

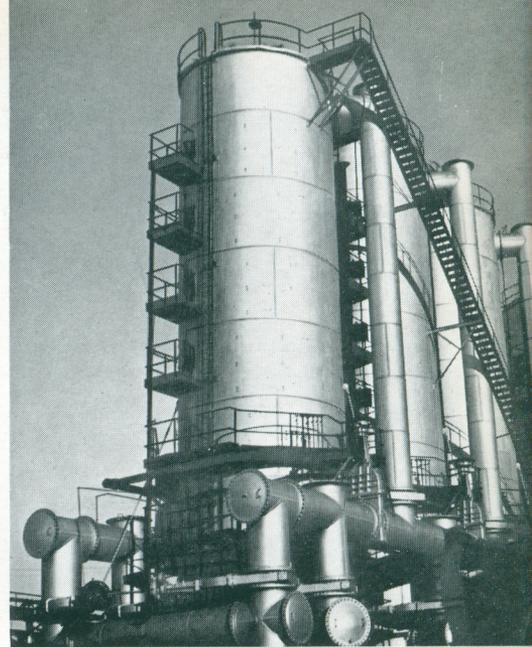
# Zeiss

MAGAZINE



10  
CENTS  
VOL. IV  
No. 11

November, 1938



*Water Sprite*

H. H. MORRIS

*Oil Scrubbers* JULIUS SHULMAN  
SECOND PRIZE

FIRST PRIZE

## *Zeiss Ikon Monthly Competition*

FIRST PRIZE award this month is won by H. H. Morris with *Water Sprite*. This picture was taken with the CONTAX and SONNAR F:2.85 mm Lens, the shutter being set at 1/250th of a second and the lens diaphragmed to approximately F:3. It depicts splendid action and shows good technical quality throughout. Mr. Morris has made good use of his telephoto lens, for with it he was able to secure a large image on his negative, even though he was more than sixty feet away from the subject. Some of the snap and fine definition now present would have been lost had the regular lens been used at such a great distance due to the fact that a much smaller image would have been obtained on the negative.

Julius Shulman wins second prize with his excellent industrial picture, *Oil Scrubbers*, taken with the SUPER IKONTA B, the TESSAR F:2.8 80 mm Lens being used wide open with a shutter speed of 1/400th second. While this shutter speed may seem excessive for a stationary subject, attention is called to the fact that it is always advisable to use at least 1/100th of a second shutter speed when the camera is hand-held. Many pictures lose definition, frequently blamed on focusing or grain, because too slow a shutter setting has been used when the camera was hand-held. Mr. Shulman has in this picture rendered in a fine manner the feeling of metal and steel with the right dark sky as a contrast for the brilliant highlights on the structure itself.

The third prize goes to Paul Wall for his fine human-interest picture entitled *Duo*, taken with the CONTAX and the SONNAR F:1.5 50 mm Lens. Due to the fact that the exposure was made under artificial light, the wide aperture of F:2.8 and a shutter speed of 1/50th second was necessary. This picture is a fine illustration of the application of the miniature camera in capturing moods of child life, most of which are practically impossible to obtain with the larger, slower camera.

With the announcement of this month's awards in our monthly competition, the sixth six-months period of the special competition among the monthly prize winners closes. The names of the winners of these Grand Prize Awards, the same in each class as the monthly award, are announced on page 253 with reproductions of each of the prize-winning prints.



THIRD PRIZE  
*Duo*  
PAUL WALL



ELIZABETH M. STAATS

## THIS MONTH

... entries are already trickling in, the judges are announced elsewhere in this issue as promised last month, but there is still time to prepare and send in your entry for the Fifth Annual Exhibition. Naturally, in fairness to all entrants, the rules will be rigidly enforced, especially that pertaining to the closing date—the fifteenth of December. To wait until the last minute for the mailing of your entry shows an admirable faith in the usually-efficient postal system, but it is better to mail early than to chance a last-minute delay that will cause your entry to be late. The rules—given on page 263—are not complicated; please follow them in sending in your entry so that we will not have to trouble you for further information concerning your pictures. Entry in the exhibition is open to all prints enlarged from negatives exposed in a current model ZEISS IKON Camera, and a cordial invitation is here extended to all picture makers coming within this requirement to enter pictures in the Fifth Annual ZEISS IKON Exhibition.

... and every month the ZEISS IKON National Monthly Competition is open to the users of current model ZEISS IKON Cameras, including cameras that have been improved such as the CONTAX or IKOFLEX but excluding cameras that have been discontinued as the MIROFLEX or ORIX. Selection of the prize-winning prints is on the basis of pictorial merit and technical quality without regard to the type or style of camera with which the picture was taken. There is no restriction as to the process that was used in making the print, but color pictures or hand-colored prints will not be accepted. The competition rules have been printed in past issues of ZEISS MAGAZINE, or they may be obtained from your ZEISS Dealer or CARL ZEISS, INC., on request.

# ZEISS MAGAZINE

*Devoted to Zeiss Ikon Photography*

VOLUME IV

NUMBER ELEVEN

NOVEMBER, 1938

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*Edited by Fenwick G. Small*

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*Springtime*

LEO NEJELSKI

*SUPER IKONTA B with TESSAR F:2.8 8 cm Lens  
From the Zeiss Ikon Loan Exhibitions*



*Ascetic*

LEO NEJELSKI

SUPER IKONTA B with TESSAR F:2.8 8 cm Lens

## *Composition Is Easy*

LEO NEJELSKI

**P**HOTOGRAPHIC composition usually is made so complex or so confusing that many men and women become frightened and discouraged before they get beyond the introduction. For that reason, composition seldom receives more than passing attention. The subject of composition is neither confusing nor complex.

Why do we have such a thing as composition at all?

Can we do without it in the pictures that we make?

To answer these questions, let us review a few principles of psychology. We will not consider these principles in their many complex ramifications, but will endeavor to reduce them to the most primary terms.

First of all, we must remember that the mind grasps most readily one thought or emotion at a given time. It is capable of considering a great many thoughts in suc-

cession, but encompasses and comprehends most readily one at a time. At this moment I am conscious of the point I want to make in this paragraph. I have excluded practically everything else from my mind. If I tried to divide my attention and to consider equally what I might say about a movie I saw last week, I would discover suddenly that my mind was wavering between the two subjects. Unless I wanted to daydream, I would be forced to concentrate on one subject or the other.

Second, the eye is the instrument through which impressions are conveyed to the brain. The eye is controlled by a complex mechanism of muscles. Everything that calls for a movement of the eyeball, or iris, meets with various degrees of resistance. The eye, like other parts of the body, seek repose and resists effort.

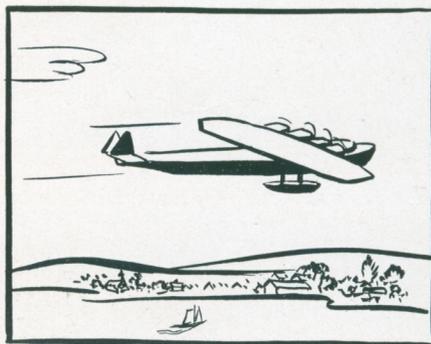
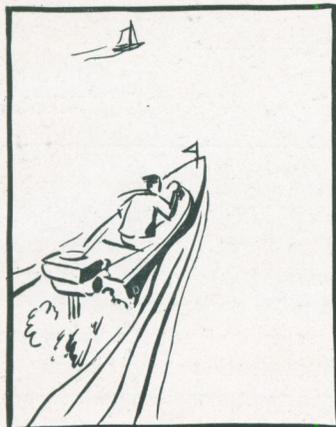
Third, just as the mind considers most readily and clearly one thought at a time, it comprehends complex thoughts by first considering the parts of that complex thought. In the same way, we are able to draw general conclusions after we have comprehended the specific facts that lead to the conclusion.

Having considered these three basic factors in this simplified way, let us relate them to photography. Then the need for composition will become more apparent and more meaningful.

Since the mind comprehends most clearly one thought at a time, it follows logically that one photograph should express only one thought, one emotion, or one idea. The photographer should bend every effort towards avoiding complexities. He should eliminate everything that is not essential to the primary thing he wishes to portray or express.

Teachers of aesthetic theory have been repeating for centuries the principles first clarified

#### DIAGONAL COMPOSITION



#### HORIZONTAL COMPOSITION



#### DOMINANT COMPOSITION

eyes may produce the most striking picture.

Likewise, a single, bending poplar tree, silhouetted against an angry sky may produce a more profoundly moving effect than showing all the leaves on the tree as well as all the grass in front of it. The greater the

amount of detail, the more difficult is the problem of achieving effective composition.

This does not mean that pictures should be avoided where there is a great mass of detail. The point of view must be selected, however, from which the detail fits into the central thought, or idea, to be expressed. The more detail, the more will the eye be inclined to wander unless its movement is controlled very carefully through the arrangement of those details.

Now let us consider the element of coherence. Pictures are achieved very rarely that can be reduced to only one unit, or object. Since the mind takes in one thing at a time most readily, complex pictures must be arranged so that

by Aristotle that, whether it be writing, music, or painting, creative effort must have unity, coherence, and emphasis. For maximum effect, for maximum transition of the thought in the creative mind, the same three principles apply to photography as well.

Thus far we have been considering the first of these three . . . namely, unity. Unity is the thing an artist refers to when he says that a picture hangs together. It is the thing we feel when we see a picture and become completely absorbed in it.

Unity is achieved by eliminating all but one idea, by excluding everything that is not related to the central idea, and by bringing into greatest prominence the objects that express the main idea most clearly and most interestingly. If there is a choice between stark simplicity and less simplicity, it is better to err on the side of stark simplicity until one begins to accumulate convictions about the degree of simplicity that suits best.

In making a portrait, for example, it is not necessary to include all the face. The eyes may be the most expressive, the most outstanding feature of a particular person's face. Cropping severely to emphasize the

the eye can travel from one detail to another. To be most easily grasped, the details of the picture should be arranged so that they are considered in an organized, orderly way.

I hesitate to set down any rules for the arrangement of details because much of the theory written on this subject is more restricting than inspiring. Most of the rules of composition tend to build up groups of imitators rather than innovators. And only the innovators can know the thrill of finding something new and vital. The imitators must be satisfied with making pictures like those made by others who surpass them in courage, ingenuity, and convictions.

However, just as a child must learn to walk before it can run,



CONTRAST COMPOSITION

never arrive at a point where they can forget the rules and become their original, creative selves.

The easiest way to achieve a pleasing, orderly arrangement of details is to select a viewpoint that permits the details to fall into a simple geometric pattern. You are familiar with them all . . . the square, the arc, the circle, cross, rectangle, diagonal, horizontal lines or planes, vertical lines or planes, etc. If the pattern of details is orderly and pleasing, you can be sure that your composition is good because, more fundamentally, the eye will be able to take in the details without excessive effort.

There are a few considerations that should be applied to the various patterns of composition. The triangle is quiet and enduring. Horizontal arrangements are peaceful. Vertical arrangements are more majestic. The diagonal arrangement is the most dynamic of all. The circle and square vie for an equal place in transmitting quiet, orderly, peaceful effects. The opposing

lines of a cross produce a dynamic effect, but much less active than diagonal compositions.

Most successful photographers do not consider the composition of a picture as studiously



DIRECTIONAL COMPOSITION

so must the photographer begin with at least a few simple fundamentals of arrangement before he can strike out on original paths. The mistake many make is that they cling too long to the rules of composition and

and when it achieves an effect that appeals to them they have little regard for the shape of the detail pattern.

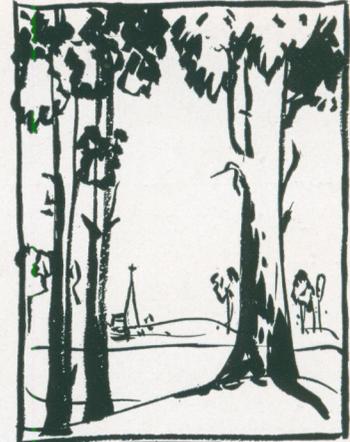
I mention this because many amateur photographers cling for years to certain pet patterns of composition and yet wonder why their pictures are dull and uninteresting. The courage to try for new effects and new arrangements is well repaid in more interesting and more appealing pictures.

We should not leave this phase of the subject without mentioning taste, the faculty for seeing forms and colors in arrangements that are pleasing, or stimulating, or both. It is an ac-

*Building Sand Castles*

LEO NEJELSKI

SUPER IKONTA B with TESSAR F:2.8 8 cm Lens



VERTICAL COMPOSITION

and in as great detail as we have been considering it in this article. These men and women may have used these or similar rules at one time but later abandoned them and learned to depend upon their own intuitive dictates. They view a picture

# The Story Behind The Picture

JACK WRIGHT

**M**IDWAY POINT, located on the Pacific Ocean five miles from Monterey, is probably the most photographed spot in California with the exception of the Yosemite Valley. The little red and yellow film boxes thrown away by snapshooting tourists seem to form a thick carpet all over the area.

Pictorial photographers have a definite prejudice against making pictures of spots already celebrated on colored post cards and in chamber of commerce literature. However, the lone cypress, standing sentinel on the rock jutting out into the sea, with the Carmel Hills in the background holds an intense fascination, and it seemed to me that the taking of yet another picture might be condoned if a new angle could be found from which to "shoot" this celebrated spot.

Thousands of minicams have doubtless been aimed at the point, recording its outlines to the satisfaction of their owners, but it seemed to me that texture and gradation in this instance would best be secured with a fairly large negative. Therefore, my IDEAL B was chosen for the job. The outline of the Carmel Hills is needed to break the line of the horizon. To penetrate the light haze which almost always hangs over the water a G-2 Medium Yellow Filter and Agfa Superpan Cut Film was used. And since a fairly long exposure would be needed, a tripod was taken along.

There are at least a dozen places, all fairly close to the road with well-worn trails leading to them, from which this view could be photographed. But all of these have been used by thousands of photographers, and it seemed to me that a fresher viewpoint could be obtained by leaving these trails and seeking a comparatively unused location. Such a spot was finally found, the point being completely framed with trees and a tree trunk closing in the picture at the right. The great depth of field required, however, necessitated stopping down to F:32 in order to have the distant hills, the rocks and cypress of the nearer point, and the nearby trees all as sharp as possible.

The tripod and camera set up with an exposure of one-half second at F:32 indicated by the meter, the next problem was the tourists who swarm the point through the daylight hours like ants on a lump of sugar. Needless to say, the pictorial quality of the picture would suffer considerably from the presence

of a family or two perched on the rocks. It was too much to hope that the point would be entirely deserted during any of the daylight hours. However, after much patient waiting, a moment arrived when only one person was visible, that individual being the small black dot just to the right of the tree. No sooner had the exposure been made than eleven men, women, and children came trooping out from the road to clamber over the rocks!

The negative, developed in DK-76, was contrasty and sharp, offering a range of tones that were too great for any type of bromide paper. The point itself was in bright sunlight. Moss at the edge of the water afforded a darker note. Then there was a belt of bright sunlight on some rocks with a strip of shade at the bottom of the picture. The tree foliage, being dark, likewise added to the problem.

Test strips indicated a printing time of ten seconds for the foliage and sixty seconds for the point on a soft grade of paper. Printing the entire picture for ten seconds left the point badly undertimed, while printing the picture for sixty seconds made the trees and foliage black and lifeless. The picture was there in the negative, but the problem was to make a print that would do justice to it.

The solution was to cut out a mask which would cover the darker portions surrounding the center of the picture but would leave the point, rocks, hills, and other brighter portions uncovered. This was done by projecting the negative the size to which it was to be enlarged on the easel of the enlarger. A piece of black paper was then placed on the easel and the outline of the parts to be covered traced on the black paper with a soft pencil. This was then carefully cut out with a sharp pair of scissors. A piece of Agfa Brovira Royal Soft was placed on the easel, a ten-second exposure was given, the mask was slipped in place, and the balance of the sixty-second exposure was made.

The result was entirely satisfactory except that irregular bits of sky showing through the foliage of the trees did not receive as much exposure as the rest of the sky and hence appeared too light in the print. This was remedied with some finely powdered carbon from a pencil sharpener which was rubbed lightly into the bits of sky, darkening them to the desired degree.



*Midway Point*

JACK WRIGHT

*IDEAL B with TESSAR F:4.5 13.5 cm Lens and G-2 Medium Yellow Filter  
Exposure of one-half second at F:32 on Superpan developed in DK-76  
Enlargement on Brovira Royal Soft developed in D-72*

Users of ZEISS IKON Cameras are cordially invited to submit pictures for entry in this monthly feature, one of the most popular in ZEISS MAGAZINE. The story should be from eight hundred to one thousand words in length; what is desired in this respect will be found by a study of this feature in past issues of ZEISS MAGAZINE. The picture *must* be at least 8"x10", and 11"x14" would be preferable. If a cropping problem is demonstrated, a print of the *entire* negative on 4"x6" paper should be included. Acceptance will be based on the pictorial quality and technical merit

of the print and the interest and story-telling quality of the article accompanying it. Payment will be at the regular rate of fifteen dollars for this feature. All rights reserved to the contributor with the exception that ZEISS MAGAZINE and Carl Zeiss, Inc., receives a one-time reproduction right in the magazine and the right to show the reproduced print in subsequent exhibitions with full credit to its maker. Occasionally news, sport, or other types of pictures will be accepted for this feature, but the main emphasis will be on the pictorial side of photography.

# Creating a Picture

HERBERT N. BAKER

RARE indeed it is, when searching for picture material in nature, to find a perfectly composed picture in which everything is just as we would like to have it. More often, as we study the scene, we find some objectionable details or conditions that cannot be eliminated or corrected by the usual camera manipulation technique to which a pictorialist must usually resort in order to get around the shortcomings of nature. Yet, the principal lines of the composition are satisfactory enough, so we expose the negative only to be disappointed with the resulting print because something else is needed to put the picture across.

If unfamiliar with the paper-negative process of creating a picture, we will, no doubt, place the negative in our discarded-negative file and forget it in favor of one that does not have the same shortcomings. There are many negatives of this type in the files of photographers, negatives which could be worked into real pictures with just a slight amount of correction by this very interesting process.

If we are familiar with creating a picture by this process, we have that extra assurance when taking the picture, knowing that we can take care of some of the main faults and still make a picture that will satisfy. A comparison of the original and finished prints of *Mountain Home* is ample proof of the change and improvement made possible by this method. While the

## *Little Mountain Home*

*Bromoil print from enlarged paper negative  
SUPER IKONTA A with TESSAR F:3.5 7 cm Lens*



changes may appear extensive enough to place them out of reach of the average pictorialist, this is not so. All of them are alterations of the light and shade of the print, and, with a definite plan in mind of the picture you want to produce, *an important requisite*, it is only necessary to continue the retouching work till you arrive at a picture that satisfies you. A knowledge of perspective is important for the addition of the mountains, etc., but a little time and practice will secure this knowledge for you, and the other changes certainly are entirely within the reach of any serious worker who is willing to spend the time necessary to create a real picture. The time required to produce a picture is proportional to the amount of retouching work necessary and your knowledge of tone values. And the knowledge of tone values gained in using this process is of great assistance when pure photography is used to produce a picture.

So much has already been written on the paper-negative process that only a brief description of the various steps will be given and more attention will be paid to the retouching work.

The paper positive (Figure I) is an enlargement from a SUPER IKONTA A negative on Agfa Brovira single weight Velvet paper of the soft grade. The exposure is timed to give a fully exposed, fully developed print in which no real whites will show. The lightest

## HERBERT N. BAKER

parts will be faintly gray due to the full exposure and a three minute development in the Stock A solution of the Eastman D-64 Developer diluted one to three. A correct paper positive or negative will appear rather blocked up and soft when viewed by reflected light, but it will take on the appearance of a normal print when viewed by transmitted light from a printing box.

All the retouching work can be done with the following:

1. An 11" x 14" printing box with black mask for the print.
2. HB, 2H, and 4H drawing pencils.

3. Sandpaper pad for powdering pencil lead.
4. Chamois stump to apply powdered lead to large areas.
5. Pencil eraser.
6. Very soft, large-size lead pencil for powdered lead.

All retouching should be done in a darkroom with the only light coming through the print. Any bright light on the retouching side of the positive or negative will destroy the visible tone values and cause considerable trouble in securing the right degree of shading wanted.

The positive (Figure I) was placed emulsion side down on the printing-box glass. The black mask was placed around the print so that all the light would come through the positive to be retouched. The decision was that the barn be changed into a house and a few mountains be added to complete the picture in mind. To change the barn into a single-story dwelling it was necessary to raise the door higher up in the building and then add three windows. By raising the building around the base of the house it was possible to effectively reduce the apparent height of the structure and at the same time create the effect of the house being on a slight rise of ground.

Figure II will show the retouching work done on the back of the positive (Figure I). The ventilators on the roof were removed by blending the tones of that part of the print with the adjacent background details. In like manner the telephone pole and sign at the bridge were removed. The other building near the house was reduced in tone so that the house would be definitely the main point of interest in the finished picture. The highlights on the wall of the creek bed were reduced in tone a little. All this detail work was done with the drawing pencils. For the large areas of shading the real soft pencil lead is powdered with the



FIGURE I: *Reproduction of enlarged paper positive*

sandpaper pad, then this lead is applied to the print with a tuft of cotton or the chamois stump. After charging the stump with the powdered lead, it is best to rub the stump on scratch paper before using it to prevent any streaks forming in the retouching.

The foreground was corrected with the chamois stump by increasing the shadow portions of the ruts in the road as well as the grass bank along the road and the shadows cast by the foreground tree. The lower portions of the print were darkened to retain the center of interest away from the edges of the composition. The mountains were roughly outlined, then worked in with the stump, the tone of the mountains being kept gradually lighter for each more distant range so as to create depth and aerial perspective. A few strokes of a rubber eraser down the sides of the mountains gave them the necessary ruggedness.

FIGURE III: *Paper negative from paper positive*

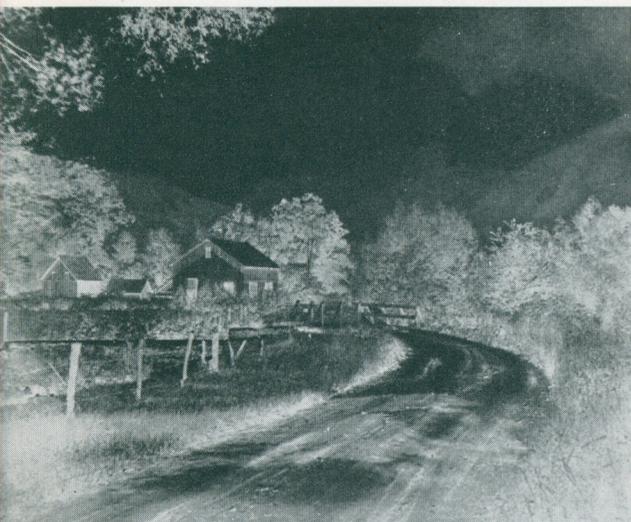


FIGURE II: *Retouching on back of paper positive*

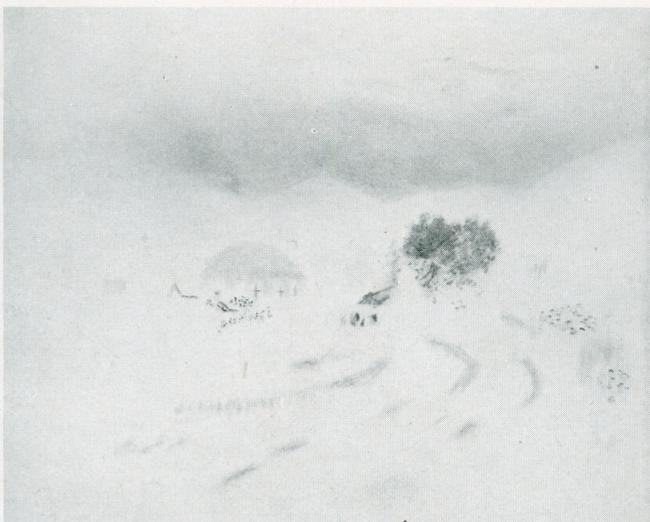




FIGURE V: *Print from finished paper negative*

The paper negative (Figure III) was made from the retouched positive by contact printing, *emulsion to emulsion*, using the same grade of paper and the same procedure of exposure, development, etc., as for the positive.

The retouching on the back of the paper negative is shown in Figure IV. It consists in raising the tone of the house a little for interest and inserting the highlights on the window sash and frame that were inserted in the positive. The flowers and path to the house were then added as were the flowers along the road. The highlighted portions of the road and the clouds were then increased a little, and finally the horizon around the most distant mountain was lightened.

At this stage in the creation of this picture a rather unique and perhaps a new means of control work presented itself to the writer as a result of learning the bromoil process. Figure V shows the resulting print from the retouching so far described. It will be noticed that the road apparently ends at the house. The print in this condition was submitted to several salons without any marked success, and it was felt that there should be some form of exit for the picture to really complete the composition. At this time a friend taught me the bromoil process, and he felt that the subject was ideal for this process. We were doubtful, however, if sufficient detail could be retained by this double

control process of bromoil plus paper negative. The resulting bromoil print was so pleasing that we decided to retouch the bromoil and lead the road into the distant mountains to provide the necessary exit. The bromoil print was so much more successful in salons that the same correction was made on the paper negative by removing the tree by the bridge and leading the road into the mountains.

The fact that the bromoil process was the means by which this last correction was made should not be taken as a necessary part of the paper-negative process. It is mentioned because of the interesting and unusual evolution of this picture. The bromoil worker may find it a useful means of control, especially where there is considerable retouching work which may

be hard to duplicate with several bromoils.

The creation of a picture by means of the paper-negative process gives the pictorialist more satisfaction with the resulting picture because it opens unlimited possibilities for creative work and the results are definitely a gauge of his artistic sense. Effects can be gained by this process which would be difficult to catch by the use of pure photography. The process gives the serious pictorialist a definite means of self-expression and removes his prints from the field of pure or mechanical photography. Pictorial photography today accepts both classes of pictures on an (*Please turn to page 262*)

FIGURE IV: *Retouching on back of paper negative*





*River Poesy*

SECOND PRIZE

LOUIS SCHUCK

ZEISS IKON NATIONAL COMPETITION

*Grand Prize Awards*

FROM THE LAST SIX MONTHS COMPETITIONS

FIRST PRIZE

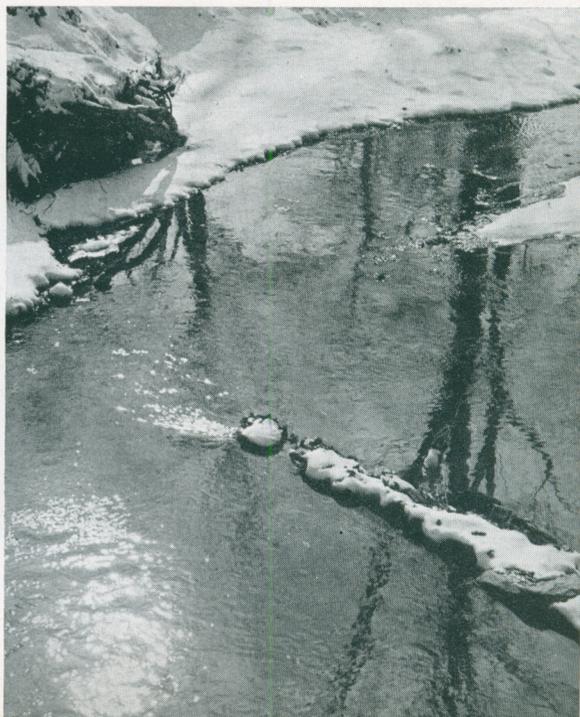
THIRD PRIZE

*Workers*

JOE WIENER

*Winter's Reflections*

F. J. CARISI



# Practical School Photography

W. BRUCE ADAMS

**A**FTER having tried many types of cameras, ranging from the simple box type to the more complex stand models, I have come to the conclusion that, for all-round use in schools, the CONTAX is unquestionably ideal.

This assertion will probably be protested by many photographers, especially those who have not given the miniature camera a fair trial. They will urge the many supposed difficulties that are thought to prevent the attaining of satisfactory results with a miniature camera by any but the most skilful. Such reputed difficulties as the necessity for ultra-fine grain and the danger of pinholes, or spots, are the favourite arguments of the anti-miniaturists. Naturally, the amateur photographer may sometimes wonder if he possesses the technique necessary to avoid these troubles.

As a matter of fact, the writer has had less trouble with defects in his negatives since he began using the CONTAX than he had when processing larger negatives. Pinholes, for example, can be kept to a surprising minimum, and if reasonable care is taken, it is usually possible to secure a full roll of good pictures. With regard to the matter of grain, there is no magic formula for its elimination. The solution of this problem is

simply to adopt a recommended developer, and to develop the film for the specified time at the specified temperature. This, together with a reasonable standard of cleanliness, is all that will be required to secure negatives which will enlarge to any reasonable size.

In the actual making of exposures, the CONTAX permits an ease of operation that must be experienced to be fully appreciated. Consider for a moment the plight of a teacher attempting to use a quarter-plate camera in his classroom work. Can you visualize the scene?

The room is a typical classroom in an elementary school, with five rows of desks and a narrow aisle between each row. The fifty pupils are gazing with mixed feelings at the antics their teacher is performing in an endeavour to set up the camera and tripod in the aisle. After several minutes the camera is ready and the lights arranged. The image is focussed on the ground glass. Then the teacher, hoping that nothing will go amiss, inserts the film-holder, draws out the slide, takes a last long look to see if things are still in approximately the same position, and makes the exposure.

Overdrawn? Not greatly, for photography in the classroom is somewhat more nerve-wracking than the same operations would be if the large audience were not there. The teacher has always the fear that something will be forgotten, or that the pupils will become tired and restless if the posing takes too long. Of

## ACTIVITIES OF THE ART CLASSES



PICTURING THE METAL-WORKING SHOP



## ACTION PICTURES OF CLASSROOM WORK



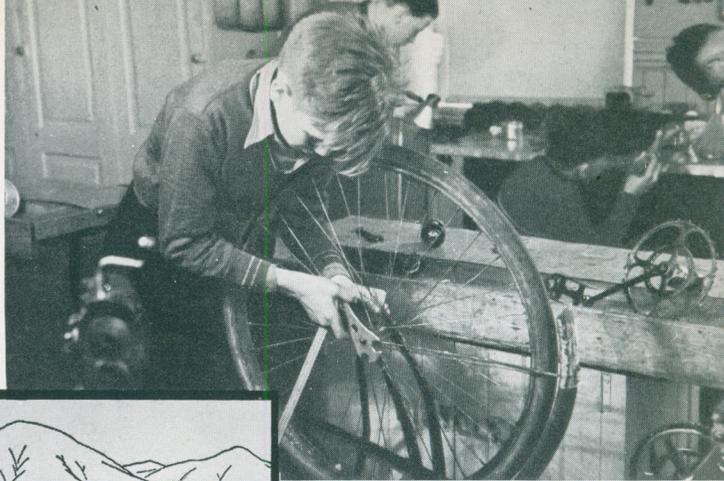
course, it might be argued that selected pupils could be asked to remain after the others had gone, and the pictures taken after school. This could be done, but the pictures would lose because of the fact that they were taken under artificial conditions and did not represent actual classroom procedure.

Contrast the ease with which the above picture could have been made with a 35 mm film miniature camera. In the first place, a tripod would not have been necessary, for usually the speed of the lens is sufficient to permit holding the camera in the hand. Even in the instances where it may be desirable to have some support for the camera, it is not necessary to use a heavy stand. The use of the chain stand will hold the camera steady for the employment of one of the slower instantaneous exposures. Secondly, in a classroom well supplied with windows it will usually be found that extra illumination is unnecessary if a wide-open SONNAR lens and ultra-fast film are used. Even more important, the depth of field, despite the extreme aperture, will be as satisfactory as the usual F:4.5 stop on a quarter-plate. And finally, the short exposure and the simplified preparation are of the greatest importance when one is attempting to pose young children who find it difficult to remain still for any length of time.

A typical example of the ability of the CONTAX to produce a good picture under difficult conditions is the accompanying photograph of a power generator. This was taken with an exposure of 1/25th second at F:2 in a room that was only moderately well lighted, and the camera was held in the hand.

Of course, as will be seen from the above illustration,

ABANDONED LIME KILN OF HISTORICAL INTEREST



PICTURES TO ILLUSTRATE ARTICLES

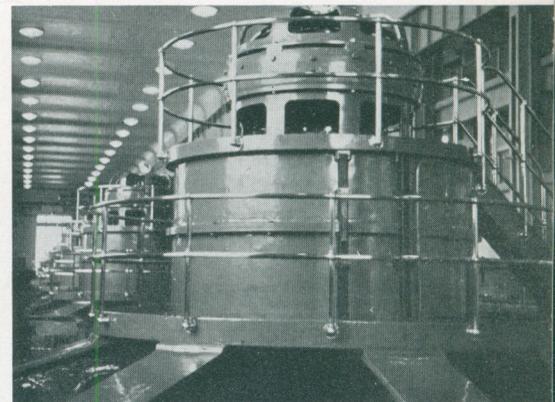
COPYING FOR FILM SLIDES

the use of the camera in school is not limited to classroom pictures. With the growing interest in visual education, teachers are recognizing the fact that they must make use of some kind of camera in their work.

While not including all my own camera activities, an effort will be made to indicate briefly some of the ways in which the CONTAX definitely scores over larger instruments.

**1. PICTURES OF SCHOOL ACTIVITIES:** School plays, parties, and the like can be (*Please turn to page 260*)

POWER GENERATOR FOR USE IN VISUAL EDUCATION



PICTURES OF RECREATIONAL ACTIVITIES



# What Price A Busted Thumb?

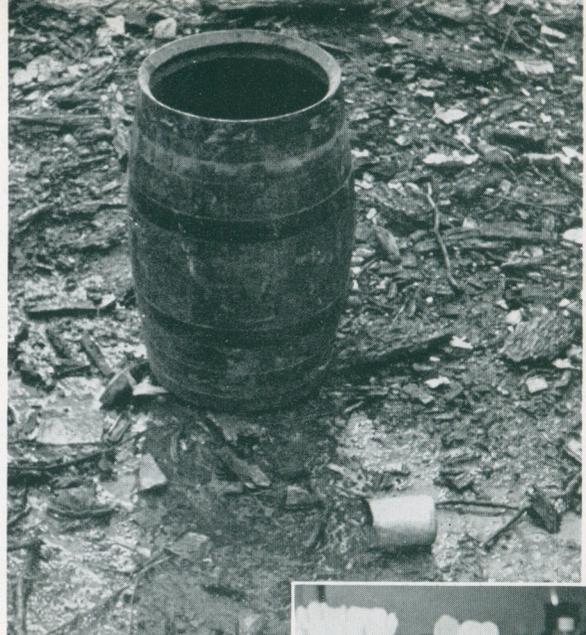
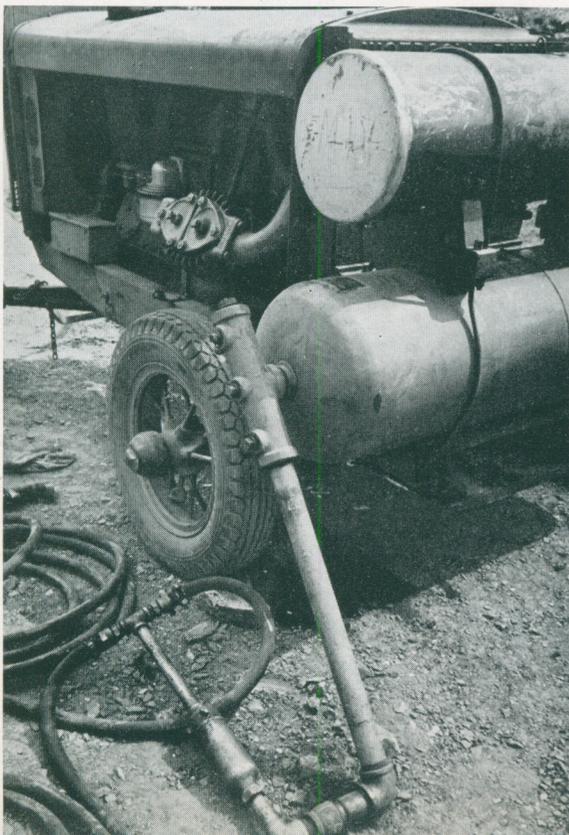
MORRIS H. MILLS

**H**AVE YOU ever had reason to ask yourself that question? Perhaps not, unless you have had the unfortunate experience of breaking your own thumb and have met some of the expenses to be cited at first hand. But, from the standpoint of industry, that question, and others like it, are of particular importance if a reasonable margin between profit and loss is to be maintained.

Some twenty to thirty years ago, cognizance began to be taken of the heavy toll in arms, hands, legs, and lives, being exacted in industry; attention began to be given to the problem; and ways and means sought to minimize, if not entirely eliminate, this excessive and absolutely wasted drain upon manpower and resources.

You ask, "Well, what has that to do with photography?" Not much—twenty to thirty years ago—but now, the picture has changed—materially. In the early days of organized safety work almost anything that was done had its immediate effect upon an unsatisfactory safety record, with the result that the general industrial accident rate decreased rapidly. As time passed

*High air pressure, heavy vibration, and unbalanced connection can lead to crystallization failures*



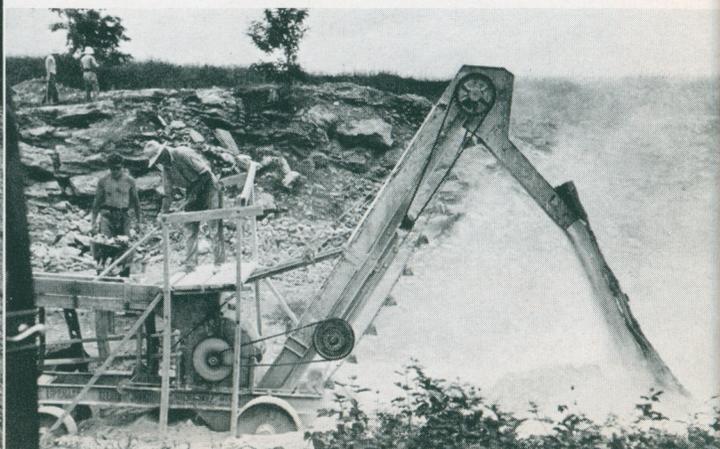
*Appetizing?  
Drinking supply  
and cup of  
field work crew.*

*"What price a  
busted thumb"*



the accident curve began to level out until it is now, and has been, for several years, almost horizontal. This in my mind, means but one thing—an immediate need for more refined methods of accident study, investigation, etc. In these the camera is an extremely important aid.

Basically, we are interested in preventing accidents. The first question we must ask is, "What causes an accident?", or, "What caused this accident?" In most cases the accident has already occurred and we are engaged in the investigational phase of the problem. From the present state of things, we try to envision what combination of circumstances led to the accident we are investigating. What was going on at the time that it occurred? What part was played by the injured person? Was an unguarded or defective machine involved? Do *A man-killing job without dust protection, especially with silica-bearing rock being processed*



the circumstances indicate negligence on the part of anyone? How much damage was done to machinery, equipment, or work in process? And in the case of high-way accidents—Where were the involved vehicles located immediately prior to the accident? Who had the right of way? How much damage was done? Was there any obstruction of vision for either driver? Who was negligent? Was there any question of contributory negligence on the part of both drivers? Were there any fatalities? Who was injured?, etc.

Quite a flock of questions, eh what? But it is essential that these and many others be fully and completely answered if a comprehensive picture of the occurrence is to be obtained and the lessons thus learned be made the basis of correct remedial action. I have found many

times that the most voluminous report, unsupported by documentary evidence in the form of photographs, is often capable, even though very carefully prepared, of interpretation in several different ways. In many, if not in all, of these cases, I believe that supporting photographs would have eliminated much discussion and would have placed the investigation on a much sounder factual basis.

Returning to the questions, how many answers do you believe would be aided by photographic evidence? Your answer, no doubt, would cover almost all of them, and some could think of numerous other applications.

The uses of the camera in safety work are almost as varied as is the work itself. That incidentally, is one reason it is so interesting to most of us who are engaged in it. Coupled with that is the fact that it is one activity that definitely pays its way in any business, whether one looks at it from the very important angle of humanitarianism in the lessening of human anguish and suffering or from the scarcely less important one of cost and economic waste.

Do any of you have any idea what an accident really costs? I am willing to bet that you haven't—perhaps these typical examples taken from the records of one of our larger insurance organizations will surprise you:

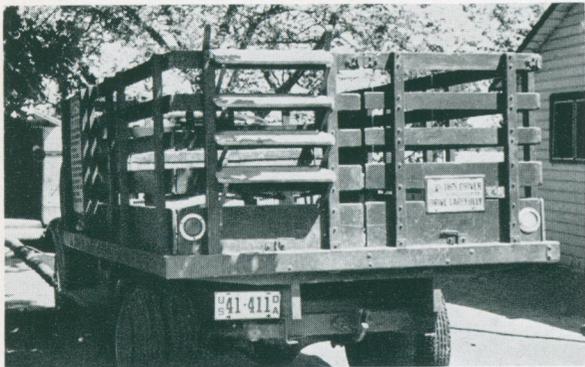
**PRIMARY HAPPENING:**

A fireman in charge of a quarry power boiler strained his back as he slipped on a piece of pipe left on a littered floor which he had failed to keep clean. During his absence from work for a few days it was necessary to assign a temporary fireman to take over his duties. About 4:00 a. m. on the first night that the new fireman was on the job the boiler exploded, killing the substitute and wrecking the kiln building in which the boiler was located.

**COSTS:**

To the original fireman:	
Wages .....	\$ 3.50
To the employer:	
Loss of boiler .....	450.00
Loss of boiler attachments .....	75.00
Two single stage blowers to operate kilns in place of boilers .....	1,500.00
Cost of two motors, including installation, to operate blowers .....	1,200.00
Cost of repairs to kiln buildings .....	2,000.00

*(Please turn to page 262)*

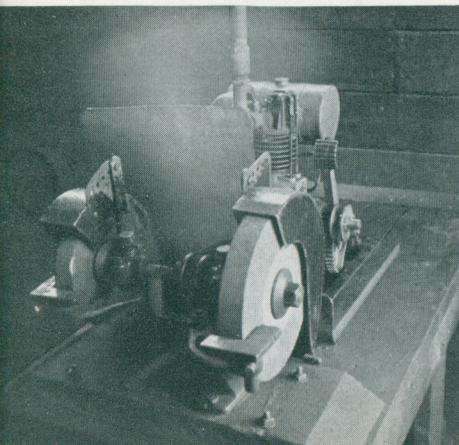


*Truck loading ladder ready for use*



*Truck loading ladders eliminate many slips*

*Inadequate emery wheel guards*



*Reaching for an accident*



*Not much protection from flying rock*



# Picture the Needs of the Community Chest

WHITFIELD D. HILLYER

LAST year the community chest officials of Winnetka, Illinois, not far from the town in which I live, decided to do something new and different in showing the need for raising funds for the annual community chest. The human-interest value and attention-compelling possibilities of photographs has been demonstrated repeatedly. Accordingly, the Winnetkans planned to produce a reasonably accurate facsimile of *Life*. Through the pictures and caption material in this booklet they proposed to bring home

to the villagers what a great amount of good their chest contributions were doing. The idea was to get pictures showing the needs of the community chest.

They gave me the job of making the pictures. I went into the matter with limited funds, limited experience, unbounded enthusiasm, and my CONTAX with its TESSAR F:2.8 50 mm Lens. I came out of it with some good pictures, some excellent experience, and a great admiration for the versatility of my CONTAX.

While my business now consists in taking pictures and writing, at the time I speak of I was to all intents and purposes an amateur photographer. It is with this in mind that I counsel community-minded amateurs to get busy with their cameras and help the cause of charity. Your own local relief agency can use and will be most grateful to receive good photographs which may help in their solicitation or publicity work. Give them some idea of what you can do, and they will find plenty of use for your camera.

The assignment covered a multitude of photographic requirements. In the case of each





All photographs

by

WHITFIELD D. HILLYER

with

CONTAX & TESSAR F:2.8 50 mm

welfare agency covered under the solicitation of the community chest I was to get a complete set of pictures (sequence shots where feasible), telling the story of that agency's work. Here is a partial list of subjects that had to be covered: slums, infant welfare, a school for the blind, a local relief agency, a recreational center, Boy and Girl Scout activity, informal portraits of various officials, and other pictures of this nature.

In all, some three hundred exposures were made, from which about fifty prints were selected for reproduction in the booklet. Practically all of the job was done in the midst of a hot, humid Chicago summer. My equipment consisted of the CONTAX with its TESSAR F:2.8 50 mm Lens, cable release, lens shade, tripod, flash reflector, and filters. Film de-



velopment was in Champlin No. 15, affording fine grain as well as increased emulsion speed. The prints for reproduction were made on 8" x .10" Brovira Glossy developed in D-72. Agfa Superpan was used throughout, for I have found it to be a good all round pan emulsion. Currently now I am using the new Agfa Supreme, for which I merely cut my Superpan exposure in half. But, with a job ahead of you, do not shift from one to another without getting in some practice first with the new film.

CONTAX owners may be interested to know that the front cover of the finished publication was reproduced from a print made from a fraction of the area of the original negative which had been projected to *forty times* its original size. Naturally, it was not wire-sharp, but it reproduced well enough to make an effective cover, duplicating a *Life* cover in size and format.

The job would have been easier had I owned several familiar CONTAX accessories. An 85 mm or 135 mm lens would have enabled me to reach out and obtain larger images with many of the "stolen" shots. And a wide-angle 35 mm or 28 mm objective would have been useful in photographing several of the interior scenes. Since working on this assignment I have added a speedgun (useful both at night and in daylight) and an IDEAL A with a TESSAR F:4.5 12 cm Lens. Next on my list are a couple of auxiliary CONTAX Lenses, then the CONTAMETER with which I will have range-finder focusing as close as eight inches from the subject with the camera hand held.

But it's rather apparent to me that your CONTAX is a versatile instrument to start with.

(Continued from page 255) photographed easily and economically with the miniature camera. Pictures of individual winners of competitions, as well as teams or groups could be made. Here again the fast shutter speeds and increased depth of focus are helpful. In addition, the low cost of film permits the taking of extra shots so as to obviate the danger of movement or unfortunate expression. This is particularly advantageous in the photographing of groups. Furthermore, the speedy focal-plane shutter and the combined viewfinder and distance meter of the CONTAX are ideal for sport photography. Such events as the annual games or gymnastic display are easily photographed, and the sale of prints will more than pay for the materials used. Candid photos of the work being done in the various classrooms may be taken without causing any interruption of the lessons. Such action pictures are ideal for exhibition purposes.

2. TRAVEL PICTURES: Most teachers travel during their holidays. If they possess a CONTAX, these travels will prove to

be a valuable source of additional material to be used during the year in their work. The low cost per picture permits the taking of a large number of photographs without adding too much to the cost of the trip. The automatic focusing guards against the loss of any picture by carelessness in judging distances. The automatic film transport prevents the taking of two pictures on one frame. The fast lenses allow photography even under adverse light conditions. And perhaps even more important, the compactness of the camera permits it to be carried everywhere in readiness, so that interesting pictures will not be lost by having the camera packed away in a bag. For example, the abandoned lime kiln was discovered quite by accident on an occasion when a larger camera would have been left at home. Items of historical interest or of geographical interest are often discovered during the course of automobile trips, and the ever-ready CONTAX can be depended upon to record them permanently for future use.

(To be continued in the December Issue)

## 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:

GEORGE E. KIDDER SMITH ONE-MAN SHOW

November 1st to 30th:  
Dayton Art Institute, Dayton, Ohio

RICHARD WURTS ONE-MAN SHOW

November 2nd to January 9th, 1939:  
Museum of the City of New York, New York, N. Y.

WALTER ENGEL ONE-MAN SHOW

November 10th to 30th:  
Brooklyn Institute of Arts & Sciences, Dept. of Photography,  
Brooklyn, N. Y.

M. U. WALLACH ONE-MAN SHOW

November 14th to 27th:  
Baltimore Camera Club, Baltimore, Md.

December 1st to 31st:  
Dayton Art Institute, Dayton, Ohio

CLYDE BROWN ONE-MAN SHOW

November 15th to 30th:  
St. Louis Camera Club, St. Louis, Mo.

December 5th to 26th:  
Salt Lake Camera Club, Salt Lake City, Utah

BOB LEAVITT, A.R.P.S., ONE-MAN SHOW

November 15th to 30th:  
California Camera Club, San Francisco, Calif.  
REX HARDY-CARL MYDANS COMBINED SHOW

December 5th to 24th:  
Brooklyn Institute of Arts & Sciences, Dept. of Photography,  
Brooklyn, N. Y.

DEVER TIMMONS, A.R.P.S., F.R.S.A., FIFTEEN-PRINT LECTURE

November 30th:  
University of Wisconsin Camera Club, Madison, Wisconsin

December 22nd:  
Brooklyn Institute of Arts & Sciences, Dept. of Photography,  
Brooklyn, N. Y.

JOHN MULLER, FIFTEEN-PRINT LECTURE

December 6th:  
Vermont Academy, Saxton River, Vermont

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

November 1st to 26th:  
Manchester Camera Club, Manchester, N. Y.  
Portage Camera Club, Central Branch Y.M.C.A., Akron, Ohio  
Oklahoma Camera Club, Oklahoma City, Okla.  
Camera Pictorialists of Duluth, Duluth, Minn.

November 14th to 26th:  
La Salle Camera Co., 133 W. Jackson Blvd., Chicago, Ill.  
Fotocraft, 47 Battery Park Ave., Asheville, N. C.  
Kelly Studios, 1026 Peach St., Erie, Pa.  
Pelham Photo Copy Service, 223 East Jackson St., Muncie, Ind.  
Williams, Brown & Earle, 918 Chestnut St., Phila., Pa.  
Greater Pittsburgh Photographic Society, Pittsburgh, Pa.  
Fuller & d'Albert, Inc., 815 Tenth St., N.W., Washington, D. C.  
George J. McFadden, Inc., 202 Flatbush Ave., Brooklyn, N. Y.

November 22nd:  
Westchester Camera Club, Mt. Vernon, N. Y.  
Delaware Camera Club, Wilmington, Del.  
Lynhurst Camera Club, Minneapolis, Minn.

November 21st to December 3rd:  
England Drug Co., Main at Park Ave., Alliance, Ohio  
L. M. Prince Co., 108 West 4th St., Cincinnati, Ohio

Yale & Towne Camera Club, Stamford, Conn.  
J. F. Adams, Inc., 459 Washington St., Buffalo, N. Y.  
Meloy Bros. Camera Shop, 13-15 West Broadway, Shelbyville, Ind.

November 28th to December 10th:  
Marks & Fuller, 44 East Avenue, Rochester, N. Y.  
James Lett Company, 225 N. Second St., Harrisburg, Pa.  
Famous-Barr Co., 6th and Olive Sts., St. Louis, Mo.  
Gary Office Equipment Co., 25 West 6th St., Gary, Indiana

November 28th to January 21st, 1939:  
Royal H. Carlock, 913 Penn. Ave., N.W., Washington, D. C.

November 30th to December 14th:  
Photo-Pictorialists of Springfield, Springfield, Mass.

December 1st:  
Riverside Camera Club, Claremont Ave. at 123rd St., New York, N. Y.  
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 Pennsylvania Ave., N.W.,  
Washington, D. C.  
Meloy Bros. Camera Shop, 13-15 West Broadway, Shelbyville, Ind.

December 5th to 29th:  
Dayton Photographic Society, Dayton, Ohio  
St. Louis Camera Club, St. Louis, Mo.  
Falls City Camera Club, Falls City, Nebr.

December 10th to 25th:  
Kelly & Green, 514 Cumberland St., Bristol, Va.

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.

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 Ave., Alliance, Ohio  
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.

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:

November 21st to December 3rd:  
Metropolitan Motion Picture Co., Fisher Bldg., Detroit, Mich.  
Rapid Photo Service, Inc., 45 W. High Street, Springfield, Ohio

November 28th to December 10th:  
Wolk's Kamera Exchange, 410 Market St., Pittsburgh, Pa.  
W. Schiller & Co., 1109 Locust St., St. Louis, Mo.  
Stix, Baer & Fuller Co., St. Louis, Mo.

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

# Notes & News

## THE FIFTH ANNUAL EXHIBITION

We are pleased to announce the selection of judges for each of the juries in the three different classifications of the Fifth Annual Exhibition.

### *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. MAXIMILAIN TOCH, F.R.P.S.

Comment concerning these well-known photographers would seem superfluous; there is no question but that such juries will insure the best selection in each classification. The judges will meet shortly after the closing date, and, as is customary with all salons and exhibitions, their decisions as to the awards and hanging will be final. As soon as possible after the judging is completed, all the entrants will be notified of the results.

The pictorial photography classification, naturally, will include portraiture, marines, landscapes, still lifes, genre, etc. Stress in judging, of course, will be placed on composition, balance, pictorial merit, tone, feeling, and such other matters, as well as on technical quality. In addition to being well-known pictorialists and exhibitors, the judges for this classification have served on many pictorial salon juries.

The press and commercial illustration classification will include news photographs, magazine illustration, advertising photographs, commercial work, and photographs of a like nature. Here stress naturally will be placed on the human-interest and attention-attracting qualities as well as the applicability of the photograph to the use for which it is intended. Although not required, it might be well for the entrant to state the purpose for which each photograph entered in this classification is intended for the information of the judges. It is not required, however, that photographs entered in this classification shall have been sold or made for a specific purpose.

Scientific and industrial photography will include photographs of technical or research importance in one of the sciences, institutions using the sciences, or industry. Medical, biological, zoological, natural history, microscopical, and certain phases of industrial photography are among the many subjects which fall into this classification. Details of mechanical devices which might serve some purposes in illustrating structural detail are meant to be included, whereas pictures showing more of the spirit of industry would properly be included in one of the other groups.

## THE ZEISS IKON LOAN EXHIBITIONS

Forthcoming reservations for showings of the various loan exhibitions are announced on the opposite page. These loan exhibitions were originally announced in the September issue of ZEISS MAGAZINE, and reservations have been made for all those making specific requests to date. The unexpectedly heavy demand for these loan exhibitions have delayed our

answering all the requests not giving complete information, but these are rapidly being taken care of and all those who have written should hear from us in a short time. If attention is given to the following when making requests, the making of a reservation will be expedited and you will not be caused the trouble of giving us further information.

1. The loan exhibitions are divided into the following classifications, each of which is available 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, the one-man shows being only available 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, are only available to recognized ZEISS Dealers.
- c. The General Sets, consisting of various selections of exhibition prints, are available to ZEISS Dealers and various non-commercial organizations for private showing restricted to club members or for public showing.

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

- 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 by the sponsoring club, the hours and days it will be open to review by the general public, and the quantity of show catalogs required for distribution before and during its showing.

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

Within the above requirements, ZEISS IKON LOAN EXHIBITIONS are available to any ZEISS Dealer or non-commercial organization without charge. In requesting them, please be specific as to what is wanted so as to expedite the making of reservations and avoid the necessity of our troubling you for further information.

## NEW CARL ZEISS FILTERS

Heretofore obtainable only in Light and Dark Yellow, CARL ZEISS Filters are now announced in Green and Light, Medium, and Dark Red in addition to the Yellow. Announcement will be made in ZEISS MAGAZINE of the factors for these new filters with the films listed in the ZEISS IKON & CARL ZEISS Table of Filter Factors as soon as they are received from the film manufacturers. In the meantime, those who wish to make use of the new filters will find the following approximations fairly accurate:

Green .....	5
Red, depending on density .....	8-15

These factors are for panchromatic film since, of course, red and green filters are used only with that film and not with orthochromatic. The factors for the CARL ZEISS Light and Dark Yellow Filters for both orthochromatic and panchromatic film, as stipulated by the manufacturers of the various American films, will be found in the filter factor table mentioned above. If you do not have a copy, your ZEISS Dealer will be pleased to give you one, or we will forward one on request.

## CREATING A PICTURE

(Continued from page 252) equal basis, both have their place, both are equally important, and the pictorialist who can, and does, use both classes is better fitted to produce the picture in the medium that best suits the subject.

## COMPOSITION IS EASY

(Continued from page 247) quired capacity developed through practice and effort. By looking at a great number of pictures, for example, one comes to the natural conclusion that he likes some more than others. If he looks a second time at those he likes, studies them, tries to decide why he likes them, he is on the way to acquiring a taste that fits his inner, intuitive convictions.

Now we come to the third element, the element of emphasis. Since the mind grasps complex subjects more easily if it first considers the units, every picture should have a point of emphasis to serve as a starting point.

This may seem obvious, but selecting the dominant point of interest and translating it into the desired effect on light-sensitive materials is the most difficult problem in photography. Unity and coherence can be achieved by accident more easily than emphasis because the latter calls for a greater amount of judgment.

There is a great confusion of details and units about us, providing a wide and variable choice. The choice must be made. Otherwise the photograph is as confusing and untamed as nature.

To accomplish an effective starting point, the photographer has a variety of choice. Emphasis can be achieved by making the main point of interest the most dominant form in the picture, by contrasting it either in color, or shape, by making it small in relation to an expanse about it, or by placing the principal object at the point of greatest emphasis in the composition.

Making the main point of interest dominant is the easiest way to achieve emphasis. The head of a person almost completely filling the picture, a baby playing in the midst of its toys, one horse leading the field at the finish line, a tug looming large in the foreground as it tows a huge boat behind it . . . all of these are obvious and good examples of the dominant starting point.

Contrasts in tone, or color, are also effective in luring the eye to a starting point. One black cat in the midst of six white ones will get primary attention, particularly if the black cat appears in the foreground, or if it is so placed that the white cats appear to be secondary. A white cat in the midst of black ones accomplishes the same contrast. A group of hikers walking single file, photographed from a low viewpoint against a light sky provides the same contrast, as does a speedboat breaking the surface of sun-sparkling water.

Contrasts of shapes present equally interesting possibilities. A square sign in a basket of eggs attracts interest and gives the eye its starting point. A round ball on a brick pavement achieves the same effect.

Just as there is dominance in large size so is there dominance in smallness. A lone skier rushing down a large expanse of sloping snow, airplanes against the bigness of the sky, a fly on an expanse of screen . . . these are but a few examples.

Lastly, emphasis may be achieved by placing the main object at a point in the geometric arrangement where the eye is drawn to it without fail. A closeup of two sticks beating on a drum will focus the eyes on the drumhead. Three people standing about a baby and looking at it will cause everybody else to look at the baby because all lines in the picture, po-

sition of bodies, heads and faces will point towards the child.

While this simple essay does not exhaust the subject of composition, I hope that it will give courage to a few photographers and cause them to get more into their pictures because of a new confidence that composition merely follows physical requirements. I hope, too, that it will lead a few men and women a bit nearer the basic consideration of the camera as a medium of expression rather than one of recording alone, and rather than one of imitating the other arts in composition as well as in substance. Then the camera will achieve new and more profound results for those who have something to express.

## WHAT PRICE A BUSTED THUMB

(Continued from page 257)

Cost of repairs to buildings struck by flying objects.....	50.00
Loss of production—one car a day—120 bbls. at \$1.75 per bbl.—20 days.....	4,200.00
	\$9,475.00

To the insurance company:

Compensation awards, fatality.....	\$3,605.00
------------------------------------	------------

In effect, then, we have a \$3.50 accident producing losses that aggregated \$13,080. Quite a spread!

And again:

### PRIMARY HAPPENING:

An electrician in a hotel was using a lightly constructed scaffold to reach an overhead junction box in which he was going to make a connection. His screw driver slipped, causing him to lose his balance, fall, and break his leg. The expense for his injury was borne by the insurance company. However, the employee's efforts to avoid falling caused the scaffold to topple over, it struck an instrument panel, and broke three expensive recording gages.

### COSTS:

To the employer:

Two gauges .....	\$ 330.00
One gauge .....	380.00
Extra men .....	315.00
Miscellaneous .....	40.00
	\$1,065.00

To the insurance company:

Medical .....	\$ 156.00
Claim .....	305.00
	\$ 461.00

Total .....

\$1,526.00

Quite sufficient reason for concerted action!

The safety engineer is frequently in the "doghouse" insofar as the operating department of his organization is concerned. At times this is caused by a short-sighted policy on the part of the operating department which has not yet realized the relation between accidents and production cost. Sometimes by an actual need for slowing up some work to eliminate a definite hazard, or it may be caused by the difficulty encountered by the Safety Engineer in getting his idea across when depending solely upon the spoken or written word. In any event, the effectiveness of his work is hampered, frequently seriously. I have found that there is often, in the minds of those charged with production responsibility, an evident hangover reaction from the days of the efficiency expert who so frequently had the place so "efficiently" organized that production suffered severely. It's all too easy for the Safety Engineer to create a niche for himself in the same "Hall of Fame (?)." To be effective, his ideas and suggestions must be sound, they must be workable, and they must not interfere too seriously with production schedules, or he will have a load on his "neck" that will put the long-famed "Old Man of the Sea" far back into the deep shadows.

(To be continued in the December Issue)



# ANNUAL ZEISS IKON EXHIBITION

## CASH AWARDS

First Prize: \$100.00

Second Prize: \$50.00

Third Prize: \$25.00

Three Honorable Mention Awards: \$10.00 each.

*in each of the following classifications*

PICTORIAL PHOTOGRAPHY  
PRESS & COMMERCIAL ILLUSTRATION  
SCIENTIFIC & INDUSTRIAL

## GRAND PRIZE

In addition, 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, will be awarded a Grand Prize of \$100.00 in cash.

## THE EXHIBITION RULES

1. **ELIGIBLE:** Any photograph (color prints, hand-colored photographs, and transparencies excepted) 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, or privilege granted to demount and remount if accepted for the exhibition, and not smaller than 4" x 6" nor larger than 14" x 17". 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 the entrant; classification in which the print is to be entered; model and serial number (engraved inside) of camera; name, serial number, maximum aperture and focal length of lens; the diaphragm setting, shutter speed, lighting, and filter (if any) used; and the film and printing paper.

4. **CLOSING DATE:** Prints received at the New York Office of Carl Zeiss, Inc., later than 5:30 p.m. on the fifteenth of December, 1938, will not be accepted for entry.

5. **LIMITATION:** No entrant shall submit more than twelve prints in any one classification.

6. **RELEASE:** Entrants receiving a cash award must, on request, if any persons appear in photograph, secure and furnish us with release on our forms signed by these persons.

7. **IN ADDITION** to the eighteen prints awarded cash prizes, eighty-two additional 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. 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 a cash 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.

8. **ENLARGED NEGATIVE:** An enlarged 5" x 7" 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 or exhibition to reproduce same in the salon catalog or any recognized independent photographic magazine.

9. No employees, members of employees' families, or immediate relatives of employees of Carl Zeiss, Inc., or their advertising or publicity agencies may enter photographs in this exhibition.

## THE JURIES

### PICTORIAL:

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: SCIENTIFIC & INDUSTRIAL:

BOB LEAVITT, A.R.P.S.

KIP ROSS, A.R.P.S.  
SUPERVISING PHOTOGRAPHER, ASSOCIATED PRESS

FENWICK G. SMALL  
EDITOR: ZEISS MAGAZINE

HERBERT C. MCKAY, F.R.P.S.

DR. R. W. ST. CLAIR, A.R.P.S.

DR. MAXIMILIAN TOCH, F.R.P.S.

*All Entries must be marked "For Annual Exhibition" and sent to*



**CARL ZEISS, INC.**  
485 FIFTH AVENUE, NEW YORK



# THE Supreme ROLL FILM CAMERA

Ease in operation . . . durable in construction . . . trim in appearance . . . speedy Tessar F:2.8 8 cm Lens . . . eleven exposures at each loading with eight-exposure  $2\frac{1}{4}$ " x  $3\frac{1}{4}$ " roll film . . . automatic film advance with automatic exposure counter and interlock preventing double exposure . . . range and view finder combined in a single eyepiece . . . range finder focusing to eight inches with the Contameter . . . and many other features make this camera indisputably foremost among the folding roll-film cameras . . . ask your Zeiss Dealer to show it to you . . . write for the new descriptive booklet.



# SUPER IKONTA B

Shutter release & film wind controls

Range & view finders in one eyepiece

The Contameter for close-ups

