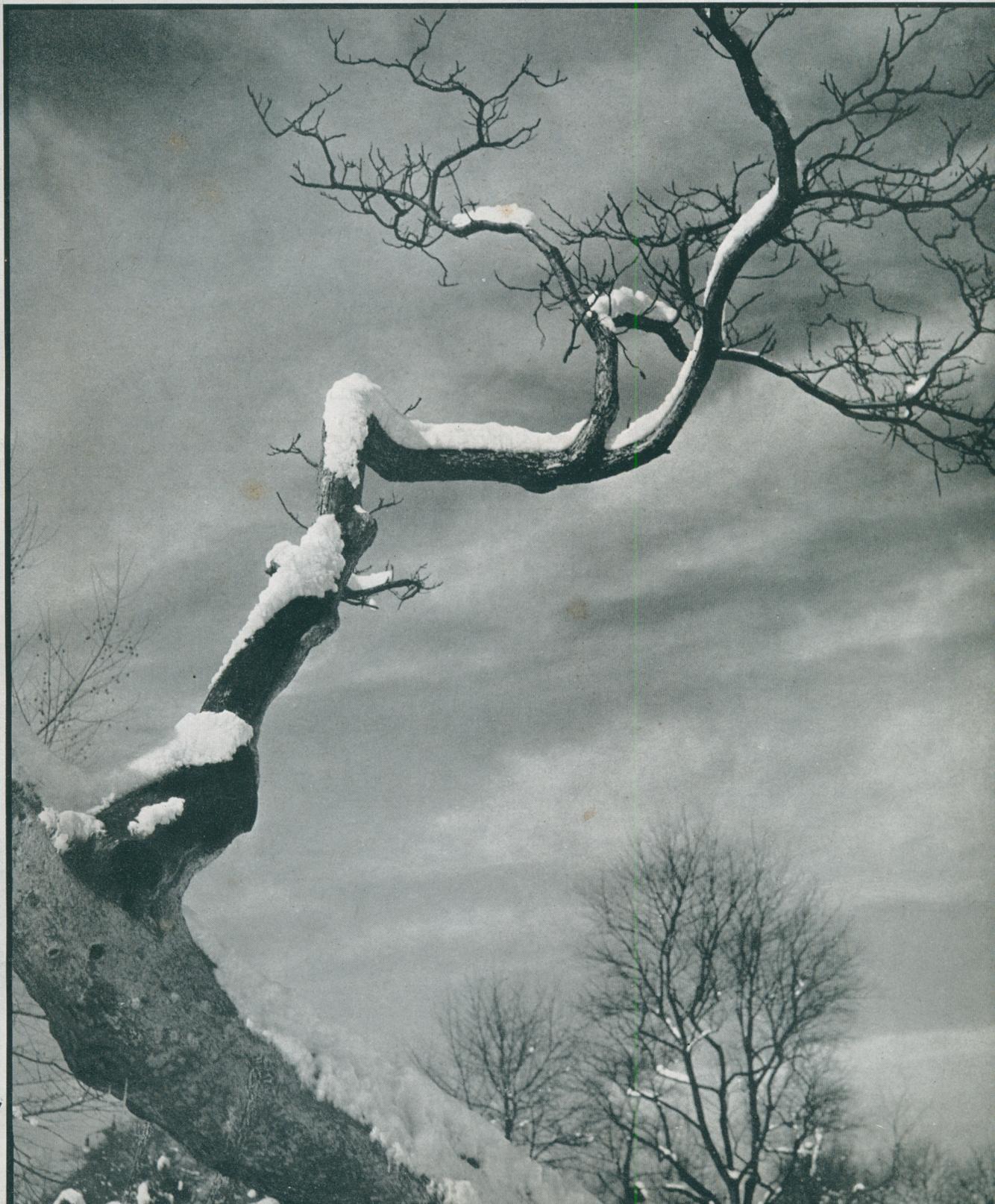


Leiss

MAGAZINE

December, 1938



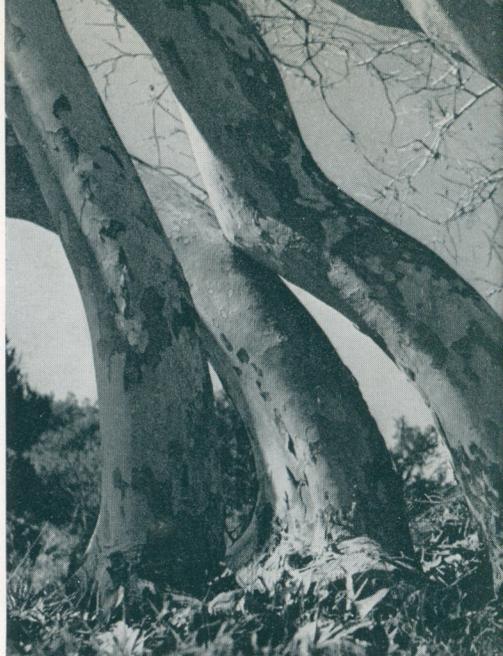
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VOL. IV
No. 12



The Lookout

RAYMOND SEBASTIAN

THIRD PRIZE



Sycamore Boles

M. H. DESHLER

SECOND PRIZE

Zeiss Ikon Monthly Competition

FIRST PRIZE award this month goes to Lu P. Monroe for *Majorettes*, a picture full of zest and pep, taken with the SUPER IKONTA B with a TESSAR F:2.8 8 cm Lens. To stop the action of the subject, moving

FIRST PRIZE

Majorettes

LU P. MONROE



directly across the camera at such close range, a speed of 1/400th second was required, the diaphragm being stopped to F:11 on account of the high-speed film used. Here, there is certainly no attempt at composition as understood in the conservative manner, but instead a deliberate attempt is made to secure a typical poster effect. This is not a picture to be lived with at leisure, for it is meant to be striking and effective at a distance. It is a typical example of the modern trend of photography in commercial and advertising fields in which the whole intent is to capture the reader's interest. This a more lyrical or conservative picture, surrounded by such competing factors as the printed word or other illustrations, could never do. But this picture has everything required for modern, illustrative demands: the exaggerated point of view, secured through a low camera angle, placing the two figures boldly against the sky; the strong diagonal composition which gives the picture vigor and action; and the appeal of the subject matter itself as represented by buoyant, laughing youth.

M. H. Deshler wins the second award with *Sycamore Boles*, taken with a SUPER IKONTA A and TESSAR F:3.5 7 cm Tessar, the exposure being 1/25th second at F:22. Mr. Deshler's picture is based on pattern and surface texture, a subject in which many photographers, unimpressed by ordinary landscape scenes, find great delight. They are more intrigued by the beauties of surface texture, such as sunlight reflected from metal or wood, and the design than they are (*Please turn to page 280*)



JOHN THOS. HICK

THIS MONTH

... snow train announcements and the brief foretaste at Thanksgiving sets the winter sports enthusiast looking forward to the coming months when the northern part of the United States will (so we hope) be covered with snow and ice. With the various winter sports activities adding to the naturally pictorial possibilities of the snow-covered hills and fields we have a combination that is unbeatable in either black and white or color, and more and more photographers are turning to the possibilities of snow photography each year. An important element in preparation consists in making sure that our cameras are in good working condition. Old, dried-out oil gums and hardens at low temperatures, focusing mechanisms tighten, and shutters slow down. Exposure is critical with either black and white or color, and crisp definition, frequently at high shutter speeds and wide open apertures, is generally a necessity. If you would undertake snow and winter sports photography now is the time to have your camera cleaned and overhauled.

... and every month ZEISS MAGAZINE is yours. We have appreciated receiving your past suggestions and criticisms. They have been studied to learn your needs and likes so that the magazine could be made more interesting and informative for you. So, in closing, we wish you a merry Christmas and good pictures during the coming year—and again reiterate that we want to continue to hear from you whether your offering is a suggestion or a three-issue article.

ZEISS MAGAZINE

Devoted to Zeiss Ikon Photography

VOLUME IV

NUMBER TWELVE

DECEMBER, 1938

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Edited by Fenwick G. Small

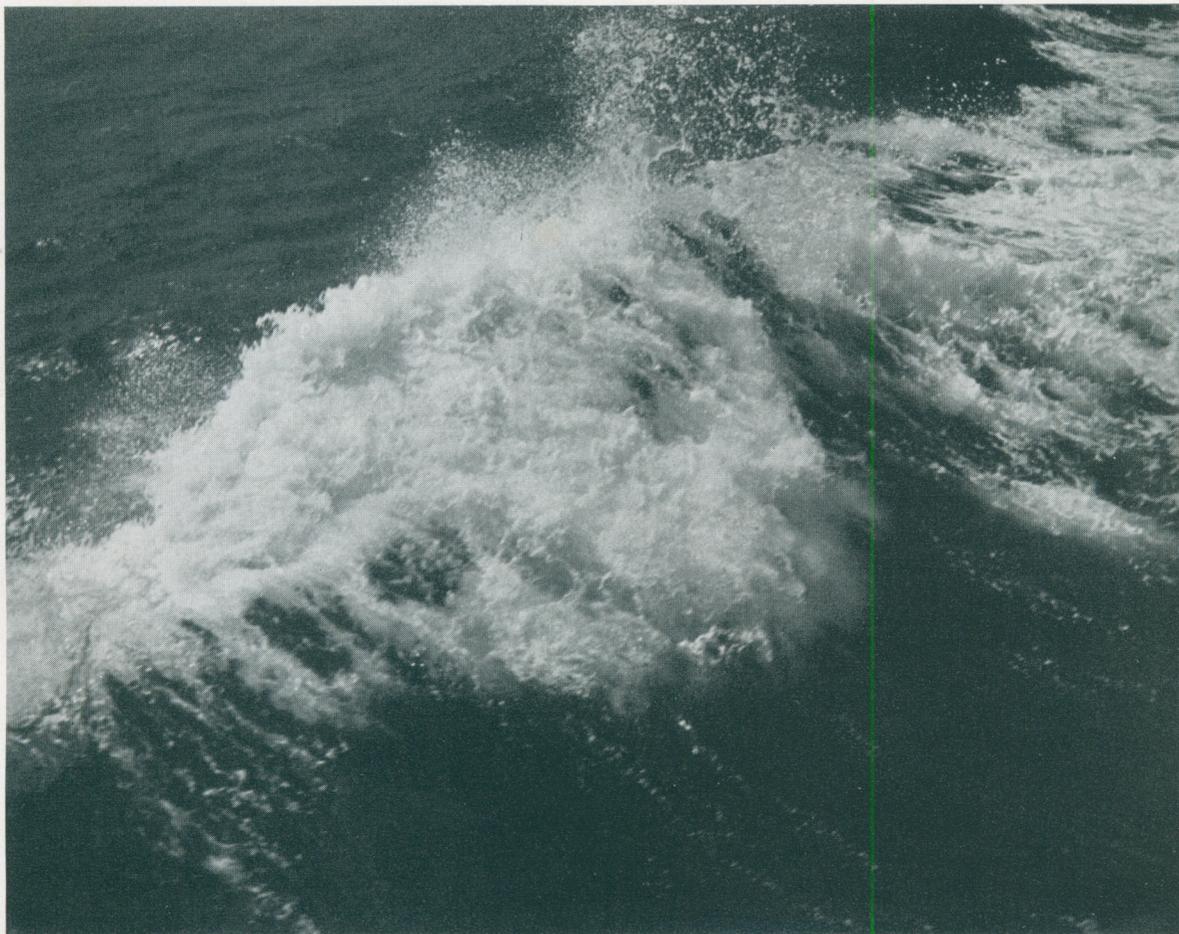
ZEISS MAGAZINE, Devoted to Zeiss Ikon Photography, is published monthly by CARL ZEISS, Inc., at 485 Fifth Avenue, New York, N. Y. The subscription rate for the United States and Possessions is \$1.00 per year; for all foreign countries, \$1.50 per year. Single or sample copies, 10 cents in the United States and Possessions, 15 cents elsewhere. The Editor will welcome original manuscripts on photography with current models of ZEISS IKON Cameras, remuneration for which will be at the customary rate for photographic magazines. Unsuitable manuscripts will be returned promptly. Entire contents copyrighted, 1938, by Carl Zeiss, Inc. Printed in U. S. A.



Arabesque

THOMAS O. SHECKELL

CONTAX with SONNAR F:2 50 mm Lens



Breaking Wave

THOMAS O. SHECKELL

CONTAX with SONNAR F:2 50 mm Lens

Modern Pictorialism

THOMAS O. SHECKELL

IT HAS BEEN said that you cannot teach an old dog new tricks, but now I wonder if that is entirely true. For here is an old dog, photographically speaking, with forty years of picture-taking experience back of him, and the new trick is the use of the miniature camera.

Like many another who has followed the photographic hobby for a long time, I started with a fairly large camera. It took 5" x 8" glass plates and a lens cap acted as a shutter. There was a real thrill in developing those old plates, also in printing them on

platinum paper. The results were not only good enough to give the necessary encouragement to continue but, some twenty or more years ago, to lead to the crashing successfully of some of the salons of photographic art. By that time, I might add, I had found in the pictorial side of photography, as distinguished from the basic or documentary use of the medium, a field so full of opportunities for personal expression that I even began to express the remote hope that my artist friends would sooner or later have to admit that photography had a

very good claim to their consideration as a fine art.

For many years now my own pictures have been hung in most of the recognized salons in this and some thirteen other countries. Some of them have been reproduced from time to time, and quite frequently a collector or some other pictorialist would purchase one of them from a salon because it appealed to him and he thought he might be able to live with it.

Over the years my equipment has changed somewhat, a four-by-five replacing the five-by-seven which had taken the place of the original five-by-eight. Films came along to replace the old glass plates; and many new gadgets, papers, and processes kept me in the darkroom until the wee small hours of many mornings.

In the earlier days, while the rank and file of the pictures in a salon were pretty good, there were always some prints that stood out head and shoulders above the others. These became the much discussed and envied work of the day. Then, as new equipment became available, new processes were devised, and the skill of photographers became better, the competition became

keener, resulting in uniformly better work all round.

I thought that I advanced with the crowd. I took up the new ideas, new papers, new means of presenting prints, and, in fact, was in step with my fellow pictorialists. But was I entirely? During the long time I had followed photography as a hobby, I had become convinced that the view camera on a tripod, permitting the use of a ground glass for composing the picture, was an absolute necessity to serious pictorial work. Too, I had graduated from the sharp-focus definition and was a devotee of the moderately soft-focus lens, for I felt that it alone gave that visual quality, as my artist friends presented it in their paintings, that I tried to cultivate my eye to see. Not that I wanted to make pictures photographically that would look like paintings, or the work of some other medium, for I feel that the photographic process is distinctive and does not need any excuses, but I did want to induce into my work a little something that would express things as I personally saw them rather than with the sharpness of a pure record photograph.

Old London

— THOMAS O. SHECKELL

CONTAX with SONNAR F:2 50 mm Lens



So it was with me when I found myself surrounded by fellows with tricky and expensive miniature cameras taking pictures about the size of commemorative postage stamps. They were getting a lot of fun out of it and talking endlessly of this method or that, of strange things like fine grain, and, too, spending lots of money for this gadget or that. I was fully convinced that there was as much to them in the pride of possession of fine precision instruments as in their ability to use these instruments.

Then I drifted into some of the exhibitions staged by these "minnie" fans, also those sponsored by the firms who manufactured the equipment, and I was both surprised and delighted at the good work shown. One could not deny that there must be something to the many advantages of which these miniature owners bragged. But I still stuck to my four-by-five tripod camera. Even though I did manage to have my prints accepted and hung in the various salons and received my reasonable share of the honors and awards, the going became harder year by year.

In many lectures that I gave on various phases of photography I frequently expressed my opinion of the miniature camera, based on the little I knew of it. I did say emphatically that the beginner, at least, was making his job that much harder for

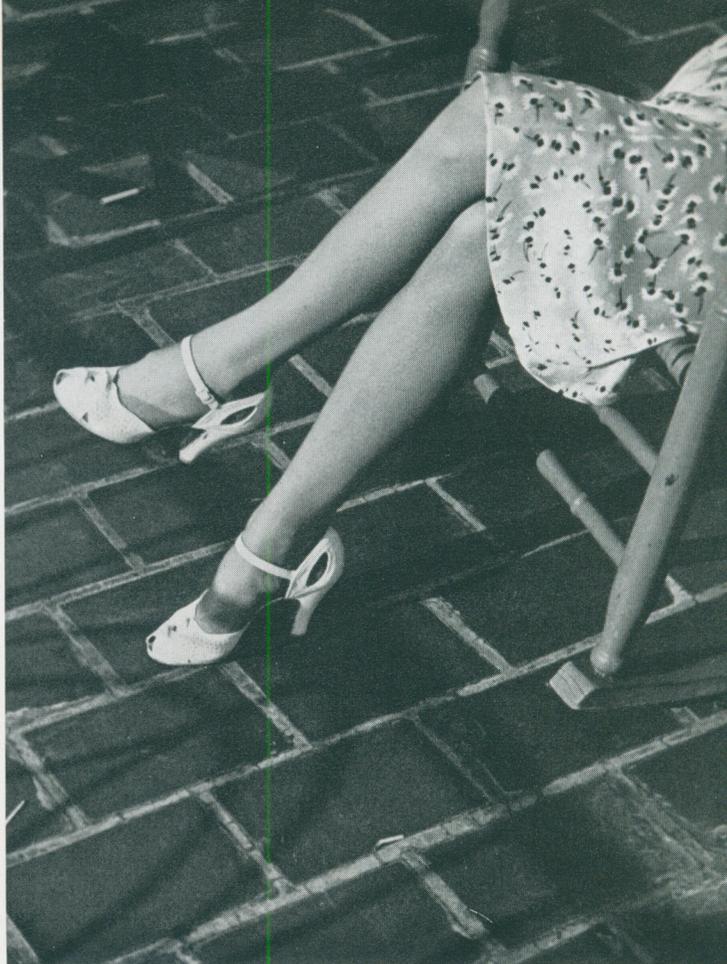
himself by using such a small camera as a "minnie."

Small wonder it was then to my friends that I approached the use of a miniature camera this last summer with preconceived ideas and plenty of prejudices in favor of a larger—much larger—film size. But I was going to Europe and wanted to shoot color, and the direct-color film I wanted to use could then only be had in the 35 mm size. So I started with a CONTAX fitted with a SONNAR F:2 50 mm Lens in addition to my old 3¼" x 4¼" film-pack camera, a camera that had traveled with me many times across this country and had served me well.

Did I carry the larger camera with me around the deck of the ship going over? I did not! All the interesting things that happened, the band playing on deck, a troupe of athletes performing, fellow passengers, sunsets at sea, these and many others were so easily taken with the CONTAX that not once did I get out the larger camera. Its ease in handling, its adaptability to a great range of subjects, and the quickness with which I could bring it into play all impressed me. A close-up of a breaking wave at 1/500th of a second and a group of friends in conversation over their drinks in the bar at 1/25th of a second was all the same to the CONTAX. I was doing things I had never done before, and the CONTAX made it all possible. Through Western Europe, traveling and searching for pictorial subject matter, in England, Holland, Belgium, and France, I found it ever reliable. While I then used the 3¼" x 4¼" as well, I never ventured forth without the CONTAX.

Its less costly film frequently prompted the making of several shots of an especially good subject from different angles, with the knowledge that I would be able to select the best for working up later. If I was a little doubtful of exposure, I could make several at different shutter speeds to be safe. In many instances where time was an element in getting an interesting shot I could, and did, rely upon the depth of field scale with a feeling of certainty.

I knew full well that I must use the utmost care in processing the film of my trip abroad, for I wanted to be able to make exhibition-size prints having the same quality as those from my larger negatives. Care was taken in processing and a hardening bath was added to my usual procedure to protect against scratches, finger marks, and other defects. But it really was not all as difficult as it sounds. I made about seven hundred exposures with my CONTAX under all kinds of light conditions, and the quality of the prints from these negatives affords both pleasure and surprise. The



Pattern

THOMAS O. SHECKELL

CONTAX with SONNAR F:2 50 mm Lens

ability to make 11" x 14" enlargements from selected portions of these small negatives astonishes me. My most vital pictures, those made on the spur of the moment, of some person, scene, or subject were all made with the CONTAX.

Many pictures were taken in color with Kodachrome. This ability to use color, easily and comparatively inexpensively, enabled me to depict those red sails of the fishing boats on the Zuider Zee in Holland, the restful greens of the Petite Trianon in France, and the great beds of red geraniums or roses in the gardens at Versailles.

I have found the CONTAX equally good in making landscapes and marines, splendid in arresting movement in sport pictures, and now I am making some portraits in the camera club studio. These have all the quality of the work of larger cameras.

I am sold! I find the miniature a most useful and dependable camera. I know of no work that I, a dyed-in-the-wool pictorialist, would not undertake with my CONTAX. I must admit that now I too am a "minnie" fan.

The Story Behind the Picture

REX HARDY, JR.

THE STORY behind this picture is really the story behind fifty years of hard work. This year is the fiftieth year of the journalistic career of Mark Sullivan, author of *Our Times*, and writer of a widely read syndicated column dealing with political and economic affairs. This year, also, Mr. Sullivan's autobiography, *The Education of An American*, was published. To celebrate the anniversary and the publication of the autobiography, the famous journalist visited his hometown, West Chester, Pennsylvania, was there entertained, and acted for the day as the editor of the small-town paper on which he got his start.

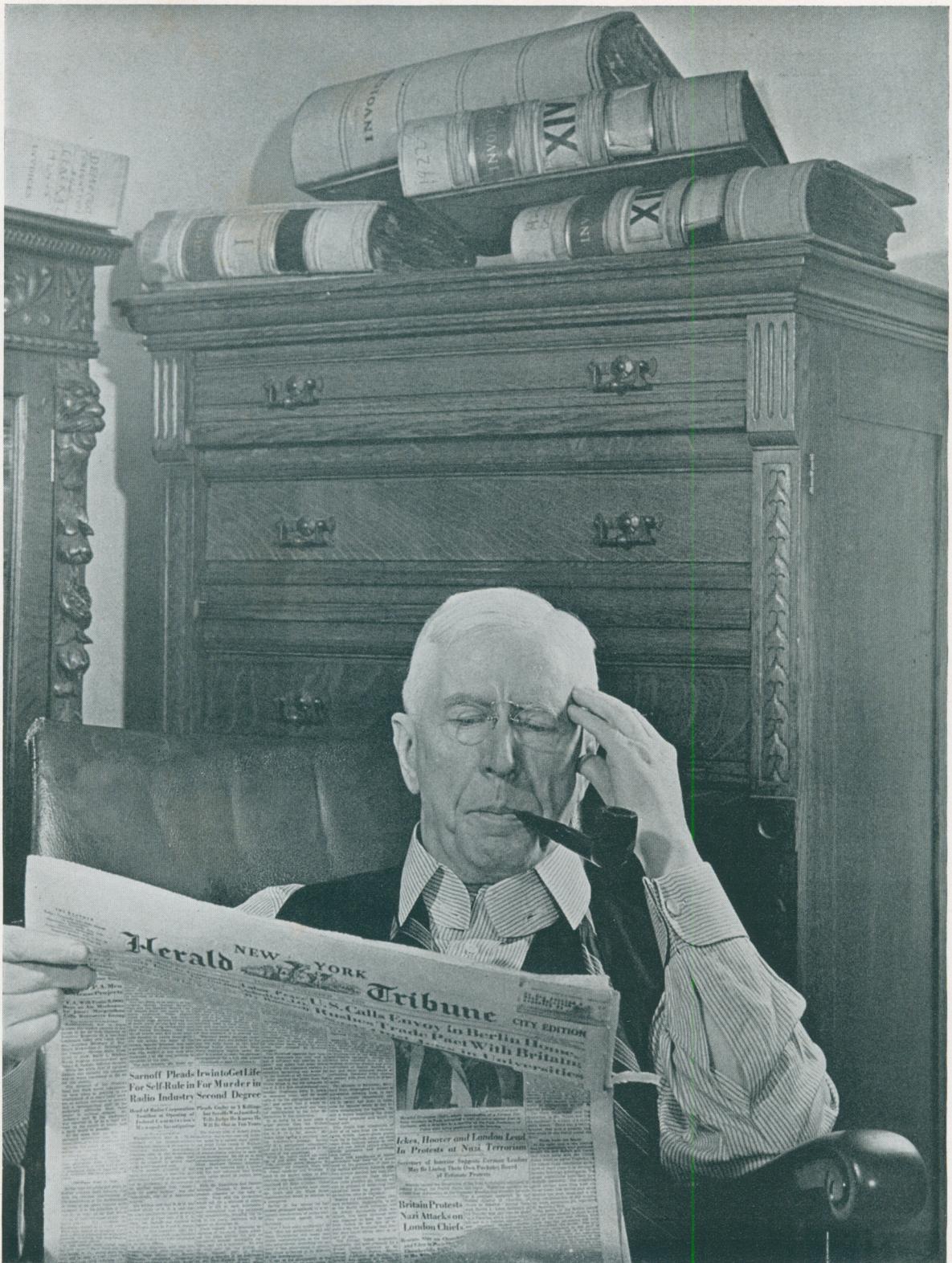
I was assigned by *Life* to cover the event for a possible story on Mr. Sullivan. Arriving in West Chester early in the morning, I spent most of the day with the newsreel men and news photographers, shooting the activities of Sullivan's day. We all made pictures of Sullivan editing the paper, talking with the old-time editor who gave him his start, working in the composing room of the paper. We photographed him at his reception and marching down the street with the local high school band. In short, everyone made a large number of good pictures of Mr. Sullivan's day.

However, *Life* needed more than just this record of the day. I went to the nearby farm on which Mr. Sullivan was born and which he still owns and uses on week-ends as a retreat from Washington city life. There I was able to make pictures of the room where his first writing was done. After his hard day, I had little hope of receiving permission to make photographs of him in his home surroundings. Discouragement came too readily. When I explained to Mr. Sullivan what it was I wanted, he cooperated readily. He insisted that I stay to dinner, where I was able to photograph him with his family at the everyday occupation of eating. After dinner he told me that I could write my own ticket; anything I wanted he would do his best to supply.

I knew that Sullivan was the son of immigrant farmers, that he had made a success of himself in typical American fashion, and that he was proud of his American heritage of simplicity and straight-forward hard work. I asked him if I might see the room in which most of his writing had been done. This turned out to be a sparsely furnished attic room in the old farmhouse. Here Mr. Sullivan obligingly went through the task of writing in his usual longhand fashion. To my surprise, when I asked him if he always wrote in dress as formal

as that he had on, he peeled off his coat, removed his tie, and loosened his high stiff collar. This, of course, made the pictures far better from the standpoint of naturalness. As I was about to leave he mentioned his fondness for an old leather chair which stood in the corner of the room. He sat down in it and picked up a newspaper, while I started to pack my equipment. I realized then that here was the most typical shot of all. I quickly set my camera up again, and by dint of maneuvering managed to get into my picture the stack of old ledgers and notebooks which stood on a shelf above his head. The result of this effort brought what I considered the best picture made on this assignment, and one certainly representative of this self-made, simple, old-fashioned journalist. He is relaxed, in his old farm home, reading the daily paper. His old leather chair and the huge, musty old volumes help to give the proper impression. He is dressed comfortably as he would normally sit around the house in his few periods of relaxation, and yet he is reading a metropolitan newspaper, keeping his mind alert, to be able to write more clearly his sharp analyses of current trends.

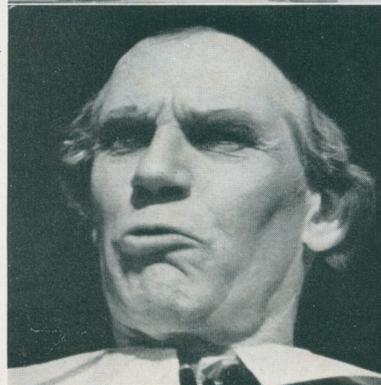
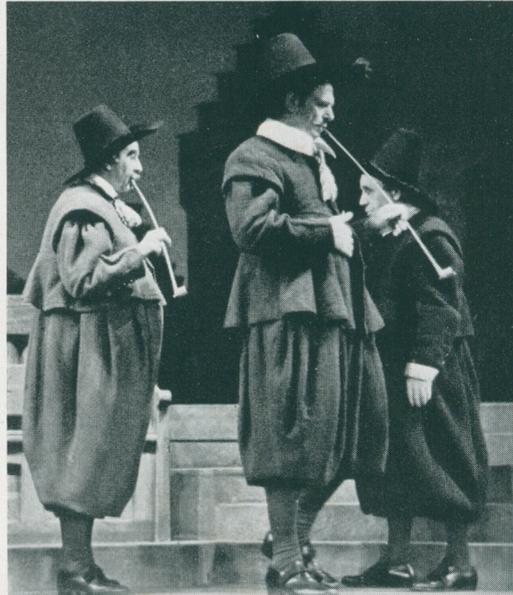
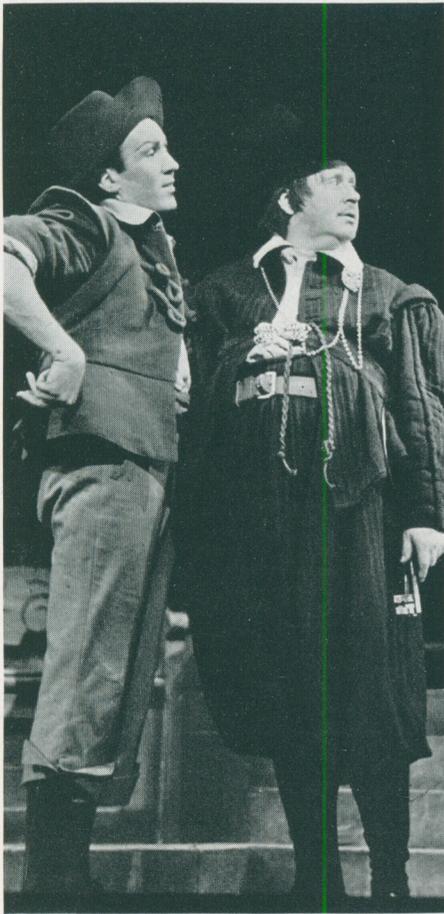
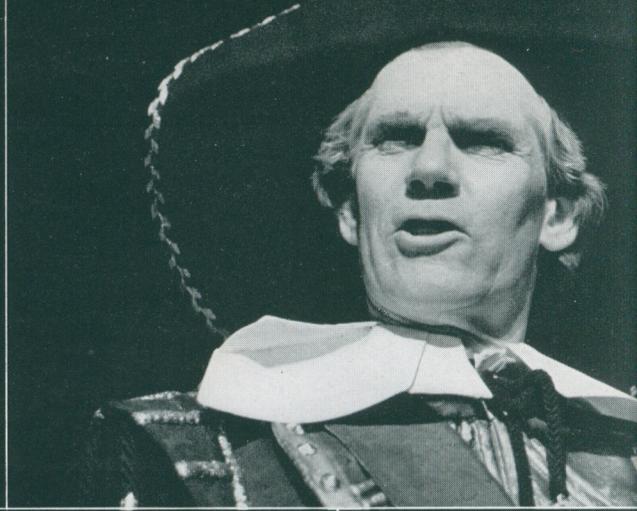
Technically speaking, the picture was not difficult to make. A ZEISS IKON Jewel Camera, loaded with Eastman Super Panchro-Press cut film, was used. The lens was a CARL ZEISS TESSAR F:4.5 15 cm (6") in Compur shutter, synchronized for flash with a Jacobson Flash Synchronizer. Three flashes were used. One was set on either side of the chair to light evenly Mr. Sullivan's face and to emphasize the texture of the worn leather back. The only thing out of the ordinary here was that care was used that none of the light be reflected from the glasses, causing a "hot spot" on the negative. This problem is easily solved by remembering that light will reflect from a surface at the same angle at which it hits. To supplement the two lights, I placed another light just out of the picture at the right, well behind Mr. Sullivan. This highlights the side of his face, thereby achieving a modelling effect. All the lights were Wabash Superflash lamps of the Press 40,000 size in clamp-on reflectors. The exposure was 1/100 of a second at F:32. Working in this way with fast negative material and the aid of flash lamps judiciously placed, remarkable depth of focus is, of course, obtained even with a very short exposure. The negative was developed in D-76, and the print for this reproduction is on double weight glossy bromide paper, unferrotyped.



Rex Hardy

MARK SULLIVAN

Courtesy of LIFE

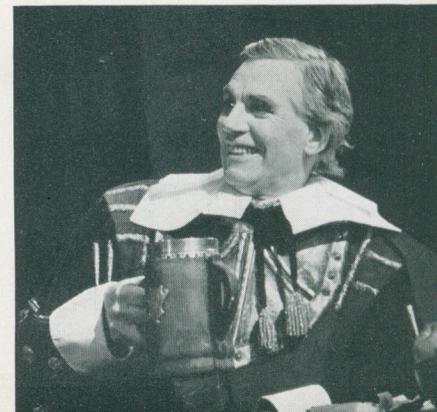
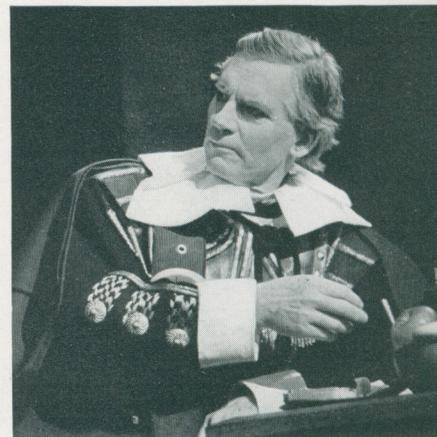
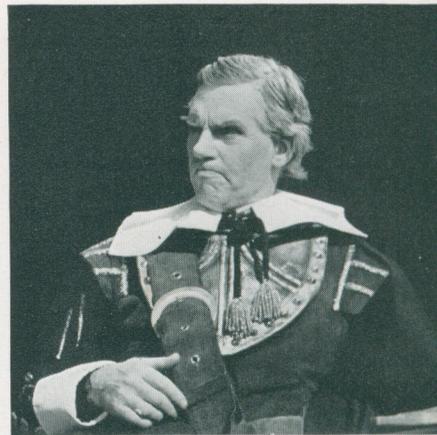


WALTER HUSTON

IN "Knickerbocker Holiday"

photographs by BOB GOLBY

with CONTAX, f:2.8-180mm. f:2-85mm. f:1.5-50mm. SUPER IKONTA B, f:2.8



What Price A Busted Thumb?

MORRIS H. MILLS



(Continued from the November Issue)

IN THE FINAL analysis, a manufacturing plant does not have much reason for existing without a profitable product. It is axiomatic that production must result in a profit, if the business is to remain in a solvent condition. To continue, a short sighted policy which permits injury to its employees, resulting in an ever mounting toll of compensation and compensation costs, will eventually force even the most solvent of businesses to the wall.

Here is one of the most fertile fields of application for the camera. During the course of his study, numerous photographs should be made and those that show the existence of hazards, whether arising from equipment, habits of workmen, or job procedure, should be made the basis of his reports and recommendations for changes in the interest of increased safety. A series of well-planned photographs to

The brink of an 85-foot cliff, and no laces in his shoes!

Test of experimental fire-fighting equipment.

support his recommendations for change is one bit of evidence extremely difficult to counter or ignore.

It may not be amiss to say a word regarding equipment here. To start with, get the best camera with the fastest lens that your budget will allow. However, don't take this to mean that one must go into the diamond-studded, gold-finished class. If your budget is limited, as many are, select a camera with the fastest *good* lens that can be afforded, and equip it with a synchronized flash outfit. A good camera, although the price may seem excessive, will often pay for itself in an amazingly short period of time, since its use will undoubtedly assist materially in the accomplishment of the often difficult task of accident prevention.

When the activities of the Safety Engineer are examined from the viewpoint of photography, the reason underlying the emphasis on a camera equipped with a good lens is clear. His camera is frequently called upon to make pictures, and good ones, under conditions which, a few years ago, would have caused the photographer to throw up his hands in despair; inadequate light; a frequent necessity to go into action almost immediately in order to secure a picture of an action, often of only a few minutes or seconds duration; a need often for equipment which is not inherently of an attention-attracting nature as is the case usually with the conventional style of camera; etc. Therefore, the faster the lens the better. However, sometimes the use

Reaching for an amputation—in the hammers of a rock crusher.



of the synchronized flash is indicated—that will permit the use of a slower lens. There are, however, times that efforts should be made to secure photographs under gaseous conditions which will prohibit the use of any equipment which is not explosive-proof. Sad to say, most photographic lighting devices cannot be placed in the explosion-proof category. These reasons then, explain my own preference for the 35mm camera for use with safety work. It may not be the universal

camera as some have claimed, but I do not believe that its unquestioned supremacy in the field of safety work can be doubted.

In the first place, it is the only camera having ultra-speed lenses such as the F:2 or the F:1.5, with a wide range of other accessory interchangeable lenses. I have found in the past, at least for my own work, that the CONTAX III with the SONNAR F:1.5 50mm Lens, supplemented by the BIOGON F:2.8 35mm Lens and the SONNAR F:2 85mm Lens and a synchronized flash outfit, is capable of delivering a satisfactory photograph under almost any circumstances. In addition, for general work, it is hard to surpass the convenience of the built-in exposure meter of the CONTAX III, which permits a running check on exposure data with little loss of time.

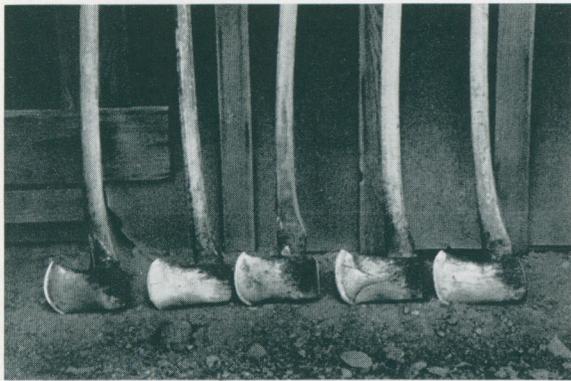
When our use of a camera in connection with field work was first conceived, it was with the thought that a few photographs would materially improve our reports, lending incontrovertible evidence to otherwise disputable statements. However, as a background of experience was built up, it was soon found that this was but one of a number of, and sometimes more valuable, uses for a file of photographic data built up over an extended period of time.

In passing, mention should be made of some possible uses of the camera to the Safety Engineer:

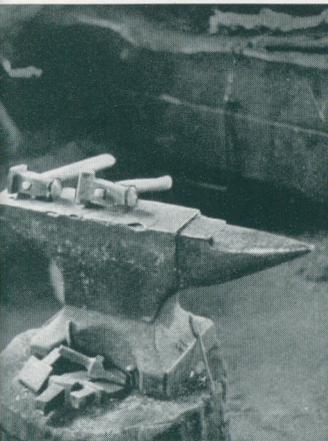
1. For collecting supplementary or basic evidence in accident investigations.
2. As a field notebook for the recording of field inspection notes in graphic form, supplemented, of course, by written notes. This is one of the most important basic safety uses for the camera, and is the one which most of the accompanying photographs illustrate.
3. As a source of educational safety materials.
4. As a means for recording and disseminating information about good safety suggestions and developments.
5. As a source of slide and strip film educational material.
6. As a potent tool in the hands of the insurance investigator. (One form of activity associated (Please turn to page 282)



Similar inadequate shoring resulted in a nearby fatality. Curved cutting edges mean glancing blows—and injuries.



Misuse of an anvil.



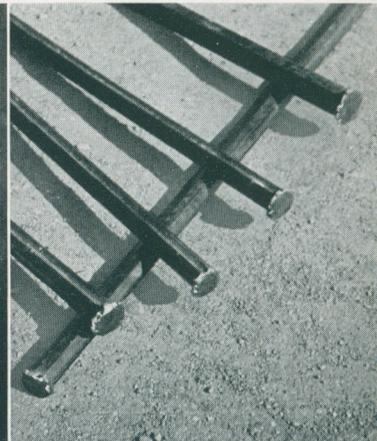
Bad tire practice.



Waste-filled drawers breed spontaneous combustion.



What would a flying chip from one of these do to your eyes?



Practical School Photography

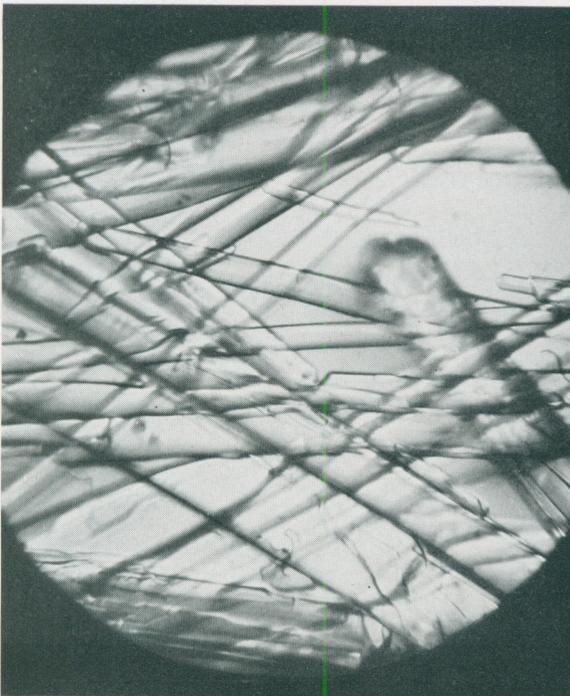
W. BRUCE ADAMS

(Continued from the November Issue)

3. CLASSROOM PICTURES: As has been pointed out, the making of pictures under actual classroom conditions is a comparatively simple matter if the miniature camera is employed. These pictures might be planned to illustrate some definite topic on the course of study in some subject, and they will permit of a very valuable type of dynamic teaching in which the pupils are called upon to demonstrate their grasp of the principles involved in the lesson. For example, pupils could be required to pose for a set of pictures illustrating good posture. Another valuable type of picture would be the photographing of projects done by the class, or of blackboard displays and room decorations. An album of such pictures would be invaluable to the teacher. Supervisors and inspectors could make use of the miniature in order to keep the teachers in their district posted as to what was being done in other schools.

4. COPYING: This is a very important phase of photography for the teacher, and one that is greatly facilitated by the use of the single plate adapter that may be obtained for use with the CONTAX. In the elementary school such teaching aids as pictures, maps, charts,

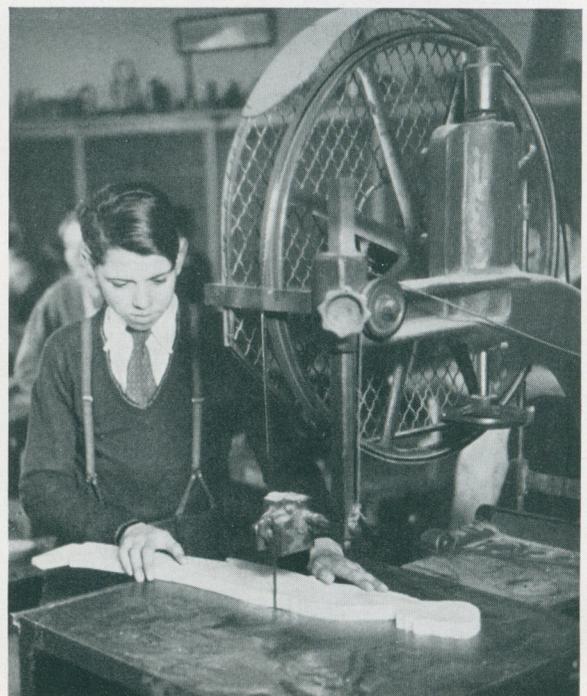
CONTAX Photomicrography by a student



diagrams, and the like may be copied at exceedingly low cost. These may be taken from books, magazines, or papers, or may be the work of the teacher or pupils. The boy who has made a drawing will be greatly pleased when he sees his work reproduced in the form of an enlargement, and later as a lantern slide.

5. MICROCOPYING: This is the name given to one phase of copying in which considerable interest is being shown at the present time by teachers and research workers. It refers to the copying of entire books or selected sections on positive safety film. In this manner a very complete reference library may be built up at little cost. The advantages are chiefly that of low cost, the ability to reproduce an exact facsimile of the original, and the ability to interchange material with other workers using the standard double-frame format. The necessary equipment is portable, which means that old letters and documents may be copied without having to be removed from the owner's possession. The copied material may be read by the use of a magnifying glass, by projection on a screen, or may be enlarged on bromide paper for easy filing.

6. ILLUSTRATIONS FOR ARTICLES: Many teachers





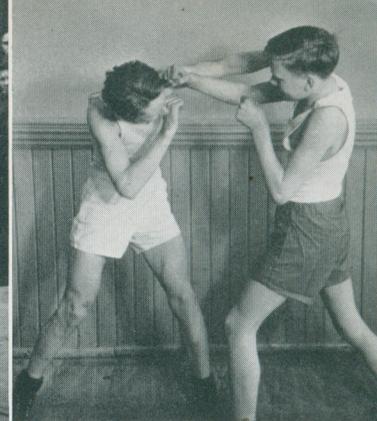
Classroom Activities



Travel Pictures



Safety Activities



Action in the Gym

are finding that magazine articles are more readily accepted if accompanied by suitable illustrations. Here again the owner of a CONTAX will find that such pictures may be made with a minimum of trouble, and they may prove to be a welcome source of revenue.

The above classes of work will give some idea of the kinds of photography the average teacher will want to do. In addition, of course, there are some specialized fields, such as photomicrography, which many teachers will find interesting. The photomicrograph reproduced herewith, which was taken by one of the writer's pupils, illustrates the results obtainable even by the inexperienced photographer. Or perhaps the making of photographs by infra-red rays may attract the teacher of scientific bent. No matter what the field, the owner of a CONTAX will find his needs fully met by some of the many CONTAX accessories as well as by the wide range of emulsions available.

Perhaps no branch of photography is of more interest to the teacher than that of color. The ultimate in two-dimensional pictures is undoubtedly the projected color transparency, and the CONTAX owner has at his command several kinds of color film at reasonable prices, together with the

optical equipment necessary for the best result. Experiments in the use of colored and monochrome pictures as lesson illustrations have proved that the colored picture is the most effective. In the past, the problem of color has had to be solved by after-treatment of the positive, with results entirely dependent upon the artistic ability of the person doing the coloring. Now anyone, by exercising reasonable care, can reproduce the hues of nature with great fidelity. Thus another potent teaching aid has been made available to the CONTAX photographer.

Teaching both saving and business procedure



Pictures of teams and outside activities



The laboratories: a fertile source of pictures



anyone, by exercising reasonable care, can reproduce the hues of nature with great fidelity. Thus another potent teaching aid has been made available to the CONTAX photographer.

It may be of interest to consider for a time the form in which the finished positives will be produced, and this again demonstrates the superiority of the miniature camera.

1. LANTERN SLIDES: Standard size lantern slides are easily made by projection from CONTAX negatives. Projection printing is no more expensive or more difficult than contact printing, and it affords the advantage of permitting the selection of any desired portion of the negative. If desired, the slides may be made in the miniature size, which is 2" x 2"; if a miniature projector is not available, the standard size can be used in any stereoptican.

2. FILM SLIDES: These may be made by contact (Please turn to page 282)

THE MONTHLY COMPETITION

(Continued from page 266) by the natural beauties of nature as seen by the average man. Excellent work has been done by many photographers working in this vein, but to do this work successfully requires not only fine equipment to obtain minute definition but also the mental alertness to observe new things in many common objects when transformed by the magic of the sun.

The Lookout, taken by Raymond Sebastian with a SUPER IKONTA B and the TESSAR F:2.8 8 cm Lens, is awarded third

prize. With a light red R-10 Filter and panchromatic film, the exposure was 1/100th second at F:8. The use of such a strong filter in seascapes is very effective in giving good contrast between sky and water, and it also has a tendency to eliminate many of the disturbing reflections often present in seascapes. This picture is also on the poster style, as that receiving the first award, but it does not have quite the "punch" due to the fact that the figure of the man is too static. However, the composition is fairly strong, the leading lines of the girders and wires being of great help in centering the interest on the man.

Zeiss Ikon Loan Exhibitions

The One-Man Shows and Print Lectures comprising the Club sets of the Zeiss Ikon Loan Exhibitions are reserved as follows during the next few months:

- RICHARD WURTS ONE-MAN SHOW
November 2nd to January 9th, 1939
Museum of the City of New York, New York, N. Y.
- M. U. WALLACH ONE-MAN SHOW
December 1st to 31st
Dayton Art Institute, Dayton, Ohio
- DR. MICHAEL WISHENGRAD, A.R.P.S., ONE-MAN SHOW
December 1st to 31st
Metropolitan Camera Club Council, New York, N. Y.
- DEVER TIMMONS, A.R.P.S., F.R.S.A., ONE-MAN SHOW
December 2nd to 31st
Camera Club of Syracuse, Y.M.C.A., Syracuse, N. Y.
- January 3rd to 31st, 1939
The Dayton Art Institute, Dayton, Ohio
- DEVER TIMMONS, A.R.P.S., F.R.S.A., FIFTEEN-PRINT LECTURE
December 22nd
Brooklyn Institute of Arts & Sciences, Dept. of Photography,
Brooklyn, N. Y.
- January 10th, 1939
La Porte Camera Club, La Porte, Indiana
- January 25th, 1939
Owosso Camera Club, Owosso, Michigan
- REX HARDY, JR.—CARL MYDANS SHOW
December 5th to 24th
Brooklyn Institute of Arts & Sciences, Dept. of Photography,
Brooklyn, N. Y.
- CLYDE BROWN ONE-MAN SHOW
December 5th to 26th
Salt Lake Camera Club, Salt Lake City, Utah
- January 1st to 25th, 1939
San Joaquin Camera Club, Stockton, California
- January 30th to February 25th, 1939
Taft Camera Club, Taft, California
- BOB LEAVITT, A.R.P.S., ONE-MAN SHOW
January 2nd to 31st, 1939
Baltimore Camera Club, Baltimore, Md.
- GEORGE E. KIDDER SMITH ONE-MAN SHOW
January 2nd to 28th, 1939
Brooklyn Institute of Arts & Sciences, Dept. of Photography,
Brooklyn, N. Y.
- The print exhibitions selected from among the prize-winning prints of the ZEISS IKON National Monthly Competition continue their travels during the next few months as follows:
- December 12th to 24th:
The Dodd Company, 1025 Huron Road, Cleveland, Ohio
Berg Camera Shoppe, 111 W. High Street, Lima, Ohio
Fred Ellery & Son, 291 W. Center St., Marion, Ohio
- December 19th to 31st:
Lawrence Photo Supply Co., 149 North Broadway, Wichita, Kansas
Texas Photo Supply Co., 1019 Main St., Houston, Texas
- January 2nd to 14th, 1939:
Comstock's Pharmacy, 29 East Front St., Monroe, Michigan
Jenkins & Co., 726 Main St., Richmond, Indiana
Overfelt Camera Shop, 629½ Wabash Ave., Terre Haute, Indiana
- January 9th to 21st, 1939:
Raplee's, 149 N. Santa Fe, Salina, Kansas
Red X Pharmacy, 624 Commercial St., Emporia, Kansas
Wolf's Studio, 112 No. Fifth St., Manhattan, Kansas
Abel's Gift Shop, 221 North Main St., McPherson, Kansas
Randles Photo-Finishing Co., 16 East Sherman St., Hutchinson, Kansas
Graves Camera & Supply Co., 310 North Broadway, Pittsburgh, Kansas
- January 23rd to February 4th, 1939:
J. P. Bell Company, Inc., Lynchburg, Virginia
The Huber Art Co., 124—7th St., West, Cincinnati, Ohio

The general Sets of prints from the ZEISS IKON Loan Exhibitions will be shown according to the following schedule for the next few months:

- December 1st to January 21st, 1939:
Royal H. Carlock, 913 Penn. Ave., N.W., Washington, D. C.
- December 2nd to January 11th, 1939:
Northern Photo Supply Co., 521 Second Ave. South, Minneapolis, Minn.
- December 5th to 17th:
Vermont Academy, Saxton River, Vermont
Capital Camera Exchange, Inc., 1003 Penn. Ave., N.W., Washington, D. C.
- Meloy Bros. Camera Shop, 13-15 W. Broadway, Shelbyville, Indiana
Chicago Camera Co., 2322 So. Michigan Ave., Chicago, Illinois
Berea College Hospital, Berea College, Berea, Kentucky
- December 5th to 25th:
Pennington & Hoopes, Inc., 12 Ritterhouse Place, Ardmore, Pa.
- December 5th to 29th:
Dayton Photographic Society, Dayton, Ohio
St. Louis Camera Club, St. Louis, Mo.
Fall City Camera Club, Fall City, Nebraska
- December 10th to 25th:
Buell-Kraft Studio, 52 West Third St., Mansfield, Ohio
Kelly & Green, 514 Cumberland St., Bristol, Va.
- December 10th to January 10th, 1939:
Fordham Electric Co., 2563 Webster Avenue, New York, N. Y.
- December 12th to 24th:
Hartford County Camera Club, Hartford, Conn.
W. C. Stripling Co., Fort Worth, Texas
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.
Radcliffe Drug Co., Hamilton, Ohio
Kay's Photo & Optical Co., 212 North 7th St., St. Louis, Mo.
Fuller & d'Albert, Inc., 815 Tenth St., N.W., Washington, D. C.
Greater Pittsburgh Photographic Society, N.E.C. Sandusky St. & Park Way, N.S., Pittsburgh, Pa.
- George J. McFadden, Inc., 202 Flatbush Avenue, Brooklyn, N. Y.
L. Kaltman & Sons, Inc., 303 Washington St., Newark, N. J.
- December 12th to January 7th, 1939:
Photo Service Shop, 1 Division Ave., North, Grand Rapids, Mich.
J. F. Adams, Inc., 459 Washington St., Buffalo, N. Y.
- December 19th to 31st:
Central Camera Company, 230 So. Wabash Ave., Chicago, Ill.
- December 26th to January 7th, 1939:
England Drug Company, Main at Park Avenue, Alliance, Ohio
Klein & Goodman, 18 South Tenth St., Philadelphia, Pa.
- December 26th to January 21st, 1939:
Smith-Surrey, Inc., 129 Clinton Ave. South, Rochester, N. Y.
- December 31st to January 14th, 1939:
Blue Grass Optical Co., 134 No. Upper St., Lexington, Ky.
Tropical Camera Stores, Inc., 123 Second St., N.E., Miami, Fla.
- January 2nd to 14th, 1939:
Douglas-Edwards Camera Shop, 205 Western Avenue, Joliet, Ill.
- January 2nd to 28th, 1939:
Louisville Camera Club, Louisville, Ky.
St. Joseph Camera Club, St. Joseph, Mo.
Oregon Camera Club, Portland, Oregon
Roanoke Photo Finishing Co., Second St. & Luck Ave., Roanoke, Virginia
- January 9th to 21st, 1939:
Fotocraft, 47 Battery Park Ave., Asheville, N. C.
Kelly Studios, 1026 Peach Street, Erie, Pa.
Pelham Photo Copy Service, 223 E. Jackson St., Muncie, Ind.
Fuller & d'Albert, Inc., 815 Tenth St., N.W., Washington, D. C.
- January 9th to February 4th, 1939:
Photo Service Shop, 1 Division Ave., North, Grand Rapids, Mich.
- January 16th to 28th, 1939:
Vermont Academy, Saxton River, Vermont
- January 23rd to February 4th, 1939:
Klein & Goodman, 18 South Tenth St., Philadelphia, Pa.
- January 30th to February 11th, 1939:
James Lett Company, 225 N. Second St., Harrisburg, Pa.

Notes & News

THE ZEISS IKON LOAN EXHIBITIONS

For the benefit of club secretaries, ZEISS Dealers, and others requesting the use of the various loan exhibitions, we again give information concerning them. If attention is given to the following in requesting a reservation, the making of such reservation will be expedited and we will not have to cause further trouble by requesting more specific information.

1. The loan exhibitions, of necessity, are divided into the following classifications, each of which can be loaned only to the type exhibitor mentioned:

a. *The Club Sets*, consisting of the one-man shows, the print lectures, and the Camera Club Exhibit, are only available to camera clubs, museums, colleges, and other non-commercial organizations. On account of our arrangements with the photographers, the one-man shows can only be loaned to those organizations able to place them on exhibition before the general public.

b. *The Dealer Sets*, consisting of the selections of prize-winning prints from the National Monthly Competition of ZEISS MAGAZINE, are only loaned to recognized ZEISS Dealers.

c. *The General Sets*, consisting of various selections of exhibition prints by outstanding American and foreign photographers, are available to both ZEISS Dealers and non-commercial organizations for either public showing or private showing restricted to members of the organization to whom the pictures are loaned.

2. In requesting reservation for a loan exhibition, please specify the following:

a. The particular show or print lecture desired if of the club sets, or the quantity of prints desired if of the Dealer Sets or General Sets.

b. The date on which the loan exhibition is to be received, and the length of time it is to be held for exhibition.

c. When a one-man show is requested, the name and address of the place where it will be shown if other than that of the sponsoring club, the hours and days it will be open to review by the general public, and the quantity of show catalogs that will be required for distribution before and during its showing.

d. If other than that of the person or organization making the request, the name and address to which the loan exhibition is to be shipped.

e. If possible, alternate dates, or with the one-man shows and print lectures an alternate show or print lecture, in the event that the one first requested is otherwise reserved.

ZEISS IKON LOAN EXHIBITIONS are available to any ZEISS Dealer or non-commercial organization without charge, the only restrictions being those given above. Reservations for the immediate future are given on the opposite page. See these exhibitions when they are shown in your locality. If none are being shown nearby, a request on the part of your local camera club, ZEISS Dealer, or other interested organization will correct this deficiency. But, in requesting a reservation, please be specific as to what is wanted; this will expedite the making of a reservation and avoid the necessity of our troubling you for further information.

CREATING A PICTURE

Our apologies to Herbert N. Baker, the author, and to our readers for the caption error which occurred with the publication of this article in ZEISS MAGAZINE last month. The captions for *Figure II: Retouching on back of paper positive* and *Figure IV: Retouching on back of paper negative* were transposed and should be reversed. Please see that the correction is noted in your copy of the magazine.

CONTAX FINDER MASK

In answer to a demand from many users of the CONTAX for a telephoto view finder which will permit the use of the combined range finder and view finder of the camera with telephoto lenses we offer the CONTAX Tele-mask Finder. This fits in the accessory clip on the top of the camera and, by means of masks, permits using the regular finder of the camera with both the 85 mm and 135 mm lenses. In ordering be sure to specify whether the finder for the CONTAX II or III is desired, the former costing \$7.50 and the latter \$11.00. Ask your ZEISS Dealer to show you this new and valuable accessory.

THE FIFTH ANNUAL EXHIBITION

If you receive this copy of ZEISS MAGAZINE before the closing date—the fifteenth of December—and have not yet done so, bring or ship your entry to us at 485 Fifth Avenue, New York, N. Y. The complete rules, given in the last two issues of ZEISS MAGAZINE, can be secured from your local ZEISS Dealer or local camera club. The judges and classifications, announced in the last issue of ZEISS MAGAZINE, are as follows:

Pictorial Photography

J. GHISLAIN LOOTENS, F.R.P.S., *New York*
DEVER TIMMONS, A.R.P.S., F.R.S.A., *Ohio*
DON WALLACE, A.R.P.S., *Illinois*

Press & Commercial Illustration

BOB LEAVITT, A.R.P.S., *Commercial Photographer*
KIP ROSS, A.R.P.S., *Supervising Photographer: Associated Press*
FENWICK G. SMALL, *Editor: ZEISS MAGAZINE*

Scientific & Industrial

HERBERT C. MCKAY, F.R.P.S.
DR. R. W. ST. CLAIR, A.R.P.S.
DR. MAXIMILIAN TOCH, F.R.P.S.

There will be five cash awards in *each* classification: \$100.00 First Prize, \$50.00 Second Prize, \$25.00 Third Prize, and three Honorable Mention Awards of \$10.00 each; also, the print, granted a cash award, receiving the greatest number of popular votes by those viewing the exhibition in the cities in which it is shown under the sponsorship of Carl Zeiss, Inc., will be awarded a Grand Prize of \$100.00 in cash. In addition to the eighteen prints receiving cash prize awards, eighty-two prints will be selected by the judges and retained during the travels of the exhibition. At the conclusion of its travels these eighty-two prints will be returned with the Fifth Annual Exhibition Label attached to the back.

FOLDING BRILLIANT FINDER

As preferred by most people, all ZEISS IKON Cameras are now fitted with eye-level view finders. These are generally easier to use and give the more advantageous eye-level view. For the benefit of those who like or occasionally wish to take pictures from a lower viewpoint, we now offer a *new* brilliant, waist-level view finder. It slips readily into a slot in the front standard of the new camera, folds flat for the pocket, and is larger and better than those formerly attached to the camera. They are available for the NETTARS A and C, the IKONTA A and C *Special*, and the IKONTA B. Finders of this type to slip in the camera finder clip have been available for some time for the SUPER IKONTA B and the CONTAX and other ZEISS IKON 35 mm Cameras exclusive of the TENAX.

WHAT PRICE A BUSTED THUMB?

(continued from page 277) with safety—sometimes only remotely so.)
7. As an aid for supplementing files with copies of material not available for permanent filing in the safety records.

Some of the foregoing uses have been covered briefly in this article. They will be covered in a more comprehensive manner in future articles, as will those that have been mentioned only.

Posters play an extremely valuable part in safety work and excellent posters are available from several sources. However, human nature doesn't change much from place to place, and it is still a very human desire in many of us to figure in the news in the best light, if possible—but, be the figure light or dark, to figure. The alert plant safety engineer will take advantage of this fact to supplement his posters, whether purchased or prepared locally, with actual photographs of persons or conditions existing in the plant under his supervision. The application of the camera in this field is almost unlimited—in fact being limited only by the imagination of the Safety Engineer concerned.

Photographs of actual accidents or injuries, staged or otherwise, equipment failures which have caused injuries, safety equipment which has prevented injury with the individual which such equipment saved from injury, etc., will go far toward creating and sustaining an interest in safety and accident prevention work.

The dissemination of information regarding safety devices and illustrations of the application of existing materials and equipment in the interests of safety, opens up another field in which the camera can offer valuable assistance.

It has been my experience, an experience which has no doubt been paralleled by those of you who have come into contact with a large, or relatively large, group of individuals engaged in similar types of work, that different individuals approach the solution of similar problems along different lines and frequently arrive at solutions of a varying state of excellence. Here photography offers valuable assistance as it permits the ready recording and circulation of the better of these solutions with a consequent improvement in the general level of accomplishment.

In bringing this discourse to a close, a final emphasis on the question of darkroom safety is possibly not out of place, even though that too, will form the basis for a future article. I believe that all of us who, as the Kingfish says, "Are Brothers of that Great Fraternity," frequently pay far too little attention to the hazards that lurk on every side, even in the best of darkrooms. Of these, those of particular import are connected with the use of the wide variety of chemicals in connection with modern photography, many of which are poisonous in varying degrees and are explosive in certain combinations. Coupled with this is the large number of electrical appliances placed close to and used in conjunction with grounded liquid filled tanks.

One has to but examine the accident record of the average American home to realize that the bathroom is probably one of the most dangerous places in which we pass a part of our existence on this sphere. Take that room, dim the lights to the intensity of the light in the average darkroom, multiply the number of the electrical fixtures or devices, and it is easy to realize that the only reason that the darkroom is not a leader in the field of accident scenes is because only a relatively small section of our populace ever pass a part of their time therein. Here, as elsewhere, the price of safety is eternal vigilance and the formation of safe working habits. A careful, periodic inspection of all electrical equipment in use in your darkroom is quite apt to pay big dividends, frequently unrealized until

some accident has pointed out the existence of the hazard which an inspection would probably have disclosed.

PRACTICAL SCHOOL PHOTOGRAPHY

(Continued from page 279) printing in the double-frame size, or by reduction to the single-frame size that is used extensively in schools. Filmstrips are quite inexpensive, and modern projectors give a very satisfactory screen image.

3. **PAPER CONTACT PRINTS:** The double-frame contact prints make ideal notebook illustrations, for they are small enough to fit nicely on the page, together with the pupil's notes on the subject of the picture, and yet are large enough to show the details of the picture. Incidentally, they are sharp enough to permit viewing through a strong magnifying glass, a procedure which seems to appeal to the youngsters. By copying the desired illustration four times in succession, a strip of film six inches long is obtained. This may be printed on gaslight paper measuring 4" x 6", which will give sixteen pictures to a sheet. If it is desired to produce many of these contact prints, it is a simple matter to make a printing frame that will expose a strip measuring 1" x 6" at a time without having to cut each sheet into strips.

4. **PAPER ENLARGEMENTS:** Enlargements of any size for individual or group viewing may be produced quite economically from any of the original negatives or copy work done by the teacher or pupils.

5. **ENLARGED TRANSPARENCIES:** This is a fascinating line of work which deserves more attention than it has received. The transparencies, made on plates or on single weight paper, may be illuminated by putting a light behind them, with a sheet of ground glass between the light and the picture in the case of glass transparency. They may also be mounted on the classroom windows, which will eliminate the need for artificial light. The transparency may be colored if desired, and makes a very attractive illustration.

6. **ENLARGED DRAWINGS:** If a photographic copy is not essential, either the negative or a contact positive transparency may be projected in enlarged form on any desired surface. In this way, enlarged drawings may be traced easily on the blackboard, on large sheets of cardboard, on wrapping paper, or on any other available surface. The pupils can make attractive copies of maps, pictures, charts, diagrams, and the like. All of these may be kept for future use, and a valuable collection of illustrative matter may thus be built up.

7. **MURALS:** By taking advantage of the excellent resolving power of the CONTAX lenses, and the extremely fine-grain of some of the films now available, it is possible to produce by enlargement large photo-murals which make effective classroom or corridor decorations.

The foregoing paragraphs mention only a few of the many uses to which a progressive teacher can put his CONTAX. They are intended to be suggestive only, but the writer believes that a sufficient number of reasons have been advanced to show that he is justified in having invested part of his salary in a CONTAX and such accessories as he needed. Quite apart from the natural pride one takes in possessing such a beautiful piece of workmanship, there is the undeniable fact that a teacher who wishes to make any pretense at progressiveness in these modern times must have a certain amount of equipment. Photography is perhaps the most potent single aid the teacher can employ, and when the photography is done with a CONTAX, it is possible for the teacher to produce results that, with another type of camera, would be difficult and sometimes impossible of accomplishment.

THE BLUE TONING OF PRINTS

In answer to many requests received from readers of ZEISS MAGAZINE and those who have seen the various ZEISS IKON LOAN EXHIBITIONS currently displayed throughout the country, we suggest the following formula, used by many of the leading photographic workers, for the blue toning of prints. It will be found excellent for use with chloride and chlorobromide papers, but it is *not recommended* for use with bromide papers with which it will not work.

In addition:

1. Prints *must* be washed well after fixing and before toning and again after toning.
2. Prints *must* be fixed in a plain or acid fixing bath without any hardening agent.
3. Prints *must* be so exposed and developed as to be lighter and have less contrast than is desired after they are blue toned.

These precautions are important and must be given attention.

GOLD CHLORIDE BLUE TONING FORMULA

SOLUTION A

Water	250 c.c.....	8 oz.
Gold Chloride	1 gm.....	15 gr.

SOLUTION B

Water	250 c.c.....	8 oz.
Citric Acid	3 gm.....	50 gr.

SOLUTION C

Water	250 c.c.....	8 oz.
Thiocarbamide (Thiourea)	3 gm.....	50 gr.

The above are stock solutions; a working solution which will tone three 11" x 14" prints is made by taking one ounce *each* of the "A," "B," and "C" Solutions and adding ten ounces of water. This toning bath should be used at 65° to 70° F.; and toning should commence within five minutes after the prints are immersed in the bath. Toning should be completed within a half hour, although it may be a half hour before toning commences and complete toning may require as much as two hours time. After toning, the prints should be *thoroughly* washed for half an hour, and they should be agitated during toning in order to secure an even action of the bath.

Control of the color obtained in toning can be had by selection of the developer used with the printing paper. Prints developed in Metol-Hydroquinone will tone a *darker* blue than those developed in Glycin, while prints developed in Adural will tone a *lighter* blue than those developed in Glycin. Prints should *not* be developed in Amidol if they are to be toned in this bath. And be sure that they are well-washed both before and after toning.

The Zeiss Ikon Competition

MONTHLY AWARDS

The selection of the winner in Zeiss Ikon Cameras and Accessories to the following list values;

First Prize: \$40.00 Second Prize: \$20.00 Third Prize: \$10.00

Each prize winner will also receive a certificate of award and label for attachment to the back of his own duplicate print and the winning prints will be reproduced in Zeiss Magazine.

GRAND PRIZE

Every six months the prize winning pictures in each class will be judged in a special competition; the winners in this competition will be awarded an additional prize equal to the previous award.

The awards **MUST** be ordered and delivered through a recognized Zeiss Ikon Dealer.

COMPETITION RULES

1. **ELIGIBLE:** Any photograph taken by the entrant with a current model Zeiss Ikon Camera and Carl Zeiss Lens as shown in current Carl Zeiss, Inc., advertising literature.
2. **PRINT SIZE:** Must be **unmounted** and not smaller than 4" x 6" nor larger than 12" by 16". Within the size limitations mentioned, entries may be either contact prints or enlargements.
3. **DATA:** The following data must be written in ink on the back of each print entered: name and address of entrant; model and serial number (engraved inside) of camera; name, serial number, maximum aperture and focal length of lens; and the diaphragm setting, exposure speed, lighting, and filter (if any) used.
4. **CLOSING DATE:** Prints received later than the first of the month preceding publication, will be held for the following month's competition.
5. **LIMITATION:** No entrant may submit more than six prints in any one month.
6. **RELEASE:** Entrants receiving an award must on request, if any persons appear in print, secure and furnish us with release on our forms signed by these persons.
7. **PRIZE AWARD:** Entrants receiving an award may retain same as credit for not more than one year but must inform us of their intent to do so, stating the name and address of their dealer, within ten days of receipt of notification of the award.
8. **RETURN OF PRINTS:** Due care will be taken of all prints entered and prints not receiving an award will be returned, but Carl Zeiss, Inc., cannot be responsible for any loss or damage to prints while in transit. Prints receiving an award and the negatives from which they are made become the property of Carl Zeiss, Inc., for the purpose of advertising Zeiss Ikon and Carl Zeiss equipment throughout the world.
9. **ENLARGED NEGATIVE:** An enlarged 4" x 5" copy of the original negative, unless smaller size is requested, will be furnished to entrants receiving an award. Prints made from such an enlarged negative or from the original negative, may be entered in the maker's name only in any non-commercial photographic salon or exhibition and the maker may grant permission to those in charge of the salon to reproduce same in the salon catalog or any recognized independent photographic magazine.

Entries Should Be Sent to Carl Zeiss, Inc., 485 Fifth Avenue, New York, N. Y.



Give the **Gift**
which will bring
lasting pleasure
throughout the years



ZEISS IKON CAMERA

OR PHOTOGRAPHIC ACCESSORY

