The Professional Photographer



Vol. 67, No. 1537 20c a Copy May 5, 1941



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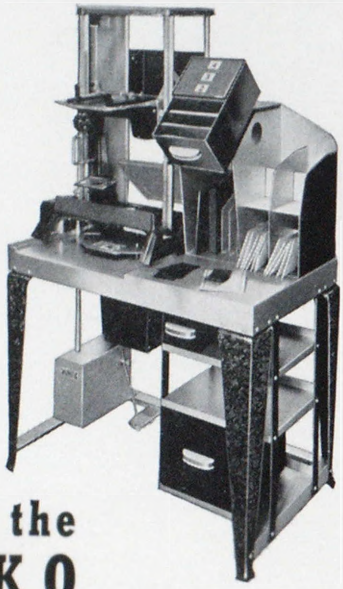
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The Photographers' Association of America

520 Caxton Building, Cleveland, Ohio

The Professional Photographer

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A. R. P. S., Hon. M. Photog.

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Making the Portrait Studio Pay

Section One — Profits Depend upon Reception Room Methods

By Eva L. Briggs

(A Series of Articles)

Article Five — What Happens When You Cut Prices?

● "I've got a good picture which sells for $12.00 a dozen. I've counted up and last year I made an even 100 sittings on this style. Now if I just cut the price to $10.00 a dozen I know I can do a whale of a business. In fact I bet I could get *three times* as many sittings as I had last year. What kind of advertising would you suggest that I use?"

So states Mr. Photographer.

This photographer does an annual business of roughly $8,000.00 gross in an average small town and spent last year for advertising approximately $80.00 or only 1%.

Let's see what happens when he cuts his price and does get "*three times as many sittings.*"

LAST YEAR HE MADE

100 sittings at $12.00 per dozen or a gross business of $1,200.00
At a profit of let us say 20% which which would be $2.40 per sitting ... 240.00
100 sittings at a cost of $9.60 per sitting ..... $ 960.00

Or in other words a net profit of $2.40 on every dozen photographs at $12.00 per dozen. Now if he cuts the price to $10.00 per dozen, he takes $2.00 from his profit on every order, leaving a profit of only 40c. Or instead of making 20% profit he is only showing 4% profit.

SUPPOSING HE DOES GET "THREE TIMES AS MANY SITTINGS," WHAT HAPPENS?

300 sittings at $10.00 each or a gross business of $3,000.00
At a profit of 4% or 40c a sitting 120.00
300 sittings at a cost of $9.60 per sitting $2,880.00

What happens? Why, he has done "*three times*" the amount of work for exactly *half* the net profit. Instead of making $240.00 he has made only $120.00.

TO EQUAL A PROFIT OF $240.00 AT THE CUT PRICE OF $10.00 PER DOZEN HE WOULD HAVE TO DO SIX TIMES AS MANY SITTINGS

600 sittings at cut price of $10.00 per dozen $6,000.00
At a reduced profit of only 4% or 40c per sitting 240.00
600 sittings at a cost of $9.60 per sitting $5,760.00

Frankly, friends, I don't see where the mere reduction of $2.00 per dozen would bring in six times as many customers—or even "*three times*" as many orders.

He may advertise this reduction in price and the public's reaction may doubtless be: "So What?" How do the public know that $12.00 was the established price? They may think: "Oh, he's just stepping the price up and then reducing it in his advertising to make it sound like a bargain." The extremely small number of his last year's 100 customers who do realize he is really lowering the price may be inclined

The Cover Picture

● When it comes to photographing youngsters Gilbert L. Larsen, Fond du Lac, Wis., turns out some excellent portraiture. As you can see from the cover picture his work not only rates high as photography but also has that "sure fire eye appeal" that Mrs. Briggs emphasized so greatly in the April 20 article in her current series. We published quite a lengthy story about Mr. Larsen not so very long ago so we shall not say much about him here, though we do want to remark on the fine job he is doing as secretary of the Professional Photographers' Association of Wisconsin.

to think: "If he can make those pictures for $10.00 a dozen now, and we paid $12.00 last year, he certainly overcharged us—wish we had waited."

I grant you that in the case of nationally advertised brand-name articles for mass consumption, where the price is firmly established in the public's mind, an advertised reduction in price will bring a certain amount of increased volume in sales. But this is not so in the case of Mr. Photographer, who has spent only some $80.00 in a whole year for advertising.

Naturally volume production cuts costs to some extent but in the case of this photographer it would nowhere near offset the added advertising expense he would doubtless incur while trying to bring in 600 times as many sittings in one year.

Just for fun let's suppose this same photographer read the second article of this series in the March 20 issue of THE PROFESSIONAL PHOTOGRAPHER and decided instead of cutting his price from 12 dollars per dozen to 10 dollars per dozen, to raise it to $12.95 per dozen.

TO MAKE THE SAME PROFIT OF $240.00 THAT HE MADE LAST YEAR HE NEEDS ONLY TO MAKE

72 sittings at $12.95 per dozen	$932.40
At an approximate profit of 26% or $3.35 per sitting	241.20
72 sittings at a cost of $9.60 per sitting	$691.20

In other words he doesn't have to work nearly as hard and has actually made $1.20 more profit.

NOW SUPPOSE HE MAKES THE SAME NUMBER OF SITTINGS HE MADE LAST YEAR (WHICH IS REASONABLE TO ASSUME) AT THE HIGHER PRICE

100 sittings at $12.95 per dozen	$1,295.00
At an approximate profit of 26% or $3.35 per sitting	335.00
100 sittings at a cost of $9.60 per sitting	$960.00

Should Mr. Photographer cut his price and "*do a whale of a business?*" Should he try to obtain "*three times as many sittings*" at a reduction of $2.00 per sitting? The answer is *no.*

Instead I would suggest that he put through a slight increase on all his items so that he might raise his advertising budget from 1% of his gross to 5% of his gross sales and at the same time increase his percentage of profit from 20% to approximately 22%.

Old selling price of 100%	$12.00
Profit of 20%	2.40
Total costs	9.60
Advertising budget of 1%	$ .12
All other costs	9.48
Take old selling cost of 100%	$12.00
Increase of approximately 8%	.95
Equals new selling price	$12.95
New selling price is 100%	$12.95
Increased profit of approximately 22%	2.82
Total costs	$10.13
Larger advertising budget of 5%	$ .65
All other costs same as before	$9.48

Thus on a yearly volume of $8,000.00 Mr. Photographer would make $160.00 more *extra dollars profit for the year* (enough to attend the P. A. of A. convention in Chicago) and have more leisure time (August 18 to 22, 1941 in Chicago).

And when he has spent that additional $320.00 on good advertising I don't think his volume will stay at just $8,000.00 for the year, do you?

This article is the result of the keen interest in prices shown by so many of you in your friendly letters. You have been more than generous in advising me of the things which you wish discussed in these articles. Such a spirit of co-operation makes this indeed "*our*" col-

umn. Please do continue to write me about your problems.

I want to thank the many photographers who have so graciously sent me copies of their advertising material for my private collection.

As I am now working on plans for entirely new wedding advertising for our studio I wonder if I might ask you folks to mail me copies of your wedding advertising—direct mail, newspaper, or promotional ideas. In return I'll be happy to send you some of our extensive direct mail material.

A little later I want to tell you about some of the splendid ideas I picked up at the Southwestern and Texas Photographers' Association Convention in Fort Worth the first of April. My visits to the many beautiful studios on my trip all over the state of Texas gave me an inspiration I shall never lose.

About the time you read this I shall have just returned from demonstrating at the Michigan Photographers Society in Bay City, Michigan and will soon be on my way to Springfield, Ill., to talk at the Illinois State Convention, so please be patient if the answers to your letters are just a bit late. You may write me in care of THE PROFESSIONAL PHOTOGRAPHER or at 7447 Grand River Ave., Detroit, Mich.

Practical Photographic Technique for the Professional

By Charles H. Shipman

(The Twenty - Second in a Series of Articles)

Enlarging — Part One

● In many respects enlarging is like contact printing, but there are several important differences. Although the paper is placed with emulsion side toward the emulsion side of the negative they are not in contact, the image being produced by means of a lens. This means that the amount of light per square inch is small, and a very fast paper is needed as compared with that for contact work. The next difference is that any defects such as grain, scratches, spots, pinholes, retouching and the like are enlarged as much as the negative image and are likely to be very noticeable. Therefore more care is necessary if negatives are to be enlarged than for contact printing, and if a high degree of enlargement is to be used the film must be of fine grain and the development such as to retain that quality.

The tendency now is to make all portrait printing by enlargement as it has several advantages. The camera equipment may be much lighter and smaller; the films cost less, as half of a 5x7 is commonly used and any size print may be made; there is a slight loss of definition which gives a pleasing effect to portraits; the print may be dodged more easily; special processes of printing may be used as bromoil, gum, kallitype, platinum, carbro, fresson and others as it is easy to make an enlarged negative of any size if necessary to the method. Also paper negatives can be made to produce special effects, and printing screens to give various textures can be easily used. Distortions may be produced to secure more pleasing effects by tilting of the lens and negative and easel. Of course this can be done when the exposure of the film is made if a camera is used which has all of the movements on the best commercial jobs, but studio cameras do not have them as a rule.

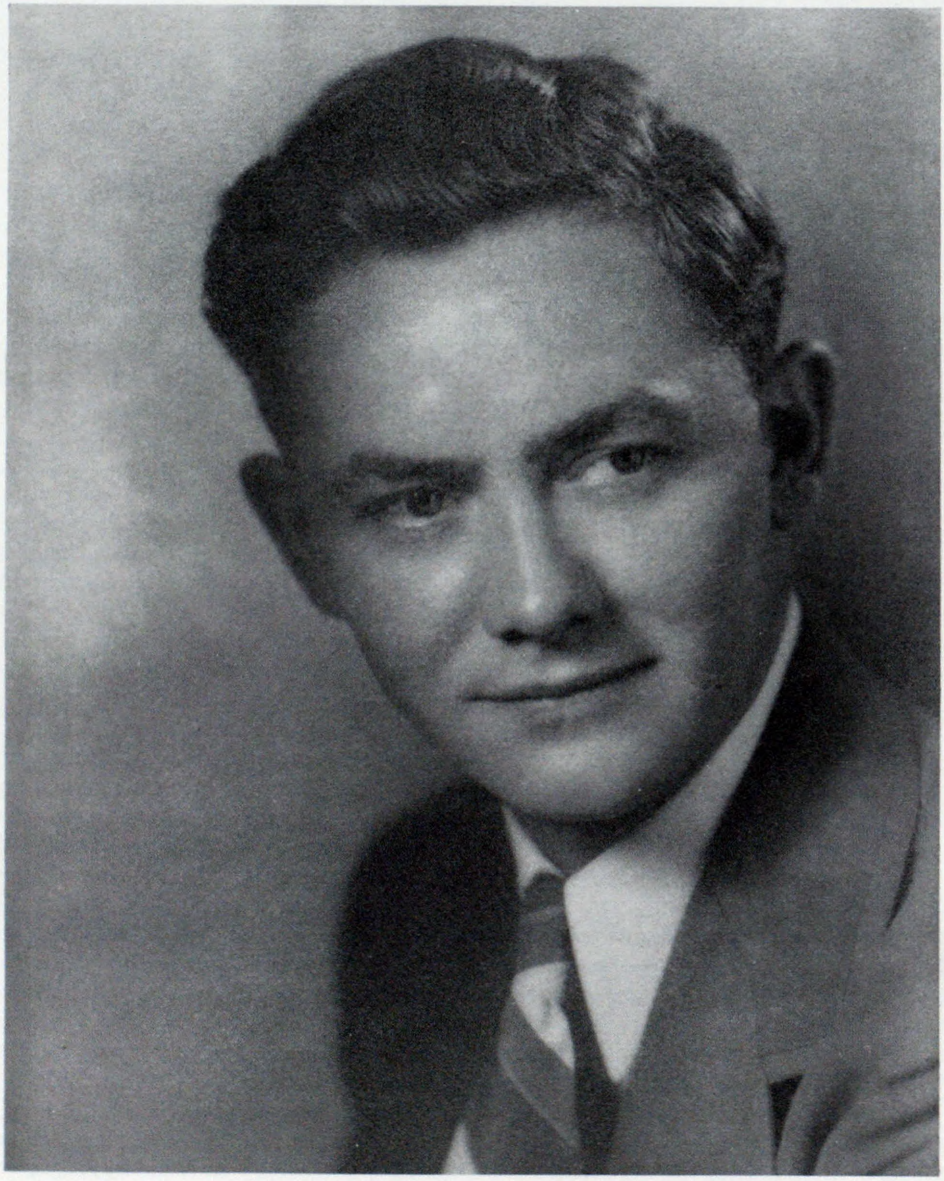
Among the disadvantages are longer printing time and developing time; slightly higher paper cost except as compared to the best grades of contact paper; longer time to adjust for size and secure good focus; more time to place the paper. There is not much difference between the cost of a good printer or an enlarger nor in the space required. So, unless the extreme in fine definition is needed, the advantages seem to be with the enlarger.

In the early days of enlarging there were no fast papers or lights and so condensers were used, with a mirror to direct the light of the sun through the apparatus. Later the Welsbach gas burner and the arc light were used. With these and no diffusion it was necessary to adjust the light every time the degree of enlargement was changed, but condensers were necessary due to the low power

Critical Analysis

By Will H. Towles, Hon. M. Photog.

One of these analyses will appear in every issue. Although those who want to file them—and all readers should—will have to clip two pages; the criticism will always be on the page facing, thus making comparison of the illustration with the text more easy. No names are used. Readers who wish to submit photographs for this department may submit them direct to us with the understanding that only those will be used which bring out points Mr. Towles considers of general interest.



6

● This portrait was made with photoflood lights, four #1 photofloods in a reflector for the main source and one #1 overhead as a spotlight. A reflector was used on the shadow side and a small screen on the highlight side to protect the ear.

When we use a group of lights in one reflector it has a tendency to give us flatness, as one light or unit offsets another. In this case the main light was so far in front of the subject that it has carried over too far on the left cheek, making the triangle of light on that side too large. The light dropping off into shadow on the edge of that cheek gives a feeling of distortion. Had the main source of light been moved farther back on the right it would have reduced the size of that triangle and the feeling of distortion would have been eliminated.

The screen used on the highlight side of the face would have been better if placed a little farther away, allowing more light on that side. The head has the appearance of being too large for the body, without enough base to give it support. If the right arm had been brought forward, carrying that line about three-quarters of an inch farther front, to the sitter's right, it would then have helped to fill in a lot of empty space in that corner of the picture and would have given better support to the composition.

The spot in the background is unfortunately located. When working relief into a background I would suggest that it be put much lower which would give greater height and dignity to the subject. The spot in the forehead is too definite—this picture has been helped considerably in the reproduction and has more modeling and brilliancy than the original which was quite flat.

The use of the spotlight has not helped the portrait greatly. The strong light above the left eye should be eliminated. In using a spotlight there are three things we should take into consideration: first, on what type of subject to use it; second, where to place it; third, how? It takes such a little light to register in a shadow that we should take great care in the use of a spotlight and not have it so strong it dominates the main source of light. The spot should be used solely as an auxiliary light.

In portraits of men we should use our second—or spot—light to emphasize character, to give a little more strength to the shadow side of the face. For portraits of women it is best used to give more of a pictorial quality to the picture; if not used in a way to accomplish that it is better not used at all.

This portrait has some very fine tonal qualities and a very nice interpretation in expression. It is a type of picture that is most pleasing, but with the suggested changes I believe it could be improved and then be classed as a really fine portrait.

of the lights and to the fact that reflection could not be easily used with the arc. These enlargers were horizontal as the weight made that necessary and they took up a good deal of room. Now all this is changed and we use other types of lighting. For small negative work there are condenser systems still in use, but for large negatives the reflector type is commonly used. As no one has been able to make a reflector that will give even illumination it is necessary to use some diffusion in this type but with the strong incandescent lamps in use the light is still enough for speed in exposure, and for dodging some stopping down is needed to lengthen the exposure enough. Most of these outfits are vertical and very easy to use compared with the old condenser type.

There is a marked difference in the results turned out by the two types. The condenser type with its direct cone of light made the lamp the light source with the light passing directly through the negative to the projection lens, and the light had to be adjusted so as just to fill the back of this lens to get even illumination. The clear parts of the neg-

ative did not diffuse the light but the thick parts did so that the contrast was increased by at least a degree over that of a contact print. In the reflector type the negative becomes a new source of illumination and the contrast is slightly less than for a contact print, due to the diffusion of the light passing through the silver grains. Thus this must be kept in mind in selecting the grade of paper for the negative.

In the small outfits with condensers some diffusion is introduced either by use of an opal lamp or use of ground-glass or opal glass thus avoiding the change of the lamp with change of size of enlargement. These are set for a medium size of print and will work well for any size likely to be made. However the front condenser must match the projection lens used and with change of lens change of front condenser is necessary. A few makers have fixed the position of the condensers and projection lens, and focus by moving the negative carrier which makes it possible to tilt the negative for correction of distortion of the negative. This system obviates change of condenser but the outfit must be set to cover the back of the largest projection lens used and thus efficiency is less in the smaller ones. The best enlargers are now built with a tilting negative carrier, or tilting lens holder and sliding lens board, and with tilting easel. Some enlargers are built with fixed focus and fast lenses so that small enlargements from miniature negatives may be made as fast as prints. They take in the whole negative and make a fixed size for that negative, no variation being possible, but this makes for cheap prints due to the time saved, and low cost paper used. As to methods of focusing there are two types, auto focus and manual focus. Which to choose will depend upon the type of work done. The auto focus is limited in the degree of enlargement to about four to five diameters and 1½ minimum. If all the work will be within this range then the auto focus is a great time-saver as well as insuring sharp results with negatives too dark to focus readily. The manual type is limited only by the construction, some being made to be used horizontally as well as vertically and, in the horizontal position, the size is limited only by the distance the easel may be placed from the lens and by the illumination available.

There are several types of illumination used with the vertical enlargers. The incandescent lamp is the most commonly seen but mercury vapor and neon are also used. The neon and mercury vapor make for softer effects and the incandescent for a little more contrast. The neon and mercury vapor are free from heat effects and are fine in that way but they both require special apparatus and a good deal of attention to keep them in working order. The heat of the incandescents may be kept from the negative by providing the lamp house with fins, to radiate the heat, and with heat-absorbing glass between lamp and negative or a heat-absorbing cell of two or more plain glasses. The ground glass may be one of these glasses. Most of these enlargers consist of a base and a post upon which the lamp house and camera slide up and down. If the enlarger is to be fixed in position it is better to have the lamp house and camera fastened to the wall and have the easel slide up and down. In this way there will be less vibration and a longer distance may be had for greater degree of enlargement. There are some outfits built for use in this way.

In the purchase of an enlarger the points to take into consideration are how well it is constructed, how easily it may be used and how exact are the movements. Negative, light and easel must all center on the axis of the lens, and negative and easel must be perpendicular to it. The lens, if possible, should be made for use with the particular light used. as a lens made for white light is not so good as one made for yellow in the case of the incandescent. The diaphragm markings should be easily visible at all times. The negative carrier should revolve at least through 45° and should be easily inserted and removed, should be without glass and should be easily separated while in place so that a strip film can be slipped through from negative to negative. The negative carrier should be provided with clutches, one movable, so that a curled film can be stretched out flat. The board of the enlarger should be built

up so as not to warp and the post should be of heavy material and well braced so that vibration will be very little. If one has to work in a building that vibrates from machinery or traffic in the street the board can be set on four tennis balls held in small pens so that they cannot roll, or pieces of sponge rubber can be placed under each corner. In very bad cases the outfit may be placed on a board suspended from the ceiling by four springs. The outfit should be placed so that the full height of the post may be used. Sometimes this requires making a hole in the ceiling and placing a box over it on the floor above. There should be both a hand switch and a foot switch in parallel so that either may be used to turn the light on and off. The base-board should be horizontal and the post vertical; any tilting must be done with the negative carrier, the lens or the easel.

Making Portrait Studio Prices Make Sense

By Donley Lukens

(With one illustration by courtesy of Mr. Lukens)

● If the discussions in the Reception Room Clinics at the last Chicago Convention accurately reflect the sales problems of the average small portrait studio, "Deposits," "Single print orders," and justifying the price of "less than dozen print orders" are major problems in many small studios.

Stock house salesmen tell me that these problems are more acute in small-town studios than in the larger cities. But these problems ceased to exist in my studio—located in a town of 3,500—when I abolished the dozen price and substituted a method of pricing that makes sense to the customer.

Most people are willing to pay a fair price for the things they want. On the other hand, they are suspicious of anything they do not understand. When you price your pictures in such a way that you have to explain and justify your methods of charging you are throwing stones in your own path. Many a picture sale has been missed because the photographer stumbled on these stones.

My portrait business is a side-line to my illustrative business. But customers for portraits are just as fair-minded and just as intelligent as are customers for illustrations. Also, like the customers for illustrations, they have to hold their expenditure within a more or less fixed budget, but if they know definitely in advance how much they will have to spend they can frequently rearrange their budgets to allow more for pictures and less for some other item.

Acting on this theory I priced portraits on the same basis that I price illustrations—so much for making the negatives and submitting the proofs—so much apiece for prints, with no extra charges of any kind for retouching or finishing extra poses.

My basic sitting charge (notice I do not call it a camera charge) is $5.00. Within two specified areas, each about two miles in diameter, there is no extra charge for home portraits. Outside these areas there is a travel charge of 20c a mile, which covers both my time and traveling expense. The price of prints ranges from 50c each to $7.50 each. They can order any number they want and mix their orders up any way they want.

I recently increased the sitting charge for weddings and bridal pictures to $10.00 if the train is relatively short and $15.00 when the bride's train is extraordinarily long, 15′ to 20′.

The 50c print is a 5x7 on Eastman Vitava Projection developed to a cold tone. The same thing in an 8x10 is 95c. There is a definite reason for this price as you will see later. They are mounted in a good, medium-priced folder.

A warm tone 5x7 Opal print in a good grade of pure white folder is priced at $1.00, and outsells the cheaper 5x7 10 to one. The 8x10 in this finish is priced at $1.50 and runs the 5x7 a close second in sales.

From the $1.50 print prices jump to $5.00 for an 8x10 goldtone in the finest hand-made folder I can find in New York. The 11x14 gold tone is priced at $7.50.

The big gap from $1.50 to $5.00 is a definite part of the sales plan and helps to increase the sale of $5.00 prints.

When quoting prices, I always say, "The



IT is an exceptional week that some one does not express surprise at the low cost of fine photographs by Donley Lukens.

The studio sitting charge is only $5.00, including proofs. Travel for home portraits outside Guilford Borough or Madison Center is only twenty cents a mile from the studio. Prints are priced from 50c for an attractive 5 x 7 print in a good quality folder, to $7.50 for an 11 x 14 gold-toned print in a folder with a heavy hand-cut mat ready for framing. You can buy one print or a hundred prints according to your need.

Orders can be mixed as to size and types of prints and can include as many poses as you wish without extra charge of any kind — not even a travel charge for home portraits in Guilford Borough or Madison Center.

More Than Price...

But price does not account for the number of people who travel considerable distances to have their portraits made by Lukens, nor for the recognition his work has received in important international salons.

Portraits by Lukens have that quality which, for want of a better phrase, is described as making a picture "easy to live with". A Lukens' portrait grows on you. As you see it from day to day it reveals more and more of the subject's personality.

If you have not had a good portrait made in the last three years you have an obligation to your family and friends to have one made now.

Telephone Guilford 360 for an appointment.

Donley Lukens

Fine Photographs

Guilford - Connecticut

In this mailing piece (we show the inside of a four-page folder on the cover of which was the word "Surprise" and a large exclamation point) Mr. Lukens tells frankly how he charges for portraits.

sitting charge is $5.00, payable at the time of sitting and includes proofs, retouching, extra poses and all the other little items for which many studios make extra charges. Prints are priced from 50c each to $7.50, but you will not want to decide on your prints until you see your proofs. You can have as many poses finished as you wish without any extra charge but if you select prints selling for less than $1.00 you must buy three of one pose before I can finish another."

This gives them a reason right at the start to think about buying better prints.

I never use the word "deposit" because it infers either a lack of confidence in the customer or in my ability to satisfy him. Doubt is the last thing I wish to raise in the prospect's mind.

Experiments and tests of the terms, "camera charge" and "sitting charge" showed that the term "camera charge" was indefinite as to time while the term "sitting charge" fixes the time in the mind of the customer and gives him the feeling of paying for something he has received.

It is like having a soda clerk ask you, "Do you want an egg in your malted milk?" or "Will you have one or two eggs in your malted milk?" It requires greater effort and courage on your part to say "None" to the second question than it does to the first. It requires more courage and effort on the part

of your customer to ask to postpone a "sitting charge" than it does to postpone payment of a "camera charge."

Separating your sitting charge from your charge for prints has other decided sales advantages.

First, it keeps the customer thinking in terms of small figures. A $5.00 sitting charge and $1.00 each for a dozen prints—only $12.00 a dozen—does not sound like nearly so much as $17.00 a dozen.

Second, by collecting the sitting charge at the time of the sitting, you reduce the amount the customer has to pay at one time. With people in the lower income brackets this is an important factor.

Since doing away with dozen prices the size of my average portrait order has increased about 40%. The objection that my prices were too high has almost completely disappeared and in its stead I now hear comments that my prices are "reasonable enough."

During the five months that I have charged on this basis the few orders that I have lost because of the sitting charge have been more than offset by increased sales of $5.00 prints to people who "couldn't even think of buying $65.00 a dozen pictures."

The Idea Exchange

We pay, on acceptance, $1.00 for each item we can use for this department. Stunts, gadgets, formulae, short-cuts, just so long as they are original with you. Long or short, illustrated if necessary. The idea is the main thing - we'll do any needed re-writing. Just address this department.

Uses for Plasticene

By J. Lewis Cassel, Chatham, N. Y.

• An accessory which every photographer who does any variety of work should keep on hand is a lump of Plasticene, or modeling clay. The material is easily worked in the fingers like putty, and holds its shape. Yet it is not greasy, does not harden or dry out and is easily removed. The purpose for which I find it most useful is for holding a filter to the back of a lens. Just put three chunks of the plasticene on the lens-board and press the filter against them; it will take a very heavy jar to loosen it. If you have a gelatine filter for occasional use, a very little can be used at the extreme corners. Of course the gelatine cannot be cleansed of this or any other foreign matter but plasticene can easily be wiped off the glass of a lens or filter without any harm. Another handy use is to make light-tight temporary repairs by using it to fill in holes, cracks or joints in cameras, holders, etc., or to make light-tight connections between temporary arrangements of apparatus.

The Miniature Camera in Professional Portraiture

A monthly department by J. C. Weller, who will gladly answer any questions sent to him in our care

• As a public speaker, I am still a photographer. Last month's article gave some advice on public speaking, for a portraitist, with the aid of projector and screen. I tried taking some of my own medicine before our speakers' group. My appearance before the assembly, alone and empty-handed on a bare platform, was not a success, although it may not have been any worse than a few of the others. But my impromptu picture show at the close of the session put across about 100 pictures of immediate interest to the club of which this group is a part, and did it in about 10 minutes. Besides telling about an hour's story and concealing my funny face from the audience, it sold a new account for me to the sales manager of a large local concern which does a national business.

Through pictures in this magazine you have been able to visit the studios of other photographers and to see some of their portraits. And you have read many articles, without illustrations, about studios and their work. But words just stir up your old thoughts, while the pictures give you new and specific impressions. Our next speakers' subject is a one-minute talk on your business, with two minutes to answer questions. The second film in my show was one of about 30 frames showing jobs being set up and photographed in our commercial studio, models and photographers in action, photographers on precarious perches in steel mills, finished advertisements ready for

publication, shots done in the studio which only the miniature camera could do, lighting equipment, new sets being wall-papered, and a variety of products such as washing machines and stoves brought in to form the center of interest in illustrations. Now my talk on our business is done. But the boys do not have to try to build pictures in their own minds based on a few meager words that I might utter. They have actually seen a cross-section of our studio's varied types of activity, and to that they can attach their own words if they need any.

A portrait studio would be much easier to put into a screen show. You would not have to wait for a collection of jobs in progress. You could photograph your studio in every detail that makes a part of a story, and then from the selected negatives make up your 35mm positive film or 2x2 glass slides. As to portraits in this series, they could be grouped in window display fashion and photographed by the 35mm camera. But the portraits made on large negatives, 5x7 or 8x10, can be made directly into film for the projector by loading the small camera with positive film and photographing these negatives laid on the contact printer or other illuminated copy box. When this film is developed, it is in positive and ready for the slide film projector. In fact, all of your studio views could be done with large cameras, as long as all negatives were of one size. These negatives could then be arranged in proper order, and "copied" in this sequence by the miniature, and the slide film would be produced in the simplest and easiest way possible.

With 5′ of film in the camera, leaving 6″ or 8″ for a lead, you can get 35 pictures on a roll 1″ in diameter and 1½″ long. This weighs about 160 grains. The same program on 2x2 glass slides occupies about 16 cubic inches and weighs one pound. On 3¼x4 glass slides this sequence takes up 52 cubic inches and weighs four pounds, at which rate the collection of some 40 films which I carry in an 8x10 box under my arm would weigh about as much as an average sized man. The projector to go with it would weigh another 40 to 60 pounds. From experience I can say it does no better job for the audience you would want to reach in your town or city. With my screen, projector, and pictures under one arm as hand luggage, capable of being set up and in action inside of three minutes, I can show to more people within the year than any other type of good will or public relations and sales equipment. I find anyone has time to watch this kind of show. Here is your chance to put your punch into the pictures and the thought-sequence of their arrangement.

For further data and information, see the article under this head and date for last month. As to the projectors, there are two of the same design and quality which will show single and double frame slide film, 2x2 glass slides in color or black and white, and will rotate the picture on the screen. These are the Argus and the Society for Visual Education Tri-Purpose projectors. If you want to stay with the 2x2 slides, there are several projectors now which your dealer can show you, which handle these slides only.

As we have mentioned before, we do not advocate the 35mm camera as the *only* miniature that will do professional work. But this job of translating your business into transparencies, which can in turn be transferred into the minds of people in whose midst you find yourself throughout the year, can not be done effectively with any other camera. Tons of equipment can be set before your friends anywhere and demonstrated, through the medium of this little projector. Printed matter or extremely small objects can be shown clearly to a hundred people this way, whereas by direct display perhaps a half dozen might see them. When you go away on a trip, your small camera can bring home everything of interest you saw, and enlarge it to 3′ or 4′ in length any time your friends, associates, or family wish to see it. One of my customers just returned from Mexico and sent me his films to process. The pictures were so interesting that I immediately printed the best negatives onto positive film, and gave a showing of his trip in my home that evening.

Having been the appointed photographer to cover the 1938 Chicago convention, it occured to me that a film from those negatives would be of unusual interest. So now I can see the show and the demonstrations almost life-size whenever I wish. The film starts with the registration line-up, the opening sessions with

the dignitaries and old timers, the Edmondson wedding demonstration, Dr. Kilmer, Walter Scott Shinn, the Briggs-Hinkston baby show, Paul Linwood Gittings, Mrs. Cluck, the Gerdes' show, Mrs. Briggs' reception clinic, several of the commercial features, glimpses around the main display, some shots during the dance, and some closing observations. It is possible to have duplicate films made from this one. It is surprising how these personages come to life on the screen, and yet what an extremely compact record it makes. 41 pictures and humorous side glances in a roll 1"x1½", 11½ grams, less than a half ounce.

The Photographers' Association of America

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More Headliners for Chicago Convention

• Although several of the speakers and demonstrators selected by the Board for the Portrait Program at the big P. A. of A. Convention to be held in August have made tentative promises, their names cannot yet be released. Better no statement at all than one which may later have to be recalled or changed has proved to be a highly satisfactory policy and so it may be another issue or two before we can tell you anything of real interest along portrait lines. About the Commercial Program, however,—we have several announcements to make.

"Modern Methods of Light Control in the Illustrating of Glass" will be the title of a talk and demonstration by Harold Waltz, whose studio is in Toledo, Ohio, one of the headquarters of the American glass industry. Mr. Waltz, who is no newcomer to convention platforms and was one of the Commercial Judges at last year's Convention, is an illustrative and direct color photographer of note besides being a specialist in photographing glass and he promises that his will not be just one more demonstration but that he will "take his hair down" and explain some of the newest lighting methods his studio has devised for this by no means simple branch of photography.

Although, as our readers have already learned in these columns, the Direct Color Clinic will be continued in the capable hands of Charles Harris Miller, the Board felt that some attention should be given to this subject on the formal program. A demonstration of Kodachrome was what they had in mind, with Giovanni Suter of Chicago to handle it. But Mr. Suter is Assistant Instructor in the Commercial Course at Winona and because that course will be running concurrently with the Convention it would have been impossible for him to make two program appearances, one early in the week to make his shots and another later after the Kodachromes had been returned from the processing laboratories. But we are to have Mr. Suter just the same on Thursday, which is normally the Convention's most important day, and he has plans which will make his time far more valuable than what the Board originally had in mind. Prior to the Convention he is going to make some 20 to 30 Kodachrome live model shots, all of them with specific errors. Using the same models on the platform he will demonstrate his lighting and posing and then throw on the screen the Kodachrome originally made from the same setup. He will preface his demonstration with a brief history of color photography, a discussion of filters, etc. All in all, this will be one of the star features of the program.

Of interest to all execpt those who do no commercial work whatever will be a talk by John F. Murray, Omaha, Nebr., who has been assigned as



John F. Murray, Omaha, Nebr., who will speak before the Chicago Convention on "What the Average Photographer Must Know about Commercial Photography."



Harold Waltz, Toledo, Ohio, will demonstrate the latest methods of photographing glass during the Commercial Program at the coming big Chicago Convention.

his subject: "What the Average Photographer Must Know about Commercial Photography." It has been some years since Mr. Murray appeared on the National program but when it was decided that one of the Commercial Program periods at least should directly interest and benefit the photographer who finds that local conditions make it necessary for him to be what the medical profession call an "all-around practitioner," his name was the first suggested. Since his original appearance on the program Mr. Murray has opened a studio of his own and will consequently be speaking from the basis of his own practical experience.

The dates of this big Convention, the 54th Annual, are August 18 to 22, inclusive. It will be held, together with the tremendous Trade Show by the manufacturers, wholesalers and importers and the 8th Annual Convention of the N. P. D. A., at the Stevens Hotel, Chicago, Ill. Though the Stevens is the largest hotel in the world, with 3,000 rooms, the attendance for the past several years has taxed its capacity to the utmost and it is none too early now to send in your room reservation.

What I think about the Winona School

By Paul Linwood Gittings, M.Photog.

• "I can't write an article about Winona! It's too personal a place and an institution to think about in a formal sense. I always remember it as cool, and clean, and inspiring; one of the really inspiring landmarks in photography. There is a spirit about the School and the staff that breeds confidence; an easy comradeship tempered with purpose.

"The students who go to Winona aren't plain vanilla. They are people who already have a good head-start in photography and want to carry the profession beyond its present limitations. As the years roll on it takes more and more brains to be a good photographer, and a far greater technical knowledge and training. And the forward-thinking members of the professional brethren are wide-awake to the fact that they had better keep abreast and ahead of competition, and that they'd better get the facts from a reliable source.

"The day of the 'apprentice' has gone with the nineties. Photographers are too busy making a living to spare time to teach new people the fundamentals. A novice gets under your feet and in your hair (if any) and the high gear of modern business demands that new people at least know something about photography before they start trying to take up your time.

"I had a splendid looking chap come in to see me recently. He wanted to learn photography. He would gladly work free until he got to making portraits as good as I make them. No, he knew nothing about photography, but he thought he'd like it. And he was quite cocky that he'd master the whole darned shebang in a very short time. I finally lost what little patience I had on a busy day, and very frankly asked him just why he felt I should take the hours and days and months of my time that would be necessary to teach him the bare essentials, just to see if he really would like it 'for keeps.'

"A fellow can't expect to start out shooting without a gun, and even when he gets a gun he should know something about shooting it before he starts in dueling. The law of survival is a great leveler, and the chap who starts in a profession today without the proper training and equipment has three good lusty strikes on him when he steps to bat.

"And if our prospective photographic 'success' of tomorrow is smart enough to realize that sound fundamental training is an absolute essential, then Winona has no rival. There a man learns the importance of being able to do a good, clean job of workmanship on every subject he photographs; the importance of making every negative good regardless of the 'inspiration.' And he learns how to go about the more interesting sittings and assignments by watching the technique of the guest instructors. men who are successfully making a good living and a place of respect in their communities as practical photographers.

"The tuition is certainly reasonable enough, and the benefits far surpass the cost. If a chap has pro-



Robert Kohler, Milwaukee, Wis., the third member of the Portrait Jury for the Chicago Convention. Roy Hirshburg, Richmond, Ind., is chairman, and the third member is Max Habrecht, Detroit, Mich.



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KODAK Prepared Developer Powders are convenient to use—need only to be dissolved in the required volume of water to be ready for use.

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gressed enough to be eligible to study at Winona, then it is a 'must' for him, even if he has to borrow the money from the bank. What he learns at Winona will equip him to repay the bank many times over, if he has any real ability. And if he doesn't, then the banker who lent him the money in the first place wasn't as smart as he should have been. A clear case of falling on his head in early childhood.

"When a really worthwhile student of photography comes to me for advice, I tell him to spend all his spare time at art-school during the winter and spend his summer at Winona. If he can combine that program with an apprenticeship under some good photographer after he comes away from Winona, then nothing but cussedness and orneryness could keep him from being a success eventually.

"All my warmest good wishes go for Winona, and you know that this is one cause I never shirk. As a general rule I manage to keep pretty busy about 16 hours out of every day, but I am so strong in my feeling about Winona and the fine work the School accomplishes that I have never yet refused to help out in any way or shape or manner that has been suggested to me. As a matter of fact, I feel that a call to Winona to demonstrate or teach is the one demand on a photographer's time that he cannot afford to ignore, if we expect the profession some day to be as high as we hope and work towards."

Director Gerdes of the Winona School, anxious to get the opinions of others instead of what might naturally be considered biased statements when made by him or ourselves, has been writing to former guest instructors, students and others. The above is Mr. Gittings' reply and it speaks for itself. If you would like to know more about Winona, write today for the free 24-page prospectus; just drop a postcard to the Executive Manager, P. A. of A., 520 Caxton Bldg., Cleveland, Ohio.

Latest Offerings of the Manufacturers and Dealers

Where addresses are not given, a postcard request will bring them to you promptly

• **Eastman Kodak Co., Rochester, N. Y.** Announcing development radically new lens glass, produced without silicates. Tantalum, tungsten and lanthanum, all rare metal elements are used. New glass claimed "almost as revolutionary as if someone had discovered how to make steel without iron." Has been used in Kodak aerial lenses made for government during past year but will not be available for general use in photographic lenses for some time as properties, being so unusual, will require calculating new formulae and complete redesigning present lenses. Using this glass, lens of given focal length will have much less curvature; path of rays through margin will be more nearly like that of rays passing through center. Result is better definition and coverage of greater area with no loss in lens speed. Glass now being made in Kodak Research Laboratories.

• **Westinghouse Lamp Div.** Announcing new midget photoflash lamp, Focal Plane #6, specially for focal plane shutter minicams. In size and appearance, resembles #5 and recently announced SM. All three are interchangeable in reflectors. Has 1/20th second flash duration; 500,000 lumen peak output; uses shredded foil. Works in all synchronizers taking #5 photoflash.

• **Merix Photo Co.** Announcing Merix Cleaner for Kodachrome and Colorfilm; may be used both sides without changing color or damaging film, to remove dust, fingerprints, etc. Applied by wiping film gently with cotton, flannel or silk plush. Priced $1.50 for 16 oz.; 85c for 8 oz.; 45c for 4 oz.

• **Color Prints, Inc.** Genuine Wash-Off Relief prints, individually balanced, 8x10, for $3.00 each; duplicates from same negatives $1.00 each if ordered within 60 days. Prices made possible because firm makes only 8x10 size and only from 35mm and Bantam size Kodachrome. Makes actual direct color illustration possible for display cards, sales manuals, etc.

• **Eastman Kodak Stores, Inc.** Any of the E. K. Stores will gladly send you the 1941 catalogue of Majestic Photo Frames on request. New and novel are double and triple hinged miniature frames. Handsomest line metal frames on market, all original styles, beautifully made yet priced reasonably to allow good profit without prohibitive mark-up for retailing.

• **George Murphy, Inc., 57 E. 9th St., New York City.** Distributing Carl Dial Chemical Retouching Set, including preparing solution reducer and stopping chemicals. For work directly on prints, eliminating retouching negatives. Local areas or entire backgrounds may be removed, detail brought out in shadows, highlights lightened. Only $2.75. (*See illustration*)



The Carl Dial chemical retouching set.

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by Charles Abel

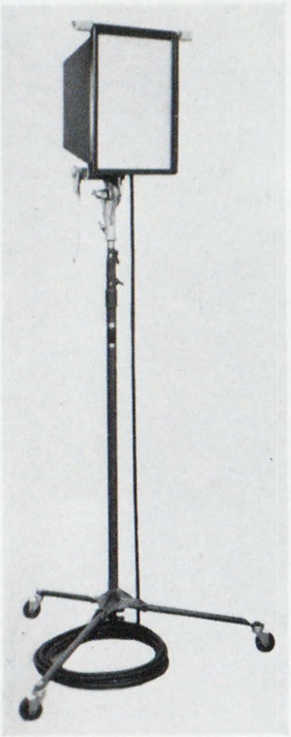
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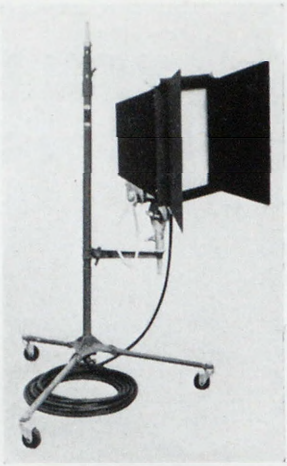
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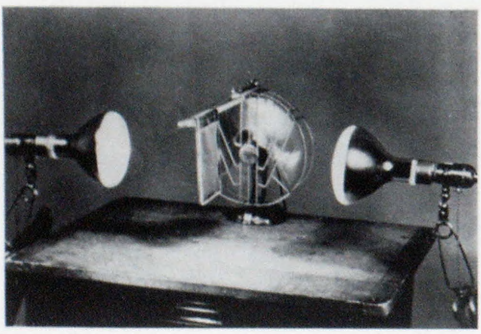
New Single Broad light, Type 12.

The Single Broad with barn-door attachment and special bracket for holding lamp close to floor level.

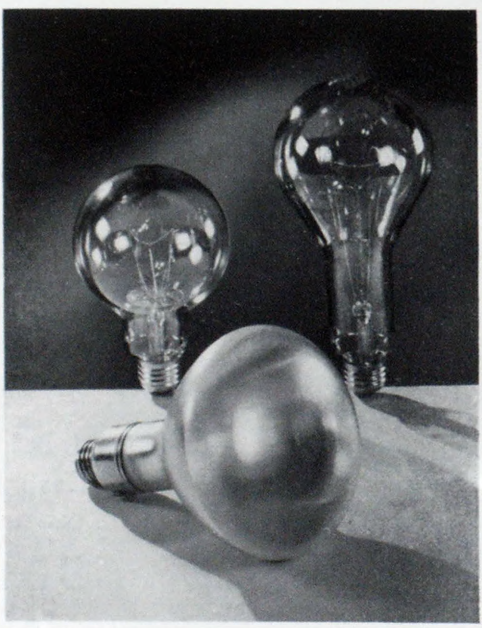


• **Bardwell & McAlister, Inc.** Marketing for first time new light called Single Broad, as companion to their Baby Keg-Lite and Dinky Inkie. Same high standard engineering and quality workmanship; developed primarily for use as "filler" light. Takes 500- or 750-watt clear C-13 medium bi-post lamp. Barn-door accessory and low bracket, shown in one illustration, add greatly to outfit's versatility; with bracket light may be placed as low as 1′ from floor. Unit without bracket and barn-door but with double riser stand on folding legs and 25′ high-quality rubber-covered cable, $45.00 (*See illustrations*)

• **Wabash Photolamp Corp.** Drying negatives in from 1½ to two minutes now possible with new Birdseye "silver-sealed" heat lamp; transmits heat by radiating infra-red rays; has built-in reflecting unit in form of solid pure silver lining sealed inside bulb, thus concentrating heat where wanted without necessity of separate reflector. Heat rays penetrate to base of film; start drying from within, thus cutting down drying time enormously. Wet negative is suspended between two lamps about 2′ apart, with electric fan behind. Two other new infra-red lamps also available, but clear, for use in standard reflectors. For complete information write for Bulletin 121B, sent on request. (*See illustrations*)



How to dry negatives in a hurry is demonstrated above. Two of the new Birdseye "Silver-Sealed" heat lamps are used and the negative is genuinely dry in two or three minutes. Two other Birdseye heat lamps, clear, are now also available.



All three of the new Birdseye heat lamps.



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*All Defender Fine Grain Pan has this surface.

• **Agfa Ansco, Binghamton, N. Y.** Added to Agfa professional film family is Agfa Triple S Ortho, for daylight, tungsten and fluorescent use, with emulsion combining extreme speed, high ortho sensitivity and long-scale yet moderately brilliant portrait gradation. Useful for portraiture, illustration and commercial work requiring high speed with ortho rendering. May be developed with occasional inspection by red safelight; anti-abrasion matte surface coating making retouching easy; anti-halation back coating. All standard sizes on safety base at same prices as other Agfa ortho sheet films.

• **Fotoshop, Inc.** Fotos Calculator, calibrated in American Scheiner from 15° to 33°, reads directly by 1/3rd stops from F/1.5 to F/45 for exposures from 1/1000th second to two hours. Lacquered fibre-board in simulated leather case, fits vest pocket. Only 35c.

'Tis Here, Maybe!

News and Gossip about Portrait Photographers

• To assure photographers in the central states of better and more rapid service, Agfa Ansco, Binghamton, N. Y., have reorganized the sales territory heretofore covered by the Kansas City, Mo., branch. The former sub-branch at Dallas, Texas, is now a full branch, with the Kansas City branch discontinued and Calvin Wheat, popular manager, transferred to Dallas where he continues in charge. This branch will serve Texas, Oklahoma, New Mexico and Arkansas. Agfa Ansco users in Colorado, Nebraska, Wyoming, Kansas and Missouri will get improved service as they will now get action from the Chicago branch. The Dallas branch moves from 2025 Commerce Street to larger quarters at 425 S. Field Street.

Continuing far west demand for Graflex-made products has necessitated the establishment of the Western Division of Folmer Graflex Corporation, Rochester, N. Y. The new branch will be located at 3045 Wilshire Blvd., Los Angeles, Calif., and is housed in a beautifully designed, modern building in the heart of one of that city's finest shopping districts. The main floor is devoted to display, stock and shipping rooms, with offices on the mezzanine, while the second floor is given over to the service, mechanical and repair departments.

Congratulations to Mr. and Mrs. Leon J. Rissi, photographers of West Frankfort, Ill., on the arrival of an eight-pound boy in March. Better put a reservation in for him now for the Winona School, Mr. Rissi, for the courses in 1960.

At the recent highly successful convention of the Missouri Valley Photographers' Association — the first held by that revived organization in something like 10 years — the following officers were elected: Frank Free, Davenport, Iowa, president; Walter Craig, Omaha, Nebr., vice-president; Max Wolf, Manhattan, Kans., treasurer; George Alexander, Kirksville, Mo., secretary. The total registration was 326.

Alfred H. Bass, son of "Charlie" Bass of the Bass Camera Company, Chicago, Ill., has been drafted, having received his notification only a few hours after passing his examination for the bar. His father is not only one of Chicago's best known photo supply dealers, but also immediate past president of the National Photographic Dealers' Association.

Several interesting bits in a three-page letter from Willard C. Martin, M.Photog., Terre Haute, Ind., who with Mrs. Martin and their two daughters recently covered 2,400 miles in the family car from one Saturday morning until the following Saturday evening, with many interesting stopovers en route. Speaking of Washington, D. C., and the new Mellon National Gallery there, he writes: "I wish there were some way that photographers visiting the Mellon Gallery might know that although they have to check their cameras on entering almost any other building in Washington, in that gallery they may not only carry them but may make such photographs as can be taken without lights and with hand-held cameras. Many otherwise will leave their cameras behind or go as I did without extra film because I supposed I would have to check my camera. On bright days there will be light enough for Daylight Kodachrome with lenses F/2 or faster. I believe, and the building is probably light enough for fast pan emulsions at any time." Referring later in the letter to our recent article about photographers entering the military service he writes that at the Signal Corps Photographic Laboratory he called on an Army acquaintance who said "he believed that selectees would usually be sent wherever their talents would be most useful and that he had just received notice one was being sent to him from California. He said he could use several and would be glad to get them. After a man has been called there is nothing he can do except through regular channels, but my friend suggests that any man wanting to enlist for a year or three years can specify what service he is enlisting in and then should make sure it is properly stated in his papers. A man wanting photographic duty should enlist for the 20th Signal Service Company, Fort Monmouth, N. J. It might be well before enlisting to write to Colonel M. E. Gillette of that company stating your qualifications, asking if he could use you and just how you should go about getting properly enlisted." Too bad we couldn't have quoted all of Willard's interesting and chatty letter but space would not permit, though we feel the item about the Mellon Gallery would interest many and the enlistment information, being right from the source, was worth putting on record.

All Photographers Invited to Exhibit

NO ENTRY FEE OR DEPOSIT NO ENTRY FORMS TO FILL OUT
JUST FOLLOW THESE SIMPLE RULES

Picture Exhibit — 54th Annual Convention

CHICAGO, ILL.
THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

August 18 to 22, inc., 1941

1. Any professional photographer or studio employee, whether or not a member of The Association, is eligible to submit prints.

2. All prints must be submitted in one of the two following classes: Portrait or Commercial.

3. An entry in the Portrait Class shall consist of not less than three (3) or more than five (5) prints.

4. An entry in the Commercial Class shall consist of not less than three (3) or more than ten (10) prints. As there will be no Commercial Print Clinic this year, no commercial prints will be selected for discussion or criticism from the platform.

5. Any entrant may submit prints in both classes, but the entry for each class must be sent in a separate package, addressed as explained below.

6. *Every print must be suitably titled,* so it may be identified if a Certificate of Merit is awarded, such title to appear on the front of the mount, below the print.

7. Due to customs difficulties and expense, exhibits will not be accepted from any countries other than the United States and its possessions.

8. In the case of entries in the Commercial class and for the information and guidance of the Commercial Jury, a typewritten explanation in not over fifty (50) words of the purpose of any photograph or specific difficulties involved in its making may be placed on the back of the mount.

9. All prints must be mounted. No prints on mounts larger than 18x22 inches or smaller than 11x14 inches will be considered, except photographs of banquets or conventions, panoramas or aerial views.

10. Any photographic process may be used except transparencies. Direct color prints or hand-colored prints will be considered provided the process used is stated on the back of each mount.

11. No prints will be considered which have previously been exhibited in any competition, exhibition or salon in the United States (this includes state and regional convention print exhibits); this applies also to duplicate prints, enlargements or reductions from the same negative.

12. No prints will be considered which are in frames or under glass, but Kodapak, Cellophane or similar coverings may be used over prints and mounts and should be used when print surfaces are perishable or easily damaged.

13. Complete name and address of the individual entrant, in addition to the studio name, must appear on the outside of each package, and also on the back of each mount. Without this, return of entries cannot be assured.

14. The name of the entrant must appear on the face of the mount; the studio name may also appear if the entrant desires to include it.

15. All entries will be returned by express collect. *Do not send return postage, either separately or in the package.*

16. The closing date is August 9, 1941, and no entries will be considered which arrive thereafter.

17. Portrait entries should be addressed as follows:

Portrait Jury of Selection
Photographers' Association Convention
Stevens Hotel
Chicago, Ill.

18. Commercial entries should be addressed as follows:

Commercial Jury of Selection
Photographers' Association Convention
Stevens Hotel
Chicago, Ill.

19. The Association reserves the privilege of selecting prints from either class for its Traveling Loan Collections or for publication in its annual book of convention photographs, or both, in which case prints so selected will not be returned. The entry of prints in this picture exhibit shall be automatically construed as consent by the entrant to their retention and use by The Association, at its option.

20. Each entry, when returned, will be accompanied by a brief discussion of the entry as a whole and a detailed criticism of at least one print, such discussion and criticism being the consensus of opinion of the Jury of Selection for that class.

21. Handsome Certificates of Merit will be awarded to all entrants who have one or more prints accepted for hanging in either class. These Certificates will bear the titles of the prints which were hung and will state the number of Merits awarded in accordance with The Association By-Laws, as follows: "1 Merit for each print accepted by the Jury of Selection and hung in the picture exhibit at any annual convention of The Association, provided that no exhibitor shall receive more than 5 Merits in that same calendar year . . . . 1 Merit for each print selected, with a limit of 2, for the Traveling Loan Collections of The Association from the picture exhibit at the same annual convention . . . in addition to (the above)." Such Merits will be recorded in The Association Office and will be credited toward the 25 necessary before application may be made for the Degree of Master of Photography as explained in the By-Laws.*

* *For more detailed information about the Merit System and Degrees, write The Executive Manager, P. A. of A., 520 Caxton Bldg., Cleveland, Ohio.*

Writes P. A. of A. member H. E. Link, Longmont, Colo.: "Even though I haven't attended a National Convention in quite a number of years, owing to a recess as an active photographer, I consider my membership as one of my best investments. One of the first things I did after opening my studio here was to join the state association and re-join the National."

Jons Peter Johnson, 77, photographer in Boise, Idaho, since 1911 until his retirement about five years ago, died at his home there on February 21. He came to this country from Sweden in 1882 with his parents and they settled at Evansville, Minn. In 1911 he moved to Boise and established the Johnson & Son studio there which has, since his retirement, been operated by his son Ansgar E. Johnson.

Vermont may now be added to the list of states where the photographic profession is protected by a state license law. M. L. Joslin, secretary of the Lens & Light Club of Vermont, wrote The P. A. of A. on April 14 as follows: "This is to inform you that we were successful in securing the enactment of a state licensing law for itinerant photographers. This was signed by the Governor on the ninth of April. We wish to thank you whole-heartedly for the valuable assistance you gave us."

Folmer Graflex Corp., Rochester, N. Y., proudly announce that in the 6th national news picture competition conducted by Editor & Publisher *all five of the prize-winning photographs and all but one of the honorable mention shots were made with the Graflex or Speed Graphic. This adds to their grand slams of 1936, 1937, 1938 and 1939 contests for a total of 44 of the 45 winners. The five prize-winners, all of whom received the Graflex Award (a diamond-studded gold watch charm) were, in order: Borrie Kanter, Chicago Times; Clarence Albers, New York Journal-American; Samuel Myers, Wide World Photos; Michael Converse, San Jose, Calif., Mercury-Herald; Hy Peskin, New York Mirror. And in the 1941 exhibit of the New York Press Photographers' Association 14 out of 15 of the prize-winners were Graflex or Graphic-made, while in the 1941 Pittsburgh Press Photographers' Association exhibit, Graflex-made cameras took all 15 winners. A record like that makes further comment seem superfluous.*

Our southern territory news scout, W. L. Nunley of the Memphis Photo Supply Company, reports that on March 21 J. R. Anderson, Columbia, Tenn., suffered a stroke which resulted in his death on March 24. Mr. Anderson, born in Eminense, Ind., in 1883, had been a photographer in Columbia for 30 years and was well known throughout that section.

The studio of Louis Dworshak, Duluth, Minn., was among four business establishments hard hit in a fire on the morning of April 14. His loss was about $3000.00.

Past president A. R. Buehman of The P. A. of A. continues to make the newspapers in his home town of Tucson, Ariz. We find a sketch and brief history of him as one of a series entitled "Tucson Personalities." It's a pleasant thing to be recognized as someone of importance in one's own community and it's also mighty good advertising. Congratulations, Al!

O. N. Pruitt, Columbus, Miss., renewing his P. A. of A. membership, also sends a new membership for his son, M. L., who has recently established his own portrait and commercial studio under the name of Pruitt's Photo Service, 212 Century Bldg., Jackson, Miss. "He is a live wire and we feel he has great possibilities; he was raised in my studio and has worked in one of the leading studios in Jackson for the past five years," writes proud father Pruitt. Our best wishes to young Pruitt and we know his membership in The Association will be a real help to him.

For Your Bookshelves

We will gladly order for you and have sent direct to you, postpaid, any book reviewed. Send your check for the price quoted, made payable to

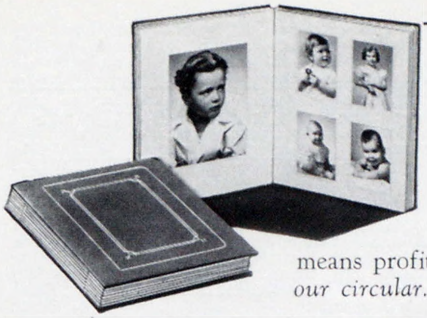
Charles Abel Incorporated

• **Photograms of the Year, 1941,** *edited by F. J. Mortimer, Hon. F. R. P. S. 8½x11, 108 pages, 64 full pages of plates. Cloth $3.65; Paper, $2.65, postpaid. American distributor: American Photographic Publishing Co.*

With all the explosives and incendiaries that have been dropped on England during the past year Mr. Mortimer has still been able to make his annual selection of the year's best pictorial photographs for his *Photograms*, the printers have turned out their usual good typography and the engravers have turned out the finest halftones we have seen in a photographic annual for some time. There seem to be rather more nudes than usual among the illustrations.

• **The Art of Retouching and Improving Negatives and Prints,** *by Robert Johnson, revised and enlarged by Arthur Hammond, F. R. P. S. 6¼x9¼, 158 pages, 19 text illustrations. Cloth, $2.50 postpaid. Publisher: American Photographic Publishing Co.*

The best book available on the subject of retouching, and now in its 14th edition which is not to say that this is merely a reappearance of a lot of old material. With each printing the book has been brought up-to-date and amplified, with the result that now a good part of it is devoted to the finishing and coloring of prints. We heartily recommend this book to anyone desirous of learning retouching—we refer of course to portrait retouching and not photo-retouching which latter is a specialty almost entirely in the hands of photo-engravers and commercial artists.



Make Each Sitting Produce

greater profits by selling Build-A-Book Albums. First, a profit on the album; second, a profit on the sale of extra prints; third, repeat business because your Build-A-Book customers will return for more inserts and more sittings. It is repeat business that means profits. *See Build-A-Book at your stock house or write for our circular.*

BUILD-A-BOOK CORPORATION, 203 N. Wabash Ave., Chicago, Ill.

CAMERA REPAIRING

No increase in shutter repair or bellows prices. Same high discount schedule to photographers. Write for free price list K.

Keller Camera Shop

216 East First Street Wichita, Kansas

Constant Buyers Used Film

We always offer highest prices, make immediate payment and furnish shipping containers. Write for current prices, stating quantity each size you have.

Gering Products, Inc., Rahway, N. J.

In The Service of The Profession

To increase your profits and enhance the appearance of your studio, we suggest for a permanent display our:

Tone Sketches, Luminous Portraits, Pastel Sketches, Oil Effects, Mezzotones, etc.

made from your negatives.

Write for details and price list today.

BLUM'S PHOTO ARTS, Inc.

1021 No. Wells St., Chicago, Ill.

THE WINONA SCHOOL OF PHOTOGRAPHY

—now in its 19th year, is ready to consider applications from qualified men and women for its 1941 Courses. The minimum requirement is one year's experience in a professional photographic studio. The fee for each Course is $75.00.*

Portrait Course

July 7 to August 1, inclusive

Commercial Course

August 4 to August 29, inclusive

24-Page Prospectus Free on Request to

EXECUTIVE MANAGER P. A. of A.
520 Caxton Building, Cleveland, Ohio

To members of The Association who have been in good standing for 36 consecutive months prior to the opening of the School, to their wives and husbands, sons and daughters, the fee for each Course is $60.00.

Classified Advertising

Cash must accompany order. Advertisements not accompanied by remittance will be returned. No display permitted. First two words in capitals without extra charge. If additional words are to be set in capitals, the price is double the rates quoted below. Unless advertisements are typewritten or printed plainly, we cannot be responsible for inaccuracies. Address all correspondence to: Charles Abel Incorporated, 520 Caxton Bldg., Cleveland, Ohio.

Situation Wanted: 2c per word. No advertisement less than 50c per insertion.

Help Wanted: 3c per word. No advertisement less than $1.00 per insertion.

Retouching, Coloring, Studios For Rent, Studios Wanted, Miscellaneous: 4c per word. No advertisement less than $1.25 per insertion.

Studios For Sale: 6c per word. No advertisement less than $1.50 per insertion.

Answers in Our Care: When box numbers are wanted, add five words to your total, and then an additional 25c for each insertion to cover cost of clerical work and forwarding. Advertisements requesting or offering to send samples will not be given box numbers.

Confidential Service: There are times when a reader wishes to answer a box number but does not wish to reveal his own identity without knowing that of the advertiser. In such cases, answer the box number as usual, and send with your reply a separate letter giving the names of any persons to whom you would not wish to write. If the advertiser happens to be one of those persons your letter will be destroyed and not forwarded. Naturally we cannot return the letter, or we would be exposing the name of the advertiser.

When Printed: Advertisements received on or before the 10th of the month are published in the issue of the 20th; from the 10th to the 26th, they are published the 5th of the following month.

Deposit System: When selling goods to, or purchasing from strangers, you can avoid risk of loss by using our Deposit System. If using this system, the words "Deposit System" must be included in your advertisement. The buyer writes the seller that he wishes the goods sent for examination and at the same time sends his check for the amount to us, payable to Charles Abel Incorporated, 520 Caxton Bldg., Cleveland, Ohio. When we receive the money we advise both parties, and the seller does not send the goods until so advised by us. If the buyer is satisfied he writes to us within three days after receipt of the goods, whereupon we send the money, less a commission of 1% (minimum 50c) to the seller. If the buyer does not approve the goods his deposit is not returned until the seller advises that goods have been received in condition as sent. When so advised, we then return the deposit to the buyer less only the minimum commission of 50c. Transportation charges are paid by the buyer, but in event of no sale, and subject to there being no different agreement between the parties, each pays charges one way. Seller takes risk of loss or damage in transit. Any dispute must be settled between the parties concerned, in which case we hold the deposit pending settlement and advice from both parties. Charles Abel Incorporated accepts no responsibility other than that of holding the deposit until each transaction is completed to the satisfaction of both parties. GOODS MUST ALWAYS BE SHIPPED DIRECT TO THE BUYER AND NOT TO US.

STUDIOS FOR SALE

WELL FOUNDED home portrait studio, fully equipped, excellent location in very large wealthy suburb of Chicago. Specialize weddings. Exclusive reputation with better clientele. Owner in draft. Cash fifteen hundred. Address F-5 care this journal. 5-5-1c

FOR SALE—Only professional and photo finishing studio in town of 4,000. Located 16 miles from Fort Knox, Kentucky. H. M. Fouts, Box 125, Elizabethtown, Ky. 5-5-1c

PHOTO MEDALLION plant for sale. Includes photographic equipment; oval, oblong, nine inch round, deluxe assembling dies; supply of cuts, designs and catalogues; and good will of eighteen years' standing. Sell at sacrifice. Gilbert Photo Novelty Co., 1170 Lincoln Place, Brooklyn, N. Y. 5-5-1c

WELL KNOWN studio in Lebanon, Pennsylvania. A city of 26,000 in garden spot of Pennsylvania. Quality work; never used coupons. A real chance for a hustling young couple. Priced to sell; ill health. Blazier & Miller. 5-5-2c

IF TIRED of excessive competition, we offer thoroughly established studio earning $4,000.00 per year, in live midwest tourist city 10,000. Reasonable amount cash will handle. Write H-2 care this journal. 5-5-1

PORTRAIT STUDIO, city of 85,000, central state. Prosperous country from which to draw business. In present good street floor location for past ten years. Write W-1 care this journal. 5-5-1c

OLD ESTABLISHED GROUND FLOOR portrait and commercial studio. Good location in county seat town. Priced for quick sale. Omar Webb, Williamson, W. Va. 5-5-1

STUDIO IN midwest state boom town of 66,000 drawing 200,000 people. Arsenal employing thousands; doing big business. Reason for selling, child ill, must remove him to different climate immediately. Will sacrifice. Write D-2 care this journal. 5-5-1c

FOR SALE—The Dodge Studio established over 15 years. Rent $30.00 per month; ground floor; best location in town of 8,000; Kodak, portrait and commercial work. Best climate in world, 35 miles from Los Angeles, 14 miles to ocean. Retiring, poor health. Price $1250.00 cash & terms. 146 N. Glassell, Orange, Calif. 5-5-1c

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a postcard, and to return samples of work, etc., promptly. The publishers will appreciate being advised when employers fail to accord this courtesy to employees.

WANTED PHOTOGRAPHERS in all cities and towns to be available to execute assignments in their areas. Bonafide. State equipment, experience to Free-Lance Photographers Guild, 219 East 44th St., New York City. Dept. P. 2-20-6c

WANTED—SALES ability of outstanding merit. Meaning far beyond average. To such a man, an exclusive home portrait organization offers a very attractive sales proposition in eastern city of over a million population. Only highest class clientele. Must own good car. Man of sterling character, sober and a producer. State experience. Write or wire T-2 care this journal. 5-5-1c

WANTED OPERATOR—portrait, with some commercial experience. One who can retouch preferred, but not essential. Zeeland Art Studio, Zeeland, Mich. 5-5-1c

RECEPTIONIST, ALSO COMBINATION PRINTER AND RETOUCHER wanted for central Illinois studio with exceptional prestige. Full scope coverage with weddings and schools leading. Must be good. Fine opportunity and permanent connections for right parties. Full details, age, experience and reference, first letter. Konisek Studios, Pekin, Ill. 5-5-1c

CREW MANAGERS and coupon salesmen wanted at once by Owens Studios, Lawrenceburg, Tenn. 5-5-1c

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a postcard. The publishers will appreciate being advised when employees fail to accord this courtesy to employers.

ALL AROUND lady photographer, capable in any department, 27 years experience, 40 years old, single, very reliable. Chicago preferred. Write P-4 care this journal. 5-5-1

RECEPTIONIST—RELIABLE, attractive personality; aggressive; executive and high sales ability, desires position in portrait studio. Also capable of promoting private and college trade. Many years experience. Excellent references furnished. Willing to travel. Write L-5 care this journal. 5-5-1c

PHOTOGRAPHER, A-1 operator, specialize in high class portrait photography, excellent selling ability; had own studio for seventeen years. 45 years old, married, reliable, capable of managing studio. Michael Gallo, 103 Prospect Place, Brooklyn, N. Y. 5-5-1c

Professional Dealers Who Want Your Trade

AKRON, OHIO—Metzger Photo Supply Co., 1091 South Main Street; 39 East Mill Street.

ATLANTA, GA.—Eastman Kodak Stores, Inc., 183 Peachtree Street.

BALTIMORE, MD.—Eastman Kodak Stores, Inc., 309 North Charles Street.

BALTIMORE, MD.—Maryland Photo Stock Co., 219 North Liberty Street.

BOSTON, MASS.—Eastman Kodak Stores, Inc., 38 Bromfield Street.

BOSTON, MASS.—Ralph Harris Co., 47 Bromfield Street.

BUFFALO, N. Y.—J. F. Adams, Inc., 459 Washington Street.

CHICAGO, ILL.—Burke & James, 223-225 West Madison Street.

CHICAGO, ILL.—Eastman Kodak Stores Co., 133 North Wabash Avenue.

CHICAGO, ILL.—Mid-West Photo Supply Co., 117 North Wabash Avenue.

CHICAGO, ILL.—Norman-Willets Co., 318 West Washington Street.

CINCINNATI, OHIO—Eastman Kodak Stores, Inc., 27 West 4th Street.

CINCINNATI, OHIO—The Huber Art Co., 124 West 7th Street.

CLEVELAND, OHIO—The Dodd Company, 1025 Huron Road.

CLEVELAND, OHIO—Eastman Kodak Stores, Inc., 806 Huron Road.

DALLAS, TEXAS—Eastman Kodak Stores, Inc., 1504 Young Street.

DENVER, COLO.—Eastman Kodak Stores, Inc., 626 16th Street.

INDIANAPOLIS, IND.—The H. Lieber Company, 24 West Washington Street.

KANSAS CITY, MO.—Eastman Kodak Stores, Inc., 1010 Walnut Street.

LOS ANGELES, CALIF.—Eastman Kodak Stores, Inc., 643 South Hill Street.

MEMPHIS, TENN.—The Memphis Photo Supply Co., 6 North Main Street.

MILWAUKEE, WIS.—Eastman Kodak Stores, Inc., 745 North Milwaukee Street.

MINNEAPOLIS, MINN.—Eastman Kodak Stores, Inc., 114 South 5th Street.

NEW ORLEANS, LA—Eastman Kodak Stores, Inc., 213 Baronne Street.

NEW YORK CITY—Eastman Kodak Stores, Inc., Madison Avenue at 45th Street; 235 West 23rd Street; 745 Fifth Avenue.

NEW YORK CITY—Medo Photo Supply Corporation, 15 West 47th Street.

NEW YORK CITY—George Murphy, Inc., 57 East 9th Street.

NEW YORK CITY—New York Camera Exchange, 118 Fulton Street.

NEW YORK CITY—Willoughby's Inc., 110 West 32nd Street.

PHILADELPHIA, PA.—Eastman Kodak Stores, Inc., 1020 Chestnut Street.

PORTLAND, ORE.—Eastman Kodak Stores, Inc., 709 South West Washington Street.

ST. LOUIS, MO.—Eastman Kodak Stores, Inc., 1009 Olive Street.

ST. LOUIS, MO.—W. Schiller & Co., Inc., 1109 Locust Street.

SAN ANTONIO, TEXAS—Southwest Photo Supplies, 120 Bonham Street.

SAN FRANCISCO, CALIF.—Eastman Kodak Stores, Inc., 216 Post Street.

SAN FRANCISCO, CALIF.—Hirsch & Kaye, 239 Grant Avenue.

SEATTLE, WASH.—Eastman Kodak Stores, Inc., 1319 Fourth Avenue.

SYRACUSE, N. Y.—Francis Hendricks, Co., Inc., 339 South Warren Street.

TOLEDO, OHIO—George L. Kohne, Inc., 602 Summit Street.

PERMANENT POSITION by all around man. Experienced, sober and reliable. Road, studio or department store. Will go anywhere. Avaiable May 1st. Write K-2 care this journal. 5-5-1c

RETOUCHING AND COLORING

EXPERT RETOUCHER and etcher servicing portrait, commercial and amateur photographers over twenty years. Enclose full particulars and "shoot-em right along," don't be timid. F. A. Clarke, 672 Sheridan Rd., Chicago, Ill. 5-5-1c

MISS JENNIE DeLOST, Experienced colorist. Reasonable prices. Mail work or write for particulars to 259 Center St., Struthers, Ohio. 5-5-3c

MISCELLANEOUS

FOR SALE 8x10 view camera $20.00; 5x7 multiple camera $40.00; 3¼x4¼ Graflex D $40.00; 5x7 Eastman 2-D view $30.00; 8x10 film holders $1.50; 5x7 film holders $1.25; 7¼ inch Velostigmat II F/4.5 in Betax $30.00; Wollensak wide angle F/9.5 in Auto $20.00. Many others. We trade. Jesse Rorabaugh, Beatrice, Nebr. 5-5-1c

YOU CAN save time and eliminate mistakes with a Curtis-Stern daylight negative numbering machine. Numbers your film in broad daylight. It is fast, accurate and trouble free. Only $12.50 at all dealers. Circular on request. Curtis-Stern Company, 803 Sharp Bldg., Kansas City, Mo. 5-5-1c

FLUORESCENT LIGHTING. Buy direct. Jobbers prices, all types. 100% General Electric parts. Save to 50% for studio, office, display. Descriptive catalog and net price list free. McGee Radio, F-2153, Kansas City, Mo. 5-5-2c

FOR SALE—Century Studio outfit No. 4 complete with 13 inch Vitax F/3.8 lens. Shows only slight use and will give new camera service. George T. Dalton, Monticello, Kentucky. 5-5-1c

FOR SALE—Studio equipment, good condition, carefully used. Write for itemized list and prices, stating your needs. George E. Blackford, Memphis, Missouri. 5-5-3c

EASTMAN PROFESSIONAL print dryer with new set of blotters $70.00; $175.00 Eastman print straightener $110.00; $214.00 8x10 Eastman commercial view camera with swinging lens board $135.00; $231.00 14" Goerz Dagor F/7.7—$160.00; No. 8 Cirkut outfit, factory reconditioned $90.00; $450.00 5x7 Eastman projection printer, Auto focus, 8 diameter enlargements, Process lens $125.00; $45.00 Eastman commercial tripod stand $27.50; 5x7 Turner Reich convertible lens in shutter $22.50; $132.00 9½" Goerz Dagor F/6.8—$66.00. Write us regarding other professional equipment. America's largest stock of guaranteed used professional equipment. We buy and exchange. Mid-West Photo Supply Co., 117 North Wabash Ave., Chicago, Ill. 5-5-1



Before and after correction.

If its a difficult case of retouching, send negative to

C. W. ASCHBACHER

Correction Specialist and Instructor

657 High St., Newark, New Jersey.

We Especially Recommend These Books

- ☐ MORTENSEN ON THE NEGATIVE *By William Mortensen* $4.00
- ☐ THE STORY OF A FACE *By Hillary G. Bailey* $2.50
- ☐ PICTURES WITH A PURPOSE *By Charles Kerlee* 2.50
- ☐ TABLE TOP PHOTOGRAPHY *By Harkness and Draper* 2.95
- ☐ PHOTOGRAPHIC MAKE-UP *By Wray Meltmar* 3.50
- ☐ MONSTERS AND MADONNAS *By William Mortensen* 4.00
- ☐ PORTRAIT PHOTOGRAPHY AS A CAREER. *By J. C. Abel* 3.00
- ☐ COLORING PHOTOGRAPHS *By Avenir Le Heart* 1.00
- ☐ OUTDOOR PORTRAITURE *By William Mortensen* 2.75
- ☐ KODACHROME AND HOW TO USE IT. *By Ivan Dmitri* 3.95
- ☐ GRAPHIC GRAFLEX PHOTOGRAPHY. *By Morgan and Lester* 4.00
- ☐ MAKE YOUR PICTURES SING! *By Paul Louis Hexter* 3.00
- ☐ COPYING TECHNIQUE *By Fraprie and Morris* 1.50
- ☐ THE MODEL *By William Mortensen* 3.00
- ☐ WHAT YOU WANT TO KNOW ABOUT DEVELOPERS. *By Edmund M. Lowe* 2.50
- ☐ PHOTOGRAPHIC FACTS AND FORMULAS, *By Wall and Jordan* 2.50
- ☐ PHOTOGRAPHIC AMUSEMENTS *By Fraprie and O'Connor* 3.50

All prices include postage

In Ohio add 3% for Sales Tax.

Check the ones you want, write your name and address in the margin and mail with remittance to

Charles Abel Incorporated
520 CAXTON BUILDING
Cleveland Ohio

HAVE THREE Cooper-Hewitt lamps, minus two tubes, all in good condition. Will exchange for good used model B Pako printer. Daniel Studio, Columbus, Nebr. 5-5-1

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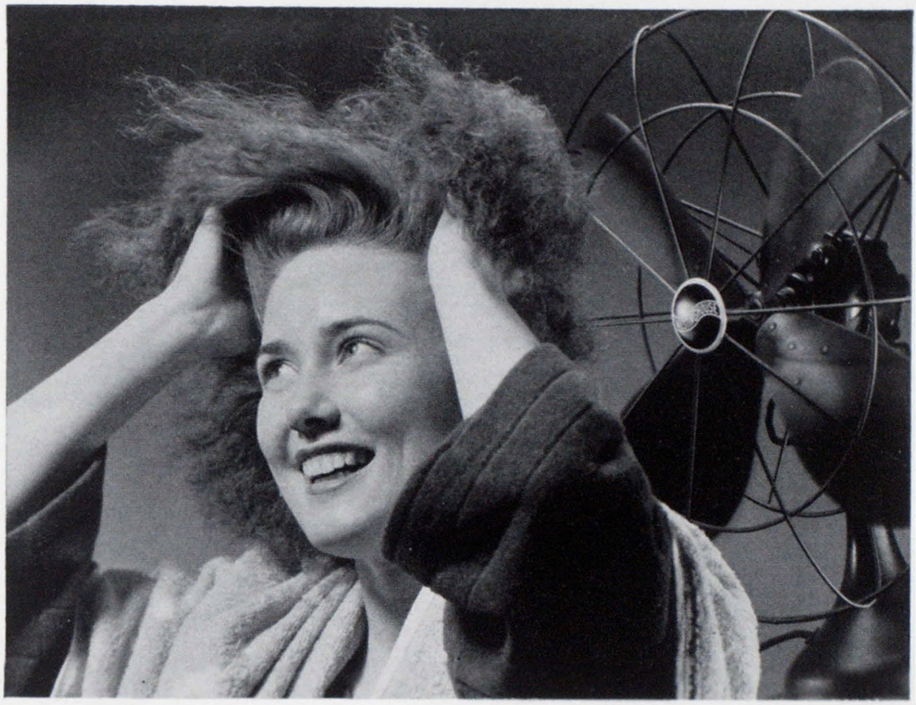
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• **Chemistry for Photographers,** *by Allen R. Greenleaf. 5½x8, 177 pages, unillustrated. Cloth, $2.00 postpaid. Publisher: American Photographic Publishing Co.*

The modern photographer is not satisfied to accept a chemical formula merely as such on the word of a manufacturer or publisher that it will produce certain results. He wants to know why the different chemicals are specified, how they act and react and, in general, what it's all about. Mr. Greenleaf, a chemical engineer as well as a photographer, explains all this and much more and while his text is by no means all in words of one syllable it is nevertheless understandable by any serious worker. A good book for those who really want to understand the chemistry of photography.

• **British Journal Photographic Almanac, 1941,** *edited by Arthur J. Dalladay, A.Inst.P. 5x7½, 416 pages, profuse text illustrations, 31 full plates in gravure. Cloth, $1.85; Paper, $1.35, postpaid. American distributor: American Photographic Publishing Co.*

So long as the *B. J. Almanac* can make its annual appearance, with style and contents unaltered and its only divergence from normal being fewer advertising pages, it would seem that England would be likely to survive a while longer. Though the ads are fewer the editorial matter seems as bulky as ever and the book continues to be one of the most important reference works on the market. The photographer who has an accumulation of *Almanacs* on his studio library shelf will rarely find himself at a loss for a formula or a process.



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