities of 10,000 are, if nothing else, *versatile.* Writing news items, working in ad alley, setting type, reading proof, editing country correspondence, pinch-hitting as society editor in vacation seasons, serving as a circulation manager of sorts tends to broaden one. In my spare moments, I "took pictures" for news and feature articles. Somehow, photography got into my blood stream, and in 1945 I decided it was my business. I left the paper, borrowed enough money to buy a building on the main-stem midway between the business district and the high school, the Community Auditorium and Central Field stadium and opened my own studio in December.

The size of the mortgage, the calibre of the competition and the uncertainty of business conditions — plus some unsolicited advice from former employers — tempered the first blush of enthusiasm and fathered a plan for renting part of the structure as partial security against customer failure.

Our photographic efforts were well received. Business grew. As it grew, portraiture accounted for an ever larger percentage of the gross. Trained to the brutal frankness of news pictures, this portraiture didn't seem to be what it should be. Our customers seemed satisfied. But I wasn't. Our portraiture definitely needed a shot in the arm. The needle came in the form of a bulletin from the P. A. of A. announcing the first advanced portrait course at Winona.

At Winona I had the excellent good fortune to work with such outstanding craftsmen as George Kossuth of Wheeling, W. Va.; Paul Linwood Gittings of Houston, Texas; Bradford Bachrach and Walter Scott Shinn of New York City; Maurice Tabard of Paris, France; Marvin Helgesen of Janesville, Wis.; and Ernie Casteel of Rochester, Pa. In two weeks, I learned more about photography — technique, processing, merchandising, selling, ethics

— than I ever could have learned anywhere else in the same amount of time.

Back home, we tried out scores of Winona ideas. We named our products — Marchrome Oils, Donneybrook Tweeds, etc. We introduced Georgian Suedes at $10 each — an unheard of price for an 8 x 10 in this community. We intensified our advertising. We started a Stork Club. Some ideas worked; some didn't.

Through it all, the Kossuth philosophy, and the Gittings salesmanship kept nagging at me. I looked at myself and my establishment with a critical eye and decided that, like the Russians, I needed a five-year plan. Out of that critical analysis — four years later — came the present Paul March Studios which sales representatives have been kind enough to say is one of the most attractive and efficient plants in our area.

Unlike Topsy, it didn't just grow. It has been carefully planned so that we could take over all of the building — except the beauty shoppe — in an easy, uninterrupted flow of expansion with a minimum of effort and expense. Thirty or forty sets of floor plans went into file 13 (the waste-basket) before we came up with what we felt was the right combination.

When everything in the studio was finished, we felt the need to show it off. A "walk-through" didn't seem to be what we wanted. All we had ever learned about showmanship at Winona and from convention platforms kept popping up. Finally, we hit upon the idea of showing our guests a studio in operation under normal conditions. That's when we made our "Recipe for a Showing."

We combed our files, selected five pretty girls, secured their consent to serve as models. For one of them — with the help of a local bridal salon—we imported from New York City a cathedral length bridal gown in white satin and a veil of nylon illusion. A florist friend created a super-special bridal bouquet. We planted this young lady on our circular staircase with the eight foot train of her gown cascading over the steps and out onto the floor.

A blue-eyed blonde who recently had been married in a beautiful pale blue ballerina gown decorated the love-seat.

Two other girls, both brunettes, wore off-the-shoulder formals to permit us to show how drapings are done.

The fifth — a statuesque blonde — was clothed in a billowy pink frosted nylon net formal with a pink stole draped over her bare shoulders. She carried a hugh wicker fireplace basket filled with cut roses. Her assignment was to stroll through the cameraroom presenting each lady with a rose "compliments of Paul."

As our guests entered the front door of the studio, they were welcomed by our receptionist and shown into the salesroom. A former receptionist, who returned to us for the day, escorted our visitors through the sales room, explaining its features. High school girls guided our guests upstairs to the laboratories and conducted parties of six and eight through the work rooms where our borrowed technicians explained and demonstrated for over three hours.

In the film room, out-dated film was taken out of film holders, loaded in hangers, placed in hanger racks and passed through the developing, rinse and fixing tanks (all filled with clear water for the day). A properly developed sheet of film was placed in the end of the rack so that the demonstrator could hold it up to the safelight at the end of the run to show how it looked. A graduate filled with acetic acid lent "atmosphere."

In the other rooms, other technicians did actual printing under normal safelight conditions, outlined the steps in washing, toning, drying and flattening prints, explained the necessity for retouching and final spotting and assembled finished prints in frames and folders.

Samples of every type of work done by the Paul March Studios were displayed on the framing benches. Guests were invited to ask questions about all phases of the processing and about all types of *"Portraits by Paul"* currently available.

From the laboratories, the parties moved into the cameraroom for

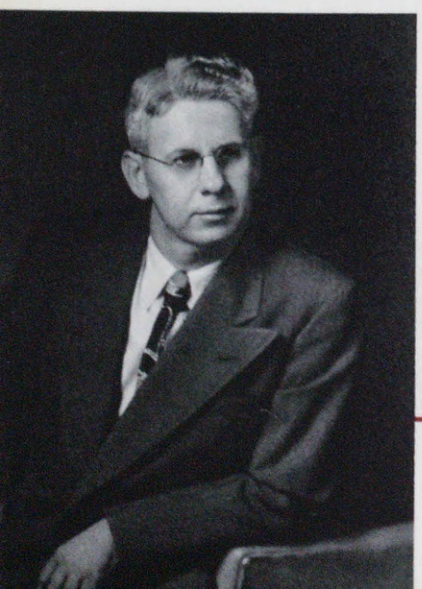
The sales room is closed off from the cameraroom by French doors when complete separation is desired and by a burgundy velour drape which slides quietly into place when only partial separation is desired.

An unseen radio and record player fills the rooms with soft instrumental music at the touch of a remote control switch near the cameraroom door.



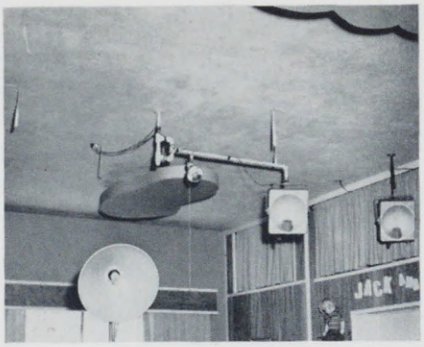


Spotlights in the ceiling point up one of the "S" panels of the stair and the focal point of the velour stage — an antique love-seat painted the same dull ivory as the stair rail and column and covered in the burgundy velour of the drapes. *Beauty and mobility have been combined to give unlimited background possibilities.*



SAM FRUMKIN

The Author



Illumination in the cameraroom is provided by fluorescent tubes buried in "islands" that "float" from the ceiling. The islands are painted the same soft grey-green as the south wall.

Equally unusual is the ceiling installation of speedlights. One light is stationary and turned and tilted to approximate a 45 degree lighting for wedding parties or other groups arranged along the north wall. A second light is suspended on a pivot arm 42 inches long with its axis on the same plane as the stationary unit. It can be rotated into four different "saddles." In the No. 1 position it augments the fixed light for groups. In the other "saddles," it illuminates the staircase, the living room or the Jack and Jill bench. A third light — a conventional floor model — moves into place as a main, fill or modeling light, is connected to the camera for firing and its flash activates the "permanent" and the "swivel" ceiling units through their photo-electric slaves.

A 500-watt spotlight on a boom, a No. 4 photoflood modeling light, a mini-spot for pick-up light, a back light and a hair light complete the illumination facilities.

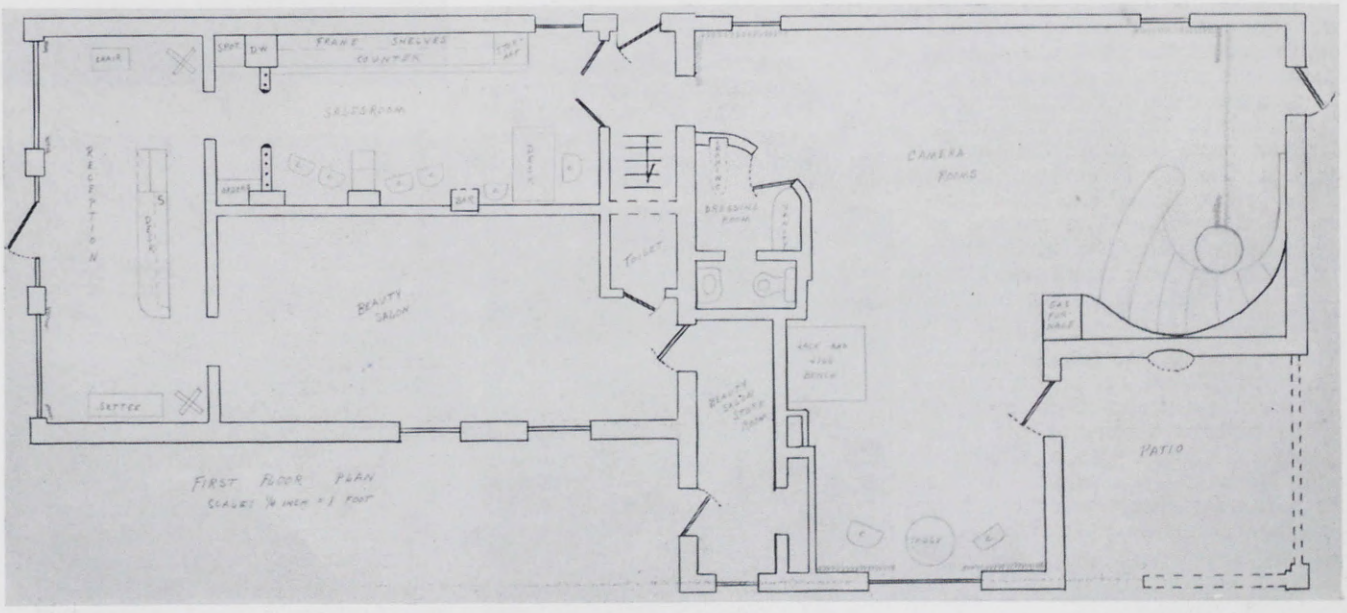
demonstrations of posing and lighting of our models. Mrs. March, my best helper and severest critic, assisted with the demonstration and helped make our guests feel at home. As they prepared to leave, each visitor was given a 16-page brochure showing our new quarters and the types of photographs we produced.

To insure a crowd for our showing, we sent out over 1,000 invitations by direct mail, ran a *full-page* "invitation" in the local newspaper, scattered half a hundred spot an-

(See MARCH — page 31)



The *Jack and Jill Room*, actually a stage with a four-foot square, plastic topped posing bench, provides action space for the youngsters. The bench ("Old King Cole's Throne") has Mother Goose characters around it. The wings on either side have cut-outs of Jack and Jill, the well and the bucket spilling down over them. A large rag doll, dressed in blue slacks and a striped sweater embroidered with the name *"Jack"* sits on a shelf on the south wing; another rag doll in blue skirt and striped sweater embroidered *"Jill"* sits on a shelf on the north wall. Both dolls wear bandages on their legs, arms and head to carry out the story of their great tumble.



FIRST FLOOR PLAN — PAUL MARCH STUDIOS

Showing lay-out of reception room, salesroom, dressing room, camera rooms and patio. Beauty salon space, rented out, still brings a steady income. For second floor lay-out, see page 31.



Let's take the STING out of Symmetry

Designer, painter, photographer, teacher, lecturer . . . and now, author, Gerhard Bakker is kept busy night and day as photographic head of Milwaukee's Layton Art School. Samples of his work are included in permanent collections at the Milwaukee Art Museum, Wichita Art Museum, Kansas State College, Wisconsin University Union, and the Museum of Modern Art, N. Y. He has also exhibited at the Metropolitan Museum of Art in New York and the Corcoran Gallery in Washington, D. C. . . . and in answer to numerous inquiries, YES, Gerhard Bakker will teach at Winona again this year. Herein we find a "brass-tacks" rule for good composition based on the much-more-complicated theory of Dynamic Symmetry.

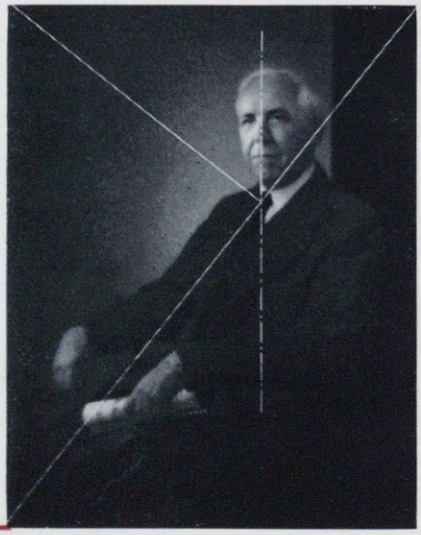
by Gerhard Bakker

Several years ago I asked a number of photographers to send some of their favorite portraits to me to be made into slides and used on a program I was preparing for a professional photographers' convention. The prints came from studios in various parts of the country. When working on the lecture I discovered something most of the portraits had in common that to me was quite amazing. The size and placement of the head was almost identical in a number of these prints. They were excellent portraits and I decided to find out whether a formula could be found that would explain the good composition in those prints. I used the basic diagonal and crossing line method of dynamic symmetry and applied it to several prints. The result was startling as the accompanying illustrations show.

As a rule the words DYNAMIC SYMMETRY cause a minor revolution among a group of professional photographers whenever they are mentioned. Some photographers want to run — not walk — to the nearest exit; others prick up their ears and want to hear more. But almost all agree that the subject is just too complicated, too involved, to bother with; and yet, it seems to have a strange fascination for most of them. If it could only be simplified so you wouldn't have to know mathematics to understand it!

Jay Hambridge, the author of six books on dynamic symmetry evolved the system by means of geometry and mathematics, using Greek architecture and designs as examples. However, our present day film — paper — and film sizes do not conform to the format of the dynamic symmetry principles. So we have to try and find a way to substitute dynamic symmetry with a simple system that will fit our standard sizes.

Perhaps when they are faced with some of the more intricate terms of the theory, such as, whirling squares and reciprocal minors, most photographers back away in horror and decide to get back to that mystery story with the four letter words.



Laurence W. Blaker, M. Photog.



In as simple terms as possible, the basic procedure of dynamic symmetry is to draw a diagonal across the print. What corner do you start from? The lower corner on the print on the side that the subject is facing. If the subject is facing to the left side of the print, then draw a diagonal line from the lower left corner of the print to the upper right. Now simply draw another line from the opposite top corner so that it will meet the diagonal at a 90 degree or right angle. If you will just go one step farther and draw a vertical line through this intersection you will find that the position of the center of the figure will follow through this vertical line. This applies to three-quarter and full figures, as shown in illustrations on these pages. For head-and-shoulder portraits you reverse the procedure. If the subject faces

(See BAKKER — page 30)

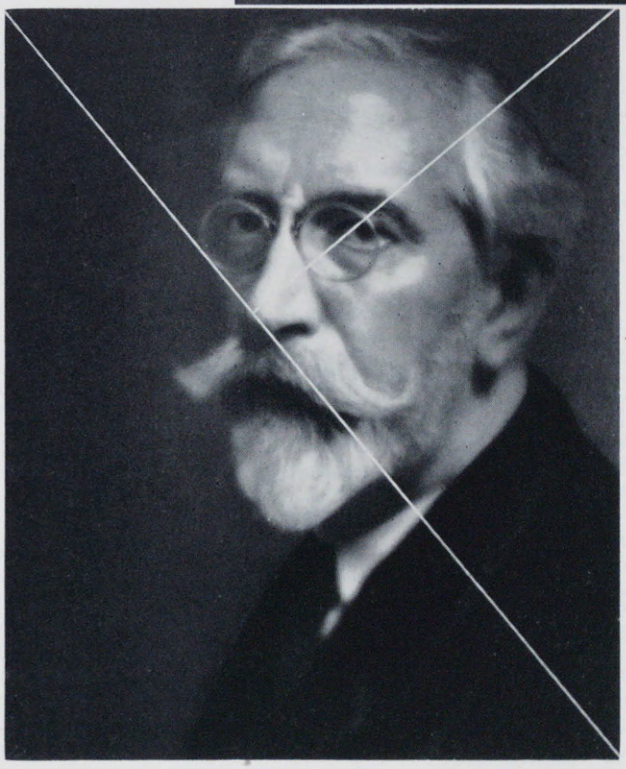


First Step
by P. L. Gittings,
M. Photog.

Shining Hour
by P. L. Gittings,
M. Photog.



Walter Sheffer



Matthew Van Salk
by George Kossuth,
M. Photog.



Mills Steele
by Walter Sheffer



Louis Garcia,
M. Photog.

The INNER GLOW

by Charles F. Snow, M. Photog.



Over 40 years ago, the distinguished author of this article joined the P. A. of A., and has been taking honors consistently since then. A member of the ASP and Fellow of the RPS of Great Britain, Charles Snow operates a studio in Boulder, Colorado, from which he has sent out exquisite examples of his art to take more than 300 prizes all over the world.

The discovery of photography, in 1839, created havoc among the painters of the world. For until this time, they had believed that art was a straight reproduction of nature, and many people think that, to this day. Photography has recorded many things beautifully, but the very fidelity of its recordings is its greatest fault from a pictorial standpoint.

Photography is really a brutal process, cold and unfeeling. Do we dare to put out portraits without retouching? It records everything before the lens with like emphasis, but the eye selects and discriminates. *Therefore, it is eye vision and not photo vision that counts.* It is a fact, that the power of suggestion in a picture has an appeal far greater than the literal transcription of the lens. One can paint beauty without the confusion of unwanted detail. So the photographer must learn to manipulate the magic of his lens and light to *emphasize the important* and to *suppress the unnecessary.*

Few of us realize that all beauty is based on naturalness and simplicity. Anything that is false, anything artificial, is ugliness. All the great photographers in our history were artists first, and their work compares favorably with ours, in spite of the crude apparatus and materials of their day. In 1843, *David Octavius Hill,* a portrait painter in London, using Fox Talbot's camera, produced pictures of such quality that they merited a one man show at the Metropolitan Museum in 1943.

Photography has been slow to be recognized as a fine art because the cold facts of a recording instrument do not make a picture. The first photograph so honored was hung at an exhibit of art in Philadelphia in 1898. It was ruled that a beautiful photograph was art, but that a mere record or *"photo"* of a beautiful object was not. That rule is good today. I am passing on to you the principles learned from the great artists in photography who were in their prime when I began my career. The greatest of these men was Pirie McDonald, who made me his protege.

A few years ago I found myself on the same program, at two consecutive State Conventions, with a very brilliant and eloquent representative of one of our photographic manufacturers. He was keen for everything that was new. I tried to assure my hearers that the basic principles of portraiture never change, that our objective is a delineation of the face as the eye sees it, with the face alive with personality.

"Not so," he said. "Give the people what they want. Forget all you ever learned about posing and lighting. Do as the amateur does. Operate your camera as close to the floor as you can. Tilt it so the body of the subject projects from one corner. Art is the bunk. people resent it. Use tricky lightings, and above all, tell them to smile. Glamorize!"

My appeal for better photography on a professional level, with a greater understanding of lighting and posing, *just didn't go over.* I contended that art wasn't highbrow but, essentially, was just good taste and people generally do appreciate it.

There always will be people who want to be made pretty, who desire glitter in their "photos" but let us not preach these things from a Convention platform. The prime purpose of a Convention is to inspire us to greater effort to better serve the public. A baby specialist who recommends using a feather to produce "smiles" by tickling the baby's chin, or the photographer who uses the magic words "Chee" or "Brushes" to stimulate smiles, has no place on a Convention platform. "Give the public what it wants?" Certainly. *But never underestimate the inherent art sense of people.* Always make an extra negative or two to please yourself. You will be surprised! My recompense has been that a few younger men are always

interested, and I glory in helping them by criticizing the pictures they send me.

The principles of lighting the face were laid down by the great painters and these basic principles have not yet been improved. The representation of the face, showing its structure with each plane in its proper place, is done by lighting from the side, using a soft light that insures soft shadows. This source light should fall across the face at an angle of 45 degrees, so that the shadow of the nose falls across the cheek, forming a triangular spot of light on the cheek bone, which gives structure to that side of the face. If that light extends down the cheek, we have distortion . . . a tooth ache appearance. If there is no light on the cheek bone, that side of the face will have no form . . . again, distortion. *So there is only one correct place for that source light.* It must be so soft that the shadow of the nose is not sharp or distinct. A strong source light means a strong shadow, which will form a black "*pocket,*" because it falls out of the brightness range of the film. A fill-in light is usually necessary — either a reflector or another even softer light, to balance the lighting. This lighting must be further balanced by correct exposure and correct developing to produce a negative with detail in every part. This is basic lighting for portraiture.



Copy of a picture made in 1843 by David Octavius Hill, made from a paper negative, showing clearly the capture of the subject's inner glow.

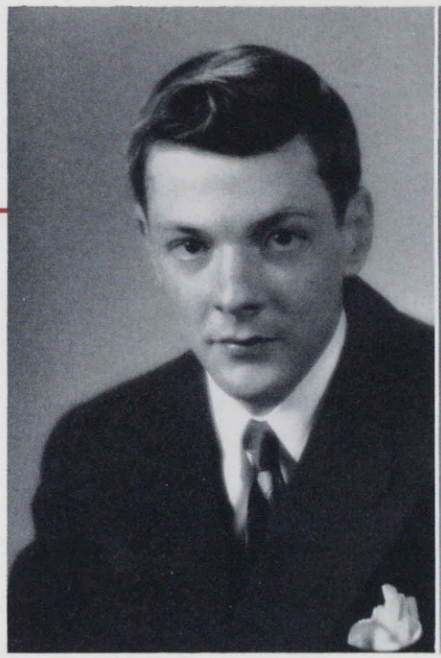


Figure 1



Figure 2

The best light is north daylight, the next best is daylight fluorescent. See figure 2. Notice that the high lights in the eyes are correct. You may move your camera to any position, around from one profile to the other. The light is always correct.

I believe that the old fashioned Petzval type lens is still the best lens for portraiture. The spherical abberation of this type of lens produces a roundness — the third dimension — something the most expensive anastigmatic lens cannot produce. Is there beauty in the emphasis of the pores of the skin? In the early days of painting it was observed that if the outlines of the head were soft and the features relatively sharp, the portrait had the illusion of depth. Notice the roundness of the pictures accompanying this article.

But it is in the delineation of CHARACTER that photography is supreme. The key is NATURALNESS. Your customers will forgive almost any other fault, but the subject must have a natural expression. Any direction you may give your subject in respect to expression only aggravates self consciousness and the "poker face." The "poker face" is a defensive mechanism that operates automatically. Any attempt to smile reveals its artificiality. The eyes can not be consciously controlled, for they always tell the truth. So the genuine smile comes first from the heart. Posing must be natural. It is paramount that the exposure be "off guard."

Every person in the world is unique. He has in his face the description of both his body and his soul. The posing room should be so restful that your subject relaxes unconsciously. When self is forgotten, the face relaxes and it actually glows. Soft music, an interesting conversation, even a hot argument are the tools used to control expression. No other graphic medium can equal ours, for we can picture shades of expression in a fraction of a second that is the despair of the painter. *Our job is the search for the BEAUTY and the CHARM of personality instead of the artificiality of glamour.*

It seems that most photographers are in search of new promotional schemes to lure customers into their studios. After 43 years at my job, I am convinced that, in the long run, no promotional scheme will bring success to any photographer. Like a shot in the arm, business may improve for a time, but there is always that inevitable reaction that cancels any gain. Rather, it is *hard work, integrity,* and *serving the community well,* that brings success. We have the most wonderful profession in the world. Let us be worthy.

BEWARE the "TAX EXPERTS"!

by Ernest W. Fair

"Here . . . there . . . everywhere . . ."

So goes the musical ditty about Old MacDonald's farm; which could well apply to every nook and cranny of the land at this time of the year with the annual sprouting of income tax "experts" and "counsellors."

Each year about this time from the smallest hamlet to the biggest city these self-styled tax "experts" and "counsellors" spring into action. Their articles and ads appear in local newspapers and in some trade magazines. Their story is on one theme . . . *that the Bureau of Internal Revenue is out to cheat every businessman it can and only the wisdom they have to offer will save the poor photographer confronted with his yearly tax problems.*

All of which is far from the truth. Income tax calculations are not nearly as complicated as such people would like to have us believe. The Bureau of Internal Revenue, for that matter, is more than anxious to give any photographer the to give any photographer the "fair shake" these "experts" and "counsellors" promise only they can assure him.

"The Bureau of Internal Revenue expects the taxpayer to pay his just tax — no more, no less," Commissioner John B. Dunlap informs us in an exclusive statement for this article, *"we are just as anxious to grant you a proper deduction as you are to obtain it. Collectors' offices throughout the country and Bureau publications are available to help prepare a proper return. These services are all the average taxpayer needs.*

"There are others, however, whose tax matters demand the assistance of professional tax experts. For this group of people I would urge strongly that the tax advisor be qualified and trustworthy."

Every photographer can well proceed with the utmost caution before he follows the advice of any self-styled "tax expert" or "tax counsellor" which is given to him either across the seasonal desk such individuals usually occupy or in articles seldom checked by the Bureau of Internal Revenue for accuracy.

We asked Henry Schneider, Assistant Information Officer at Washington, about this.

"A very small proportion of such manuscripts reach us," he answered, *"even though where possible, and upon request, we go over tax articles and point out errors. Tax books sold on the news stand are not endorsed by the Bureau. Few of them are subject to pre-publication scrutiny."*

Officials point out that before any photographer consults with anyone on matters concerning his income tax he make certain that the individual is really a trained specialist in the field for it takes more than a freshly painted sign or a line under a man's name on a magazine article to make him a "tax expert" or "tax counsellor."

The Bureau of Internal Revenue provides seven major steps in its program of aid and counsel to every taxpayer and has many specialists on its staffs over the country to handle businessmen's problems. Here, according to Commissioner Dunlap, are the Bureau services available to any photographer:

1. Local, free advice from personnel of the Collectors office in each area, from January 1 to March 15 of each year.

This time of the year when the March 15th Blues blossom out all over the nation, we offer the following advice about so-called "tax experts" . . . and to test what you DO know about federal taxes, we offer a quiz based on material furnished by the American Institute of Accountants, the national professional society of certified public accountants . . .

Lastly, we offer condolences.

2. A free 13 page booklet which is sent out each year with all blank forms on how to report on and figure income and the tax.
3. Annual publication of a book, *"Your Federal Income Tax,"* for sale at the Government Printing Office each year for a modest 25 cent charge.
4. National and local radio and television talks by Bureau experts.
5. Close co-operation with specialty writers for all of the nationally known press services in preparation of tax articles for pre-filing publication.
6. Through national organizations (accountants and tax lawyers), helping prepare "canned" radio programs.
7. Where possible, supplies deputy collectors to "set up shop" in special areas of taxpayer concentration (any industry on request) during the pre-filing period.

The self-styled "tax experts" take an enormous toll from both individuals and business firms every year. A large percentage of this is for doing almost nothing that anyone but an illiterate could do.

Their stock in trade is to scare prospective customers into believing (a) that income tax matters are so highly complex only an expert such as they can understand and interpret them, and (b) that the Bureau of Internal Revenue is a vicious group of men seeking to deprive all taxpayers of their legal rights.

The Intelligence Division of the Bureau has a voluminous file showing prosecutions against many of the frauds who operate as experts and counsellors at income tax paying time. In many instances the axe has also fallen on the clients of these individuals also *for few indeed are these "tax experts" who will assume any personal responsibility for the completed return . . .* that is generally left to the taxpayer himself despite the high fee he paid for their "advice and counsel."

When the collector's office of a New England state noticed that returns prepared by a certain tax consultant contained questionable deductions, an investigation was arranged. More than 900 returns were examined and, in addition to producing evidence on which criminal prosecution was based, additional taxes, penalties and interest exceeding $114,000 were collected. At Louisville, Ky., a check-up on returns "experted" by two local counsellors resulted in 200 exemptions disallowed in 150 returns.

Hundreds of new cases go into the files each year from every section of the country and affecting every type of taxpayer from laboring man to business executive. Government experts are handicapped in that they can prosecute only for fraud; can do little to prosecute for incompetence.

The photographer thus must proceed with the utmost caution in deciding from whom he will accept tax advice in the period just ahead. Unless his problems are of an extremely complicated nature he can handle them all with the assistance of the Bureau through use of most of the seven aids outlined in previous paragraphs.

Where problems are to be decided beyond these simpler situations he may well avail himself of the services of a tax expert . . . but only with extreme care! Following the advice of just any "tax expert" or "tax counsellor" may not only result in the waste of a substantial sum of money through a fee but also in penalties later on that will add up to a very large figure.

"I was stung once by a tax expert," a friend told the writer recently, "but only once. I decided from then on to take the time to check up on the person to whom I went for advice first and to make sure he really was the expert he claimed to be."

Past experience offers the safest method of checking . . . past experience by the expert in handling tax problems of the business of photography and not just any and all tax problems. The same procedure is wisest with regard to any advice we may accept from newspaper or magazine articles or books . . . any writer can buy a lawyers' or accountants' tax guide, put "ex-

(See EXPERTS — page 36)

Photo by Wayne Jessup

Your Tax I-Q:

Come the Ides of March — comes also federal income tax time. Do you know your federal taxes — what they can do to you — what you can do to them? Try this three-minute tax quiz. (Editor's note: three minutes if you're an expert.) It is based on material furnished by the American Institute of Accountants, the national professional society of certified public accountants.

Answers on page 37.

1. Your son worked for you in the business last summer, and you paid him a total of $591. He also won $10 in an advertising slogan contest. You can —
   a. Take a full $600 dependency exemption for him.
   b. Take a half exemption.
   c. Take no exemption.
2. While on vacation with your wife last summer, you entertained several men you do business with. Is this —
   a. Deductible as a business expense?
   b. Not deductible, since you were vacationing?
   c. Deductible only if you and your wife file a joint return?
3. You made a non-business loan of $2,000 to a friend last March, and he promptly disappeared, leaving absolutely no trace. You can probably —
   a. Deduct the full amount as a bad debt on your 1952 return.
   b. Deduct only half of it.
   c. Take no deduction at all.
4. You earned more than $3,600 in your business. The social security tax is —
   a. Not levied on your own income.
   b. $81, paid with your income tax return.
   c. $54, paid to the Social Security Board.
   d. $54, paid with your income tax return.
5. Which of the following contributions is not deductible?
   a. Your local Community Chest.
   b. The American Legion.
   c. A political party.
   d. The YMCA.
6. You failed to take all your allowable deductions on your 1950 return. You can —
   a. No longer file a claim for a refund.
   b. File a refund claim as late as 1954.
   c. Stop worrying, since you will get a refund automatically.
7. Your wife works for you in your business. She —
   a. Is required to pay social security.
   b. Is not subject to social security.
   c. Can choose whether she does or does not want social security coverage.
8. In December, you spent $1,000 for built-in bookshelves and wall-to-wall carpeting for your office, on which your lease has three years to run. You can —

(See TAX I-Q — page 36)

NO TITLE — Rudolf Ekstrom, Swedish Photographers' Ass'n.



Portfolio



An outstanding attraction at the 1952 national convention of the P. A. of A. was a collection of photographs by some of the finest professional photographers in such countries as Sweden, Switzerland, Italy, and France. Forming part of the Master's Exhibit, the prints were shown as a complimentary guest collection. The NATIONAL PHOTOGRAPHER is proud to present these samples of that collection.

"Martine Carol Artiste Theatre Et Cinema"
Lucien Lorelie, Paris, France



NO TITLE — Arne Wahlberg,
Swedish Photographers' Ass'n.

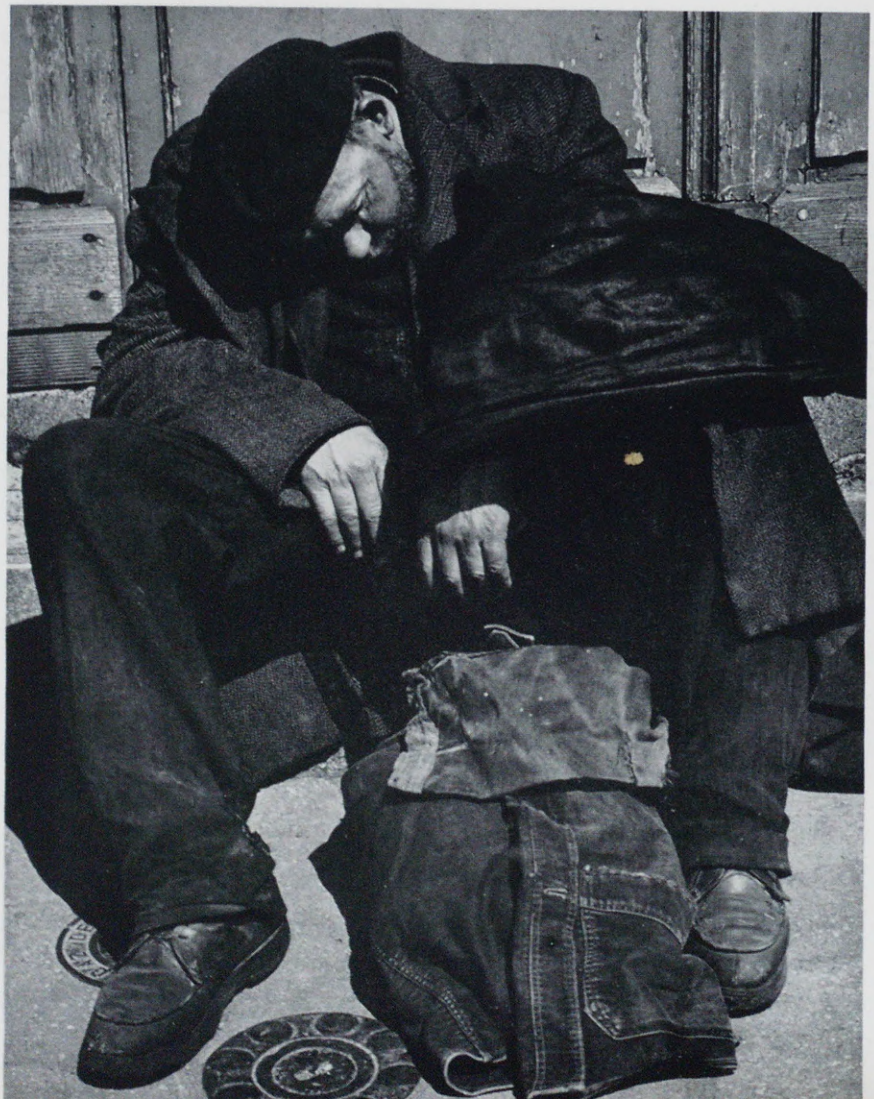




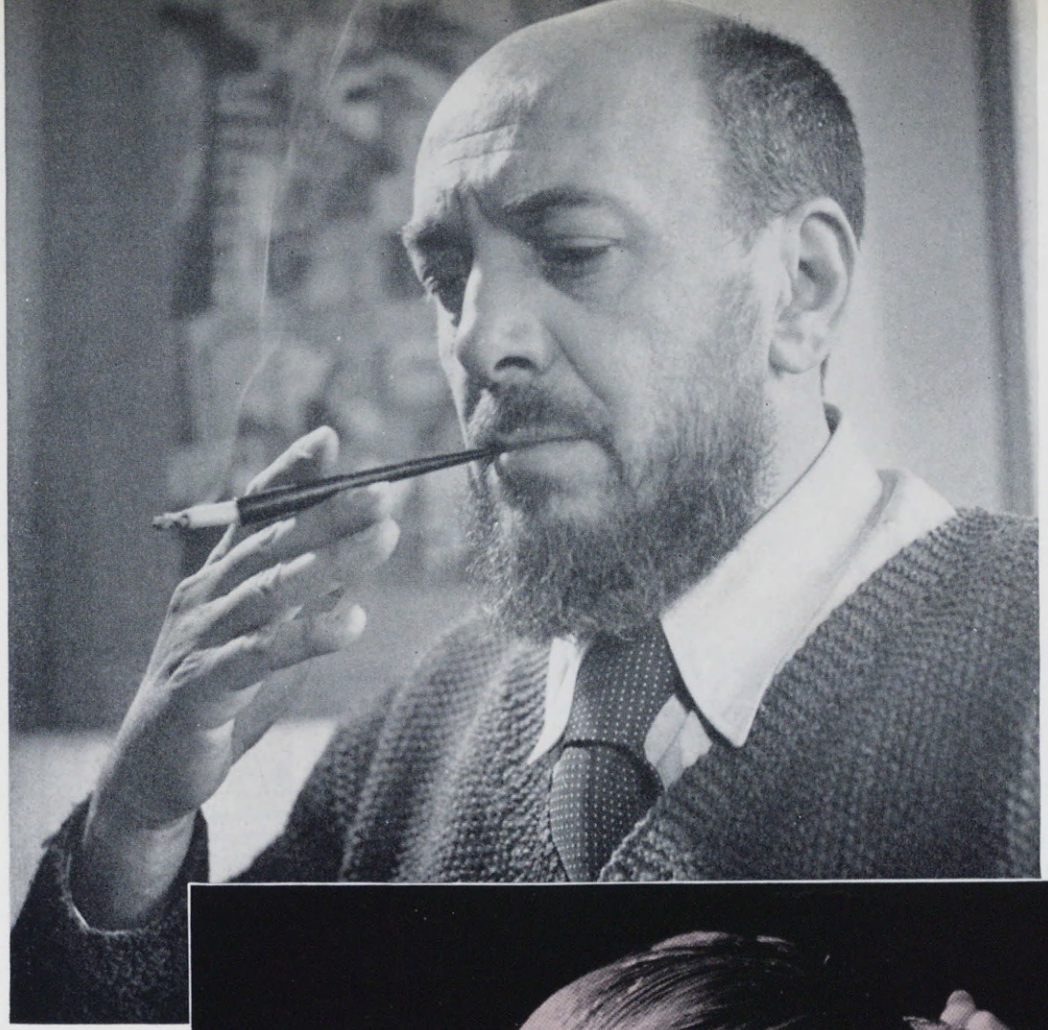
Les Jovers De Boule Campagne Publicitaire L'Optimiste "Cinzano" Lucien Lorelie, Paris, France



NO TITLE — Edv. Welinder,
Swedish Photographers' Ass'n.



"Mon Prochain" D. Masclet,
Paris, France



NO TITLE —
Sven Jarlas,
Swedish
Photographers'
Ass'n.



"Campagne En
Faveur Du Livre
Francais"
Lucien Lorelie
Paris, France



Part II of the story of Will Towles — a truly great man of our profession who has found . . .



First Class at Winona — 1922 with teacher Will Towles in the center front.

The FULL LIFE in PHOTOGRAPHY

as told to
E. C. PURDY, M. Photog.

In the beautiful lake region of northern Indiana was a building dedicated to the memory of Jaques Louis Mande' Daguerre, the inventor — discoverer of photography. For many years the Indiana P. A. as a subscriber to the Winona Assembly, had held meetings there. This interest was held for several years by the Daguerre Club of Indiana.

In 1920 the Winona Assembly offered to sell the building and grounds at a very nominal sum. Through the efforts of my good friends George Harris and Felix Schantz, the P. A. of A. voted to buy this property. *Fifty photographers subscribed $100 each for this purpose. George Harris, Pirie McDonald and Felix Schantz were the first trustees.

The first plan was to hold a summer school for beginners and studio help, however, it was my idea that more could be accomplished in a Post-Graduate School to teach better photography. I was asked to take charge as director of the school. It was a real opportunity to do something for the future of photography. I had felt the challenge of teaching in classes held in my own studio and was greatly enthused about Winona. This is an enthusiasm which I have never lost.

*Historical information from the Pathway Magazine, August, 1932, by Felix Schantz.

One of our first problems was where to find competent assistance for the more mechanical phases of our instruction such as the activities of the retouching, print and dark rooms. The manufacturers liberally furnished their best technicians and much of the materials required.

It may be well to explain some of the fundamental concepts upon which we built our school at Winona.

We assumed that those who came to school had a genuine desire to learn how to make better pictures. We felt that they were entitled to an atmosphere conducive to learning the better values of this life. This was to be their home for the time being and we wanted them to remember it as one of the richest experiences of their lives. This meant that they must live together and at ease. We wanted the school to provide all the elements of a home teaching, counseling, inspiration, recreation and rest.

In keeping with this concept I handled all of the camera room instructions, using both day and artificial light and was able to deal personally with each student. We taught students the necessity of being able to see and understand the various patterns of light upon the face, how it could accentuate or modify the various features.

The teaching was basic, factual, and fundamental, forming a solid foundation upon which each student could build a future in photography. It had to be broad enough so that his development would be directed rather than restricted. His individuality must be encouraged toward a better expression, and his instruction was to be free from confusion. Our aim was to constructively build, student by student, a better profession of photography.

In our camera room sessions, we tried to simulate, as near as possible, conditions which would exist in the average studio. Since a good many studios were still using day light at this time, it was necessary to have a light studio, and the film used in 1922 was much slower than that which is available at present. Our artificial light room was equipped with an arc lamp, surrounded on three sides with tracing cloth. When this lamp was on, it flooded the studio with a soft diffused volume of light having qualities very much like day light. Later we added Mazda lighting equipment.

At Winona we never used professional models because it was necessary for the student to learn to handle the average customer. By photographing each other, students had an opportunity to study both

sides of the problem, that of the operator and that of the sitter.

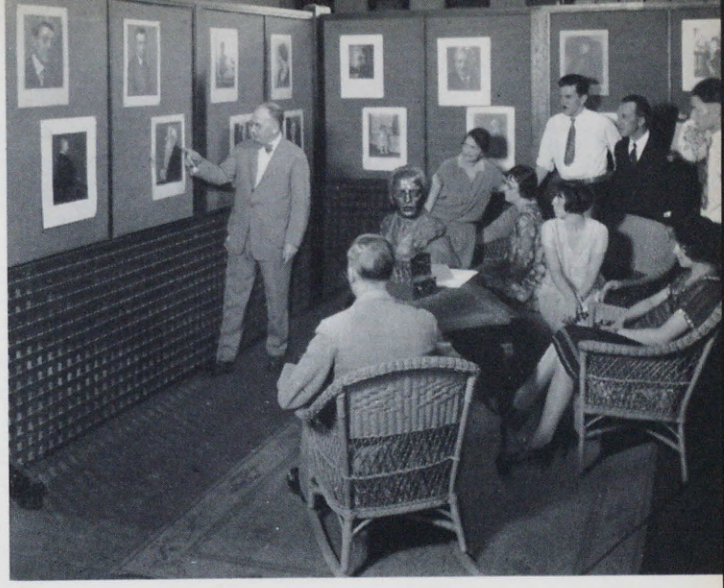
Posing was very simple. Students were taught to avoid the awkward, or strained positioning of the subject with special attention to the effect of the leading lines of the shoulders, arms, or in the case of dresses the lines of the clothing. We always avoided the square alignment of head and shoulders as being awkward. The importance of a proper balance of the weight in standing or sitting figures was emphasized, as was the effect of chair height and the height of arm rests, when properly adjusted for a particular subject.

We used spot lights, mirror reflections and many sources of light for various effects, always remembering however, that each must serve a purpose which was in accord with and not in conflict with our single main source light pattern. We taught that the placement, intensity and actinic value of these lights was extremely important, for we only record the reflection of light from the various surfaces upon which it is directed.

In all of our instructions, we emphasized simplicity and refinement, as being a requirement for good portraiture. This concept has always been carried through posing, lighting, composition or arrangement, selection of costume, background and expression . . . in all fine portraits regardless of the medium by which they are produced.

(See TOWLES — page 32)

Mr. Towles Conducting Print Criticism



Old Timers, 1922



It is only fitting, in this space devoted to one of the men who made the Winona School mighty, to talk of current efforts to make Winona even more a part of professional photography and its future. A fund-drive, the object of which is to improve, remodel, and renovate the Winona School, is currently being undertaken by the American Society of Photographers, an organization of some of the nation's finest photographers. By this time you have undoubtedly heard from the men relative to this drive. If you have: give, give generously. If you haven't, write Max Green, official treasurer of the fund, at 7046 N. Clark Street, Chicago, Ill., for full details. Better yet: send him a check TODAY!

Fun Night at Winona



Don't Wait Too Long!

The first two announcements of the Winona curriculum for 1953, carried in the December and January issues of the NATIONAL PHOTOGRAPHER, brought the largest early registration in the history of the Winona school. Indications are that the enrollment may be at an all-time high, and that there is a possibility that late registrants may not be accommodated. Register NOW for the course you need to put you into the top ranks of America's successful photographers!

COURSE NUMBER ONE:
A Complete Course In Practical Photography

DATES: Sunday, July 5 through Friday, July 31, 1953.

TUITION: For first three weeks of instruction, $150.
For complete four weeks instruction, $175.
(Completion of fourth week not mandatory to obtaining of certificate for completion of course.)

CURRICULUM: **First week**—The hand camera, including candid weddings; the press camera and news and candid photography; the focal length of lenses and their application.

Second and Third Weeks—Complete course in portraiture, including posing, lighting, print coloring, negative retouching, film processing, contact and projection printing, art and composition relative to good photography.

Fourth Week—(For those desiring this week of instruction ONLY, the tuition fee will be $50.)

Direct color portraiture in the camera room; direct color in commercial photography; architectural photography; illustrative photography; color film processing.

INSTRUCTORS: Gerhard Bakker, Carl Blakeslee, Wesley Bowman, Billy Davis, Peggy Donnell, Robin Garland, Lewis Kellsey, Maurice LaClaire, Willard Martin, Al Rippe, Ullrich Schmidt, Giovanni Suter, Les Tompsett, AND OTHERS!

COURSE NUMBER TWO:
A Course In Advanced Portraiture

DATES: Monday, August 3 through Saturday, August 15, 1953.

TUITION: $200.

CURRICULUM: **Child Photography**—Adjusting yourself to children. Lightings and poses best suited to children. Decorating a camera room for children. Outdoor and indoor child portraiture. Grouping for family portraits. Using psychology to control children. Instructor: WALTER SCOTT SHINN.

Portraits of Men—Portraits for business and family use. What men want in portraiture. Keying the reception room to men. Developing the portrait habit in men. Analysis of famous portraits of men. Advanced applications of posing and lighting for men. Instructor: LAURENCE BLAKER.

Portraits of Women and Brides—High and low key portraiture of women. Femininity in good taste. Capturing beauty. Props, drapes, and accessories. Special effects. Bridal dresses and bouquets. Single and group bridal photographs. Retouching and printing problems in bridal portraiture. Instructor: MILLS STEELE.

Direct Color Portraiture—Lighting for the direct color portrait. Processing the transparency. Materials available. Recommended lightings. Requirements of a good transparency. Controls and corrections available. Instructor: MAURICE LA CLAIRE.

Art in Photography—GERHARD BAKKER.



On the shores of Winona Lake, Ind., just a hundred miles from Chicago, the Winona School is one of the best equipped and maintained photographic schools in the nation. You'll be working with the newest and finest professional equipment available, under the most experienced and qualified instructors possible.

Register Now for Winona 1953!

A complete prospectus for Winona 1953 is in the making now, but if you want an honest evalution of what Winona can mean to you ask any Winona alumnus. With very few exceptions alumni sing the praises of this, the only school in America geared to YOUR needs in professional photography. Their usual summary: Winona was the most important and most profitable investment in their photographic careers! Register now, then plan for a full course geared to professional standards.

COURSE NUMBER THREE:
The Use of Heavy Oils In Portrait Print Coloring

DATES: Monday, August 24 through Saturday, August 29, 1953.

TUITION: $50.

CURRICULUM: The theory of color, and color harmony. Use of the color wheel. Requirements of the print, pose, subject, and toning, for good coloring. Actual application of heavy oil. Painting of miniatures. Selling color.

INSTRUCTOR: PHYLLIS MOORE, M. Photog., of New Orleans, La.

COURSE NUMBER FOUR:
Machine Negative Retouching

DATES: Monday, August 24 through Saturday, August 29, 1953.

TUITION: $50.

CURRICULUM: The structure of the face, how much retouching to do. Correcting lighting deficiencies. Avoiding over-retouching. Handling specific problems, including double chins, "bags" under eyes, changing hairlines, removing wrinkles.

INSTRUCTOR: AL RIPPE, Cr. Photog., Watertown, Wis.

Your Best Buy in Photography!

Full details as to supplies required, housing service, etc., will be mailed you upon receipt of your application and its acceptance. All courses are limited and applications will be processed on a first come first served basis. A minimum of $25 deposit must accompany all applications. Address applications and all queries to office of the Executive Manager, P. A. of A., 152 W. Wisconsin Ave., Milwaukee 3, Wis.

OFFICIAL APPLICATION FORM — 1953 WINONA COURSES

Please accept my application for: (circle one)

a) Complete Course in Practical Photography.
.....three weeks of instruction
.....four weeks of instruction
a-1 Fourth week ONLY of complete course.
b) Course in Advanced Portraiture.
c) Use of Heavy Oils in Portrait Print Coloring.
d) Machine Negative Retouching.

I am enclosing a deposit of $25 on each course for which I apply and I understand that it will be credited to my total tuition fee. I also understand that the entire balance of the tuition fee is payable on the first day of the course.

I certify that I have had a minimum of one year's experience in a professional photographic studio. If I am applying for the Course in Advanced Portraiture I also certify that I have had a minimum of three year's camera room experience and I am sending three photographs made by me for examination by the Admissions Committee.

Name .....
(Please print or typewrite)

Street ..... City and State .....

NOTE: Refunds of deposits will be made only in case of emergency and under no circumstances after June 1, 1953.

LOCAL, STATE AND REGIONAL NEWS

The December issue of *In Focus* published by the *PPA of British Columbia*, included an article covering their latest commercial clinic meeting at which members — all using the same product, a box of Venus pencils — set up their own props and took pictures for advertising purposes. An interesting variety of interpretations of the product, as well as pictures of the boys at work were shown in the article.

The PPBC's annual meeting will be held this year in Okanagon on May 9th.

Henry Osborn of Stillwater, Okla., president of the *Oklahoma PA* and Program Chairman for the group's convention later this month in Oklahoma City, has announced that a program crammed full of value will be offered members.

The first annual membership directory of the *PP Guild of Houston's Viewfinder* is a splendid little book which proves what an on-their-toes local group, with less than 50 active members can do in the way of promotion.

We proudly quote from President *Henry Stern's* splendid message:

> *"There are many fine local photographers associations throughout the country, many of them are older, larger and more active than ours. But the point is there are not enough. There should be many more. The local association is the "grass roots" of the State, Regional and National associations. The strength of unity is well known to all of us, the will to put this principle into action is up to you. Do it now. It's good business."*

The Houston group's January meeting featured a talk on candid wedding work by *Texas PPA* President, *Billo Smith* of San Antonio.

Thanks are due the *Wisconsin Photographer*, the *Wisconsin PPA's* publication for crediting *Ed Curry*, in his capacity as the group's president and the P. A. of A.'s *Chuck Zahn* for ridding Oshkosh, Wisconsin of an itinerant operator who sought the town's newspaper's support.

The Wisconsin group's '53 convention dates have been announced as July 12, 13 and 14th at the Schroeder Hotel in Milwaukee.

NPPA'S PICTURE CONTEST ANNOUNCED

The *National Press Photographers' Association's 1953 Picture Contest* has been announced and is open to all NPPA members and photographers who meet the organization's Constitutional definition of a press photographer:

> *"An individual who pictures the news through the medium of photography for any periodical, syndicate or newsreel engaged in the dissemination of news to the general public."*

Photographs, to be eligible, must have been taken or initially published between March 1, 1952 and March 1, 1953. Complete rules can be obtained from the NNPA at Box 1441, Worcester, Mass.

First vice-president *Oz Braadland* of the *Maine PPA* writes that his group will hold its 4th annual convention at the Eastland Hotel in Portland on May 20 and 21st of this year. This reactivated group now proudly boasts 150 members.

The *North Dakota PPA's* convention dates have been announced for May 4-5-6 at the Gardner Hotel in Fargo with *N. P. King* of Jamestown serving as program chairman.

Present officers of the North Dakota group are:

President — Rudolph J. Kent, Valley City
1st Vice-President — Yuland K. Conaway, Cando
2nd Vice-President — Lawton E. Osborn, M. Photog., Dickinson
Secretary — Hollis E. Button, Valley City
Board members — O. K. Scherling and Walter Schram of Fargo and Norman Horstman of Dickinson.

The *Cleveland Society's* 4th Annual Exhibit is being held January 25 through February 7 in the Ohio Theatre Lobby, and this year is being chairmanned by *Shanti Bahadur* and *R. R. Wetzler*.

New members of the Cleveland group welcomed at their December 29th dinner meeting are:

Preston A. Reed, Bill Turner, John A. Sutter, Maurice R. Foster and Myron Gloger.

The *PPA of Greater St. Louis'* board recently approved association listing for members in the yellow pages of the city's phone book. St. Louis members heard *Jack Emslie*, EK representative, speak on Corrective Portraiture at their January 21st meeting, and have planned to hold their annual dinner dance at the Gatesworth Hotel on February 28th.

The *P. A. of A.'s* executive manager, Chuck Zahn, will address *Michigan PPA* members on February 22, opening night of their convention at the *Hotel Olds in Lansing*. Other conventions this month are:

Ohio — February 15-16-17 at the Deshler-Wallick Hotel in Columbus.

Southeastern — February 16-17-18 at the Ansley Hotel in Atlanta, Ga.

Oklahoma — February 22-23 at the Biltmore in Oklahoma City

New convention dates announced also include:

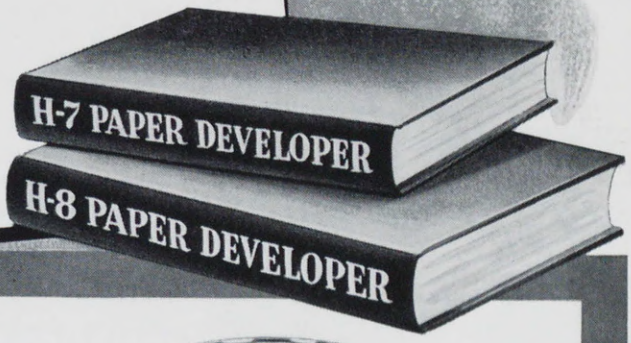
Pacific Northwest — May 10-11-12 at the Davenport Hotel in Spokane.

California — July 25-26-27-28 at the Municipal Auditorium in Long Beach.

Clifton L. Fasch of Milton, Mass. spoke to the *Southeastern Massachusett's Guild* on the subject, "Are You Making Money?" at their January 20th meeting in Boston. Mr. Fasch's studio policy, according to meeting publicity, is: No deposits accepted, even if offered, and let the customer arrange his own time payments, if desired.

Robert G. Hodgkin, Jr., M. Photog. of Wilmington, N. C., president of the *North Carolina PA* and speaker at the '52 National Convention, writes that his association will hold its annual convention in April at the Sheraton Hotel in High Point.

2 Best Sellers TO PROFESSIONAL PHOTOGRAPHERS





H-7 Paper DEVELOPER

A concentrated warm-tone, long-life developer for all types of photographic papers. H-7 Paper Developer is an extremely flexible developer for use in trays and continuous strip printing machines. Contrast and tone values may be varied with an increase or decrease in dilution. For greater brilliancy, shorten the exposure slightly and lengthen the development time. For greater softness, lengthen the exposure slightly and shorten the development time.

For Chloride (Contact Papers) dilute one part stock solution with two parts water and develop for 45 seconds at 70° F. (21° C.).

For Bromide and other Projection Papers, dilute one part stock solution with four parts water and develop for 1½ to 3 minutes at 70° F. (21° C.).

24–1 gallon size cans	per ctn.	$13.50
6–5 gallon size cans	per ctn.	13.85
3 ctns. 5 gal. size cans	per ctn.	11.70
25 gallon size drums	ea.	9.30
6–25 gallon size drums	ea.	8.15
50 gallon size drums	ea.	17.10
4–50 gallon size drums	ea.	15.00



H-8 Paper DEVELOPER

A cold-tone, blue-black Paper Developer for use in trays and continuous strip printing machines with all types of photographic papers.

It has unusual latitude in development and produces prints with brilliantly etched detail. For greater brilliancy, shorten the exposure slightly and lengthen the development time. For greater softness, lengthen the exposure slightly and shorten the development time.

For Chloride (Contact Papers) dilute one part stock solution with two parts water and develop for 45 seconds at 70° F. (21° C.).

For Bromide and other Projection Papers, dilute one part stock solution with four parts water and develop for 1½ to 3 minutes at 70° F. (21° C.).

6–5 gallon size cans	per ctn.	$13.85
3 ctns. 5 gal. size cans	per ctn.	11.70
25 gallon size drums	ea.	9.30
6–25 gallon size drums	ea.	8.15
50 gallon size drums	ea.	17.10
4–50 gallon size drums	ea.	15.00

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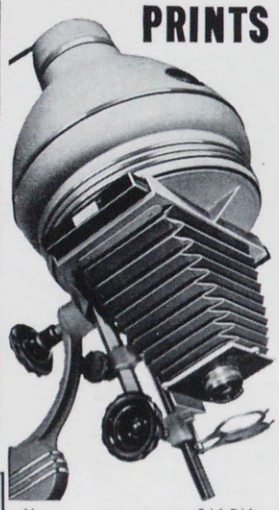

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(BAKKER — from page 14)

to the left, you draw the diagonal line from the lower right corner to the upper left corner. Draw another line from the upper right corner at a 90 degree or right angle until it meets the first diagonal. The tip of the nose should rest in this intersection of lines, as in illustrations.

But don't rush to your darkroom and try this with all your portraits — it won't work. It will *only* work with poses like the ones illustrated or similar types. The prints I have used were all 16 x 20 and you will notice that they are the same type of pose. So whenever you have to make a bust portrait you can apply this method and also it can be applied to some full figures. You can save yourself a lot of guesswork and speed up the procedure of composition — you can draw the lines on your groundglass and print your negatives without time consuming cropping. Three-quarter and full figures are particularly difficult to compose on the ground glass and you can see in illustrations with the article that it has worked out very well on them. It works on horizontal as well as vertical compositions. It should also prove very helpful with your school work where all heads have to be the same size. In a group picture you can use it to determine the position of the dominant figure which will be shown in next month's part of this article.

I hope you are not going to try and use this scheme day in and day out. After all, you can't have everybody in town looking like everybody else. You still need variety in your portraits or find your customers going to the man who has, and you'll soon lose your business. But having this sample to guide you might help you improve the rest of your portraits. At least I am hoping that it will create a desire in you to see just how good a portrait you can make.

The danger of any formula in the creative fields is that it leads to mannerism and ultimate stagnation, due to endless repetition. There is a lot more to a good portrait than merely correct placement in a given rectangle. Expression and lighting . . . and by expression I mean the characteristic of the individual — not just fashionable, but empty. In other words, it is still creative ability that makes a portrait outstanding.

Dynamic symmetry can not be completely simplified and still be called dynamic symmetry in the true sense of the word. But there *are* other means — and simpler ones — to determine what makes a good composition. Some people are born with an excellent sense for composition and others have to acquire it — and it can be acquired through books and schools. You should go to a school where trained instructors can teach you the vital fundamentals. It will be worth your while to make a real effort to get that knowledge of good composition. You may not be able to attend day classes in an art school, but most schools in all parts of the country offer evening classes in composition or design that would be of immeasurable help to you in producing better portraits or commercial photographs, as the case may be. Even if it means traveling many miles to the nearest school, one or two evenings a week, you will discover it is well worth the effort. If time is of the essence, take a few weeks off this summer and spend your vacation at the Winona School, where experts in their fields will give you the best concentrated and correlated training you can possibly get.

No matter how skillful the technique, if the composition is poor the picture is not a success; whether it is a painting or a photograph. So brush up on your composition and watch your portraits improve by leaps and bounds.

ELIMINATE your worst WINTER WORRIES

process with **BFi No. 20 PRINT FLATTENING SOLUTION**

Impartial, independent testing laboratories, comparing BFi No. 20 with the three other most widely sold flattening solutions, show: BFi No. 20 makes prints lie *really* flat . . .

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Eliminates brittleness — no more cracking and crazing, even in dry winter atmosphere.

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Frees films and prints of fixer more quickly and thoroughly, with less water-use, than anything else on the market. Films and prints processed with BFi No. 30 easily meet or exceed U. S. Bureau of Standards specifications for permanent record. Effective even in coldest water!

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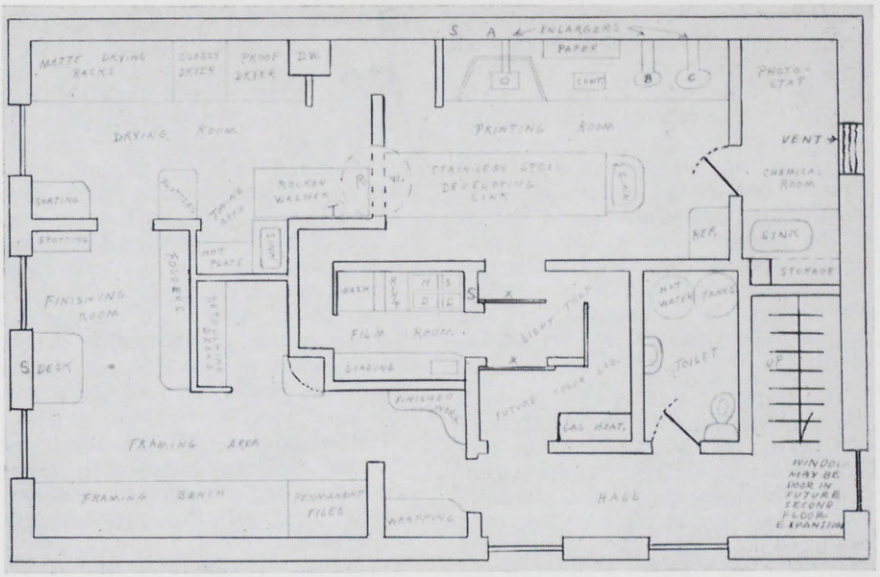
(MARCH — from page 13)
nouncements on the Defiance radio station.

We tried to think of everything. There were gardenias for our high school guides, corsages for our receptionists and models, boutonnieres for the technicians. There were lollipops for the youngsters. There were "No Smoking" signs in the darkrooms and the cameraroom; there were open packs of cigarettes in the sales and reception rooms. There was a flash of light from a ceiling strob each time the posing demonstration created a Portrait by Paul. There were as many handshakes and personal words of welcome as we could possibly squeeze in.

As far as we know, we forgot only one thing. When the last rose had been given away, the last customer had gone and the last lovely model had slipped back into her street frock and vanished, we suddenly realized that the only record we had of the entire operation was the mental pictures stored within our own memories.

WE HAD FORGOTTEN TO HIRE A PROFESSIONAL PHOTOGRAPHER TO TAKE PICTURES!



SECOND FLOOR PLAN — PAUL MARCH STUDIOS

X—Sliding doors permit direct access from hall to printing room in case of fire or new equipment.

R.W.—Rotary washer built in wall carries prints from printing room to rocker washer in first washing operation.

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B. SOLAR 4 x 5 QL

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☐	10 KEY CHAINS In envelopes	1.00	
☐	8 BALLS (Assortment—all styles)	$1.50	
☐	2 BLUE GARTERS Samples, etc.	1.00	
☐	SAMPLES, 30 TOYS For give-aways	2.50	
☐	6 NOISEMAKERS (Terrific) different	1.00	
☐	5 ANIMAL TOYS 590J—different	2.95	
☐	3 SMALL DOGS With squeakers	1.00	
☐	2 NOISY RUBBER TOYS 1 Sparkler	1.00	
☐	TELEPHONE Dials and rings	1.25	
☐	3 RUBBER BALLS (3½ inch) different	1.00	
☐	GIANT FROGGY Makes noises, etc.	1.95	
☐	MR. SQUAKER (Duck—noisy)	1.95	
☐	BIRD IN CAGE Sings—with signs	2.95	
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(TOWLES — from page 25)

Our camera room was equipped with the finest cameras available at the time and students were taught how to use all of the adjustments provided on this equipment. We had an assortment of fine lenses. The image effect of each was studied and the student guided in the proper selection for the particular portrait he was making, remembering that the character of the image is influenced by the proper selection of optical equipment.

The proper exposing of a film although very easy to the experienced can be a great problem to the student. We found students had a tendency to over-expose and over-develop their first efforts under these conditions. The very competent darkroom instructors who were the manufacturers' contributions to our teaching staff soon set them straight. All of our negatives were developed by inspection. This was not hard to accomplish, since at that time the most sensitive film used at Winona was a fast ortho.

Our printing rooms were always busy places for nothing can take the place of the thrill of seeing the first print from a negative which you have put your best effort into making. We believed that printing could be made easy from properly made negatives and that when the problems of lighting, posing, exposure and development had been solved, printing became quite routine. However, proper teaching practice meant that the student must learn as much as possible about the handling of papers and the various chemicals used in processing prints. Again, we were blessed by having the finest technicians of the manufacturers for instructors.

Retouching can be fun and most of our students learned to enjoy what they had expected to be a very trying part of the photographic profession.

Our classes were divided into six groups, each working one hour a day in six departments which were, the day light camera rooms, the artificial light camera room, the dark rooms, the printing room, the retouching room and the coloring department.

We had sessions at night, which permitted us to vary from any fixed programs. Some of these were educational, such as our idea exchange sessions in which each student contributed some helpful point which he had accumulated in his experience. Visiting photographers were often present to give the class an inspirational talk from the background of their experiences in photography. Our end of the term examination was also held at one of the night sessions and the graded and corrected papers returned to the student prior to his leaving Winona.

We had ample time for recreation. Some of our most memorable moments came at the entertainments we held . . . watermelon parties, wiener roasts and picnics on the lake shore . . . stunt night or a costume party, and of course our student banquet which was held during the last week at the country club or at the hotel in Warsaw. These were times of good fellowship and helped very much to establish the warm personal relationship which has existed for so long a time with the students from Winona.

Upon his arrival at Winona each student was personally greeted and

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Precision color work by the nation's foremost color technicians

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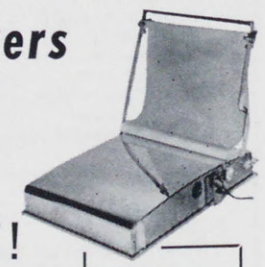
For professional results in drying matte and glossy prints.



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introduced. His first assignment was to make a photograph of some student, making the best photograph that he was capable of producing. This was filed in the office and at one of our closing sessions was compared with the work he produced after his course at Winona. The improvement was so remarkable that it was hard to believe and astonished many of our visitors.

During the first week the students were limited to photographing each other. After that they were permitted to invite people to sit for a one hour session. This subject was photographed by several members of the class so that there would be several interpretations of the same subject for analysis and comparison.

Each student was required to have a finished print each Wednesday and Saturday for print analysis; at this time the work was analyzed and constructive suggestions were made. Students were taught how to view portraits, what to look for and how to correct many obvious errors. It was considered very essential to their growth and success that they be taught to analyze their own, as well as the works of others.

Author's Note: The writing of the important phases of so rich a life as has been the lot of Will Towles has been a great challenge. One can not approach such a task without a feeling of responsibility to do justice both to the reader and the subject. I have heard much from this great man which space does not permit recording. I leave the task with a profound conviction that for a time I have been privileged to sit at the feet of genius and only hope that my efforts will bring you closer to this great teacher of our profession. — *E. C. Purdy.*

Many of the more successful photographers of today enjoyed the experiences of these first years at Winona, and I feel proud to have had a part in helping them. I feel that the years spent at Winona were the happiest and most fruitful of my photographic career.

You will remember the economic situation which prevailed in this country from 1930 to 1935 and realize that things were generally topsy-turvey. The school had continued on a self-sustaining basis.

During this period when a large part of our time was devoted to the Winona school, our studio functions continued about as any normal, well-established business should. We continued to serve our customers until 1929, when the illness of both Mrs. Towles and myself convinced us that we had accumulated many friends and sufficient of this world's substance to permit our spending our winters in Florida and our summers at Winona. We sold the studio and shortly afterwards went on the road with the first traveling Winona Extension course, teaching in many states.

In 1935 the Hammer Dry Plate Company made me a very nice offer to be a field representative for them. It was very flattering and I felt that it might bring some embarrass-

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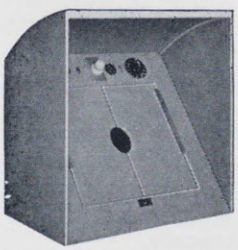

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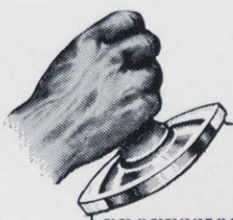

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ment to Winona if a company employee held a position such as I had. I therefore, resigned as Director of Winona. The next three years I spent on the road traveling and visiting many studios. I met many old friends and made many new ones. In 1938, we retired to our little home here in Bethesda, Maryland. I have always maintained a correspondence with my many friends throughout the country and this I will always continue.

In 1939 photographers were given a new tool to use in fluorescent lamps. Because anything new causes controversy and confusion, I was asked to demonstrate the use of this type of light at the convention in 1940. I set up a set of lamps and again was at work. I found that the fluorescent lamp had much of the same characteristics we had found in day light. It was quite a thrill to again appear on the platform and explain to that wonderful convention what I had found in this new light. This was my last demonstration at the National.

The next few years found the world again in the turmoil of war.

Because we like to feel that the *National Photographer* belongs to each and every member of the P. A. of A., we like to hear from you . . . our readers.

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The NATIONAL PHOTOGRAPHER

Editorial Offices
152 West Wisconsin Ave.
Milwaukee 3, Wis.

The Red Cross had a large occupational therapy program at one of our hospitals. Here again was the call to help those who needed something to stimulate their creative instincts. Twice a week I spent the afternoons with injured boys teaching them the beauty and accomplishment of fine portraiture. I have heard from many of them who have continued successfully in photography.

In 1947 I was compelled to retire because of illness and it was not until 1950 when the American Society of Photographers held their meeting at Troutdale, that I felt able to again become a part of photography. It really was a grand meeting of the leaders of our profession. That same year I spoke at Mountain States convention at Denver, attended Winona for a week when I was received on Towles Day. Later I attended the P. A. of A. convention at Chicago.

I find myself looking forward to the ASP meeting at Winona in 1953. Their program to improve the facilities at Winona has me inspired and enthused. I think it is wonderful because it recalls so clearly the spirit which prevailed when first we started Winona.

My wife and I always keep the welcome mat out at our home and enjoy meeting the coming generation of photographers. Please extend our invitation to them to visit us when they are in Washington.

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We Point With Pride . . .

. . . to *George W. Harris,* M. Photog. of Washington, D. C., who is constant proof that photographers' hearts are ever young. We quote Mr. Harris' New Year's card:

En route to the Meditternee
and Gai Paree Cheri
In Nineteen-fifty-three
Happy New Year!
G. W. Harris

For those of us with weak French, the donor of the P. A. of A.'s beautiful Harris Award, is off to Paris this year at the grand, young age of eighty-three!

* * *

. . . to *Edward J. Wensch* of Chicago, Ill., who retired on January 31st of this year, following 50 years of faithful service in the Photographic Division of the Commonwealth Edison Company, and 25 years as Chief Photographer. Mr. Wensch writes that he was "schooled in the old way from coating my own plates, and depending upon the sun to print the pictures. After seeing all the development of the Photographic Art, and growing up with it, I would now like to take life easy." We are proud to salute Mr. Wensch and men like him who quietly and earnestly live and work at our profession for such long and faithful years.

* * *

. . . to *Lt. Robert W. Stoffel,* USNR, who returned November 1st from his second (and he hopes, last) hitch with the Navy, having served as radar officer aboard a destroyer in the Pacific for the last year. His father, Council Member *Everett A. Stoffel,* M. Photog., writes that he is turning the Stoffel Studio in Denver, Colo. over to his son, so that he may "take life easy for a while," while still continuing his interest in the P. A. of A. and the local professional groups to which he belongs.

. . . to our National Executive Offices, who *very appropriately,* were among the first business offices in Milwaukee to receive a *"Facsimile"* machine, Western Union's new device for flashing telegrams *in photographic form,* at the push of a button.

(PRESIDENT — from page 5)

. . . we settled the major details (and most of the little ones) going to make up the biggest, most helpful convention in P. A. of A. history. The convention is set for August 17 to 21st, at Chicago's Conrad Hilton. You'll want to be there!

That is only a quick summary at best. To repeat, you'll know the details as 1953 unfolds . . . and we're betting that 1953 will be the year you'll vow to be a P. A. of A.er forever!

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PORTRAIT printer and cameraman, for long established studio. Modern equipment, good working conditions. State experience, age, married or single, salary, etc. Send a portrait or snapshot of self. Samples of applicant's work would be a great help. This is a steady job, with opportunities to earn extra bonuses. Miller Studio, 19½ W. Main St., Walla Walla, Washington.

EXCEPTIONAL proposition for lady retoucher to operate her own studio. Send letter stating experience, age, references, etc., to Hollywood Studio, 113 E. Front St., Monroe, Mich.

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YOUNG MAN, 31, desires to lease with option to purchase on long term contract, ESTABLISHED and REPUTABLE studio in average community. Location not too important but desire South or Southwest. Just released from Air Force and need a fresh start. Donald E. Hoskins, 404 North Virginia Lee, West, Columbus, Ohio.

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TWO WELL equipped photographic camera stores and studios in adjoining mid-western cities. Will sell separately or together. Box 3039.

PORTRAIT STUDIO long established, doing high quality work. Large active negative file. Excellent finishing plant. $3,000. Cash and terms. Coulter Studio, 41 Michigan N.E., Grand Rapids, Mich.

ANSCO VIEW camera, excellent, $100; 8 x 10 2D view camera, $75; 5 x 7 Jap aerial camera, F 4.5 lens, $100. Jacoby's Photo Service, 607 North Shartel, Oklahoma City, Okla.

OPPORTUNITY to lease and purchase finest and most complete studio and frame shop. Go getter can build into largest in San Francisco. Will give long lease, includes 3 room detached furnished bungalow. Owner wishes to retire after 33 years. Jean Milo, 1377 9th Ave., San Francisco, Calif.

Services

RETOUCHING specialists. A business, not a sideline. Enterprise Retouchers, 12716 Sprecher Ave., Cleveland 11, Ohio.

(TAX EXPERTS — from page 19)

pert" after his name, and dash off a pompous collection of tax phraseology.

The foregoing is not intended to condemn all such articles or books for many are prepared by men who know what they are writing about and who can give the average photographer some very good tax advice.

It is the best policy, however, to consult with a local authority in whom one has confidence on the application of any such information obtained from such articles. It is always possible that information given in the article is thoroughly applicable to a photographer in Niles, California, but utterly worthless when applied to one at Lewiston, Maine.

And it's also good advice to remember Commissioner Dunlap's statement that, *"we are just as anxious to grant you a proper deduction as you are to obtain it."*

Keeping that in mind when the self-styled "expert" or "counsellor" informs us that the Bureau is out to steal us blind at income tax time is good procedure.

"Watch out for the tax experts!" warn hundreds of businessmen who have been stung where it hurts . . . *in their personal and business pocketbooks!*

(YOUR TAX I-Q — from page 19)

a. Deduct the $1,000 on your 1952 return.
b. Amortize the cost over the next three years.
c. Depreciate it over the life of the furnishings.

9. There are a few leaks in the shingle roof of your office building, so you construct a new tile roof. Taxwise, the cost is —

a. Deductible as a repair.
b. Deductible in the current year as an improvement.
c. Depreciable — a portion deductible each year of its useful life.

10. In determining your taxable income, which of the following taxes you pay is *not* allowed as a deduction?

a. Real estate tax.
b. State income tax.
c. State inheritance tax.
d. Motor vehicle license fee.

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8 x 10 Ansco Commercial View with case — slightly used	149.50
8 x 10 Ansco Universal View W/Case and extra 5 x 7 reducing back — sample	125.00
5 x 7 Eastman View No. 2	32.50
5 x 7 Ansco Portrait Camera — Gray	69.50
5 x 7 Eastman View No. 2, 7½" Tessar F4.5 Acme Shutter and 10 holders	125.00

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Answers to Quiz

1. c. Your son's prize here would be considered taxable income. That raises his total income to $601, and he cannot qualify as a dependent if he has income of $600 or more.

2. a. The amounts spent should be deductible as business expenses, if you kept a careful record which lists them in detail, and shows clearly that the entertainment was with a predominating business motive and not merely reciprocal, or incident to the vacation.

3. b. A non-business bad debt is a capital loss. And you can take only $1,000 a year in capital losses — unless you can apply them against capital gains. You are allowed to carry over unused losses for five years; better get expert advice.

4. b. Assuming your income is classified as self-employment income (see tax instructions) and is not from engaging in an exempt profession, a tax of 2¼% on the first $3,600 is due with your income tax return — so you owe $81.

5. c. You cannot deduct contributions to an organization which spends a substantial part of its time on lobbying or political propaganda.

6. b. In this case, you can file a claim for refund within three years from the date your return was due.

7. b. If your wife works for you, you are not supposed to pay social security taxes on her salary, nor is she supposed to make her contributions.

8. b. On leased property, you normally spread the cost of improvements over the life of the lease.

9. c. The roof is an improvement, not deductible currently like ordinary repairs. Its cost is deductible as depreciation spread over its estimated useful life.

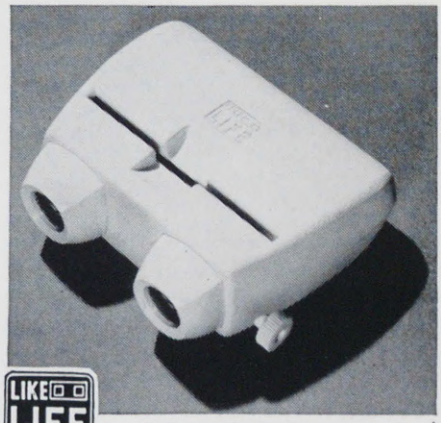
10. c. Inheritance taxes are not deductible. The others listed are deductible.

Obituaries

Ralph Fallert, Sr., well-known member of our profession and former technical representative for the Eastman Kodak Company for 40 years died recently. Widely-known for his knowledge of printing techniques, Mr. Fallert appeared on numerous state convention programs demonstrating printing and toning, and following his retirement in 1949, served as a special instructor at the Winona School. Mr. Fallert also served as an associate editor of *The National Photographer,* and gave generously of his time and skill to our association.

Gus L. Hostetler, M. Photog. and Past-President of our association (1922) died December 30, 1952. Mr. Hostetler was well-loved in the Los Angeles area where he owned the Victoria Park Studio and made many friends throughout the country during his active years in the P. A. of A.

J. H. Kiewit, owner of the Kiewit Studio in Omaha, Neb., died in October of last year. Besides being a member of our association, Mr. Kiewit belonged to the Nebraska State P. A., the Covert Lodge, Masons and Elks Lodge No. 1817.



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the last word

In addition to giving the world "glamour portraiture," California is noted perhaps most of all, for two of the most aggressive professional photographic organizations in the nation. That is, as far as photographers are concerned.

As far as the rest of America is concerned, however, one of that state's most outstanding contributions is something called *Marilyn Monroe*. And, since no magazine today can be considered truly modern and progressive without mentioning Miss Monroe in some fashion, we should like to dwell on her for a few moments.

It has been reported, re Miss Monroe, that certain of her clothing habits are causing deep concern in the lingerie field. Manufacturers of delicate lace and rayon things are actually noting serious declines in sales traceable to statements she has made that she often wears none of their products.

Some twenty years ago a similar situation prevailed in the men's underwear manufacturing business when *Clark Gable*, in the classic *"It Happened One Night"* divested himself of his shirt to reveal no undershirt beneath. According to trade publications in the men's apparel industry, the scene was the most devastating blow in the history of the business.

And, just a few years ago, when the nation's hat manufacturers resolved to put the American male back under a hat, one of the places they exerted strong pressure was in movie-land, where every effort was made to picture *Bing Crosby* (a previously notorious non-hat-wearer) and similar luminaries in the latest felt or straw chapeau.

The above, of course, are only minute examples of the tremendous effect that not only motion pictures, but assumedly radio and television as well have on *Mr. and Mrs. America's* buying habits. Many industries and professions have recognized the phenomenon for some time, and 'tis said that Hollywood producers (and New York as well, where TV is concerned) are almost floored by pressure brought against them to include a product in a scene, or to make sure *such-and-such* is included in the setting, or to have the star be wearing *this* or *that*.

One of our fellow photographic groups, the *National Press Photographers' Association*, got a good start in its history through the influences of a cigar manufacturing syndicate, according to a story we've heard. The syndicate, the story goes, wanted the nation's luminaries to be seen smoking cigars when they were photographed walking into the White House, signing million-dollar contracts, or sailing on the Leviathan, for instance. So, to help the situation along, the syndicate offered cash prizes to all news photographers who were able to bring back to their desks photos of "big" men smoking cigars.

So what's this got to do with professional portrait and commercial photography and with the P. A. of A.? Just this: that there are elements of the P. A. of A. hard at work devising just such program of creating "fads" and "universal desires" for photographs. Several letters from members in recent months have dwelled on the possibilities and actually posed the question: *why doesn't the "national" do something about it?*

Let this be the answer: we *are* doing something about it. A program, necessarily vague as of now, is being shaped by some of the brighter lights in the association. You'll be hearing about it in months to come. It's a whale of a job, inasmuch as such programs are already in operation and thriving in competing fields now, and any new one must have "new angles," but we're making progress.

In the meantime, professional photographers aren't doing too badly in squeezing in for free plugs on some of the nation's top TV shows and in the entertainment business in general.

> . . . a recent showing of the high-rating *"Mama"* show, sponsored by Maxwell House coffee, was devoted to the taking, in a turn-of-the-century home, of a *group portrait*. The photographer turned out to be a villian, unfortunately, but in general the show played up the importance and value of the finished product of the photographer's genius.
>
> . . . the network-promoted *"Mr. and Mrs. North"* mystery series features an obviously professional portrait, neatly framed in a leather frame, in its permanent setting.
>
> . . . some months ago, *Dean Martin and Jerry Lewis*, top movie box-office attractions for 1952 and high-rating network television favorites, actually played the part of commercial photographers, perhaps detrimentally to some principles but probably good for the profession, generally speaking.

And, according to professional music surveys, one of the most popular "hit" tunes of the new year is one called *"The Photograph on the Piano"* recorded by one *Georgia Gibbs* (referred to by masters of ceremonies introducing her as "Her Nibs, Miss Gibbs," no less) calling attention to what must be assumed to be a professional portrait, even though the subject of the portrait, unfortunately, is depicted in the portrait eating a banana.

We're not saying that Maxwell House Coffee or Georgia Gibbs will bring a few dozen more customers through your front door, but if history is any criterion, don't be surprised.

At least photographers don't have Marilyn Monroe to worry about!

Chuck Zahn





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