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the National Photographer

SEPTEMBER, 1953

Section 34.66 P. L. & R.
U. S. POSTAGE
PAID
Milwaukee, Wis.
Permit 4207



VIRGIL R. DEANE

Both of these Portraits Were Done by Virgil R. Deane

of Jacksonville Beach, Florida



... this one in 1945



... this one in 1953

and both were delivered in Gross Mounts

(Aren't these twin dogs something!)

"As one who has been engaged in the photography profession since 1935, I've long been acquainted with the quality of Gross Mounts. We've had our own studio since 1945 in Jacksonville Beach, one of the fastest growing small cities in this wonderful state of Florida (population 1940, 4,600 ... 1950, 10,800). And we're thankful to be able to say that our business has kept pace with the growth of the community. We do quite a variety of work—news, fashion, publicity, aeriels, portraits and commercials—and have concluded that mounting should not be limited to portraits only.

"Our motto has always been, 'Regardless of the assignment or the customer, we will deliver the very best quality we know how' and, naturally, our work is delivered in Gross Mounts. We have learned that we can depend on Gross for con-

sistently delivering the best in design and good taste and we like the friendly attitude and courteous treatment extended to us by everyone connected with the company."

DEANE'S STUDIO

Josephine and Virgil R. Deane
Jacksonville Beach, Florida

P. S. Virgil believes in taking an active part in community activities. He has been for five years secretary of the Rotary Club, a member of the Masonic Lodge, the Chamber of Commerce, Past-President of the Junior Chamber of Commerce, and now serving as a member of the City Planning Board and a member of the City Recreation Board. An active member of the Florida Photographer's Association and the Photographers Association of America.



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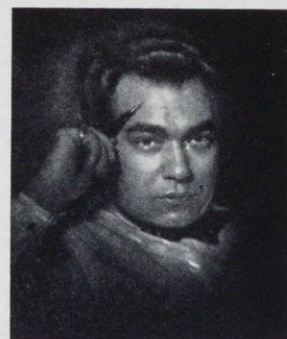
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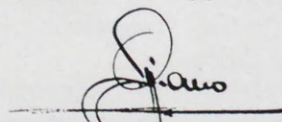


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"I have discovered after many years of searching, that the Veritar is the type of lens best fitted for my unusual portrait work. The Veritar has wonderful depth, almost third dimensional, regardless of aperture. And its most amazing characteristic is that from a most delicate, soft effect to a middle sharp, it is very faithful with any kind of illumination.

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WRITE for literature.



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Gene Garrett Studio

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Delivers Their Candid in these **ALBUMS** *by Arthur Hertzberg and Craftsmen*



June 19, 1953

Mr. Ernest Hertzberg
960 North Milwaukee Avenue
Chicago 22, Illinois

Dear Mr. Hertzberg:

For many years, we have used the Hertzberg Albums for our wedding candid with great success. Their line is complete, the quality the finest, and our hundreds of well satisfied customers are tributes to their fine craftsmanship.

Very truly yours,

H. E. ALDERMAN
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Have you written for our latest catalog?

Arthur Hertzberg & Craftsmen

Room 1588 Merchandise Mart, Chicago

A Message From The President



By Ken Wright, M. Photog.

The things that a retiring officer of a national trade group says upon his being sent to pasture are almost always the same, but that fact doesn't make it any easier to say them. In reality, the fact that they *are* always said seems to take some of the sincerity away from them.

Do not mistake my recourse to the usual message for lack of sincerity! I am completely honest when I say that serving as president of the Photographers' Association of America through these last twelve months has been both a fascinating challenge and an honor I had never hoped to attain in the profession I love so much. To be able to serve in the co-ordination and management of an organization so tremendously important to each of us in photography has been a thrill each month, week, day, and hour.

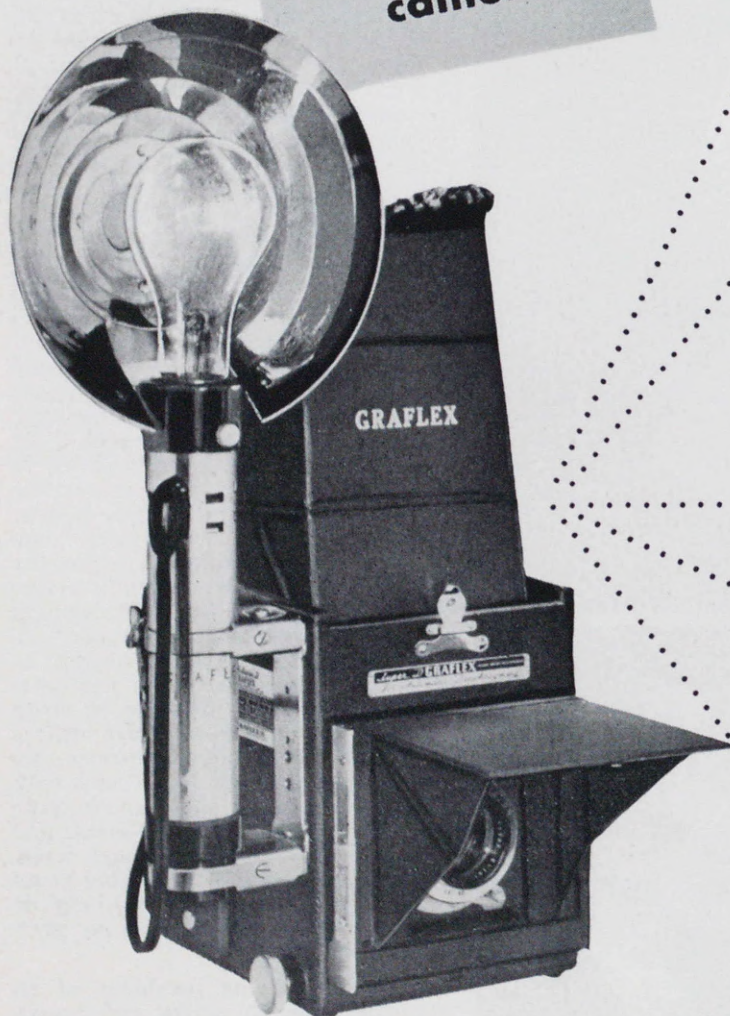
I want to thank so very many people that it is foolish to attempt to list them except by categories. The Board of Directors of your P. A. of A. . . . each member of which gives untold hours of his time and untold sums of his own money; the Council; the many active committee chairmen; these are just the beginning. The wonderfully active state groups and their increasingly P. A. of A.-conscious officers are another fine group that helped so much. The hundreds of photographers who took the time to write either me or our executive offices with criticisms and suggestions (we welcomed and still do welcome both kind of letters) also should come in for perhaps the sincerest and most profuse of thanks. Each member, in fact, who did anything at all during the last year to help or further the P. A. of A. has my gratitude.

Although being president of an organization so active and important is, indeed, an honor, it is only a position, so to speak, and the real strength and power of the P. A. of A. is not in its president, its officers, or in its governing body. It is in you, the thousands of photographers for whom the Association is working. Were the ten of us who serve as the Board of the P. A.

(See **PRESIDENT** — page 40)

Why Professionals Prefer the *SUPER D GRAFLEX*

The ultimate
in reflex
cameras!



...the only camera with the
fully Automatic Diaphragm!

- 1 • You get full vision focusing.
• Your subject is right side up on the ground glass.
• Picture can be composed on the ground glass, while focusing.
• Subject is shown full-size—just as it will appear on the negative.
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• Single lens focusing—the picture-taking lens is also the viewing lens. No parallax correction—the picture seen is the picture taken.
• Changing lenses from "regular" to telephoto or portrait is quick and easy.
- 3 • Longer focal length lens means better perspective, larger image at same distances . . . especially important for portraits and scenics.
- 4 • Generous bellows extension permits closest working distance of 20 inches, with standard lens.
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the National Photographer

PUBLISHED BY THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

In this issue . . .

. . . we hear comments from photographers, both yes and no, on the question of whether the rascals should be thrown out . . .

. . . learn that Better Business Bureaus all over the country are praising the P. A. of A. fight against photographic racketeers . . . meet Will Towles, grand old man of photography, 1953 winner of the Harris Award at the national convention . . .

. . . read an inspiring insight into the profession of photography and the mechanics as well by visiting Will Towles and learning about the Towles Technique.

In addition, some of the pitfalls of photographic partnerships are pointed out . . .

. . . we wind up the wonderful Full Life in Photography story with a salute to G. Kossuth . . .

. . . learn the trials, tribulations and satisfactions of a direct color portraiture operation . . .

. . . view some beautiful prints from the P. A. of A. Permanent Loan Collection in this month's Portfolio . . .

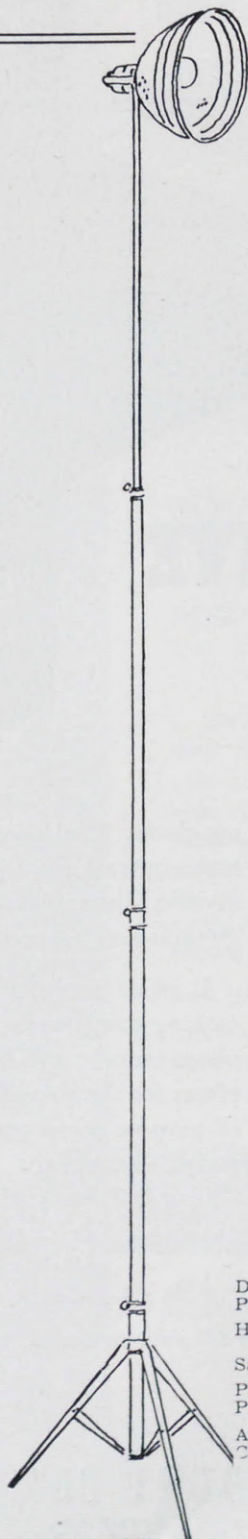
. . . and find out that a telephone survey can dig up some mighty challenging facts about the business of photography.

That's enough talk. Let's start reading.

This month's cover . . .

Of our cover, "Conversation Piece," the photographer, England's great Cecil Beaton, writes: "Admittedly a tour de force—any photograph involving more than one model becomes difficult; here are six! In such a situation, one can only give loud, clear directions, and insist upon complete co-operation."

These lovely ladies, our third color cover courtesy of Conde Nast Publications, were lighted by 1,500 watt spots on location, with an exposure of $\frac{1}{2}$ second at f/16. Kodachrome Type B film was used.



SEPTEMBER, 1953

• VOL. 4, NO. 9

- 5 A Message From Your President
By Kenneth M. Wright
- 15 The Controversy Still Rages
- 16 Better Business Bureaus Hail Rackets Fight
- 17 The 1953 Harris Award Winner: Will Towles
- 18 The Towles Technique
By Will Towles, as told to Elbridge C. Purdy
- 20 What About Partnerships?
By Harold J. Ashe
- 22 George Kossuth: The Full Life in Photography
- 24 Another Vote for Direct Color
By Roland Jeanneret
- 26 Portfolio
- 30 There's Enough Business for Everyone
By Lawton E. Osborn

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OF AMERICA

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Announces
**A UNIVERSAL
REPRODUCTION DEVELOPER**

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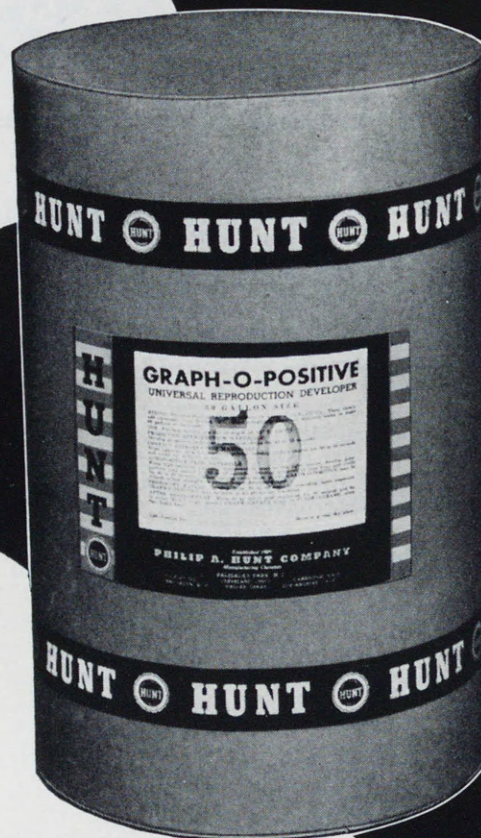
For a long time, the HUNT Organization has been working to produce better and simpler developers for industry. GRAPH-O-POSITIVE Universal Reproduction Developer is a recent notable result of this work, with significant economic and quality advantages.

GRAPH-O-POSITIVE is important for companies desiring to use the *same developer* for autopositive and other high contrast reproduction papers, films and tracing cloths as well as photocopying.

GRAPH-O-POSITIVE gives better black and white prints on autopositive and other high contrast reproduction papers, films, and trac-

ing cloths. It reduces the average fog level of high contrast emulsions and develops reproduction intermediates with clearer backgrounds and less mottling.

It offers exceptional working qualities for making continuous tone contact prints and photo murals; also for processing photo templates for the aircraft industry. Try this new, all-purpose developer *now*. Ask for a *free trial* sample — standard 5-gal. size can, HUNT GRAPH-O-POSITIVE Universal Developer.



AVAILABLE in CARTONS of 24 x 1-gal. and
12 x 5-gal. size cans and 50-gal. size drums.

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and Industrial Fine Chemicals



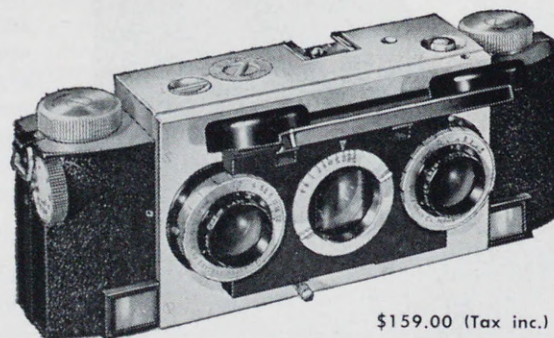
D. W. M. ROSS, Sales Manager, Joy Manufacturing Company, (Canada) Ltd., says:

“Amazingly realistic Stereo-Realist pictures are invaluable for sales and training”

Stereo-REALIST pictures make it possible for the Joy Manufacturing Company, (Canada) Ltd., to show potential customers its massive mining and industrial machinery with true-to-life realism. Branch offices and salesmen are equipped with REALIST viewers and slides. Prospects thus are able to view distant equipment in actual operation in lifelike three-dimensions and full, natural color *without leaving their desks*.

Sales managers in a wide variety of businesses proclaim the REALIST to be “the world’s finest visual sales aid.” REALIST sales kits weigh only 40 ounces, yet do a far better selling job than much heavier sales presentations. Salesmen are enthusiastic about their convenience — and about the interest and attention which REALIST pictures command. What’s more, the REALIST is the ideal personal camera.

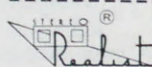
Professional photographers have increased their profits tremendously by adding stereo photography to their other work. For *free*, informative folder on “Commercial Applications of Stereo-REALIST” write DAVID WHITE COMPANY, 373 W. Court St., Milwaukee 12, Wisconsin.



\$159.00 (Tax inc.)

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The camera that “sees” the same as you — in 3 dimensions



Cameras, Viewers, Projectors and Accessories are products of the David White Company, Milwaukee 12, Wisconsin—for 50 years manufacturers of precision instruments for engineers and surveyors.

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OUTSTANDING FEATURES
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Matched, coated 35mm f:3.5 lenses ...
locked in place on solid lens board ...
internal focusing with film plane ...
shutters electronically tested for per-

fect speed...split-image range finder...
double exposure preventive...
depth of field and hyperfocal scale...
exposure guide...full year warranty.

CAMO NEWS

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THE UNITED STATES CAMO CORPORATION — KANSAS CITY, MISSOURI

Volume XXXII

SEPTEMBER 1, 1953

Section 8

1953 CAMOGRAPH CALENDER 1953			
JAN BOOKING AND SHOOTING	FEB BOOKING AND SHOOTING	MARCH BOOKING AND SHOOTING	APRIL BOOKING AND SHOOTING
MAY BOOKING AND SHOOTING	JUNE BOOKING	JULY VACATION (Except Cotton Country)	AUG VACATION (Except Cotton Country)
SEPT \$hooting	OCT \$hooting	NOV \$hooting	DEC \$hootin

*Those Dollar Days and
Money Months Are Here!*

Look at your CAMO CALENDAR. It's September—the start of your four big money months!

While ordinary photographers must wait two more months for their rush Christmas season, you, the CAMOGRAPHER, will begin coining big money right now.

Look again at your CAMO CALENDAR. Vacation time is over and you should be full of vim and vigor, ready to make this your most profitable school picture season. Let's go! go! go!



HORACE J. CHASE, M. Photog.

Another thumb-nail biography of one of our CAMO family.—EDITOR.

Fishing in Indiana is pretty good. So is hunting—if you know where to go. And Horace J. Chase or his son, Charles, who is eleven years old, can show you the right spots.

Fishing and hunting, however, is by no means Mr. Chase's chief occupation. He finds time to operate his own studio in New Albany, Indiana; also to attend meetings at the Masonic Temple regularly; also to be active in the Independent Order of Odd Fellows; also to belong to the New Albany Chamber of Commerce; also to attend the Lions Club; also to support The Indiana Association of Photographers, The Photographers Association of America and to be a member of The Daguerre Club of Indiana (by invitation).

But, it seems Mr. Chase has somehow found time to squeeze in even more activities.

In the past few years he has been called upon by several state organizations to participate in their convention programs to do demonstrations with speed lights and child photography. He has appeared on the platform in Kentucky, Indiana, Ohio, Iowa and Nebraska. He spent three years on the National Council. He went through the offices of the Indiana Association from 1944 through 1949 and has assisted with the work of the association ever since. In 1952 at the National Convention, Mr. Chase received his Master of Photography.

Back in the fall of 1933, intending to become a school teacher, Horace Chase attended the Winona State Teachers' College in Minnesota. The following summer, he worked with his brother, Irving, in a portrait studio in Huntingburg, Indiana. He continued this pattern for two years, after which he decided photography, not teaching, was meant to be his life's work. He continued with his brother in Huntingburg until 1940. In July of that year, he and his wife, Marjorie, a bride of one month, opened a studio in New Albany, Indiana, where they have enjoyed the building of a prosperous business in general photography.

He has one regret.

"Unfortunately," says Mr. Chase, "I waited until 1952 to join the Camo Caravan. I should have done so sooner. It has proved to be the most lucrative branch of my photography considering the time and labor involved. I have been able to Camograph the City Schools in New Albany under a single contract. I have done some schools outside of New Albany and plan this year to reach out into the territory as contacts can be signed."

CamO Quips

SPOT NEWS AND HOT TIPS FOR YOU - FROM YOU

- For goodness sake, whenever you are missing one or two packages from a contract, please don't write in asking where they are. Half the time the negative has been torn or abraded going through several operations and the other half are difficult problems to get back into production when it really isn't necessary . . . **PICK UP THOSE ONES MISSING WHEN YOU SHOOT YOUR RETAKES** . . . you have not been charged for them if they have not been shipped, so they cost you nothing extra. . . If there is any emergency involved with the child not being available for a retake or some such thing, of course, with proper identification from you, we will gladly make up anything you need.
- Whenever schools ask for gummed back glossy rolls, point out to them that they're not only messy but that they "draw up" on the yearbook layout pages and ruin some perfectly good yearbook layouts. Suggest they get glossies without gum on the back and then use rubber cement . . . even if you have to donate the rubber cement. You'll be doing your school a real favor if you follow through on this one.
- Before you start shooting schools again, it's a good idea to review your **MANUAL OF INSTRUCTIONS**. That way you'll be sure that you're following our recommendations and getting the best possible negatives. Only if we get top-quality negatives can we give you top quality prints.
- If there's any question in your mind about your equipment, why not send in about a dozen test shots? There's no charge and it's always best to be sure.
- Congratulations to Joseph J. Errico who has just been elected president of the Massachusetts Professional Photographers' Association! And we might add congratulations to that association on their very excellent choice!
- On those shots you booked last spring, why not check with the principals or superintendents to reverify those dates? It'll be a reminder to them, and also on some of those shots that are booked for shooting pretty close to Christmas, you may be able to sell them on the idea of September or early October dates.

COMING ATTRACTIONS

It won't be long now before we'll be able to give you an out-of-this-world plastic laminating service for . . . any pictures you make in your studio . . . billfolds, copy work that we do for you and anything else that you may want to handle for your customers such as I. D. Cards, letters, maps, etc. **WRITE NOW FOR PRICE LIST AND DISCOUNTS.**



NOW IT CAN BE TOLD

Early this year something new in photography was presented to a large gathering of school superintendents and yearbook advisors who figuratively danced with joy when they saw it . . . CAMO QUINTS MADE ITS DEBUT!

Up until then, one of the greatest headaches for the school administrations was getting enough pictures of the students to cover their needs for yearbooks, record pictures and publicity photographs. Glossy rolls were available in three different sizes from CAMO and the senior pictures were duplicated in various sized glossies by the tedious method of hand printing by the professional photographer. . . . Regardless, the yearbook advisor still needed another print of Helen Jones, a larger one of Johnny Smith, and what's that? . . . Kilroy won the spelling bee again and the local newspaper wants his picture? . . . poor photographer—poor school principal!

Glossy prints in various sizes cost money, time to locate the negative, to print, to dry and finally to get it back to the yearbook or newspaper. Something had to be done and pretty quick, too, because otherwise a lot of folks were due to leave for their local insane asylums.

Well, it happened . . . CAMO QUINTS was born of a necessity, through experience in dealing with schools and because of an engineering talent capable of producing at the lowest cost. IMAGINE . . . **one large glossy roll of pictures containing 5 prints of each student in the school . . . in 3 different sizes . . . COST?** . . . included with your regular services on the 55c packages!

The roll of glossies will cover any conceivable need that your schools will have for glossy pictures . . . that's what that group of school administrators had to tell us about it . . . and best of all, it's copyrighted in itself and the machines on which it is printed are patented to extend this service to your schools exclusively through YOU!

The technical aspects are not simple . . . they cannot all be told, but for those of you who are interested, this revolutionary 5-on glossy roll known as CAMO QUINTS is printed in one exposure from a single negative producing the five images on sensitized paper in the record time of 1/3 of a second!

DON'T MISS SERVING YOUR SCHOOLS THE REVOLUTIONARY CAMO QUINTS . . . A NAME BRAND, NATIONALLY ADVERTISED AND ONLY AVAILABLE TO YOUR SCHOOLS THROUGH YOU!

SELL THE COMPLETE SCHOOL MENU—INCLUDING YEARBOOKS

Bacon AND eggs AND coffee.

Senior portraits AND packaged pictures AND yearbooks.

It's just as easy to sell all three as just one—in fact easier because they are related.

Pity the poor restaurateur who offers bacon alone on his breakfast menu. No eggs. No coffee.

Yet, many a photographer is depending on just one item—portraits of seniors in the studio—to satisfy the schools in his locality.

Over three thousand, however, have found that it's just as easy—in fact, easier—to sell BOTH senior pictures in the studio AND undergraduate pictures CAMOGRAPHED in the school.

Bacon AND eggs. No coffee.

Now — more and more CAMOGRAPHERS are realizing that it takes very little extra effort to sell the complete school menu, including yearbooks.

They realize that the same principal or superintendent who places the contract for senior pictures in the studio is the same man who arranges for handling the package pictures in the school **and is the same man who buys the yearbook.** They find it's easy—in fact, easier—to sell all three with one interview.

Bacon AND eggs AND coffee.

The complete menu. MAXIMUM PROFITS!

—o—

CUSTOMER RELATIONS AT YOUR SERVICE

Meeting literally thousands of professional photographers all over the country becomes a very interesting occupation to one who is fortunate to have a line of work that puts him in that position. CAMO representatives all over the country meet a lot of folks . . . either in their business travels or at conventions, trade association meetings, etc. Naturally they do a lot of business with a lot of these folks . . . and primarily it's from these folks they hear a lot of things.

Yes, on many occasions they hear a complaint . . . a small one here and a real "beef" there . . . not too surprising since we're all dealing in a commodity as personal as pictures. Then too, there are a great many people who will vouch for the fact that whenever they have had a fair complaint (and have let us know about it) we took mighty good care to adjust that complaint, small or large, and entirely in keeping with good business practice. As a matter of fact, we have many folks with us today who will generously admit that when they filed their original complaint, they felt awful right . . . only to find out afterwards that they misunderstood and were entirely wrong.

Our point, however, is not to tell you about customers of ours who have been wrong . . . we have been wrong ourselves more times than you can count . . . Our interest is proving to you what RELATIONSHIP means to both of us. . . . When you have a complaint, holler! . . . if we feel you are doing something that will not give you what you need for your schools, then we want to holler . . . and we don't want you getting sore!

We'll agree with you that this is probably a different approach from any you have been experiencing with other suppliers . . . but it's sincere . . . the facilities are here for your service . . . so, just remember that it takes BOTH YOU AND THOSE FACILITIES WORKING TOGETHER TO MAKE IT A SUCCESS.

HOW TO COIN HALF DOLLARS—PLUS

Every CAMOGRAPHER has in his possession a money making machine. All he has to do is press a button and a genuine fifty cent piece rolls right into his pocket.

Click—fifty cents! Click—click—one dollar!

It has taken a lot of developing to make the CAMO machine what it is today—the greatest money producer in the photographic industry.

Just fifteen years ago, the school photographer was satisfied to average eight cents on each package of pictures. Packages then were skimpy and the quality of school pictures was quite crude. At 8c, the photographer had to book and shoot a lot of schools to make a living wage.

Then, about ten years ago, CAMO offered the school photographer a greatly improved package—and the fortunate photographers offering it to schools suddenly found their average boosted to 18c. At the time, it proved a real bonanza. And that is when CAMO first came to be known as the miracle operation!

Constant, steady, year after year improvements have been made ever since. The CAMO plant has added new miracle machines that have made possible the combining of QUANTITY and QUALITY into a miracle package that appeals to every school from kindergarten to senior high.

From an 18c per shot average, the net profit per package for the CAMOGRAPHER has steadily climbed. 25c—then 35c—then 42c! Last year it reached the **fifty cent** mark! And as a result, professional photographers added over \$3,000,000 to their income by CAMOGRAPHING in the schools of America!

Click—fifty cents! Click—click—one dollar!

In the past, every time a new feature has been added to the CAMO package, the average has jumped.

This season—1953-54—TWO big features have been added—CAMO QUINTS and CAMOGRAPH COMPOSITES. WOW! But that is not all! QUALITY CONTROLS operated electronically have been finally perfected to insure the production of the finest untouched photographs in the world.

Click—fifty cents PLUS! Click—click—one dollar PLUS PLUS!!

CAMOGRAPHERS can confidently expect to make more net profit per shot during the coming school season than ever before. AND—with the TWO big, new features—CAMO QUINTS and CAMOGRAPH COMPOSITES—they can confidently expect to CAMOGRAPH MORE STUDENTS than ever before. Click—click!

THIS IS A COMPLIMENTARY COPY OF CAMO NEWS—We hope you enjoy the contents. If you have any interest in being in the school picture business in your community or if you are doing any school business, let us help you join the "CAMO CARAVAN"—the only complete school picture package program designed exclusively for the professional photographer—In Addition to Your Own Portrait Business!

**FOR FURTHER INFORMATION
WRITE OR WIRE TODAY!**

Don't Forget the Special Senior Package

**60 MASTER MINIATURES
PLUS CAMO QUINTS FOR
YOUR SCHOOLS FOR ONLY**

**55¢ TOTAL COST
TO YOU . . .**

This is to be used where you are shooting seniors in your studio . . . CAMOGRAPHING your undergraduates . . . and where you do not want to put enlargements in the packages going to your seniors.

And remember, too, that this is the only way you can get CAMO QUINTS on your entire school . . . when you do order the regular \$2.00 package for your undergraduates and this special for the seniors. **MAKE TWO CONTRACTS AND TWO DIFFERENT JOB TICKETS—ONE FOR EACH—the undergrads and the seniors!**

EVERYONE MEASURES BY HIS OWN STANDARDS

Among the many things we have heard pro and con about CAMO services, there are always interesting sidelights that show that "hard work hours" are worth all of it! . . . These "hard work hours" pay off in profits that the fellows who CAMOGRAPH their schools measure in many different ways.

For instance, heard at one convention:

"We use our CAMO money each year to buy our new car. Before, we waited from three to four years, but those schools we CAMOGRAPH are there every year; and they provide cash in full for a new car without extracting any money from the profits of our regular studio operation."

Another CAMOGRAPHER writes:

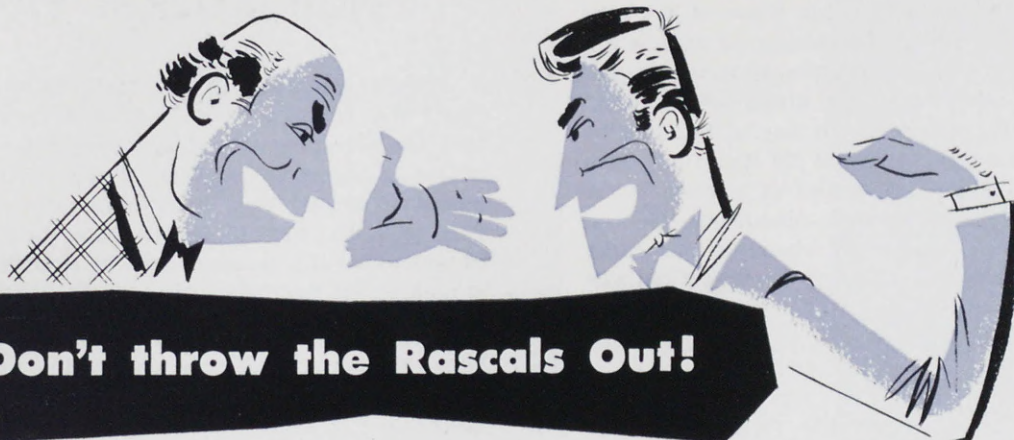
"CAMO profits from our elementary and junior high schools have provided our entire family vacation expenses each year since we have CAMOGRAPHED our schools. There are four of us, Helen, myself and the two kids."

There are many more letters and many strange comments . . . some of them real "tear jerkers" as to what CAMO profits have meant to many photographers and their families.

The latest (and it really wasn't meant as a joke) was at a recent convention where a photographer's wife said to a CAMO representative: "I saw Marge's fur coat; she claims she bought it out of profits from the CAMO program; if that's the case, you can sign me up, too!"

We have our laughs . . . and our hard moments . . . but when a bunch of swell folks, just regular plain folks, come up with their sincere remarks about a good thing when they see it . . . it's not a laughing matter, but a pretty wonderful feeling to belong to the CAMO family.

No matter how you "measure" it, CAMO profits come out by the standards of each person concerned . . . and they tell us that's pretty good!



The Controversy Still Rages

The article "Don't Throw the Rascals Out" that appeared in the March, 1953, issue of your NATIONAL PHOTOGRAPHER provoked a veritable storm of response from America's professional photographers. Because of the thought and consideration that went into so many of the letters that flooded in . . . and because we thought you'd find them as interesting and thought-provocative as we did . . . we reprint parts of them this month.

In substance, what the original article advocated was abandoning the age-old and traditional method of dealing with photographers a bit on the shady side of ethics: throwing them out of organizations of photographers. What the author . . . a nationally known figure in professional photography . . . advocated, in fact, was keeping the rascals in, thus better to be able to convert, educate, and check them.

Here are some of the answers, boiled down for your interest:

O.K. — "Don't Throw the Rascals Out" . . . BUT don't let them influence the workings of associations to the extent that they will have us all thinking in their terms of doing business.

As mentioned in the March article the "Rascals don't need the association." After all, the association is for the purpose of joining the "little fellows" together to do collectively what they could not do individually by themselves, viz.,

to protect themselves from the "big fellows," or rascals.

* * *

Is getting a Magazine once a month, having an association Directory, Convention Report, maintaining a school at which people may go and improve their knowledge of their profession or business whichever the case may be, having a convention once a year at which different talented people appear, having mailing pieces at your disposal to help stimulate business . . . is all this enough to make people belong? Are the advantages greater than the disadvantages in not belonging?

I would say NO! The rascals are interested only in making money fast. NOT in improving their business integrity (or profession).

Now let's look at it this way. Association members should wake up to the fact that their emblem can be publicized to the point where it would be well known to the public so they would hesitate to go where this emblem was not displayed. However this can not be done for \$25 per year per member. Photographers some day (I don't know when or how long) will have to wake up to the fact that their association, to do what they want, will have to be more than a social club where "the elite meet to eat."

When the emblem is publicized to the point where the public is conscious of the fact that it stands for good photography, integrity and honest dealing, then and then alone,

will photographers seek the association and not the association seek the photographers for membership.

The writer of this article states that it would be better to keep the rascals in and try to bring them around to our way of thinking. This I think is impossible, it has been tried for many years. These rascals are the type of fellows that would seemingly be receptive to your ideas, even pat you on the back and compliment you on your efforts, and give the impression of going along your way when all of the time they would be playing their tricks behind your back.

However if the rascals are on the outside, the association could fight their methods of doing business openly instead of having to condone their practices. Here is where the association should start to EDUCATE THE PUBLIC . . . publicize the unfair methods used by the rascals . . . WARN THE PUBLIC of these unethical types of promotions . . . Baby Plans . . . Bride of the Month . . . Reduced specials . . . Price wars . . . all of which are methods used to get the public into the studio and then have their "fast pitch 'artists'" work on the customer in a private selling room, etc. If the public was acquainted with these types of promotion BEFORE THEY "GET HOOKED" instead of after it would go a long way to eliminate these rascals.

* * *

(See next page, please)

The recent article is much like the story my dad related to me about the gentleman who was so completely sold on an organization advocating abstinence that he spent much of his own time and money fostering meetings and get-togethers for those of his own belief. He would not be caught talking or associating with one who did not quite feel the way he did, but wouldn't it have been better for him to "sell" (and that is the word) the others on his line of thinking by being considerate of them while he did try to get them to see the light, which was his idea of a much better and happier life brought through abstinence. He certainly didn't stand a chance of changing the other man's mind if he didn't at least let him know his side of the story, right?

* * *

"THROW THE RASCALS IN . . . I say NO!"

INSTEAD LET US CONVERT THEM. A recent anonymous article which appeared in a current issue of The National Photographer advised that we enlist the membership of the so-called RASCAL, much against his will or sincerity, in the hopes that merely by rubbing elbows with us or by some magic abracadabra words, he would immediately change his chameleon skin and become an honest, hard working photographer.

Alas, would that it were so simple. Human nature being what it is, you know as well as I, that the rascal is interested ONLY in MAKING MONEY FAST. Any way he can. He is not interested in improving his business integrity, or the Standard of Photography. He is the Alcoholic of Photography . . . a fast buck . . . a fast drink. We who are honest photographers of integrity look down upon him and curse the association when they steal a sale from us. A sale that perhaps could have been ours if we worked a little harder for it, or put forth a little more co-operation towards our association so that it can protect us. With just a little more appreciation and co-operation with the National we could help them to help US in combatting unethical business methods and at the same time raise the Standard of Photography.

If we would all unite to strengthen the forces in our association to where it can be the Guiding Light to those of us who are fortunate enough to be of honest caliber and already belong to the association, and make it an incentive to these so-called rascals and the disbelievers who for some inadequate reason or another do not have a membership in our organization now to WANT TO BELONG.

The desire must be IN THE PERSON to better himself. You can lead a horse to water, but you can't make him drink. You can take in all the so-called rascals, but you can't make honest men of business integrity of them. That is, you can't UNTIL YOU SHOW THAT PERSON THE ADVANTAGES TO HIMSELF.

Already our association is doing a lot for \$25 a year per each member. Now let's look at it this way. If the

(See RASCALS — page 32)

Better Business Bureaus Hail Racket Fight

Just after the 1953 Directory of Professional Photography was released, your P. A. of A. headquarters felt that the directory should be brought to the attention of Better Business Bureaus across the country as a means of acquainting them more intimately with the P. A. of A., its program, its members, the high standards of ethics that it maintains, and the fight the association is making on the "rascals."

Accordingly, copies of the directory were mailed to Better Business Bureaus in many cities of the country. Since then, P. A. of A. headquarters has received many favorable comments concerning not only the directory, but also the fight the association is waging to clear the profession of racketeers. Herewith, The NATIONAL PHOTOGRAPHER reprints a few of the comments that have been received:

We believe your members and Bureau executives have many interests in common. If they can effect closer liaisons at their local levels, they may be able to curb many of the objectionable practices by the few who undermine public confidence in photographers generally.

— Association of Better Business Bureaus, Inc.,
New York City

Thank you very much for your 1953 Directory. Just recently we published a little booklet "Photo Schemes" which is being distributed by our members and other Better Business Bureaus and in which I think you might be interested.

[After pointing out some of the schemes to be wary of—such as fake samples, coupon offers, contest, news services, sidewalk shooters, etc.—the booklet states that "the honest photographer makes every effort to satisfy customers out of pride in his work as an artist and his reputation as a businessman. Possessing neither of these assets, the high pressure photographer, using tactics described in this leaflet, has little incentive to satisfy the customer and, in his hands, the possibility of disappointment develops into practical certainty. Customers can avoid disappointment and dissatisfaction by dealing with photographers of known reliability. Ed. Note.]

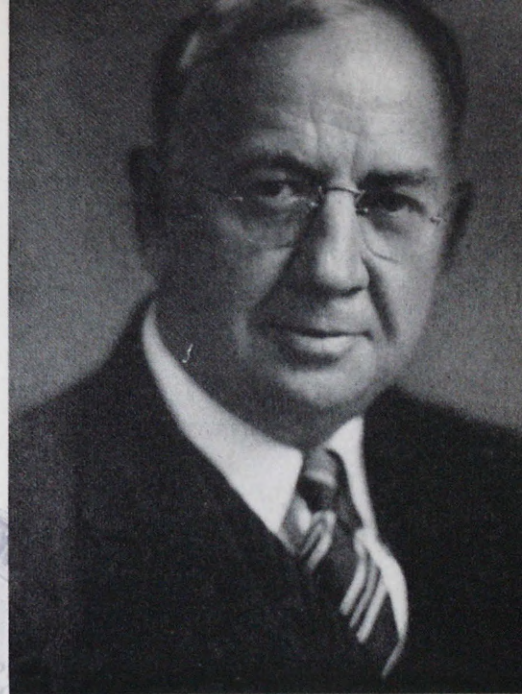
— Boston Better Business Bureau, Inc.

We are glad to know that certain photographers are taking greater interest in the problems involved in maintaining high ethical standards. Unfortunately no local photographer is a member of this bureau, despite the great amount of work we are continuously doing for their protection. The ethical ones should help to finance this program, the cost

(See BBB — page 33)

The 1953 Harris Award Winner

WILL TOWLES



Will Towles, one of the beloved figures in the profession of photography, is the winner of the 1953 George Harris Award Medal. The award, given each year to a man who has made a particularly outstanding contribution to the profession of photography, was presented at the 1953 P. A. of A. national convention in Chicago.

For Towles, the meriting of the Harris Award caps a long and extremely inspiring photographic career. At one or another stage of his career he has been a successful studio operator, organizer and first director of the Winona School of Photography, president of the Photographers' Association of America, winner of the P. A. of A. Distinguished Service Award, recipient of both earned and Honorary Master of Photography degrees, and the subject of a NATIONAL PHOTOGRAPHER Full Life in Photography story.

In addition he is an invitational member of the ASP, an honorary life member of the Pennsylvania and Virginia state photographic associations, and the holder of some 69 trophies for prints exhibited in various parts of the world.

Now living quietly in Bethesda, Maryland, a suburb of our nation's

capitol, Towles looks back on his photographic career with justifiable pride.

The Towles photographic career began in 1894 when he assumed the management of a studio in Lonaconing, a small town of 2,000 situated in the mountains of Western Maryland, after only eight months' experience as an apprentice with his brother, C. O. Towles. Two years later, in 1896, Towles and his brother went into partnership, and the young Towles left to manage a

The Harris Award Medal winner is chosen each year by a special committee appointed by the P. A. of A. Board of Directors. The medal itself is of heavy bronze, four and a half inches in diameter. It is one of a group of 20 such awards which Mr. George Harris, past president of the P. A. of A., has granted to the association. Harris, who has no part in the selection of the award winner, is an Honorary Master, was for many years an association director, past chairman of the Board of Winona Trustees, a past president of the Washington, D. C., Rotarians, and was head of the Washington, D. C., Harris and Ewing Studio.

studio in Cumberland, Md., a big city, for those days, of 5,000 inhabitants.

Towles learned the photographic craft quickly. In 1898 he received his first Bronze medal from the P. A. of A. and in 1900 he received the Gold Medal Grand Portrait award from the Photographers' Association of Pennsylvania.

In 1903, Towles took one of the steps that made him famous. It was then that the studio of Matthew Brady, famous Civil War photographer, was available. Towles bought it and began business in Washington, D. C. In 1909, Towles made his first demonstration appearance before a national convention audience, and in 1911 he was elected to the P. A. of A. Board of Directors. And it was in 1920 that Towles became the first director of the Winona School of Photography, a position which he held until 1935 when he became a field representative for the Hammer Dry Plate company.

Since 1947, Towles has been in retirement at his home in Bethesda. His interest in photography and photographers, however, remains as steadfast as ever, and, as he says, "the welcome mat at our home in Washington is always out."

"Some pictures are 'just made' without any consciousness of purpose or intent, without any thought further than that the worker has completed a task. Other pictures are inspired by a creative genius, with a love for the beautiful and the unique, with the inherent disposition to fuse into the work a subtle delicacy and refined sentiment."

These are the words of Will Towles, 1953 Harris Award winner and one of the great men of photography. His analysis of the technique of portrait photography is based on the premise that a portrait can be a work of art, if the photographer will learn his craft and set himself to the task. Will Towles' article is, we think, one of the most stimulating ever presented by The NATIONAL PHOTOGRAPHER.



THE TOWLES TECHNIQUE

By Will Towles, M.Photog.

As Told to Elbridge C. Purdy, M.Photog.

All of man's achievements have been built upon a knowledge which has been an accumulation of the experiences of those who have preceded. Each generation seems to have contributed something to the general evolution of man. Certain elements of this knowledge are so important that any constructive effort attempted after their first use cannot ignore this existence. They become stepping stones on the paths of progress. These things become fundamental to the field of endeavor to which they apply.

Early in my career in photographic portraiture, I became conscious that the camera and light-sensitive materials were only the tools I had selected to make portraits with, but that portraits had been made with other tools for many years. In fact, before man had developed a written

language, he used a very crude form of art known as hieroglyphics. Some of these were, in a way, portraits with distinguishing features emphasized for identity. The arts of drawing, engraving, sculpture, etching, and painting should, therefore, be investigated to see if there were any of these fundamental principles which could be used in portraiture by photography.

It is obvious that every attempt of man to create a work of artistic merit, has not been successful. Thus it is necessary to study, to improve one's understanding and appreciation, so as to establish a basis for examination to select the factors expressing man's greatest achievements, particularly those which can be applied photographically.

Learn From the Arts

It soon becomes apparent that

each technique had its golden era of achievement. I soon discovered that to fit my idea of excellence and lasting quality, a worker had to possess refinement, simplicity and stability, and that I was drawn closer to those workers known as old masters and to that type of art referred to as classic. These are the things which have withstood the wearing of time and are more appreciated today, because of the qualities of true greatness they possess.

From the art of sculpture, one can learn much about grace, balance, form, and the ideals of dimensional relations.

From the engravers and etchers, we obtain a monochromatic observation of form and distance in terms of light and dark areas and linear perspective.

Perhaps because of the profusion of their work and the greatness of their achievements together with the fact that they, too, were attempting to portray a third dimension from a two dimensional surface, we find our most fertile field for observation is that of the great portrait painters. The early painters resorted entirely

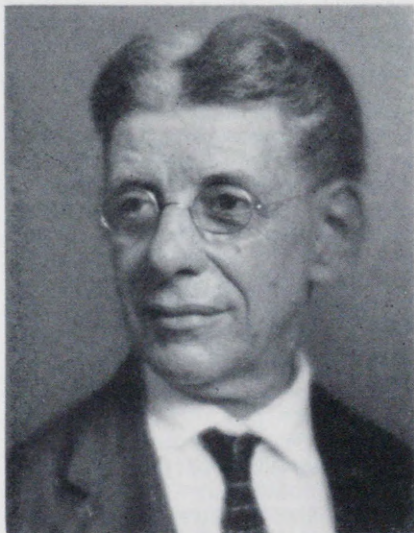
to producing line and color details with no feeling of a third dimension. It was only when they began to use light and dark tones in the face, that they succeeded in producing the illusion of form. We notice that as they increased the intensities of the shadow areas, so did the feeling of depth increase. Thus such experiments with light and shade, as Rembrandt and Hals painted with realism and virility, have been held in high esteem ever since their time.

The greatest projection of the face was always the highest and the greatest depth the darkest shadow. The greatest emphasis within the picture area of a portrait is the face, and, in many cases, the most dominant or interesting feature of that face. All great groups of people have an accented point of interest which may be a particular face or an activity which takes place within the picture area. Great pictures are acclaimed because of the ease and simplicity with which these objectives are accomplished.

It is upon the basis of such fundamental observation that we define our objectives in photographic portraiture and we find that we are successful in proportion to our ability to produce by photography these things so common to the great paintings.

Mastery of Technique Essential

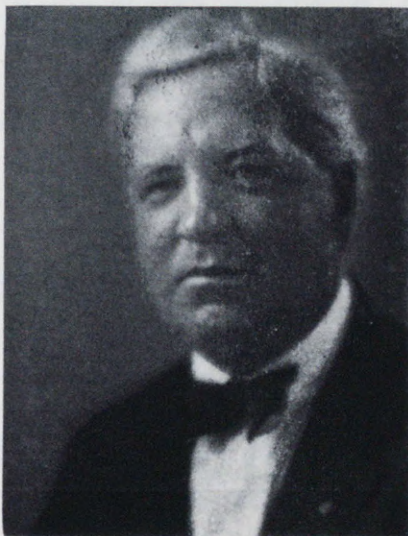
A mastery of photographic techniques is essential so that the photographer can work with a greater ease and assurance of his final re-



Towles made this portrait in 1922, by daylight. He used a small screen, a white reflector and a nineteen foot skylight.

sult. The experiments must be completed before it will be possible to create a masterpiece.

Since our end result will be a print made upon a paper coated with a silver halide emulsion, and since there are many such papers manufactured, all of which have individual characteristics, it becomes necessary to study, to eliminate those obviously unsuited for portraiture, and to better understand those most desirable to the style and interpretation of the particular workman. These factors involve weight of paper, color of paper, image color, surface pattern or texture, the amount of sheen or gloss, and the specific ability of the emulsion to produce



This Towles portrait was made during a platform demonstration at an Iowa convention. An arc light was used for the main light, a mirror for the second light, and a white reflector to fill shadow.

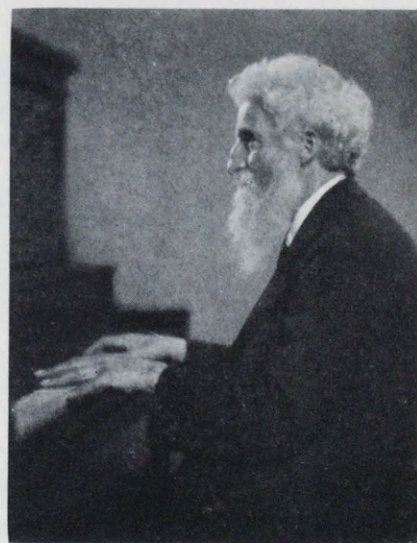
tones from white to black, so that the visible patterns of light placed upon the face may be reproduced with fidelity.

Once we have selected our paper we have some guide as to the kind of negative we must make, for it must be acceptable to that paper. Remember, the negative is an intermediate step, the only value of which is to make prints.

Our next material of importance is the film or plate upon which the negative must be made.

Tone Reproduction Important

Most important is the reproduction of tone values. Involved in this is not only the contrast of the film and its ability to separate tone



This Towles portrait was made in a demonstration before a class at Winona. Daylight was used for shadow and a spotlight back of the piano was used for highlight.

values particularly in the high light area but its sensitivity to color, particularly those contained in the face. Since the tone change is always very subtle, a higher sensitivity to these colors will fail to reproduce the delicate shades so important to the registry of form.

Possibly least important in a quality sense is the speed of this material. It, of course, must have sufficient sensitivity to permit a reasonable exposure in a completely controlled light condition.

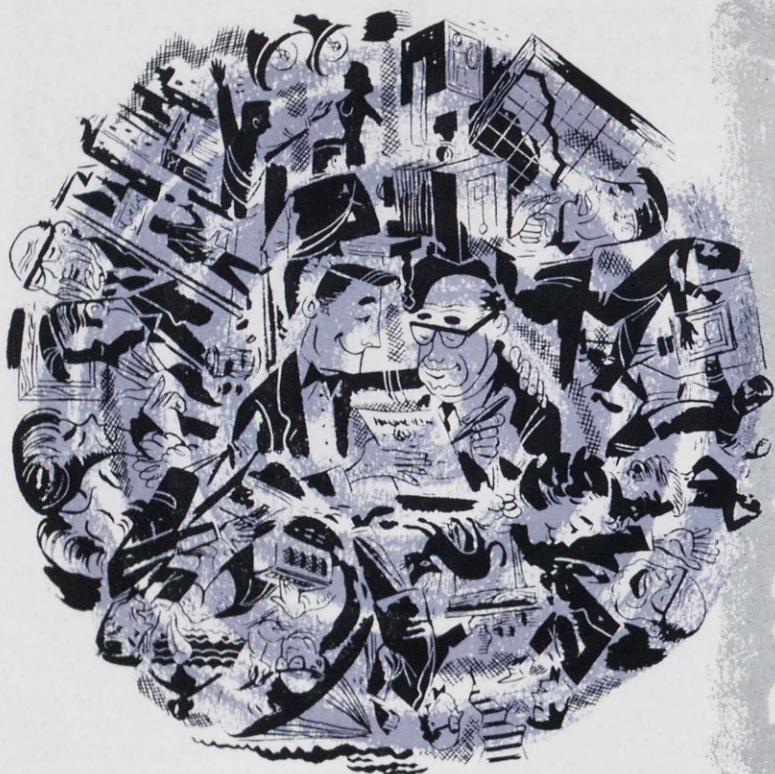
The factors to be considered here are speed, color, sensitivity, contrast and, again, the ability to faithfully reproduce, in a manner acceptable to the selected papers, the tone values reflected by the face.

The formulae used in processing these materials can and must be adjusted to give the results desired.

The camera equipment used should be selected to give a negative of workable size and have adjustments necessary to easily connect height, focus, line, and optical distortion.

The selection of a suitable lens for portraiture by photography has puzzled many. There is a place for a sharp well defined image. There is also a place for the very soft diffused image. They convey a different interpretation. The one characteristic most neglected is the condition of the out-of-focus image. Those areas which are necessarily out of focus should still maintain the feel-

(See TOWLE — page 36)



FOR SALE

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SACRIFICE

Partners Disagree.

ABC Business Brokers,
Any City, U. S. A.

What About Partnerships?

By Harold J. Ashe

At one time or another probably every professional photographer has considered the idea of a partnership, if he has not actually entered into one. A good many partnerships exist among photographers, and some partners unquestionably enjoy special advantages and higher incomes than they would as sole proprietors.

Nevertheless, a considerable number of photographers have entered into partnerships only to experience serious financial reverses. Some never fully recover from the disastrous consequences of partnerships badly conceived and hastily entered into without proper consideration of possible disadvantages.

A persuasive case can be made for partnerships. Usually they provide more capital, by pooled resources, than any one photographer could put into a studio as a sole proprietor. In fact, the lure of additional capital frequently over-

shadows good judgment. Partnerships also provide additional professional talent and management. This last may be a liability, in practice, instead of an asset.

External evidence of successful partnerships should not be taken as an indication that success is automatically linked with their operations. Successful partnerships stand out. Not so easily observed are the conditions surrounding partnerships that are quietly folding; rarely are reasons for dissolution defined in professional circles. Usually, such failures are dismissed with the comment, "partners can't agree" . . . which is a masterpiece of understatement.

Mutual Respect Essential

The pitfalls should be weighed carefully before partnership formation, not put off until papers have been signed. While it is important that partnership agreements be

carefully drawn with expert legal aid, the most explicit agreements will not assure day-by-day amicable relationships.

Two photographers entering into a partnership should be temperamentally suited to each other. Personal friendship may prompt a partnership; however, friendship is no guarantee the partnership will last. Some friendships can't stand the strain of close daily association in business. Some of the most successful partnerships are those of individuals who rarely mingle socially or meet outside business hours.

Mutual respect is a fundamental requirement. This partnership requisite is not likely to be found through the medium of an "associate wanted" or "partner wanted" ad in a newspaper. Too often such partners are sought only as a desperate last resort to acquire otherwise unavailable capital.

Partners should respect each other not only as distinct personalities, but for their professional skills and business know-how. If a prospective partner has reservations concerning his prospective partner's integrity, personal habits, photographic skill or good business sense, no partnership should be formed. Such a business venture is almost inevitably headed for the rocks.

Authority Needs Limitations

The question of responsibility and authority of each partner needs defining. Unless specifically stated to the contrary in the agreement, each partner has equal authority. Partners are equal in management even though they do not supply equal amounts of capital.

Here again, temperament as well as good sense is involved. In a large studio venture much of this question of authority will be resolved by a division of duties, each partner being sufficiently preoccupied with his own work load that he has no desire to impose his authority in the realm of another partner. This leaves only basic policy to be worked out by mutual agreement after discussion.

Where officiousness, mistrust and plain meddling are injected into small, daily details only trouble can result. Constant questioning of every action of one partner by another will bring constructive work to a stop. These squabbles over details probably contribute more to partnership liquidations than any other single cause. This situation often occurs in a partnership which, by its size, provides too little need for dual management.

Complementary Talents Ideal

Ideally, partnerships should consist of individuals each of whom brings to the partnership certain talents not duplicated by the other. That is, the combined professional and business skills of all partners should encompass more different kinds of talent than any one of the partners possesses.

Frequently complementary talents are found when one partner has more than ordinary caution while the other is inclined to take chances. If each partner acts as a check rein on the other, this can be a formidable combination. The cautious partner keeps the other partner within sound business bounds. And, the cautious partner is kept from outsmarting himself by his conservatism.

There are many variations of this type of partnership team. One part-

ner may be concerned with conserving assets, watching profits and shrewdly calculating the prospects for expansion. The other partner may thrive as a greeter, being a good mixer. The latter knows how to get business and keep customers happy but, equally important, the other partner knows whether the business obtained is profitable — and why. Neither materially duplicates the efforts of the other, and neither envies the other his duties and talents.

It is presumed that both partners will be competent photographers. However, one may have vastly greater skills than the other. Nevertheless, the latter may compensate for this if he has business know-how not duplicated by the former.

Business Ability Desirable

Unfortunately, too many partnerships hastily entered into are top heavy with identical talents. Too often, two people go into partnership where neither has any natural talent for meeting people. Or, conversely, both may be excellent mixers, but have no taste for management or interpreting business records which, in such cases, are almost always woefully inadequate.

Such partnerships have only one distinguishing feature: *they will go broke twice as fast as each of the partners would, were they each operating as sole proprietors.* Business inadequacy multiplied in a partnership divides business life!

In the case of partnerships in small studios, each partner may be all things to the venture. In fact, there may be so few employees that the usefulness of one of the partners to the studio may be only that of displacing an employee. Thus, one of the partners may have no more economic value, so far as his personal services are concerned, than would an employee. Yet, necessarily, his financial demands on the partnership will be far greater than that of the employee he displaces. As the limited net income from such a partnership is divided two ways, with neither partner getting as much as he would were he the sole proprietor, each may come to resent the other. Even the staunchest friendships can crack under such conditions.

Management mistakes have a way of being compounded in some partnerships. In a sole proprietorship, with no one to blame but himself, a photographer may correctly evaluate his blunders, change his ways and go on to a successful operation.

Such a basic reform is less likely in a partnership venture, for it is always easy to make the other partner the scapegoat whether warranted or not. Blame-placing — the other partner always being considered at fault — becomes an end in itself. This is not conducive to objective analysis.

Partners Must Contribute

Of course, there is always the possibility one partner will deliberately drag his heels, secure in the knowledge the other partner must carry the drone. A partner, no less than an employee, can be non-productive. Few partnerships can afford the luxury of a non-producing or only partially producing partner. (Exception: a silent partner whose return on his investment is adjusted to the fact he is not contributing personal services.)

Even more frequently lagging may be charged when not justified. Thus energies are turned toward accusing each other, rather than pulling the partnership out of the slump. In this type of situation even the most routine chores become the subject of time-consuming partnership discussion, if not argumentative debate.

Avoid Family Agreements

Even blood ties should not blind photographers to the risks of partnership. Some sound partnerships are composed of father and son, or brothers. There are numerous fine husband-wife partnerships, even though not always formalized by partnership agreements.

Nevertheless, relationship by blood or through marriage ties is no assurance a partnership will survive. Not infrequently a photographer has thrived for years as a sole proprietor only to fall into trouble because of an unwise partnership with an unappreciative and incompetent relative or in-law.

Where a studio has grown to substantial proportions the owner may look for trustworthy assistance with management responsibility. What is more natural than to take in one or more relatives? Why not share the good fortune and, at the same time, lighten the founder's work? Who can he trust if not his own blood?

Frequently this kind of partnership does work, particularly if the new partner has served an apprenticeship in the studio as an employee. On the other hand, if the partnership is handed to a relative without a testing period — and with
(See ASHE — page 31)

This is the second part of a two-part article on George Kossuth and his Full Life in Photography. Kossuth is shown here, photographed by his daughter Mary Kossuth Shumate, enjoying the view of the Ohio river from his garden with his wife.



The FULL LIFE in PHOTOGRAPHY

"Every man's work, whether it be literature or music or pictures or architecture or anything else, is always a portrait of himself; and the more he tries to conceal himself, the more clearly will his character appear in spite of himself . . ."

Samuel Butler

Surely no more fitting words could be found for George Kossuth, the Wheeling, W. Va., photographer, whose interests and loves have invaded each of these fields, and many more.

This portrait of Kossuth was taken by Frank Anderson, a graduate of the Winona School of Photography.



Many people know and love George Kossuth in many different ways, and in many different worlds. He is known by some as a great photographer—to others, as a great music critic, a gardener, an animal lover, a magnificent officer and leader of men in numerous organizations, a delightful entertainer, lecturer, teacher, writer, painter, traveler; but most of all, he is known as a great person.

Photography Was Never Work

Again we call upon those who perhaps know and love him best as all of these, and as a father—his children, to tell us more of George Kossuth, the man. His daughter Mary writes: "Because he loves it so much, photography has never been work to our father. He has great faith in photography as an interesting, exciting and fascinating way of life. He loves it not only as a way of making a living or of paying the bills, but also as a way of keeping busy, for busyness to him means happiness. He loves it also as a constant challenge to do a better job—to keep abreast of the times, with the constantly changing and improving equipment available for work in this field."

Even now, Mary tells us, George Kossuth is doing his own retouching with the help of special glasses and a magnifying glass. Even though she too is a photographer who has received much recognition for her beautiful portraits of children, and received her degree as Master of Photography this year at the August P. A. of A. Convention she writes: "The greatest compliment that I can receive from Dad is to have him say that I have retouched

a negative to suit him. He can develop negatives by inspection, reading a negative as clearly as a black and white enlargement. Being a splendid painter, his sense of color is magnificent. He can tell if the developer needs more bromide or less hydroquinone, and he still creates new framing methods. For example, he is now using homosite board, beveling the edge, gilding and mounting the frame flush to the wall."

Has Two Talented Daughters

Her own entrance into the world of photography, other than living so close to the enthusiasm which her father had always shown for his work, came about quite accidentally to Mary Kossuth Shumate. She writes: "Until I was out of high school the studio was mostly a place to go to pick up my allowance every Saturday, until in a freak accident, I dislocated my left arm bone. While this arm was setting, I tried out the art of retouching with my right. That did it—I was sold! The next summer I went to the Winona School, and from then on I was a gone gosling about photography. Much like Dad, though, I had to be independent, and that fall I took a job in a studio in Maine. On the way up to Maine, I stopped off to see a great friend of Dad's, Pirie MacDonald, in New York. It was a great thrill to meet this famous photographer, but he admonished me severely for trying to learn the profession from anyone else than the great Master, George Kossuth.

"However, being away from his studio, I learned to respect my father's talents even more than I

would have working by his side. Because he is so magnificently gifted in all that he does, he expects others to do as well as he can—although no one ever does. He expects others to see as artistically as he can—although no one can . . . And no one, no one I have ever met, has the great energy that he has—or the terrific drive. He is a magnificent inspiration to me, and splendid critic, and I enjoy him as my father and love him all the more, because we have this beautiful relationship.”

His youngest daughter, Jane Kossuth Smith, a talented writer and administrative personnel worker, also writes of the beautiful relationship which his children share with their father. The oldest of his children, Lt. Col. Louis C. Kossuth, is now stationed in Weisbaden, Germany with the Air Force. With him are his wife and four children, who all expect to return to this country in February of 1954. Needless to say, George Kossuth is anxiously awaiting the time when he can embrace them all again. To the three: Louis, a doctor in public health work; Mary, another well-respected photographer and Jane, a successful writer and career-worker—Jane writes: “He has been a wonderful father, showing no favoritism. It is an affectionate relationship, with an adult outlook. To this day, we enjoy our father immensely.”

These wonderful children and his beloved wife and help-mate, Leah, all rallied close to this splendid man at a time when he needed them most. Always having been so healthy, robust and completely enthusiastic a man, his loved ones were shocked by the first serious illness of his life, in 1945.

This great figure of a man, who had always given off so much strength to those around him, had driven himself too far. There followed a period of building up enough strength for the needed operation and then many, many more weeks of recuperation. Fervently George Kossuth and his family prayed for his restoration to health. The changing-point was reached on a well-remembered Thanksgiving Day dinner in the Kossuth home. Although he was still extremely weak, his progress for the better seemed to date from that happy family meal. For the first time, improvement, although slow, became obvious, and the word went out to all who knew and loved him, that George Kossuth was on the

road to recovery. Soon he began to pick up the threads of the many and varied interests that have always filled his days with so much happiness, and again, there soon was no stopping him.

Kossuth Conquers Illness

Today, he is back throwing his interest and vitality into many fields of endeavor, the newest—the splendid ranch extension to his Wheeling home. Having designed and planned this California redwood home, it has been a source of much delight to see its completion. One entire wall is constructed with french doors which open out onto a patio from which, according to Jane: “You feel that you can reach out and touch the Ohio River. Dad delights in watching the many river boats pass up and down, particularly when an old-fashioned paddle-wheel churns up the river. He has made a point of finding out who the pilots of these colorful old boats are, and they often give him a friendly toot of their whistles in passing. One of the features of this patio is a music amplifier, so that he may sit outside enjoying the music of his very extensive record collection.”

Mary also writes: “Even today, youth can't possibly keep up with Dad, who accomplishes more in one day than many of us do in a week. He thinks nothing of driving up the 350 miles from Wheeling to Alexandria, doing several hours' work at the Masonic Temple, where he is a 33rd Degree Mason and Past Potentate, Osiris Temple; then taking about ten minutes to freshen up, he goes on to a dinner party in Washington until eleven or twelve at night. He'll be up and on the road at seven the next morning; and back at Wheeling, instead of resting, he'll slip downstairs to develop a tank of film, or make a few frames, or go up to Oglebay Park, a large, civic park of which he is a director, for a concert.

“Among the many other of Dad's accomplishments, far too many to ever make an accurate list of, are: brick-laying, for he has built some beautifully artistic walls; plastering, for he has done some exquisite al fresco plaster work in his home and wood-paneling, for he has completed a pine hallway in his home which is like no other I have ever seen. This was done with knotty pine, but it is rich and warm and looks like much more than just boards and stain. There was so much love put into the work, and into the home where it was done, that it seems almost as though the

wood knew what kind of man was fashioning it.”

First Glimpse Is Startling

Perhaps another picture of George Kossuth can be found in a story that the P. A. of A.'s Chuck Zahn tells of his first glimpse of the great Master. Being fairly new to the profession, Zahn met many of the leaders in photography for the first time, at the 1952 meeting of the Cameracraftsmen, in Greenville, S. C. He was most anxious to meet George Kossuth, who, he had already realized, was much revered by his fellow Masters. Because he had heard that this great man was once quite ill, and because of the tremendous amount of respect that he instilled in others through the years, Zahn had formed a mental picture of the aging and venerable man as someone rather wrinkled and quite delicate.

Crossing a street in Greenville, Zahn and his companions were discussing George Kossuth, and not noticing the traffic on the quiet, southern road. Just then a bright, shiny convertible, with its top down, came roaring down the street at them. Behind the wheel, with his jet black hair flying in the breeze

(See FULL LIFE—page 40)

In Hungary stands this monument to the forebears of George Kossuth. Kossuth is a direct descendant of Louis Kossuth, who was the George Washington of Hungary. He attributes his artistic talents to his Magyar origin.



another VOTE for DIRECT COLOR

By Roland Jeanneret
Kansas City, Missouri

Someone once facetiously remarked that a prime requisite of direct color portraiture is a mild case of insanity. There have been times, since embarking on the field of direct color, that I have considered that remark as hardly facetious. But those times were quite early in my direct color experience and while, occasionally, I find myself wondering about the future of direct color as it concerns me, my doubts have lessened considerably.

I sincerely believe in the future of direct color and I believe that

my experiences in the field may be of interest to other photographers who have made the plunge, or to those who may be considering it.

First of all, I did not choose the field of direct color because I am a "hard-working genius" but rather because I am a "bull-headed die-hard" who believes that becoming established as a direct color photographer is worth whatever price, in terms of trial and error, success and failure, that it is necessary to pay.

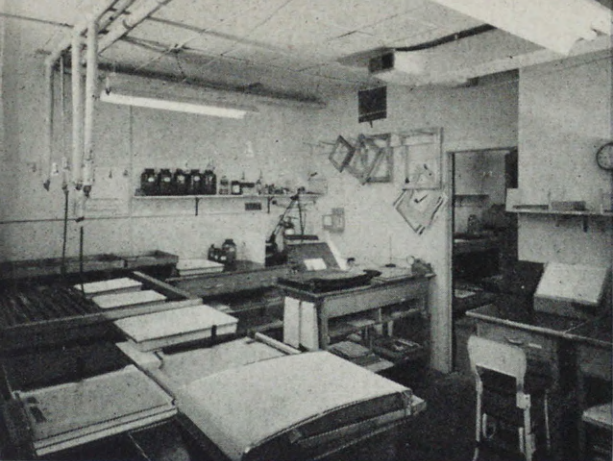
My career in direct color began innocently enough. I was taking a combined course in commercial photography and direct color at the New York Institute of Photography when my course was cut short by the draft in 1941. But my last three years in the army were spent in a photo lab where I was able to set up my own equipment and work nights. My own private work table was built from two privy doors stolen (innocently, of course) from the Link Trainer Department. Strangely enough, I could buy all the color materials I wanted from the PX and I spent my evenings filling the trash cans with them.

The first two years after my discharge in the fall of 1945 were spent in the basement darkroom built to allow continued experiment. Although I was "free lancing," the primary objective was still color.

On January 1, 1948, I opened my studio on South Main Street in Kan-

The Jeanneret reception room, studio and offices are lined with thirty distinctive examples of the photographer's work. Clientele is a good mixture of businessmen, small fry (under ten years), matrons and young women.





Above: The transfer room and the center of the lab. Three dark rooms open off this room. There is also an additional 1,000 square feet of space, now used only for storage, for which extensive expansion is already planned in every detail. Right: A fussy craftsman, Jeanneret expects to see three transfers before he gets one print that is in satisfactory color balance.



sas City, Mo. The geographic location is excellent since I am in the heart of the better section of Kansas City. The problem of how to make money, however, proved almost as insurmountable as the problem of making a direct color portrait. In the course of the ensuing five years I am sure I tried everything—and I went broke twice. But, the studio is still here and I have yet to make a black and white picture.

I have been driven by what is to me at least, the inescapable fact that, as surely as the sun will rise in the east tomorrow, ALL pictures will someday be made in color. Over and above the fact that nothing is impossible, color pictures of fantastic beauty and accuracy are today a reality.

I do not wish to appear prophetic or arrogant, but I do feel that anyone that has made as many mistakes as I have should be an authority on something or other.

Until recently I used a 5 x 7 National One-Shot camera exclusively, but in the last year I have made several sittings on Ektachrome. It has proven, to me at least, that a very special printing technique must be followed if the results with Ektachrome are to approach those obtained with the one-shot camera. I personally feel that

Ektacolor is the immediate ultimate answer, but mechanical difficulties make it temporarily impractical. We have had many prints from monopak materials which, by themselves, were very satisfactory but should never be delivered in a room whose walls are lined with prints made from one-shot negatives. The primary difference, of course, is in the separational roundness of the highlights, and the depth and body of the over-all print.

The serious operational handicap of the one-shot camera, however, makes this slight loss of quality the lesser of two evils in many cases. The one-shot, for instance, is about two stops slower than Ektachrome; it takes a good five minutes of camera manipulation to change a pose in even the slightest degree; the negatives never register perfectly; and there are other reasons too. A group of three people, where a reasonable depth of focus is necessary for good composition, is a good example of this.

Portraits are always mounted and shown in frames. If the customer is undecided about a frame I usually suggest that the portrait be taken out in the frame I select and allowed to hang in the home for a few days. This seems to work very well since I very rarely lose

a frame sale. I carry a large stock of high quality wood frames which range up to \$60 for a 16 x 20. These frames help to raise the average order per sitting to about \$130. The only difficulty with frames is that I must carry my own inventory if I want to sell the quality of frame that I feel that I must have.

I have been forced to make many things do double duty. The camera room and my office double as display rooms. I display only portraits on the wall with just three or four small prints on tables in the reception room. The furniture doubles frequently as props. In the window there is always only one 16 x 20 portrait on an easel with two other 16 x 20's on the wall visible from the street.

Generally speaking anyone is always more interested in what HE has to say than he is in what anyone else has to say. This is why I always try to get my subject to talk to me. I try to make my children feel like they are a part of the whole thing. I tell them what I am doing, show them the holders, how the shutter works, where the red goes, etc. They don't know what I am talking about but they "think" they do. I might state it simply by saying I try to treat them like little

(See JEANNERET—page 39)



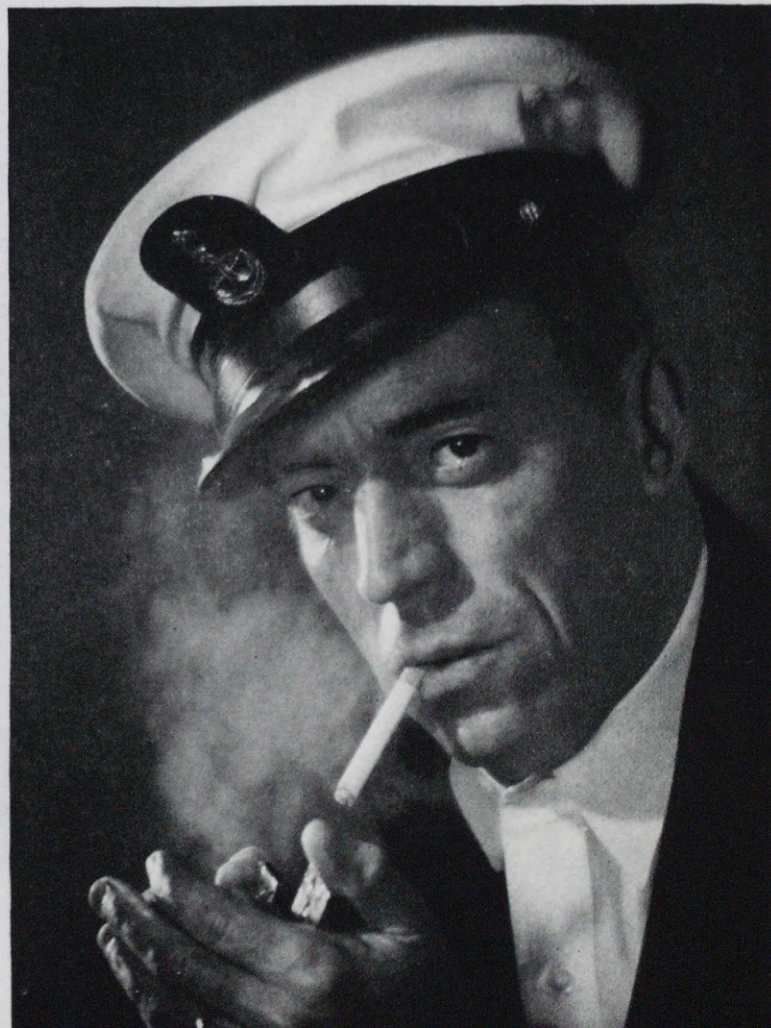
"Wood Abstract"
Robert S. Wyer, Delhi, N. Y.

Portfolio

Again, The NATIONAL PHOTOGRAPHER presents several of the prints selected for the P. A. of A. Permanent Loan Collection at the 1952 national convention.



"Sheer and Lovely"
Wesley Bowman, Chicago, Ill.



"No Title"
Carlton O'Neal, Portsmouth, Va.

"Relaxation"
Zintsmaster, Minneapolis, Minn.



Relaxation

Zintsmaster



"I Didn't Do It"
Gilbert Woodcock, Ironwood, Mich.



"Hot Curls"
Winston Reeves, Lubbock, Tex.



"Battle Scars"
Elwin Sietsema, Worthington, Minn.

A Telephone Survey Proves

There Is Enough Business for Everyone

By Lawton E. Osborn, M. Photog.

A North Dakota photographer tells the results of a telephone survey made in his community. The survey asked just two questions: When did you last have your photograph taken in a studio? What year and what was the occasion? The results provide food for thought.

There is enough business for everyone.

Any photographer can get his just share and you can get your share too—that is, if you are willing to look around and do a little something about getting people into your studio. To prove this point, I'm going to give you some figures on a recent telephone survey that we made in our town.

First we selected a young girl (a high school graduate) who had a pleasing voice and acceptable manner. We asked her to pick out (and we steered her in no way) 100 names from the telephone book—25% of them professional men (doctors, lawyers, dentists, etc.), 25% business men or those who operated their own business establishments, 25% who were salaried people such as office workers, clerks, teachers, etc., and 25% skilled and nonskilled workers.

Our survey asked the following questions:

When did you last have your photograph taken in a studio?

What year and what was the occasion?

In making each call the girl identified herself, declared that she was calling for Osborn's Studio, and stated that she wanted information for a photographic survey to be used as part of a convention program. We found that in all cases, the people called were very happy to give information, and in not one instance did anyone refuse to answer the questions. All were very co-operative.

Results of Survey Startling

Results of the survey were startling. Take the women for example. **20% had never had a photograph taken;** 10% had photographs taken in 1943; 10% in 1945; 6% in 1951; 4% in 1940; and 4% in 1946. 1% had photos taken for years dating back as far as 1913. Reasons for having pictures taken were as follows: 30%

for no special reason; 17½% were wedding pictures; 6% were taken for a gift; 8% for Christmas; 4% for graduation; and 2% for Father's Day, Confirmation, etc.

Results for men or husbands were as follows: **22% had never had a picture taken;** 12% had none taken since 1943; 8% had a picture taken in 1952; 6% in 1944; 4% in 1945. Dates covered in this part of the survey ranged from 1920 to 1953. Reasons for men's photographs were: 12% for the newspaper; 6% at the time of their wedding; 6% while they were in the service; 4% for a gift; 4% for Christmas; 8% at Graduation; 2% for Mother's Day; 2% for Confirmation; and 2% as job application photographs.

Regarding children, the survey showed that 16% of the parents had pictures of their children taken in 1953; 20% in 1952; 17% in 1951; 10.6% in 1950; 7% in 1949; 9% in 1948; 2.6% in 1947; 2.6% in 1946; 5.3% in 1945; 2.6% in 1943; 2.6% in 1941. None had pictures taken during 1944 or 1942. Children from 1 to 18 were included in the survey.

Reasons for children's pictures were as follows: 32%, no special reason; 16% for Graduation; 15% for Christmas; 8% for Confirmation; 7% as a baby picture; and less than 1% each for Mother's Day, for contests and as a picture for a father in the service.

Ages 4 to 17 Neglected

Most of the photos taken of children according to the survey were for children between the ages of one and four and between 17 and 19, with the exception of those at Confirmation time. Accordingly one can easily see that there is a large gap of years between the ages of four and 17. Maybe with a little promotion and a little effort on the part of photographers more parents could be induced to have their children's pictures taken during these very changeable years in their lives.

Another side of the survey related to family photographs. **The survey showed that only 26% had ever had family photographs taken.** It goes without saying, therefore, that this is another field where photographers could do a little solid promotion.

In our community we thought that we had done a pretty good job in taking family photographs, but according to the survey we are sure that there are a lot more families who, if properly approached, would have family photographs taken. When I say there is business enough for everyone I am sincere, for I feel that advertising and promotion, designed to increase family photographs, would certainly get some results. If we only increased the percentage who haven't had photographs taken by 10%, I am sure that we would all have enough business to make our studio operations more profitable.

Forget Petty Jealousies

It was interesting to me to note that only ½ of 1% of children's pictures were taken for contests. I believe that if we as photographers would forget our petty jealousies about the fellow photographer in the same town or community getting work that we think we should have, and if we would go out and promote work that is right at our front door (so to speak), we would all be much better off. It seems as though many times photographers are more interested in what the other photographer is doing, rather than what he himself might go out and do. And in many cases, for instance with school work, when a competing photographer gets a lot of school work we think that's the thing to do. I would suggest that if one photographer in your town has a corner on a certain type of business and is doing all right with it, why waste your time

and effort trying to get business away from him. Why not go out and develop and promote your own business connections.

From this survey it would appear that it is not necessary and not advisable to go out and cut prices in order to get business. Results of a recent business survey, which we have correlated with ours, show that 68% of the customers that were lost to a business were lost because of indifference towards a customer, discourteous treatment or poor service.

Reasons for Customer Loss

Research in the retail field has turned up some startling facts and figures: Of each 100 customers, 15 are lost in the 1st year, leaving 85; 13 are lost in the 2nd year, leaving 72; 11 are lost in the 3rd year, leaving 61; 9 are lost in the 4th year, leaving 52; 8 are lost in the 5th year, leaving 44; 7 are lost in the 6th year, leaving 37; 6 are lost in the 7th year, leaving 31; 5 are lost in the 8th year, leaving 26; 4 are lost in the 9th year, leaving 22; 3 are lost in the 10th year, leaving 19; thus, in 10 years, 81 good customers are lost. Why? 68% quit because of discourteous or indifferent treatment and/or poor service. 14% quit because grievances were not adjusted. 9% were lured away by lower prices. 5% were influenced by others to trade elsewhere. 3% moved away. 1% died.

Lost customers can be replaced with new customers—at a national average cost of \$20 each. And a lot of them can be brought back—if you are willing to make the effort and know what to do.

Although the above figures come from retail experience, the same truth holds if you are a photographer, manufacturer, service firm, bank or anything else. People prefer to buy where they feel their trade is welcomed and appreciated. HOW you sell is often more important to them than WHAT you sell.

It seems to me that if we would promote this business and take proper care of the business we **do** have, we wouldn't have to worry so much about customers.

Our survey has been very helpful to us. I'm sure that if you would conduct a survey in your town or community along the same line you would no doubt find very much the same percentages. There is a lot of business to be had, if we will just go out after it. And we can go after it in a legitimate way, by creating a demand for our photographs among our customers and the people in our communities.

ASHE — Continued from page 21

a minimum cash investment—he may neither appreciate his good fortune nor have any ambition to justify his new responsibilities. He may consider partnership no less than a right, rather than a once-in-a-lifetime opportunity.

Capital Must Be Maintained

Another cause for partnership dissolution is constant personal withdrawals from the business. This may lead to liquidation at considerable loss. It has led to bankruptcy. One partner may wish to draw out every dollar of profit as fast as it is earned and, perhaps, eat into capital. Another partner, having a long-range view, may want to plow back most of the earnings, making improvements, modernizing and expanding.

One partner may be entirely dependent on the studio for his personal needs, while the other has outside income sources. A partner with a small family may be intolerant of demands on the business by another partner having a large family, or extraordinary expenses, such as recurring sickness.

Many a partnership has been wrecked by the machinations of silent—even though not formally recognized—partners. Two men may be able to hit it off amicably only with the blessings of their respective wives. All it takes is one wife to needle her husband and agitate him to put the most promising partnership into receivership. Even though neither wife comes near the studio, either or both wives can stir up dissension, if they are so disposed.

That "Unseen" Partner

Not infrequently, one partner's wife will be socially ambitious beyond her husband's means. Her personal needs, exercised through her husband, may make impossible demands on a new and struggling partnership. Before a partnership is consummated, prospective partners might give a little thought to the "silent" partners involved in the deal, and who may be more vocal than mute.

Many a photographer, failing to expand his business, is likely to draw erroneous conclusions about the desirability of partnerships. He may take a partner for no better reason than to get additional capital. While welcoming the new capital, he may resent the partner. Such capital can be an insuperable burden on the business, unless the

(See ASHE — page 35)



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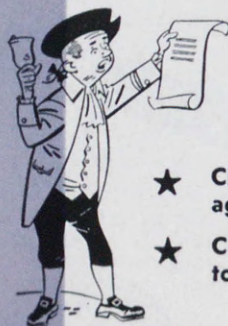
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RASCALS — Continued from page 16

association members would wake up to the fact, that with just a little help from them, our emblem can be publicized to the point where it would be so well known to the public, that they would hesitate to go where this emblem was not displayed, what strength this endorsement would give us as Professional Photographers. What greater advantage could we have than to educate the public and at the same time protect them, in making them conscious that our emblem stands for good photography, integrity and honest dealing.

When we do this, then we will have EVERY PHOTOGRAPHER seeking out the alliance of membership with our association, and yes, EVERY RASCAL, TOO, will clamor for the opportunity to lift himself, instead of the association seeking out lackadaisical photographers for membership.

* * *

Now let's hit the nail right on the head. Speculation (call it what you will) is one of the big items; it may be referred to as FREE, but all speculation isn't free and again percentagewise a lot of "free" business isn't speculation the way it's operated. The very ones who holler the loudest probably know "free" or "speculative" methods won't work, and here's the rub . . . because they've tried it. Whoa, back up, they won't actually admit their method was that dumb . . . they'll give you all the angles they used to make it legit; cover up is what we'd have to call it in this type of article. By their own admission they've committed the unpardonable sin—okay, how many can honestly say they never made a picture they didn't expect to get paid for at the regular price for that picture. Now don't try to find excuses nor try to justify it but take it for exactly what that sentence says and means, are YOU innocent?

ARE YOU LEGIT or IS IT LEGAL might make a suitable title for the comments of the many photogs who will definitely have ideas on this. After the big question, then comes the application (ethics); actually the law depends a lot on intent and many design their activity so they are "within" the border to say it kindly. They hire lawyers to figure it out or even wait 'til FTC issues orders before getting in line; others stay in their own back yards and don't run afoul of law because no one takes them to task for it.

* * *

All of the schemes used by these rascals are based on the idea of getting the customer into the studio on a low price and then raising the order, squeezing that last nickel out of them. They do nothing in the way of CREATING A DESIRE TO BE PHOTOGRAPHED other than to prey on the gullibility of the public to obtain a bargain or something for nothing. These schemes or promotions, or whatever you choose to call

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them, benefit only the rascals and only leave a bad taste in the minds of the buying public. They do not raise the opinions of photography in the minds of the customer. They only tend to think that all photographers are of that class and are, therefore, reluctant to desire to be photographed in the future.

* * *

The old adage about "one rotten apple spoiling the rest of the barrel" holds good today. Separate the rotten apples (rascals) and EXPOSE THEM, and they will rot by themselves.

* * *

At a recent photographic meeting one of the guests very sincerely explained to another member just how foolish it was for him to even consider a speculative type of program when he could personally show how these things didn't pay off. To prove his point he gave the details of a show he staged at his studios. It seems he made sittings of 100 children—not free nor on any low form of speculation, but just especially for the show without any obligation on part of the parents "selected." He did present this show, making beautiful 11 x 14s on 16 x 20 mounts and from anything I've ever seen from this man's studios they'd be beautiful, too. They served tea and put on the "dog" properly . . . but the rub is he didn't average over 25 or 35 bucks on print sales and while he did get some advertising . . . he knew it didn't make him enough for all his efforts. WAIT A MINUTE! It isn't a question of how much he made or lost, it isn't even a question of how successful it was, for THE BIG POINT is that no matter how glorified, HE WAS USING THE VERY METHOD UNDER A BIT DIFFERENT APPROACH that he was ridiculing—not thinking for one minute that many photographers would be happy to do just that if they hadn't been told it is "tabu" by association standards.

BBB—Continued from page 16

of which is now being defrayed by other types of legitimate business.

—Better Business Bureau of Oklahoma City, Inc.

It is refreshing to know that particular trade associations offer their co-operation in matter of mutual interest.

—Better Business Bureau of Rochester, Inc.

We appreciated very much receiving your directory and also your kind offer relating to co-operating on any problems concerning photographers in this community. We have had some problems occasionally, mainly having to do with the itinerant type of promotional enterprises.

—Better Business Bureau of Austin, Inc.

We feel sure that the local Better Business Bureaus throughout the country will be very glad to co-operate with local photographers in their community, helping them to maintain high ethical standards.

On the national level, we will be glad to co-operate with the Photographers' Association of America, particularly by way of implementing your program at the national level.

—National Better Business Bureau, Inc.

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BOOKLETS

STATE, REGIONAL AND CONVENTION NEWS

Again The NATIONAL PHOTOGRAPHER is happy to note ever-increasing activity and progress among local, state and regional groups. Such activity is a happy sign, since strong groups of that type mean a stronger and more effective national organization.

The Professional Photographers' Society of NEW YORK reports that 16 photographs by 12 photographers survived one of the most rigorous print-judgings in recent history and went on to win Court-of-Honor awards at the 1953 print competition in Elmira. Thirteen of the award-winning photographs were portraits; three were commercial.

The complete list of winning photographers is as follows:

Linn Duncan, Harold Flaherty, Howard Grassel (2), Eric Hugo (2), John Lindquist, John Millard, Louis Ouzer, Lewis Rodabaugh, Leonard Rosenberg (2), William Russ (2), Dorothy Swanson and Armen Telian.

Also, from the New York group, comes word that the following men have been elected as officers of the Society for 1953-54:

Howard J. Rowe, President
John A. Millard, 1st Vice-President
Charles L. Geiger, 2nd Vice-President
John F. Lindquist, Secretary
Lewis F. Rodabaugh, Treasurer
(See NEWS — page 41)

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THE PHOTOGRAPHERS ASSOCIATION OF AMERICA

PRESENTS

A GROUP PLAN OF DISABILITY INCOME INSURANCE

Exclusively for Members

HERE ARE THE BENEFITS

Plan A

Plan B

FOR ACCIDENTAL INJURY

<i>Pays . . .</i>	A Weekly Indemnity for Total Disability beginning from the first day and payable up to five years.	\$5000	\$2500
<i>Pays . . .</i>	A Weekly Indemnity for Partial Disability beginning from the first day and payable up to six weeks.	\$2500	\$1250
<i>Pays . . .</i>	Actual Medical Expense up to the amount of One Week's Indemnity in case of non-disabling injuries.	\$5000	\$2500

FOR DISABILITY DUE TO ILLNESS

<i>Pays . . .</i>	A Weekly Indemnity . . . whether confined to the house or not . . . beginning with the eighth day of disability or the first day of hospital confinement (whichever occurs first) and is payable up to 52 weeks.	\$5000	\$2500
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FOR ACCIDENTAL DEATH and DISMEMBERMENT

<i>Pays . . .</i>	Loss of Life	\$5,000	\$5,000
	Loss of Both Hands or Both Feet	5,000	5,000
	Loss of the Entire Sight of Both Eyes	5,000	5,000
	Loss of One Hand and One Foot	5,000	5,000
	Loss of Speech and Hearing	5,000	5,000
	Loss of One Hand or One Foot and One Eye	5,000	5,000
	Loss of One Hand or One Foot or One Eye	2,500	2,500
	Loss of Speech or Hearing	2,500	2,500
	Loss of Thumb and Index Finger of Either Hand	1,250	1,250

(In addition to any other Indemnity provided in the policy).



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	Plan A	Plan B
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Semi-Annual	\$44.50	\$25.00

Available to Members Under 60 Who Qualify. Females are limited to Plan B.

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OUTSTANDING ADVANTAGES OF THE PLAN

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The Reason This Plan is Sponsored by The Photographers Association of America is to enable you to get better and more dependable protection at a substantial saving in cost.

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Continuous Protection. That means your coverage cannot be terminated or restricted by the company as long as the plan exists—until you retire or reach age 70, and remain a member of the association.

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Non Pro-Rating. That means that benefits cannot be reduced because of performing duties of a more hazardous occupation.

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24-Hour Accident Coverage. No exclusions as to occupational accidents. You are fully covered at work — at home — at play.

Immediate Benefits. Yes, after the effective date, disabilities are covered regardless of date of origin of the ailments causing such disabilities.

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You Save Money by enrolling in your Association Plan because of their wholesale purchasing power and because all the economies of mass selling and administration are passed on to you. Why pay more for coverage not as good?

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I want the Plan that will pay me \$..... per week. Age.....
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STATE.....

HERE'S WHAT H. R. SMITH, BRADENTON, FLORIDA, HAS TO SAY ABOUT OUR GROUP INSURANCE PLAN!

HAROLD R. SMITH - PHOTOGRAPHER

WEDDINGS - PORTRAITS - COMMERCIAL ILLUSTRATIONS - COLOR-ADVERTISING POST CARDS



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January 17, 1953

Photographers Association of America
152 West Wisconsin Avenue
Milwaukee 5, Wisconsin

Gentlemen:

Enclosed find my check and application for your Group Insurance Plan A.

I know nothing about insurance so when your material arrived, I called in a friend who has spent over 20 years in the field and at present is head of a branch office. He states that this Group Plan is the best one he has ever seen.

I was about to purchase an individual policy at almost double your rate for coverage not as good. It also was cancellable on an individual basis. I feel this is an excellent value and this plan alone is reason enough for any photographer to become a member of the Association.

If our other members know as little about insurance as I do, why don't you suggest they get an unbiased opinion from a local agent, as I did. I think expert advice would be helpful and convincing.

Very truly yours,

Harold R. Smith

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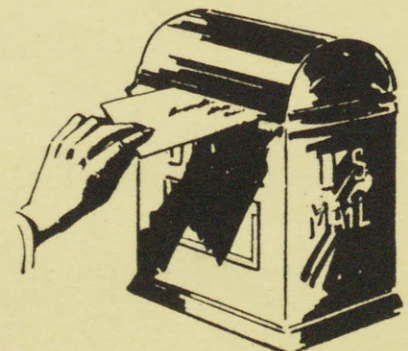
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THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

152 West Wisconsin Avenue

Milwaukee 3, Wisconsin

**YOU'RE MISSING THE BOAT
IF YOU DON'T ENROLL**



TODAY!

Group Insurance Plan

ASHE — Continued from page 31
new partner has something more to offer than money.

Analyze Additional Investment

Frequently, in the case of an established studio, insufficient capital is less the cause of business stagnation than a result. That is, lack of capital may simply mean the inability or unwillingness of the owner to retain part of the earnings in the business. If he won't, even though able to, his future prospects are not bright. If he can't, because the studio earns too little, then there is something fundamentally wrong. *Additional capital will not automatically make an unprofitable studio into a lucrative one, or transform a poor manager into a good one. It will only provide more capital to mismanage.* And, in addition, if secured through taking in a partner, such capital saddles the studio with an additional owner looking to an unprofitable business for a livelihood.

If a badly managed, under-capitalized or run-down studio can double its capital or its facilities only by doubling the number of owners, nothing has been added. Its position remains shaky or becomes worse. It should be remembered that a large venture can fail as easily as a smaller one and for the same reasons.

It is common knowledge each partner is liable for the entire partnership's obligations. Yet it is doubtful if most partners give this fact the attention it deserves when contemplating partnership. Some partners, about the time they affix signatures to partnership papers, are as starry-eyed as two young lovers plighting their troth.

Realize Potential Pitfalls

Each partner is legally the agent of the other partner. In the conduct of business, the action of one is legally binding on the other.

While partners may limit between themselves the individual liability of each, this is not binding on those outside the partnership. In event of failure, the enforcing of collections by creditors of the partnership may fall more heavily on one partner than another.

If one partner has assets outside the partnership and the other does not, creditors may bear down on the partner with outside assets if necessary to satisfy their claims. Or, one partner may conceal assets while the other partner's assets are exposed to attachment.

In the event that one partner goes into bankruptcy in another venture, such bankruptcy dissolves the partnership. The trustee of the bankrupt partner steps in and takes

charge of the bankrupt partner's interest. The partnership is liquidated to make the bankrupt's share available to satisfy claims standing against him.

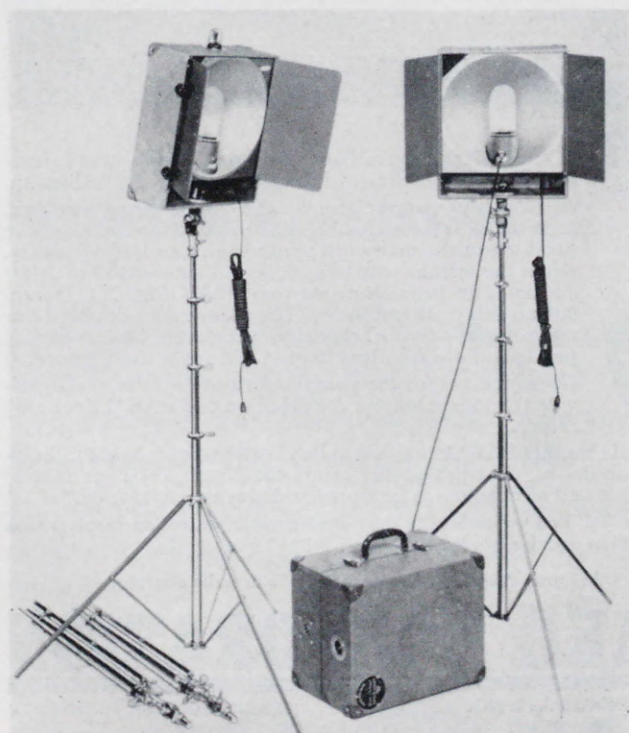
A partnership is dissolved by the death of a partner. The remaining partner or partners must pay the estate of the deceased partner for the latter's interest in the business. Thus, death can put a strain on a partnership business and even force its liquidation at a probable loss to the surviving partner.

Distribution of Profits

Even though a division of profits of a partnership is clearly defined in a partnership agreement this may not prevent bitter dissension when profits are distributed. Usually, where partners put up matching capital and contribute full time, the division of profits is equal. The exception is where one partner is conceded to bring more experience to the business. However, where two or more partners devote full time to the partnership, but one contributes more capital than the other, an equitable distribution is difficult to arrive at by any formula.

Thus, if one partner contributes \$3,000 and another \$2,000, both contributing full time with equal value for personal services, a 60-40 division of profits would be unfair. Some other division would be less

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likely to create friction. Thus, each might draw equal "salary" from net earnings for personal services. The remainder would be distributed in proportion to capital contributed to the partnership.

Possible Tax Hardships

Salary, of course, should not be overstated lest disagreement occur in the other direction with too little return left for the principal capital contributor on his investment. Salary, as here used, is not to be confused with drawing against final profit distribution, but should be a bona fide return for services only. One successful partnership determines partners' salaries by paying each the same amount as their highest paid employee.

Where a substantial part of partnership earnings are not distributed to the partners this may cause an income tax hardship for one of them, and result in friction. Each partner, in filing his individual income tax return, is responsible for and must compute his income tax on the share of the partnership earnings credited to him. This share is reported in the partnership information return, and must, in turn, be reflected in the partner's own individual return. For example, if

the net partnership earnings are \$15,000 and one partner's share is reported as \$6,000, he may have difficulty paying the income tax on that amount if, say, \$2,000 of his earnings are being retained in the partnership. That is, he must pay an income tax on \$6,000 out of \$4,000.

TOWLE — Continued from page 19

ing and sense of form. Many otherwise good lenses fall short in this characteristic.

These are the mechanics of our art, the tools with which we work. They relate to our final result even as the pen relates to the book it has written. With them we record our impressions, reactions, responses, interpretations, and understanding of the world in which we live, the people and things which are part of it, hoping always that our effort will cause some one else to share with us our greatest joys, most pleasant experiences and acquaintances.

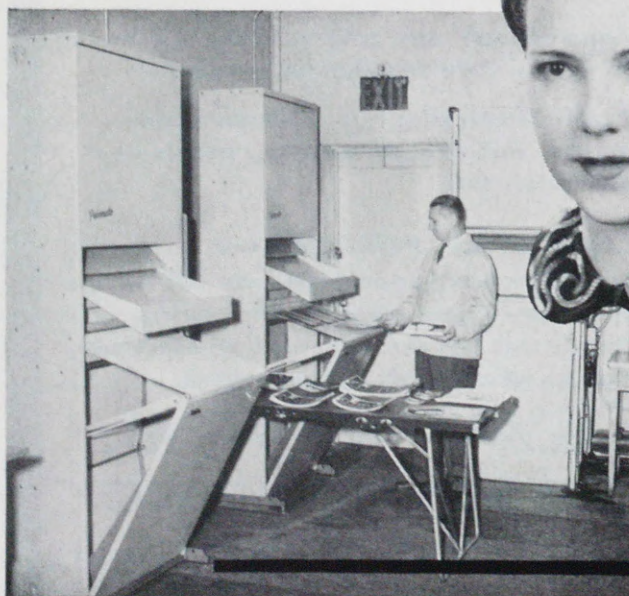
Portrait a Record of Personality

Since the picture presentation in portraiture is a record of a personality, the portrait photographer must develop a deep-seated liking for hu-

manity, and understanding of its basic purposes, reactions and reasonings, its inspirations and achievements. Remember you may only be privileged to associate with your subject for a few fleeting minutes, but within that short time you will be expected and should recognize and graphically record those intangible factors which cause others to respect, admire, love and cherish that person. A portrait can only record these things within the scope of the knowledge and understanding of the workman responsible for its creation. During all of man's progress in civilization, he has been continually admonished to "Love his Neighbor as himself," to develop "an understanding heart," to be filled with "faith, hope and charity," to "help aid and assist" others. These and many other similar instructions become the basis of our development of the tool of understanding which will help us to obtain and record the proper personality response or expression from our subject. This is the very heart of good portraiture, "that it refresh the memory of the survivors and stimulate within them the greatest values possessed by that loved one they once knew and who will always live in their heart and

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consciousness." This is the achievement of the portraits which live.

Understand Light Patterns

Much of the difficulty encountered by operative photographers comes from their inability to see and understand the effect of light patterns on the human face and figure. We must always keep in mind that the

human head has no flat spots, that is, areas devoid of contour in any direction, when we attempt to place the image of a three dimensional object onto a two dimensional plane. The illusion of the third dimension can only be made with lines and tone masses of varying intensities ranging from white to black. Any area of any tone which does not contain some variation of tone appears as a flat plane. When we reproduce an object with as many shapes and projections as the human face, we must be careful to record a pattern of light which will give us the feeling of all of these contours. We find that light tones project and dark tones recede.

A single source of light falling upon the oily surface of the skin will give off a specular reflection of that source of light in keeping with the law of reflection, which is that the angle of incident is equal to the angle of reflection. This specular reflection is what we call the high light, beginning with the tones immediately next to this high light and gradually getting darker as the distance increases causes the feeling of roundness and form.

When viewing the face from slightly to one side of the center, if we divide the face at the line of the nose, we find that the side nearest to us is much broader than the other or short side. When the direction of the light is upon the broad side we call that a broad lighting and when the direction of light is from the short, we call that a short light.

Light Profile With Care

When the side of the face is at right angles to the point of view, we see the profile. In order to show the various planes of the face, a profile must be lighted with care. If the light is placed toward the front of the face, there are no shadow tones to separate the planes of the face. However, if the light is moved slightly toward the back of the head a shadow is created along side of the cheek, between it and the nose, thus differentiating between these planes. Another very satisfactory way to light a profile is with a line of light on the front edge of the face. Care must be exercised in placing this light so that only a small triangle of light is visible on the cheek nearest to the viewer.

These four patterns of light are fundamental. They are easy to see and easy to understand and can be made very easily. They permit of many variations to suit the various faces.

Now these variations may be used to correct the less desirable features of the face. Remember the influence of the edge contours and the importance of placing the camera at the most pleasing point of view. The size of the light area on the shadow side will affect the apparent size of that side in your finished print. Many otherwise good photographers have been ruined because of this swelling phenomena and the distorted appearance which it gives.

Many of our photographers are still working with the camera angle too high. The effect of dignity is obtained when we look at a person from the level of the eyes or slightly below that level. This is a variable rule depending upon the shape of the nose and the varying dimensions of the principal areas of the face. Remember the most successful portrait will be the best compromise that can be made of all of the variables in that face.

Effect of Diffused Light

There is no photographic speed in the intensity of light alone, for as the light of a single source increases in intensity so do the shadows increase and we must always expose for detail in these shadows. It is true that there must be a concentration of high lights sufficient to give us brilliance and projection. It is also true that we must have detail and the feeling of flesh and form in our shadows. These conditions are found best accomplished in a great volume of diffused light. Now the effect of diffused light is greatly confused in some circles even among professional photographers of long standing. The distance of the diffusing material from the light is of great importance and influence on the quality of the light. This is best determined by experiment and will depend upon the kind of light used. It is necessary in successful portraiture to have complete control of all of the light which falls upon the face. To help with this, we always used a head screen.

The speed in your light is developed by your ability to properly illuminate the shadow areas. With a proper light source, a white reflector can be used satisfactorily. This must be placed so that the principal intensity of the reflected light is in the area immediately next to the high light and the shadow permitted to recede from that point. This can also be accomplished with a second light source commonly called a fill-in light. We must remember that every source of light falling upon the face creates its own pattern of high lights and shadows

COMPLAINT!

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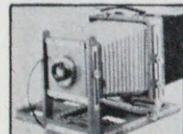
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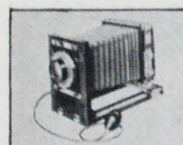
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and unless it is very cleverly handled, with skill and understanding, this full light can destroy the proper effect of form and create much distortion and confusion.

Lighting Must Not Distort

These effects must also be considered when using spot lights on other confined sources of illumination. All lights used in a portrait should complement each other and enhance the finished portrait. The improper use of lights causes distortions and conflict.

Remember we are only photographing the reflections of light from the face.

The eye must be trained to see these values upon the subject in terms which are reproducible upon paper by our photographic process. The problem of retouching negatives may be simplified when we reason the purpose of retouching. It can be described best as that which refines and that which connects. Light travels in a straight line and as it passes over a curved surface the shadow begins at the point on that curve where the straight ray of light is no longer interrupted by that surface. The shadow side may continue to curve as much as the side in light but that form can not be interpreted in the sameness of a dark shadow.

Retouching which continues the transition of tones from this shadow edge to the deep crease can be classified as refining, for it corrects the deficiency of light. In this same category would be the removal of skin blemishes which may be more apparent to the camera than to the eye.

Corrective retouching may be described as that which corrects or reshapes features, such as removal of character lines, double chins, misplaced hair and so forth. Proper handling of lights and camera will eliminate much of this type of retouching.

Defines Composition

Composition may best be described as the arrangement of lines, masses, tones and forms within an area. Portraits need not be rectangles of fixed proportions. Simplicity and stability can only be achieved by the exercise of the utmost discretion and understanding, yet it is the work of greatness in all art. Long flowing lines add grace. Angular lines make for masculinity and strength. Light tones dominating our portrait add delicacy; heavy, dark masses add weight. In portraiture the center of all composition is the face. All other

areas must be so arranged as to support and complement it.

When the light tones dominate our picture area, we have what is known as a high key portrait. Some workers go to such an extreme in their efforts to obtain high key that they sacrifice form. This, of course, can be accomplished by a better understanding of the photographic medium. We have seen some fine examples of high key portraits which contained all of the factors necessary in good portraiture.

The opposite, or low key portrait, holds the danger of facial areas so dark that the feeling of form and flesh is destroyed. This can even be caused by permitting the receding areas of the face to merge into the background which eliminates the feeling of atmosphere so necessary to good portraiture.

Harmony of Subject, Background

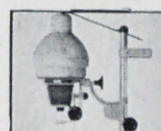
Care must be exercised in placing our subject in a picture condition conclusive to the nature and character of the person. This is important in establishing an over all harmony which is a very important part of the simplicity which we consider paramount. It is here that we must be careful in selecting background, furniture and other accessories, including clothing. Since each person is different from each other person, and we must attempt to analyze and convey that difference, we should constantly guard against too much similarity and the repetition of these conditions in our portraits.

There are many factors involved in the creation of a good portrait—one which possesses refinement, dignity, strength, and the beauty of character which all persons possess to a greater or less degree. Remember that the greatest achievement comes from the most complete expression of the fine spiritual qualities possessed by your subject. These things are the truth of character which remains unchanged through time. No one is proud of the baser side of his nature. It must be subdued with time. It must give way to higher ideals. The portrait photographer, above all others, has a greater opportunity, hence a greater responsibility, to preserve the finest and more lasting nature of each subject. This then becomes our high ideal. To succeed is the work of a lifetime ever alert to each opportunity, progressing as our understanding progresses, never satisfied, always seeking new ventures. Remember, "The impossible lies just beyond the limits of our own understanding."

JEANNERET—Continued from page 25 people—not like a separate species that must be spoken to and treated differently than "people." Some, I admit, are impossible; but actually they are the exception.

Actually I have more trouble with people trying to put too much color into a portrait than I do with not enough. The flesh tones, hair, and eyes are all that is really necessary. I use a neutral grey or brown background almost exclusively. Occasionally I do use blue for a baby or

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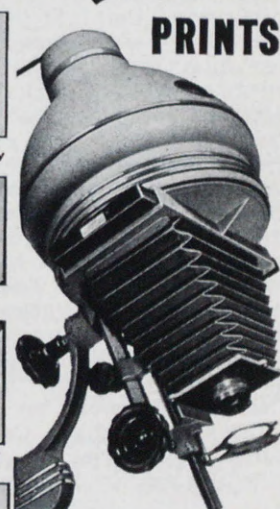
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green for redheads and also a wood panel for men and some groups.

One thing that has been of interest and concern to me is the basic attitude of the general public here toward photographs. "My decorator says it is extremely bad taste to hang a 'photo' in the living room." Direct-color portraits, however, seem to have overcome this obstacle. I believe the public unconsciously looks upon a hand-colored Black and White as an "imitation"; while they seem to accept Direct-color as a medium in itself. This is strictly a personal opinion that I believe is worth considering, and has nothing whatsoever to do with how "good" a portrait may be.

In addition to Color Portraiture I now do color processing and printing for the trade. At least 80% of our customers in this field are professionals. I mention this because it points up the necessity of having some thing that will pay the basic overhead costs necessary to make one direct-color portrait. Since the entire studio and laboratories were designed solely and specifically for color, this was a very easy field to enter. The constant research and improvement demanded by each field is, in turn, bound to reflect itself in improved quality in the other. The net result has been the evolution of special techniques for high quality color reproduction of which we feel we are justly proud. I personally believe there are still very few cities in the United States that will support an "exclusive" Color Portrait studio. Color Portraiture can, however, be very profitable if properly handled and is a

MUST as far as the future is concerned.

I still look forward to the day when more and more photographers will realize the supreme thrill of delivering a Direct-color Portrait to a customer who is truly overwhelmed by its "alive" beauty.

PRESIDENT — Continued from page 5

of A. literally geniuses and organizational giants, we would still do nothing, accomplish nothing without those of you working hard at photography day after day, year after year. We are your errand-boys and employees: the Association is YOU, not us.

I hope, in all seriousness, that the next president of the Photographers' Association has, from each of you, the same support and kindness you showed me.

Thank you!

FULL LIFE — Continued from page 23

and wearing a bright, checkered sport coat, sat a giant of a young man—his own strength seeming as powerful as that of the car he was driving. Someone said, "Why, here comes George, now," and Zahn decided never to form another mental picture again as long as he lived.

No matter what he has ever touched, the venture has proved a success for this dynamic man. His amateur theatrics as a member of the Wheeling Little Theatre have gained him great recognition. From this outlet, he went on to the field of radio, and a series of events in which he participated led to the launching of a CBS outlet, radio station WWVA in Wheeling. He is an intense philatelist, first bringing home a magnificent collection of stamps for his son, Louis, while he traveled abroad in 1925 as a representative of International Rotary, of which he is a past president. He holds both the earned and honorary degrees of Master of Photography in the P. A. of A., is one of its past presidents, and has served as director of the Winona School. For many years, he has been asked to bestow the Craftsmen's and Masters' degrees at the P. A. of A. Awards Banquet, and has taken a sincere and inspiring interest in many of the individual recipients. He is a member and past officer of many other organizations, always devoting his complete energy to their projects and activities.

Activity Responsible for Success

And most important of all, he has taken on all of these varied interests

throughout his life, so that he might become a BETTER PHOTOGRAPHER. As his daughter Mary points out: "These outside activities have given him a common ground with all his subjects—and he considers them very definitely responsible for much of his great success. He has learned much about people through them, thus learning how better to portray people in his work. He is always advising young photographers to launch into various hobbies as a means of reaching people . . . As another result, the Kossuth Studio has probably advertised less than any other business in the country, because its owner is the only ad it needs."

The Kossuth studio built much of its business on high school work, and George Kossuth is now photographing his third generation of graduates in Wheeling. He believes in pleasing these young people, as a means of building potential customers for life. More of his splendid advice for young photographers can be found in his own words:

"I try to put into every portrait that I make, the same quality and effort that goes into my exhibition portraits. Everyone likes the best, and I try to do my best for every person who comes before my camera. I have said many times that the film that makes a bad picture, would make a good one, if the photographer would put his best into its making. Likewise, the same piece of paper that makes a bad print, will make a good one if properly processed."

"I cannot stress too much the importance of giving your entire effort to doing your best on each sitting, on each picture that you make. Learn the trade itself, as well as the tricks of the trade."

Possibly, it might be fitting to add, that the very best possible advice for the young photographer might be to try in some small way to be like George Kossuth, whose magnificently rich and full life, continues to be such a splendid guide in our profession.

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Send for
FREE Color Chart

The New York convention, we hear tell, was a booming success. Orchids for their part in making the meeting a success go to *Gordon C. Buzzell*, for supervising the judging and hanging of the print exhibit; *Charles H. Tipple*, for providing excellent program talent; *Fred H. Commander* for doing the same with the seminars; *William P. Luedeke*, trade show boss; *Freda Blair*, reception chairman; *John A. Millard*, publicity chief; *Guy F. West*, stage management and properties; and *Sam M. Corson*, whose personal enthusiasm really put the show on the road. Congratulations, New York.

* * *



The CHICAGO Professional Photographers have elected new officers. They are:

Henry Paul, President
John Gibbs, Vice-President
Stephen Lewellyn, Treasurer
R. A. Good, Secretary

In the picture, left to right, are: Gibbs, Paul and Lewellyn. Standing are R. A. Good and Fred Good.



New officers of the South Dakota PPA got together for a preliminary business session. The officers are: Mrs. Nellie Janousek, Yankton, secretary-treasurer; Orrion Barger, Chamberlain, president; and O. W. Graverson, Beresford, vice-president.

PHOTOGRAPHY AND GOLF IN WINDY CITY

Fred Good, of the CHICAGO Professional Photographers reports that a recent meeting featured a demonstration by *Laurence DuBois* in his new studio at the Congress Hotel. And, in addition, all members report they had one doozer of a time at their annual golf outing at Nordic Hills Golf club.

* * *

Right here in Milwaukee, the WISCONSIN PPA held a tremendously successful convention (its 57th annual) from July 12 to 15. Here are some of the highlights:

The color clinics featured *Jene Casper*, Milwaukee; *Marge Scheibe*, Burlington; and *Ann Burdick*, Manitowoc. *Al Rippe* handled the retouching clinics. The camera clinics were a great success featuring *Marv Helgesen*, *Les Baker*, *Frank Pechman*, *Walter Sheffer*, *Gil Larsen* and *Ed Obma*.

The convention stressed technical affairs too. *Carl Heller*, Manitowoc, explained how to adapt a studio to strobe and mazda operation; *Merle Scheibe*, Burlington, gave further instruction on strobe effects; *Walter Sheffer*, Milwaukee, discussed the problems of soft focus lens; *John Keel*, Marshfield, presented suggestions on how to make money with 35 mm. and Stereo color. In addition, *Manfred Suelzen*, Milwaukee, reviewed Mediobrom, ferricyanide and hand control of prints, while *Clair Wilson*, Milwaukee, covered

the fine points of candid and publicity photography.

* * *

Farther east, the Cleveland Society of Professional Photographers recently concluded a four-pty program that had real merit. Four Clevelanders, working with live models, supplied the effects. *Madison Geddes* demonstrated theatrical pictures; *Eugene Davis*, *Jim Venditti* and *John Gilmore* presented demonstrations relating to portraits of men, girls and children, respectively.

From the Professional Photographers Guild of HOUSTON comes word that a recently-held price clinic came up with some interesting conclusions. A hypothetical case showed that the average price for two exterior commercial shots, one additional 8x10 glossy print on each, at a nearby location was \$13.50. For four 8x10 glossy prints of a portrait of a man, the average price was \$18.36. *Mr. Ennis P. Pitcock*, C.P.A., pointed out the importance of keeping records, of knowing precisely what costs are before arriving at a price and if you are a studio owner, of figuring in your own salary before concluding what your profit is on your operation.

SOUTHWEST PROMOTES 1954 CONVENTION

The Southwestern Photographers Association has just sent us an interesting little gimmick announcing

PORTRAIT FINISHING
 DEVELOPING, PROOFING, RETOUCHING
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 . . . a finishing service at reasonable prices. Fine quality and fast dependable service known the country over.
 Write for Price List **OSBORNE LABORATORIES**
 MIAMI BLDG. 505 ELM ST.
 CINCINNATI, OHIO



Busy judging prints at the P. A. of Oregon convention are (from left), *Harry Johnson*, of Eastman Kodak; *James Latimer*, of Du Pont; and *Robert H. Ball*, M. Photog., of Corvallis, Ore.



The Nicest Thing
That Can Happen
To A Cherished
Photo Is to Frame
It in an

Overton Original
PHOTO FRAME

Catalog available from Eastman Kodak
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S. E. OVERTON CO., South Haven, Mich.

their 1954 convention. Yes, announcing their 1954 convention. The gimmick is a small blue lapel card listing the dates. Incidentally, the dates are April 25, 26 and 27, 1954, at the Texas Hotel in Fort Worth.

* * *

A new meeting place has been announced by the Professional Photographers Association of Greater KANSAS CITY. The group now meets in the West Lobby of the Bellerive Hotel. Air conditioned, too.

* * *

From the PPA of BRITISH COLUMBIA comes a report concerning the election of new officers. They are:

Paul W. H. G. Johnson, President
Don Williams, Vice-President
Gordon Pinkerton, Secretary
Norman Helmer, Treasurer

Directors elected include: *Herb Addington, Dick Gade, Selwyn Pulan, Warner Williams, Bill Grant, Fred Burlin, Wally West, Jack Stocks, Helmuth Goertz, Jack Price, Don Clowes, Cecil Thompson and Jack Cash.*

NCPA VOTES "YES" ON AFFILIATION

From northern CALIFORNIA comes word that new P. A. of A. *Dick Mercer* is straining vest buttons these days. Seems *Fran Mercer* walked away with the first award in the Fashion Photography Class of the International Press Photographers Exhibit. Another piece of welcome news was that the NCPA has voted "Yes" on affiliation with the P. A. of A.

* * *

Still out west and there's word from *E. R. Gilbert*, chairman of the board, PA of OREGON, of a meeting that included talks by *Ted Bruno* and *Edris Morrison* on sales techniques; *Joe Bishop* on business management; *Robert Ball* on P. A. of A.

activities; *Henry Fehly* on pricing photographs; and *James Lattimer*, of Du Pont, and *Harry Johnson*, of Eastman Kodak, on photographic techniques.

* * *

From down south comes word that the KENTUCKY PPA convention will be held February 28-March 1, 1954, at the Kentucky Hotel in Louisville.

New officers of the group are:

Jack Coleman, President
James Curtis, 1st Vice-President
Billy Davis, 2nd Vice-President
Hal Cooner, Secretary
Andy Moore, Treasurer

* * *

FLORIDA CONVENTION A PRIZE PACKAGE

Reports from FLORIDA leave no doubt that the state convention was a real success. Following are a few pictures which the group offers as proof:



C. W. Dishinger, Jr. (right), of Jacksonville, passes the gavel to new president William W. Carnes of Tampa at the Florida Photographers' Association convention.



Carl Blakeslee, M. Photog., Tampa, is shown with his complimentary exhibit of Gaebeluxe prints which were shown at the Florida meeting and also at the P. A. of A. national.



B. Artin Haig, a headliner at the Florida meeting, demonstrates a point in composition by holding a frame. He is assisted by David Avant of Tallahassee (left) and Ralph Bray, in background.

ST. LOUIS PPA INSTALLS NEW OFFICERS

The PPA of Greater ST. LOUIS recently installed new officers at the beautiful Le Chateau, and advised us of the event with a very well done picture-type invitation. New officers are:

COLOR

is an illusion that excites the imagination. Give your studio this extra stimulus to increase sales. Our staff is ready to furnish you with oils — dyes — pastels — translites — flexi-chromes — miniatures — service to portrait and commercial photographers.

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 Lou Millman, Treasurer
 Dave Nulsen, Recording Secretary
 Alice Freshman, Corresponding Secretary

* * *

Reports reaching us indicate that the MINNESOTA PPA convention was a real success. Convention highlights included program appearances by: *Raymond G. Tournageau*, of Ansco; *Edward J. Betlinski*, of Eastman Kodak; *Gustave (Buddy) Shrader* and his wife, *Dolores*, Little Rock, Ark.; *Harold Johnson*, Clinton, Iowa; *Leonard Lundgren* and *Jack Sims*, Minneapolis; and *John Steele* and his wife.

* * *

New officers of the KANSAS PPA are:

Ray E. Kennedy, President
 Leslie R. Broadstreet, Vice-President
 Robert Wichers, Treasurer
 Gladys Wren, Secretary

Have still another note on the WISCONSIN PPA convention. *Robert Retzer*, Milwaukee, won the top award in the "Court of Honor" parade. Other top award winners were *Aida Price*, Milwaukee; *O. H. Otto*, Oshkosh; *Frank Pechman*, Appleton; and *Walter Sheffer*, Milwaukee.

WINONA NEWS

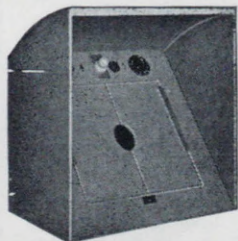
From New Mexico comes word that there are now eight Winona graduates in the state. One is now president of the Photographers' Association of New Mexico, another is vice-president of the same association. Two graduates also won awards at the P.A.N.M. convention this year. Three had prints hung at the same convention.

* * *

From *Louise Willers*, of Knoxville, Tenn., comes word that Winona grads are doing well, with several of them well on their way to Masters of Photography degrees. Winona grads who won awards at the Ten-

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Obituaries

Egon Grimm, 38, vice-president and sales manager of Strobo Research, Milwaukee, Wis., died on July 1 at his home in Milwaukee after a month's illness. Grimm helped found Strobo Research in 1945. The firm was a pioneer in the design and manufacture of electronic flash camera and equipment.

Between 1938 and 1942, Mr. Grimm was manager of Aladdin Neon Signs, Inc., which became Strobo Research in 1945. In 1939 he used his knowledge of glass blowing to develop a tube for the first practical portable strobo-scope unit, which replaced flash bulbs in some types of photography.

Mr. Grimm was born in Berlin, Germany, and came to Milwaukee in 1930. He served in an army ordnance instrument repair section between 1943 and 1945. He was a member of the National Photographers' Association, Wisconsin Press Photographers' Association, Wisconsin Professional

Photographers' Association, Photographic Society of America, and Alonzo J. Cudworth Post of the American Legion.

Surviving are his wife, Dorothy and two daughters, Catherine and Virginia.

Mrs. Archie Kerr, 36, operator of the Kiddies By Kerr studio of Joliet, Ill., died on May 19 in Joliet's St. Joseph's Hospital after a brief illness.

In the last eight years that she operated her own studio, Mrs. Kerr specialized in the portrait studies of youngsters. She was educated at St. Raymond's School, St. Francis Academy and Joliet Township High School, from which she was graduated in 1933. After she completed her high school studies, she did work for Joliet Studios until she started her own business.

Besides her husband, Archie, a Joliet policeman, she is survived by her daughter, Donna and a son, Robert.

nessee PPA convention are: *Fletcher Harvey*, *John W. (Skeet) Tallent*, *Steve Hood*, *C. N. (Buster) Orman*, and *Miss Willers*.

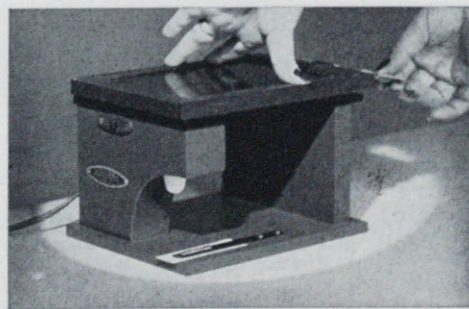
* * *

Winona alumni were much in evidence at the Kansas Professional Photographers' convention. Speakers on the program included: *Jim Hampson*, M.Photo., *Les Broadstreet*, *Rudy Unruh*, *Ray "Bud" Kennedy*, *Jerry Rogers*, *Gladys Wren*, and *Phil Freund*.

* * *

Now that the convention's over—the national, I mean, how about hearing from all you Winona alumni in time for next month's issue.

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EXCELLENT OPPORTUNITY for well educated, refined portrait photographer of 30 to 40, who wishes association with well established

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DARKROOM TECHNICIAN — Permanent position for experienced photographer with thorough experience in all phases of darkroom work. Send letter stating age, salary expected, references, and recent photograph. House of Portraits, 1252 East Market St., Warren, Ohio.

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desired, experience and references. Hill's Studio, 214 N. Highland Ave., Pittsburgh 6, Pa.

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PAKO DRYER — Economy, 48 new (demonstrator), \$475; Electrogloss (demonstrator at convention), \$275; Model B Pako printer (demonstrator), \$110; September delivery on Pakomatic printers and other equipment; advise requirements; time payments arranged. Maxwell's, Inc. Kenosha, Wis.

LOW-COST photomounts — manufacturer to you. Typical savings: 3 x 5's, \$3.00/100; 5 x 7's, \$4.80/100 (\$5.60 feather-edge); f.o.b. here. Free samples, price list. Cash discounts 2% to 10%. Penn Photomounts, Glenolden, Pa.

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PORTRAIT-COMMERCIAL Studio. Perfect for couple. Good town and trade area. Ross Studio, Pratt, Kas.

STUDIO in central Minnesota county seat town. Nearest competitor 32 miles away. Ground floor in business district. Grossed over \$15,000 for last four years. Six high schools, studio and candid weddings for en-

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PORTRAIT AND COMMERCIAL Studio, excellent location in Portland, Ore. Long established, completely equipped. Box 3073, NATIONAL PHOTOGRAPHER.

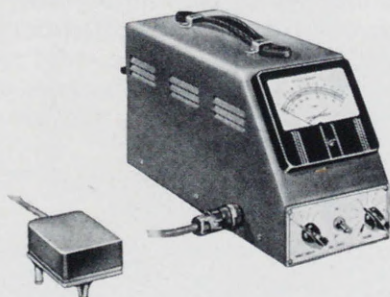
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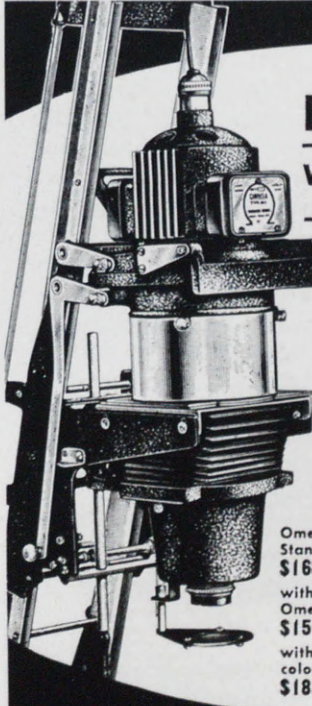
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A picture is just a snapshot . . . until it's enlarged!



Sheffer (John Platz Studios)

the last word

Don't Cry: Compete

We shouldn't say this about any one of our advertisers (it's good business to treat them all like they were exactly alike) but we like a slogan being put forth to photographers by the U. S. Camo Corporation which reads, simply: "Don't Cry: Compete!"

If Camo hadn't originated, promoted, and fondled that slogan, we'd almost like to use it as a battle cry ourselves. We're in that category of people who think that the best way to beat the racketeer, fly-by-night, et al, is not by F.T.C. or licensing laws (although they DO help) but by giving the customers and potential customers better photographs, better merchandising, and better all-round service than the black-guards do.

Sometimes it seems, though, that those of us who think that way are not in the majority. The "crybabies" often seem to outnumber us. Somedays . . . very often, unfortunately, on Mondays . . . the mail at your association headquarters gives us the impression that professional photography as we know it is just about to slip off the face of the earth.

A recent Monday was full of complaints about that horrible, terrible, menacing item called the amateur photographer. We heard, time and again, that profits were disappearing and income dribbling down to nothing because young, alert whippersnappers armed with sharp-lensed 35 mm. cameras were shooting everyone and everything in sight, usually for the price of a roll of film and 20 or 36 pieces of print paper.

This isn't going to help too much, we know, but maybe it will, so, for what it's worth, take a look at these figures we found recently.

In 1942, 90% of all house painting was done by professional painters. In 1953 "amateurs" did 67% of that type of work.

In 1948 about 72% of the wallpaper hanging done in America was done by professionals, but by 1952 that percentage had dropped to 40%.

In 1947 amateur handicrafters bought \$6,000,000 worth of home power tools to do the building and furniture making usually done by professionals. In 1952 amateurs purchased \$80,000,000 of the stuff to compete with those same professionals.

In 1939 amateur builders bought about \$1,200,000 worth of lumber from lumber yards, presumably to make wooden things ordinarily made by professionals. In 1952 they were buying about \$7,000,000,000 worth of that same kind of lumber a year.

Appalled somewhat by those figures, we checked into statistics as to whether builders, wallpaper hangers, and painters were existing at all, or whether they'd all gone on the public dole. We were amazed to find that the business statistics were even more surprising than those relating to the growth of the amateur in those fields. We found that business in the professional end of these lines was not only good, it was downright prosperous.

A couple of days later we had occasion to talk to an old time operator in the building and decorating field, and mentioned the surprising statistics we'd seen, and asked him, frankly, how he accounted for the fact that with amateurs pressing professionals so tremendously, the "pro's" were still doing so very, very well.

His answer, though not quoted verbatim, went something like this:

"Oh, pshaw, there are still so darned many jobs that only a professional can do! People **know** that. They'll do a lot, but if they really want something special . . . something really good, they'll call us. And if it's any kind of job that needs special equipment or special effects, they know they just about have to call a professional. We just do better work than they do themselves, tell 'em so in our advertising, and impress 'em with that fact when we actually do the job."

That's it. We told you it might not help, but somewhere in there, we think a moral is kind of clear.

Chuck Zahn

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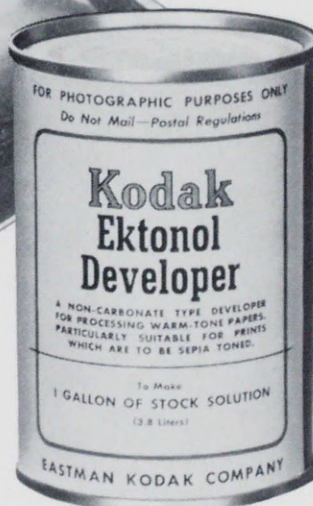


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