

Zeiss

MAGAZINE

February, 1939



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CENTS
Vol. V
No. 2



SECOND PRIZE

Range

F. RUTLEDGE DAVIS

FIRST PRIZE

Romance—Western

Ross A. Ross

Zeiss Ikon Monthly Competition

FIRST PRIZE goes to Ross A. Ross for the picture *Romance—Western*, taken with a SUPER IKONTA C with a TESSAR f/4.5 10.5 cm Lens. Good lighting conditions in the full outdoors made possible an excellent negative with the diaphragm set at f/11 and the shutter at 1/100th second with the G-1 light yellow

THIRD PRIZE

'Twas the Night

E. G. EVANS



filter. Aside from the natural inherent interest in seeing feminine pulchritude set against the unusual background of a man's world, Mr. Ross has shown excellent photographic technique from beginning to end. There is a professional touch in the posing, such as having the principal figure (the young lady) occupy the highest position in the picture space and facing the camera, while the recumbent position of the admirer is introduced as a balancing unit. This is further emphasized by the fact that the admirer's face is not even allowed to become visible. The picture is crisp and clear throughout, the sky being brought down to a darker tone which in contrast with the flaxen-haired maid further enhances her beauty. Although the principal interest has been concentrated on the figures, we wish to call attention to the fine wood texture also secured in this study.

F. Rutledge Davis wins the second prize with his picture *Range*, enlarged from a CONTAX negative, the TESSAR f/2.8 5 cm Lens and R-10 light red filter being used with exposure by meter. The remarkable thing about this scene is that, even without an immediate dark foreground, the picture has (Please turn to page 38)



WALTER REMMEL

THIS MONTH

... M. U. Wallach, specialist in night pictures, author of *How to Take Pictures at Night*, commences a series on photography after dark to include, among other things, reference to new emulsions and new developers, also a thorough discussion of night photography at the World's Fairs ... J. Ghislain Lootens, F.R.P.S., well-known lecturer, writer, instructor, and salon judge, who conducts our own monthly criticism, presents his conception of the FIFTH ANNUAL EXHIBITION after a thorough review of all the prints ... After several years with a camera on the ski hills of the White Mountains and Adirondacks in his spare time, Frank Sunderland gives us the results of his experiences. If you picture as you ski, do not miss it; the unique camera rig described will be invaluable to skier-photographers ... Morris H. Mills, well-known safety engineer, continues his series of articles on the application of the camera to safety and inspection work ... As the salons of the last year or so show, John Hugelmeyer successfully merges his twin hobbies of boating and photography. Herein he tells us the story behind one of his better-known boat pictures.

... and next month we shall have some hitherto unpublished facts on one of the well-known fine-grain developers ... Mr. Wallach will give us some new facts on the selection and use of film for night photography ... a member of the staff of the Empire State Observatory will tell us what to do when taking pictures from the world's tallest building ... and in the near future we can promise you a thought-provoking article from Leo Nejelski.

ZEISS MAGAZINE

Devoted to Zeiss Ikon Photography

VOLUME V

NUMBER TWO

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Edited by Fenwick G. Small

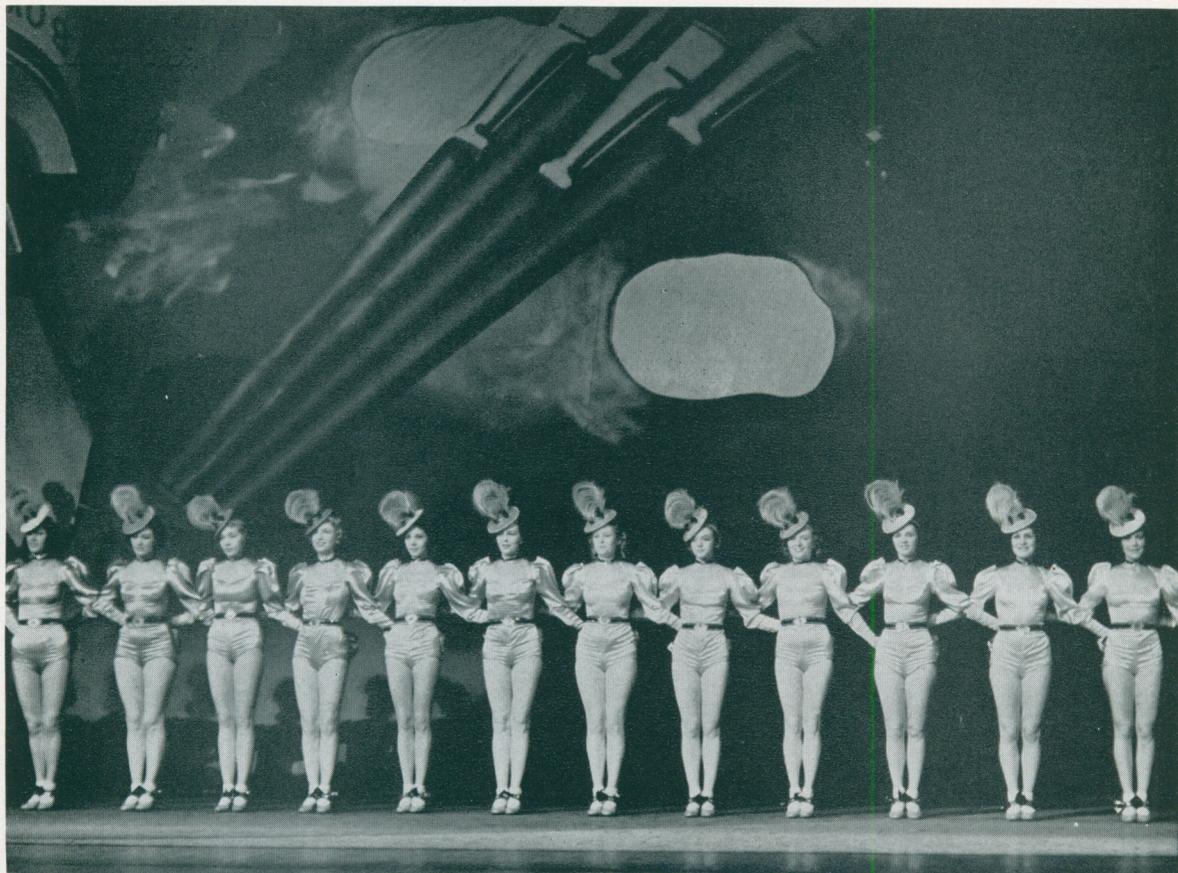
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Ski Portrait

FRANK A. SUNDERLAND

CONTAX with SONNAR f/2 85 mm Lens and R-10 Filter



Radio City Music Hall Rockettes taken with SUPER IKONTA B

Pictures After Dark

M. U. WALLACH

MANY YEARS AGO when orthochromatic films and $f/4.5$ lenses were the maximum speed combinations, few, if any, photographers would risk the failure of making pictures after dark. Some of the more daring used crude flash outfits, but to simply click a shutter and register a picture was a hopeless dream.

These restrictions no longer annoy today's photographer. Compact, precision-built cameras, sharp lenses of fast aperture, and supersensitive film material assure success for those who will take the making of pictures at night a little seriously. To those who will,

provided the proper equipment is used, good results become astonishingly easy.

Several cameras and a battery of lenses are not necessary to produce good results. Extra lenses will help, but more depends upon the user of the camera than upon the equipment itself. It is needless to say, however that the camera must be of the type that can be used successfully in this kind of work. While almost any miniature will produce good pictures, my own choice is the CONTAX and the SUPER IKONTA B. The advantages found in their precision manufacture, ease in handling, and finely-corrected ZEISS Lenses will do

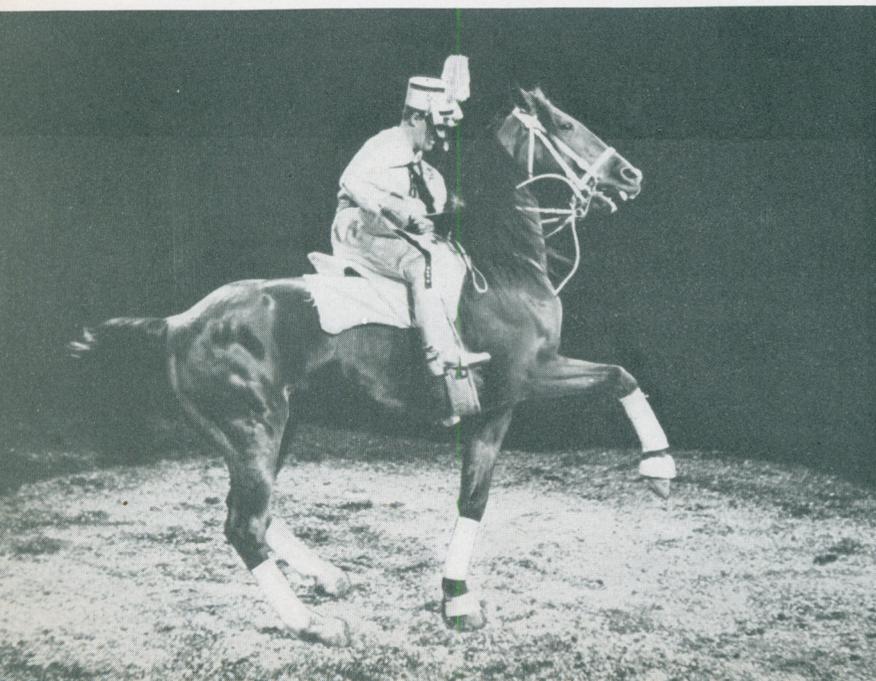
much to make your night photography easier and better. In addition, the newer models have the coupled range finders and view finders combined in one eyepiece, an invaluable improvement which simplifies focusing and is an aid in following fast action.

Unlike other forms of photography, pictures made after dark require special technique. Do not let this frighten you, however. This technique can be acquired easily by any one who has had some experience with a camera. After some years of trials and tribulations with night photography, a procedure has been developed which can be applied successfully to both the making of pictures after dark and the making of other kinds of pictures as well. As with all picture-making processes, it consists basically of making the exposure, developing the negative, and printing the enlargement. These steps will be covered in succeeding issues of this magazine. Those who want to confine their picture-making activities to the exposure should not become discouraged. They will find much of interest that will aid in making better night pictures *provided* they restrict the processing and enlarging to capable photographic finishers specializing in

*All photographs by
M. U. WALLACH
with CONTAX and
SUPER IKONTA B*



*Spencer Tracy & Myrna Loy
in "Test Pilot"
taken in movie theatre
with SUPER IKONTA B*



*Musical comedy shot
taken with SUPER IKONTA B*

*All photographs
courtesy of
"How to Take Pictures at Night"*

*Rudy Rudinoff
in Madison Square Garden
with
Barnum & Bailey, Ringling Bros. Circus
taken with SUPER IKONTA B*

fine-grain work. This is very important to remember.

Those who possess only one camera need not despair if it has a reasonably fast lens. While an aperture of $f/1.5$ is recommended, it is not absolutely necessary. A CONTAX equipped with a SONNAR $f/2.5$ 5 cm Lens will have sufficient speed to make pictures after dark under good and even poor light conditions. The TESSAR $f/2.8$ 5 cm, an excellent lens, will produce sparkling negatives with full and brilliant illumination. The SONNAR $f/1.5$ 5cm Lens will, of course, permit picture making under the most adverse lighting.

The SUPER IKONTA B is the next best choice. This camera, a particular favorite of mine, is most suitable for picture making at night when used with extreme-speed emulsions. In theaters and night clubs it can be used to advantage in photographing choruses, ensembles, and individual performers when slow shutter speeds will capture the action. The use of this camera,

also the CONTAX, is described in detail in my recently published book: *How To Take Pictures At Night*.*

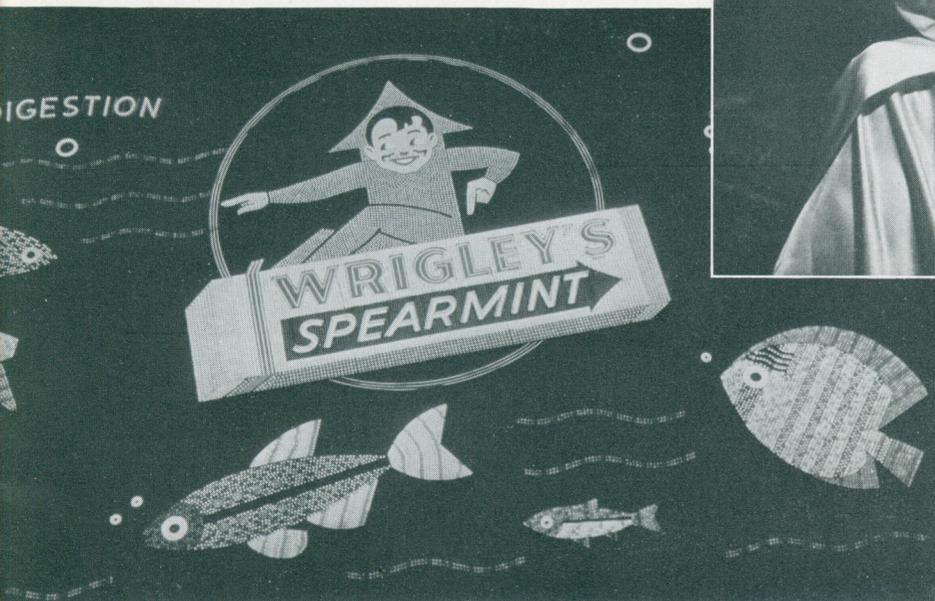
The remarkable improvement in cameras, lenses, and film material over the past few years is virtually a gift from heaven for the photographer of night subjects. Without the advancement in these three fields, night photography would be reduced to the use of a tripod and subjects of the posed type. Today, the beginner has the same opportunities to make good night pictures as the more advanced worker if he will apply himself to a greater extent to make up the slight difference.

Photography after dark is not a hit-or-miss method of making pictures. There are certain fundamental rules that must be carefully studied and applied if your efforts are to be crowned with success. Equipment is the first consideration, the list which follows being pared to the bone.

1. A CONTAX II fitted with an f/1.5, f/2, or f/2.8



*Show-window dummy
at Saks Fifth Avenue
taken with SUPER IKONTA B*



*Electric Sign; Times Square
taken with CONTAX
and SONNAR f/1.5 lens*

Lens as governed by your pocketbook.

2. Contax Magazines or daylight loading spools of Agfa Superpan Supreme, Eastman Plus X, or Super XX.
3. A lens shade—always an important item.
4. An eveready case for protection of your camera.
5. A small pocket flashlight to check lens-diaphragm and shutter-speed settings.

If you desire, a SUPER IKONTA B can be substituted for Item 1, in which event the recommended films will be Agfa Superpan Press on the B-2 spool or Eastman Super XX on the 120 spool.

*This new book by Mr. Wallach was reviewed in the Notes & News of ZEISS MAGAZINE for January, 1939. If your Zeiss Dealer has not received it yet, he can order it for you from Knight Publishers, Inc., New York, N. Y.—Editor.

With the right camera selected, we now turn to the subjects which can be photographed at night. The variety is practically unlimited, but it is, of course, governed by the locality in which you reside. Those who live in cities will have advantages over others due to the endless stream of material found at night on almost any of the principal streets or avenues. Shop windows, construction workers, indoor and outdoor displays, indoor and outdoor sports, well-lighted parks, ships in docks, motion picture shows, theatrical performances, night clubs, bars, restaurants, subway riders, illuminated signs, street scenes, barkers, players of public indoor games; these and many other subjects, limited only by the length and breadth of your own imagination and the quantity of (Please turn to page 38)

The Story Behind The Picture

JOHN HUGELMEYER

SAILING and photography are two hobbies that always agree; from the first we get the great pleasure and sense of freedom that makes boating a major sport, while the re-living of many happy sailing hours during the long winter season is made possible by the second. That pictures can substitute for the real thing will be seen during an evening spent with some sailing enthusiasts. Let the landlubber sit "around the cabin lamp," strange as it may seem to him, and he will see that talking about sailing when the enthusiast is not sailing is one of its greatest enjoyments.

But talking is not all. Watch Bill get that superior air as he shows a picture of *his* yacht, be it small or large. Then see Tom go him one better with his "Lady of the Lake." That starts the parade of pictures! Any one with a picture that even resembles a snapshot displays it proudly, while the chap without a picture recedes quietly to the background. The best pictures receive universal approval and many envious glances.

And it is not strange that the appeal of a good sailing picture is not limited to sailors alone. The natural beauty of the sea and its things have an attraction that is paramount. The ever-changing waves with their highlights of spray. The tall slender masts of the boats with the graceful curves of their sails give a dignity that is not easily surpassed. The sweeping lines of the hull add to the strength of our subjects. Apart from all this, a sailboat has a life history all its own, characteristics that make it different from all other boats. As a good portrait of a person makes us think of the personality of the subject, his ambitions and achievements, so we look into a sailing picture to determine the characteristics of the boat pictured.

The sailing picture shown here is typical. It is, and always will be, a favorite among the many I have taken. While making this picture, as this boat sailed proudly down the sound, I felt it would be striking. Her sturdy construction impressed me immediately as being that of a capable ship, one that could take hard knocks without flinching. These qualities are always admirable, whether in a person or a ship, so no time was lost in making ready to photograph her.

The first problem was that of camera angle. A broadside view would have produced too small an impression, more like a record of the number of sails she carried or the lines of her rail and deckhouse. Furthermore, the slight angle at which she rode would have been lost. It was important to show her heeling, or *leaning* as some might say, since this would help to

emphasize motion. Action is seldom expressed by vertical lines, and this is especially true in a sailing picture.

This is logical, because we know that there is bound to be motion with a sailboat when she heels.

So the broadside view was immediately discarded and other vantage points considered. A three-quarter view from the stern, as she sailed away, would have been good, but this was a boat with all the arrogance of a plucky fighter and all the strength of a veteran. Why, then, show her in retreat? No, that view was out too. The only one for this boat was a head-on shot that would picture her as an aggressor giving the suggestion that she should have the right of way,—or else.

The IDEAL B was ready, its Cmpur shutter set at 1/200th second, its 15 cm TESSAR f/4.5 diaphragmed to f/11, and a G-1 light yellow filter added to darken the sky and emphasize the white sails for stronger contrast. It takes some practice to guess the range, for the IDEAL B is not fitted with the coupled range finder of the SUPER IKONTAS or the CONTAX. Ground-glass focusing is out as both your boat and the other boat are moving more rapidly than you imagine. Our working distance is from forty feet to infinity and the brilliant light in this instance enables us to stop down far enough to be well within this range with guess focus.

Viewing the ship through the wire iconometer finder of the IDEAL B makes it easy to place it in the right spot in the picture and to watch the horizon at the same time. In the excitement of the moment, it is easy to forget that there is such a thing as a horizon, especially as you must hold on to your boat in addition to your camera. It is advisable to wait and watch as both boats rise and fall on the waves until you get in just the right position.

Generally, a fairly full exposure is recommended, particularly with a dark boat where detail in the hull is desired. The film used in this instance was Agfa Super Plenachrome which was developed in D-76. In dealing with a subject of such great brilliancy, care must be taken so as not to overdevelop the film as this tends to increase contrast and to block up the highlights. Consequently, slight underdevelopment will be found better with marine subjects. The enlargement was on Kodabrom No. 3 developed in D-72 and toned in the Gold Chloride Bath recommended in ZEISS MAGAZINE.* The rich blue obtained from this toning solution always enhances a marine photograph.

*Cf. *The Blue Toning of Prints*; Zeiss Magazine, Vol. IV (1938), p. 283 (December).



An Inspector's Field Notebook

MORRIS H. MILLS

DEPARTING for a moment from the insinuations of the somewhat slangy title given the first article of this series,—*What Price a Busted Thumb*—let's get down to a discussion of the subject at hand. The vistas opened in the few words of the title above might well serve to keep as prolific writers as the late Edgar Wallace or our own very much alive Zane Grey busily occupied for many a day as well as perhaps a stray night or two.

The tale of human activity and progress is told by records of many and varied forms. Irrespective of whether or not they take the form of the hard-to-decipher cuniform writing of the ancient Babylonians, the wall pictures of the prehistoric cave dweller, the illuminated manuscript of the middle ages, the fleeting permanence of our daily newspapers, or those bits of arrested history represented by the mass of photographic data being built up at an ever increasing tempo in our own day, they are records, varying not in value—only in form.

As one delves into the professional field, the importance of accurate, easily understood records increases in almost direct proportion to the complexity and scope of the work in question. In this connection, it appears to me that there is hardly a field of professional endeavor in which the camera, and particularly one with the versatility of the CONTAX, would not prove to be an almost invaluable adjunct. That, I believe, holds true even for those fields in which the camera, or some special adaptation of the photographic technique, is already in use.

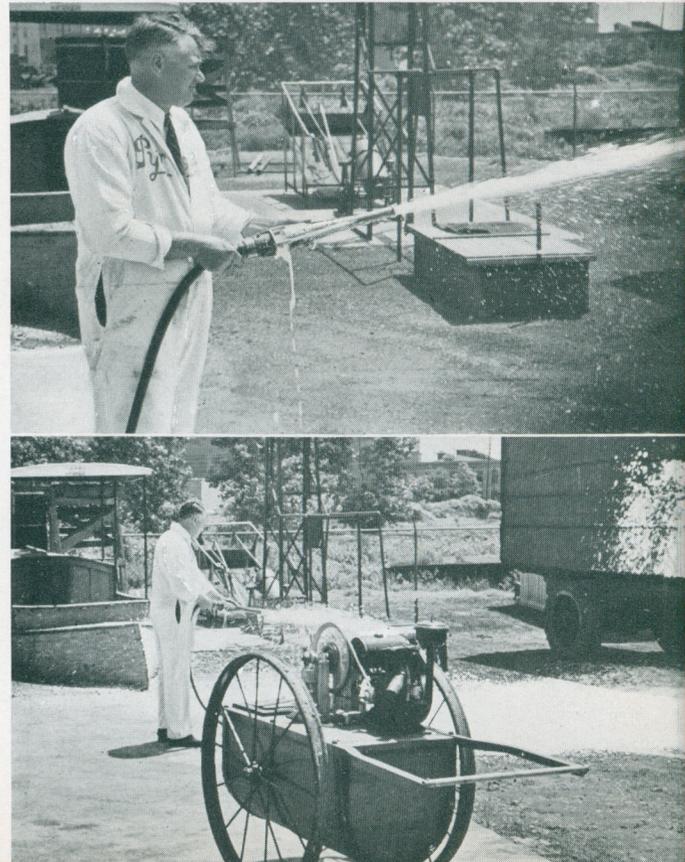
To start the ball rolling, let's discuss the value of the camera to the Safety Engineer when used to supplement the field notebook. An essential part of any safety work is the follow-up of recommendations and suggestions made by the inspector on previous visits. The meat of any inspection, irrespective of by whom made, is the report and recommendations made as a result thereof. The task of report preparation may very easily turn into an extremely onerous task, particularly if one covers a large territory and visits a number of different locations on each trip, spending but a relatively short time in each individual location. Here the camera extends a very welcome, indeed an almost indispensable helping hand to the engineer. Reports based upon actual photographic evidence, supplemented of course by written notes, not only lessen the task of report preparation by affording an excellent refresher

of memory, but they also enable the presentation of a clear, comprehensive picture of the situation as it existed at the time of inspection in such a form as permits the recipient of the report to clearly visualize the need for and the character of the remedial action recommended.

When one covers a given territory periodically, it is quite natural to place emphasis on those items of a general nature which have come to the front during the interval since the preceding visit. These problems will, of course, vary in nature and are dependent upon many different factors.

For example, during my course of service with a former connection, our incoming accident and injury reports indicated at one time an alarming increase in the number of injuries caused by flying chips broken off percussion tools and anvils. On my next trip to the field this point was carefully covered, resulting, in part, in a series of photographs, one of which is shown in Figure One. A study of this inspection file, of which photographs formed an important part, together with other information developed as a result of conversa-

FIGURES FOUR AND FIVE: *Two of series made in development and report of new mobile fire-fighting equipment.*



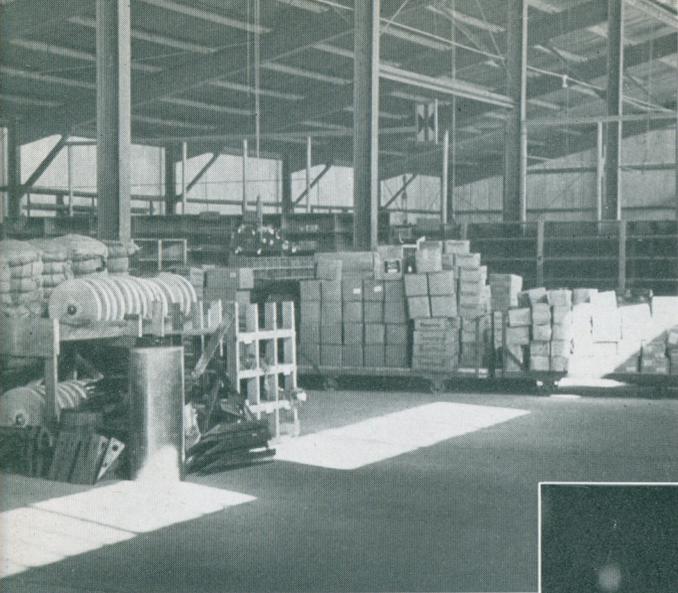
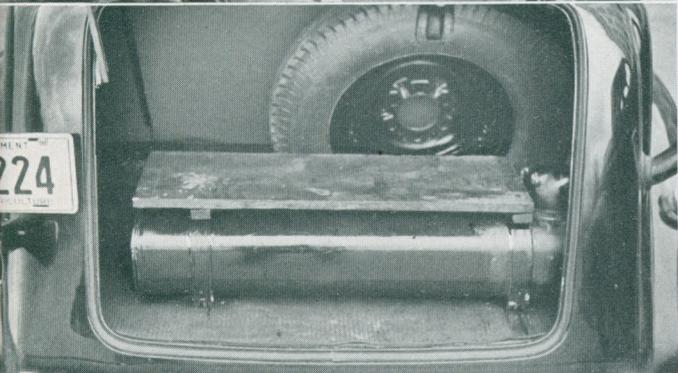
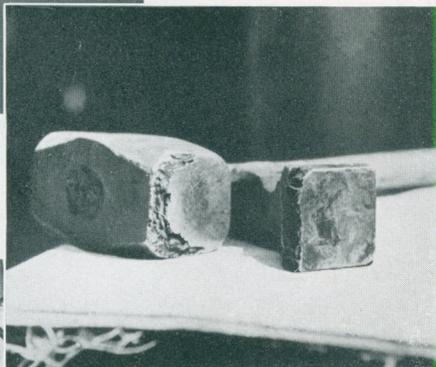


FIGURE SIX (Above): Warehouse picture used to amplify and strengthen report.

FIGURE ONE (Right): One of series of pictures accompanying report on hammers and anvils.



FIGURES TWO AND THREE: Two of series showing unsafe (top) and safe (bottom) auxiliary gasoline tank installations for development and report of safe standards.

tions with various members of our field staff, indicated the course of the remedial action to be followed. The salient points were:

1. The establishment of an apprentice system for the training of qualified tool maintenance men.

2. The establishment of a training course in the proper use of hand tools.
3. A change in the specification requirements under which a number of our tools were being purchased.
4. A more rigid system of inspection of new tools when delivered.
5. A comprehensive program for the maintenance, repair and replacement of tools of all types.

Along about this time our office began to receive many appeals from a previous decision vetoing the installation of auxiliary gasoline tanks of the type shown in Figure Two, an installation originally made in one of our Western field offices. As it stood, while we recog-

nized the existence of a need for the provision of an extra fuel supply when operating in remote areas, we also were certain that we could not condone the continuation of the hazards engendered by fuel tank installations of the unsafe type shown, which consisted essentially of a vastly increased risk from fire arising from an acci-

dental spillage while refueling, the possibility of tank damage from impact, and the physiological aspects of long continued exposure of the occupants to the vapors of leaded gasoline.

The field stations requesting exceptions were directed to submit designs for fuel tank installations for approval. One design in particular, that illustrated in Figure Three, appeared to be outstanding and was therefore adopted as a desirable standard. The photographs, one of which is shown, were made shortly thereafter and a similar series of prints were used to illustrate the installation specifications and drawings.

Let's look at another use for the camera. One that, while also connected with safety work, covers a different phase of the work: that of the engineer's activity in the development of new safety equipment or, what is equally important, the adapting of equipment and materials, originally designed for a totally different application, to the needs of safety and accident prevention work. A series of photographs similar to Figures Four and Five were made during the course of our search for and development of auxiliary fire fighting equipment, suitable for use in areas remote from specialized recharging facilities, which could be recharged while in operation, which would be effective against oil and grease fires, and which by its design was self-powered and, above all, reasonable in cost. The last requirement was met to a great extent by starting with a commercial type of small (*Please turn to page 39*)

The Fifth Annual Exhibition

J. GHISLAIN LOOTENS, F.R.P.S.

A REVIEW of the FIFTH ANNUAL ZEISS IKON EXHIBITION reflects the tremendous technical advance in photographic procedure during the last few years. An examination of the prints on the walls shows that technical excellence is now so common that it is actually taken for granted. A few short years ago the visitor to any salon would be struck perhaps by the beauty of two or three dozen outstanding pictures by prominent workers, while the rest of the exhibition would usually be of mediocre quality. This does not hold true with subject matter, for, as with anything else in life, there is nothing really new. So the only possible progress was in stepping up the general average.

This annual exhibition is in startling contrast to the earlier exhibitions held in this country. Now it is almost impossible to select a particular print as more outstanding in its technical excellence. The tremendous advancement in camera design, the great improvement

in film emulsions, and the creation of enlarging papers surpassing the best of those used a few decades ago now make possible for almost anyone with a fair amount of photographic knowledge the creation of pictures which, in the past, only could have been made by the most expert workers. This improvement in the tools of our trade is one of the many reasons photography has become a world-wide and popular hobby.

The exhibition shows that even in subject matter, where we have mentioned it is impossible to do anything startlingly new, there is a feeling of greater freedom and sincerity in most of the present-day pictures. The large, clumsy cameras, loaded with slow films, made it difficult to secure spontaneous results in most instances. Unquestionably, fine work was turned out in the past, but it was done at the expenditure of much greater effort and required much longer training and experience. Pictures taken with these conditions im-

**First Prize:
Pictorial Section**

Just a Shower

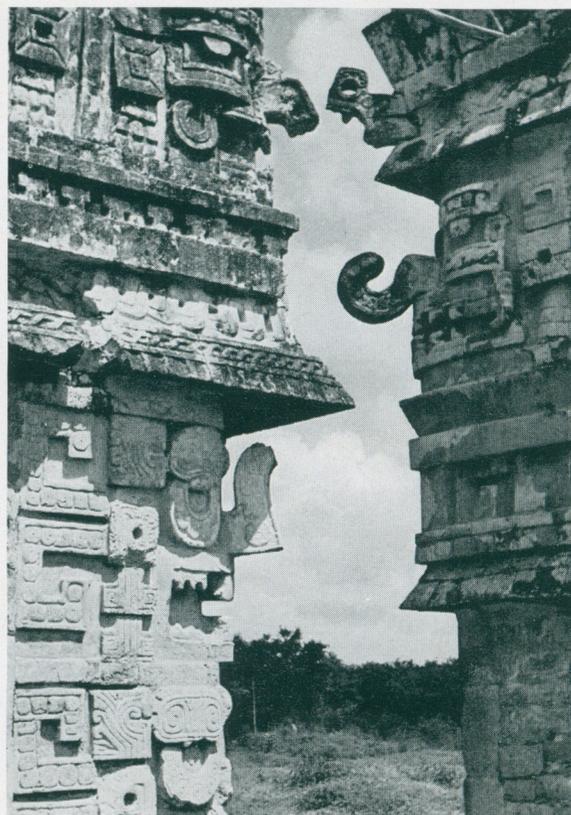
C. DERWOOD RYAN



**First Prize:
Scientific & Industrial Section**

Aztec Ruin

GRACE F. RAMSEY





The Market Goes Up

CHARLES POLLAK REGENSBURG

First Prize: Press & Commercial Section

posed on the photographers would naturally tend to be static with more of a posed effect. As a matter of fact, almost anything of a spontaneous nature was practically impossible.

Today, even the rankest amateur can confidently step into a room with his precision camera, fast lens, and speedy films to capture fleeting moments of light and shade which would not have been dreamed possible five years ago. This greater flexibility in our materials enables us to easily picture subject matter which would have been, from a technical standpoint, almost unattainable then. Even with ordinary subjects, however, such as portraiture or outdoor work, the greater all-round efficiency of our materials permit us to catch our subjects at their best without straining muscles or nerves until we get the correct pose.

When these technical advantages were first introduced, many of the early devotees of the miniature camera were apt to use the new-found freedom in showing their subjects at their worst rather than their

best, in this way starting a photographic phase that was erroneously called "candid" photography. Today, we have learned to take advantage of these advancements, yet still show good taste in the portrayal of our subject matter. We can, therefore state the self-evident fact that photography is on the road to greater glories. Whether interested or not in this graphic art, we will find it becoming an increasingly more important factor in the lives of all of us.

Generally we will receive the impression that the pictorial-type picture predominates in the FIFTH ANNUAL ZEISS IKON EXHIBITION. This belief will be aided somewhat by the high pictorial quality of many of the prints included, by right, in the press and commercial and scientific and industrial sections. But, after allowing for this, the prints in the pictorial section still predominate in number, a fact which was determined by the entrants to the exhibition and not by any fancy of the sponsors or whim of the judges. The total number of prints hung in each (*Please turn to page 38*)

Ski with a Camera

FRANK A. SUNDERLAND

FEW SPORTS offer such photographic opportunities as skiing, now so popular as a winter sport, yet really fine skiing pictures are rarely made in this country. Either skiers do not have cameras, or they hesitate to carry them because of inconvenience or possible damage. Photographers, on the other hand, apparently do not venture forth on skis for fear of not mastering the technique sufficiently to transport their equipment safely to various vantage points. Many dislike the hardships that must be endured in this type of photographic activity, but, properly shod and clothed, no one should be bothered by either the cold or damp.

For the skier-photographer, the prime requisite of light weight and minimum bulk is met by either the CONTAX or the SUPER IKONTA B. In addition, these two superb cameras have an ease and speed in operation not found in any other camera, the new combination of the view finder and range finder adding greatly to their other natural advantages. While either camera will perform well (I have both, using one to supplement the other), the CONTAX has more advantages for this work that exacts so much of a camera. Its 36-exposure rolls save frequent reloading, a great advantage in cold weather. It has a lesser number of controls to manipulate, also a great advantage in cold weather. Its interchangeable, bayonet-mount lenses, while not absolutely necessary, offer a greater flexibility in use. And with Kodachrome, not available for the SUPER IKONTA B, we can make color transparencies of striking beauty.

Let us consider the needed equipment, also some items that, while not necessary, will be advantageous. As an absolute requisite we can list:

1. Either the CONTAX with one of the 5 cm lenses or the SUPER IKONTA B with its fixed TESSAR f/2.8 8 cm Lens.
2. Eveready case that protects the camera, yet leaves it ready for instant use.
3. The ZEISS regular lens shade.
4. A G-2 medium yellow filter to darken the sky and give greater contrast where desired.

These are minimums, but with this equipment we can work better, easier, and faster than with any other camera.

The CONTAX owner will be faced with the question of extra lenses. While the CONTAX with any of the standard 5 cm lenses is more versatile than any other camera, the addition of either the SONNAR f/2 or the TRIOTAR f/4 85 mm Lenses to your kit will widen your skiing possibilities. A lens of this focal length will be found invaluable for close-ups of heads, also sports shots of fast action where you cannot work close to the skier. Additional lenses for work at a considerable distance, such as the SONNAR f/4 13.5 cm and the SONNAR f/2.8 18 cm are available, but these lenses are for special purposes and should only be added when the need arises. If much work is done in close quarters, either the f/2.8 3.5 cm BIGGON or the ORTHOMETAR f/4.5 3.5 cm will be a valuable asset. As a matter of fact, almost every photographic problem can be solved with either the 3.5, 5, or 8.5 cm lenses.

The first additional accessory I would recommend is the ALBADA SPORTS FINDER, available for both the CONTAX and the SUPER IKONTA B, the one for the former having masking bands for the 5 cm and either

Tramping the Hill

FRANK A. SUNDERLAND

SUPER IKONTA B: 1/200th second at f/5.6 with G-4 Filter





CONTAX sling of A. E. Thurber, Jr.: After lengthening Eveready Case strap, loop to fasten to belt in back is added. Snap book attached to front of belt hooks on eyelet screwed in tripod socket of Eveready Case to hold camera in front. In use, snap book is disengaged from eyelet, giving full play to camera in use.



Skier

FRANK A. SUNDERLAND

CONTAX with SONNAR $f/2.8$ 180 mm Lens, $1/1250th$ second the 8.5 or 13.5 cm lenses. The new CONTAX Finder Mask is equally useful since it permits the use of the combined range finder and view finder with either the 8.5 or 13.5 cm lenses, a great help in rapid action work. The CONTAX owner with more than one lens will want the Universal Finder, especially if he does much close-up work of heads where its optical adjustment for parallax proves invaluable.

One filter—the G-2 medium yellow—has been recommended as a minimum, but the addition of a few others will permit greater control by the photographer in darkening the sky and securing greater contrast. A good selection would be the G-2 medium yellow, the G-4 orange, and the R-10 light red, each giving a progressively stronger effect in the order mentioned. For contra-light (against the light) work, the GR-50 green filter will aid in securing detail in the dark side of the subject without overexposing the background. When you get your filters, ask for the Table of Filter Factors for ZEISS IKON & CARL ZEISS Filters. All of the better-known American Films are listed in these tables with the film manufacturer's recommended factors for these filters.

The serious skier will find the ingenious rig devised by A. E. Thurber, Jr., a necessity. It is illustrated and described in the group of pictures herewith. An example of its value, also of the durability of the CONTAX III photoelectric meter, is found in a narrow escape Mr. Thurber had on Mt. Washington. Returning from a climb to the summit on skis, he paused at the brink of the Tuckerman Ravine headwall to photograph the skiers over 1200 feet below. Snapping his camera securely in place, he then started down. The snow on the precipitous headwall was in poor shape and exceedingly treacherous. He suddenly struck a crevasse in the snow and pitched head over heels five hundred feet down the almost perpendicular headwall. Although his legs were badly bruised, he received no serious injuries and, thanks to his excellent rig, the CONTAX III and its photoelectric meter were not damaged at all.

After selecting our film, we will be ready to start on our photographic ski expedition. You should, by all means, select one of the faster panchromatic films. Orthochromatic and slower panchromatic emulsions tend to be more contrasty, and there is already enough contrast present in our subject. In the 35 mm size, reject the ultra fast panchromatic films, because the extreme speed is unnecessary and the finer grain found in some of the new high-speed emulsions is desirable. My suggestion is to use either Agfa Superpan Supreme or Eastman Plus X. However, similar emulsions are not available in the roll-film sizes, so we must rely on either Agfa Superpan Press or Eastman Super XX, both of which must be correctly exposed or flat, grainy negatives will result. And be sure to take along more film than seems necessary; nothing is more irritating than to run out of film with no opportunity to get more and plenty of good pictures on every hand.

In determining exposure by meter—and I do not suggest that you do otherwise—allowance must be made for the high reflecting quality of the snow. In taking a reading of a general (*Please turn to page 39*)

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:

- TONI FRISSELL ONE-MAN SHOW
 February 6th to 25th
 Dept. of Photography, Brooklyn Institute of Arts & Sciences, Brooklyn, N. Y.
- MARCH 1st to 15th
 The Camera Club, New York, N. Y.
 DEVER TIMMONS, A.R.P.S., F.R.S.A., ONE-MAN SHOW
- February 6th to 28th
 Elmira Camera Club, Elmira, N. Y.
- MARCH 13th to 26th
 Baltimore Camera Club, Baltimore, Md.
 DEVER TIMMONS, A.R.P.S., F.R.S.A., FIFTEEN-PRINT LECTURE
- February 22nd
 Kenosha Camera Club, Kenosha, Wisconsin
- MARCH 7th
 Clarinda Camera Club, Clarinda, Iowa
- MARCH 9th
 Hartford County Camera Club, Hartford, Conn.
- MARCH 14th
 Baltimore Camera Club, Baltimore, Md.
- MARCH 20th
 Lens Hawks, New Ulm, Minnesota
 Tennessee Eastman Camera Club, Kingsport, Tennessee
 JOHN MULLER ONE-MAN SHOW
- February 10th to 26th
 St. Petersburg Camera Club, St. Petersburg, Fla.
- MARCH 7th to 26th
 Dept. of Photography, Brooklyn Institute of Arts & Sciences, Brooklyn, N. Y.
 JOHN MULLER FIFTEEN-PRINT LECTURE
- MARCH 7th
 Camera Pictorialists, Providence, R. I.
- MARCH 20th
 Teton Camera Club, Casper, Wyoming
- MARCH 27th
 Manhattan Camera Club, New York, N. Y.
 REX HARDY, JR.—CARL MYDANS COMBINED SHOW
- February 13th to 26th
 Baltimore Camera Club, Baltimore, Md.
- MARCH 15th to 31st
 Appleton Camera Club, Appleton, Wisconsin
 GEORGE E. KIDDER SMITH ONE-MAN SHOW
- February 15th to 28th
 Kenosha Camera Club, Kenosha, Wisconsin
 MAURICE CARNES LA CLAIRE ONE-MAN SHOW
- February 18th to March 4th
 The Y Camera Club, Grand Rapids, Mich.
 MAURICE CARNES LA CLAIRE FIFTEEN-PRINT LECTURE
- February 23rd
 Dept. of Photography, Brooklyn Institute of Arts & Sciences, Brooklyn, N. Y.
- February 28th
 The Y Camera Club, Grand Rapids, Mich.
- MARCH 24th
 Coldwater Lens & Shutter Club, Coldwater, Mich.
 CLYDE BROWN ONE-MAN SHOW
- MARCH 1st to 27th
 Boise Camera Club, Boise, Idaho
 WALTER ENGEL ONE-MAN SHOW
- MARCH 1st to 31st
 Dayton Art Institute, Dayton, Ohio
 WALTER ENGEL FIFTEEN-PRINT LECTURE
- February 20th
 Lens Hawks, New Ulm, Minnesota
- MARCH 6th
 University of North Carolina Photographic Society, Chapel Hill, N. C.
- MARCH 10th
 Coldwater Lens & Shutter Club, Coldwater, Mich.
- MARCH 14th
 Jamaica Camera Club, Jamaica, N. Y.
- MARCH 22nd
 Lombard Camera Club, Lombard, Illinois
 Lebanon Camera Clique, Lebanon, Pa.
 M. U. WALLACH ONE-MAN SHOW
- MARCH 4th to 18th
 Bergen Evening Record, Hackensack, N. J.
 M. U. WALLACH FIFTEEN-PRINT LECTURE
- February 21st
 Lombard Camera Club, Lombard, Illinois
- MARCH 3rd
 Jamestown Camera Club, Jamestown, N. Y.
- MARCH 6th
 Teton Camera Club, Casper, Wyoming
- MARCH 8th
 Owosso Camera Club, Owosso, Mich.
- MARCH 13th
 Lorain Camera Club, Lorain, Ohio
- MARCH 14th
 La Porte Camera Club, La Porte, Indiana
 RICHARD WURTS ONE-MAN SHOW
- MARCH 4th to 28th
 Miniature Camera Club of New York, New York, N. Y.
 The print exhibitions selected from among the prize-winning prints of the Zeiss Ikon National Monthly Competition continue their travels as follows:
- February 13th to 25th
 Saginaw Photo Supply, 507 Genesee Ave., Saginaw, Mich.
 The Stambaugh-Thompson Co., Youngstown, Ohio
 Zulant's, 7th and Main Sts., Zanesville, Ohio
- The General sets of prints from the Zeiss Ikon Loan Exhibition will be shown according to the following schedule for the next few months:
- February 6th to March 4th
 Photo Service Shop, 1 Division Ave. North, Grand Rapids, Mich.
- February 9th to 25th
 Coldwater Lens & Shutter Club, Coldwater, Mich.
- February 11th to 25th
 Metropolitan Motion Picture Co., Fisher Bldg., Detroit, Mich.
- February 13th to 25th
 Vermont Academy, Saxton River, Vermont
 Jenkins & Co., 726 Main Street, Richmond, Indiana
 Telco Camera Club of Albany, Albany, N. Y.
 Lorain Camera Club, Lorain, Ohio
 Stokes Photo Supplies, Inc., 255 Fulton Avenue, Hempstead, N. Y.
- February 13th to March 4th
 Sperry Camera Shop, 310 Broadway, Hannibal, Mo.
- February 13th to March 11th
 W. Schiller & Co., 1109 Locust Street, St. Louis, Mo.
- February 13th to March 13th
 Kraus & Co., 135-141 Broadway, Providence, R. I.
- February 18th to 21st
 Boston Camera Club, Boston, Mass.
- February 20th to 22nd
 Jamaica Camera Club, Jamaica, N. Y.
- February 20th to March 4th
 Klein & Goodman, 18 South Tenth St., Philadelphia, Pa.
 Meloy Bros., Inc., 13-15 West Broadway, Shelbyville, Indiana
 Pelham Photo Copy Service, 223 E. Jackson St., Muncie, Indiana
 Carson's Pharmacy, 915 N. Vermilion St., Danville, Illinois
 Schaeffer Jewelry Co., 15 Commerce St., Montgomery, Ala.
 Smith Photo Service, 503 So. Ohio St., Sedalia, Missouri
- February 20th to March 18th
 J. F. Adams, Inc., 459 Washington St., Buffalo, N. Y.
 Boyd & Breeding Studio, Gainesville, Texas
- February 20th to March 11th
 Gordon's Drug Store, 901 Ryan Street, Lake Charles, La.
 Wm. C. Cullen, Inc., 12 Maiden Lane, New York City
 Camera House, Inc., 145 East 60th Street, New York City
 Medo Photo Supply Corp., 15 West 47th Street, New York City
 Willoughby's, 110 West 32nd Street, New York City
 Mortimer H. Fogel, 118 Liberty Street, New York City
 Gillette Camera Stores, Inc., 117 Park Avenue, New York City
 Haber & Fink, Inc., 16 Warren Street, New York City
 Meta Photo Co., 126 Liberty Street, New York City
 Madison Mart, Inc., 403 Madison Avenue, New York City
 Luma Camera Service, 330 West 42nd Street, New York City
 Lugene, Inc., 600 Madison Avenue, New York City
 Horn's Camera House, 326 Fifth Avenue, New York City
 H. Mielke, Inc., 242 East 86th Street, New York City
 New York Camera Exchange, 109 Fulton Street, New York City
 Rabson's, 1373 Sixth Avenue, New York City
 Columbus Photo Supply Co., 146 Columbus Avenue, New York City
 Camera Corner, Inc., 80 Willoughby Street, Brooklyn, N. Y.
 Geo. J. McFadden, Inc., 202 Flatbush Avenue, Brooklyn, N. Y.
 Jamaica Camera Store, Jamaica, N. Y.
 Camera Craft, 673 Main Street, New Rochelle, N. Y.
 Photocraft, 12 Fisk Place, Mount Vernon, N. Y.
- February 20th to March 25th
 Ray Davis, Carlsbad, New Mexico
- February 22nd
 Lebanon Camera Clique, Lebanon, Pa.
- February 27th to March 11th
 Douglas-Edwards Camera Shop, 205 Western Avenue, Joliet, Ill.
 Darmstaetter's, 35-37 No. Queen Street, Lancaster, Pa.
 Smith-Surrey, Inc., 129 Clinton Ave. South, Rochester, N. Y.
- MARCH 1st to 18th
 Boston Camera Exchange, 44 Bromfield St., Boston, Mass.
 Eastman Kodak Stores, Inc., 38 Bromfield St., Boston, Mass.
 Ralph Harris & Co., 1252 Massachusetts Ave., Cambridge, Mass.
 Ralph Harris & Co., 47 Bromfield St., Boston, Mass.
 Andrew J. Lloyd Co., 300 Washington St., Boston, Mass.
 Andrew J. Lloyd Co., 396 Boylston St., Boston, Mass.
 Pinkham & Smith Co., 292 Boylston St., Boston, Mass.
 Pinkham & Smith Co., 15 Bromfield St., Boston, Mass.
 Claus Gellotte, Inc., 1290 Massachusetts Ave., Cambridge, Mass.

(Please turn to page 38 for rest of schedule)

Notes & News

MARSHALL FIELD SALON & COMPETITION

Entry forms for the Marshall Field & Company Third International Salon & Sixth Annual Competition will be ready for distribution on the twenty-first of February with the closing date for entry of prints set as the nineteenth of May. The three divisions—Amateur, Advanced Amateur, and Candid—offer more than \$500.00 in prizes in the Amateur and Candid Classes and gold, silver, and bronze medals in the Advanced Amateur. The salon, commencing on the sixth of June, will be hung, each division separately, entirely under glass. Entry blanks giving full particulars can be had from Mr. P. H. Strohm, Marshall Field & Company, Chicago, Illinois.

THE MICROMETER FOCUSING MOUNT

When winter comes, those of us who like to take our photography more gently than some of the hardier brethren generally turn to printing unprinted negatives and bringing our files up to date. Tiring of this, as who doesn't, we satisfy that taking-pictures ache with table-top or close-up photography. Or maybe we get scientific with a little photomacrography. The fun begins when, with the camera on a tripod, we wrestle with the problem of accurate focus. Then the Micrometer Focusing Mount is our solution. With the ball-and-socket swivel tripod head on the tripod and the Micrometer Focusing Mount above it, accurate focus to the last thousandth of an inch, backwards or forwards, up or down, is easily secured. Ask your ZEISS Dealer to show you one if you are doing any sort of table-top or close-up work.

THE BASIC PRINT DEVELOPER

Attention is called to an error in printing this formula, given on page 11 of the last issue, that should be corrected. The Sodium Sulphite required in Stock Solution No. 1 is *anhydrous*, and the footnote at the bottom of this stock solution should be at the bottom of *Stock Solution No. 4*. Both gratified and dismayed—the first at the many letters of commendation and the second at the fact that almost every letter called this error to our attention—we apologise to Mr. Wiener and our readers.

THE FIFTH ANNUAL EXHIBITION

The annual exhibition, consisting of 100 prints selected by leading judges in the fields of pictorial, press and commercial, and scientific and industrial photography, also a special invitation section of 200 prints, will be shown in New York, Boston, and Chicago as announced on our outside back cover this month. In these cities, the 18 prints awarded prizes by the judges in the three classifications will be subject to a special balloting by those reviewing the exhibition, the winner to receive a Grand Prize Award of \$100.00. Thereafter, the 100-print selection of the judges in the three classifications will be available for loan to camera clubs, museums, colleges, and other non-commercial organizations for public exhibition. Reservations can be made by letting us know the place it will be exhibited, the date it will be needed, and the length of time it will be on exhibition, alternate dates being suggested in the event that the first is already reserved. Early reservation is suggested since many requests have already been received for this spring and next fall, although quite a few dates are still open.

THE ZEISS IKON LOAN EXHIBITIONS

If those requesting the use of the very-popular loan exhibitions of pictures will observe the following in requesting a reservation, their request will be expedited, and we will not have to cause further trouble by asking for more specific information.

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

a. *The Club Sets*, for camera clubs and other non-commercial organizations only, consisting of:

(1) One-man Shows by leading American workers, containing about 50 prints and accompanied by a catalog. On account of our arrangements with the photographers, these one-man shows can only be loaned to those organizations able to place them on exhibition before the general public. For the print catalogs, which are supplied without charge, we need the name and address of the place where it will be shown if other than the sponsoring club or organization, the hours and days it will be open to review by the general public, and the quantity of catalogs that will be required for distribution before and during the exhibition.

(2) Print Lectures by leading American workers, for camera clubs and other non-commercial organizations only, containing about 15 prints and accompanied by a manuscript by the maker of the prints giving his conception of them and how he made them. These are intended for meetings of interested organizations, not for gallery exhibition. In use, the club print director, or other officer, will place each print individually on an easel and read the maker's comments. The print director and members are then free to discuss each picture with a full knowledge of the maker's views and how it was made. Print lectures will be delivered not later than the day before the meeting, and it is expected that they will be returned or forwarded not later than the day after the meeting.

b. *The Dealer Sets*, consisting of selections of prize-winning prints from the National Monthly Competition of ZEISS Magazine, are available only 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. If of the Club Sets, the particular show or print lecture desired, or the quantity of prints wanted if of the Dealer Sets or of the General Sets.

b. If possible, alternate dates, or with the Club Sets an alternate one-man show or print lecture in the event that the one first requested is otherwise reserved for the date required.

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

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 and names of the various one-man shows and print lectures are given on page 36. See these exhibitions when they are shown in your locality. If none are scheduled, a request on the part of your local camera club, ZEISS Dealer, or other interested organization will correct the deficiency. But, in requesting a reservation, please be specific as to what is wanted and when; this will expedite the making of a reservation and avoid the need of our troubling you for further information.

CONTAX FILM SPEED RATINGS

The new table of speed ratings for the built-in photoelectric meters of the CONTAX III and the CONTAFLEX will be of interest to all owners of these cameras, for, in addition to ratings for the more popular American films, suggestions are included for the use of these meters under varying circumstances with both black-and-white and color film. A copy will be sent without charge on receipt of a letter or card requesting one.

PICTURES AFTER DARK

(Continued from page 27) light, are all targets for the photographer after dark.

The way you hold your camera and the manner in which you release your shutter will play a very important part in the making of these pictures. Hold the camera as steady as possible, using the strap on your ever-ready case to support it. Wrap the strap around your elbow and vary the pressure by moving your arm away from or toward your body. Don't release the shutter by jerking at it. Use a slow, steady pressure upon the release button. Try to relax when making the shot. Tension is almost certain to produce poor results.

Before you can make good pictures after dark you must familiarize yourself with lighting conditions. Practice will soon enable you to determine the difference between poor, average, and brilliant lighting. This is best accomplished by using plenty of film in making test shots. Practice at home and outdoors will give you many opportunities to judge lens-aperture and shutter-speed settings. Make a series of exposures of the same subject, varying the shutter speed and stop. Keep a record of each exposure and study the results later. It will not be long before you become a good judge of exposure for night-time photography.

Always use the fastest shutter speed allowable for good exposure. This reduces the effect of camera vibration to a minimum. Practice in holding the unloaded camera and releasing the shutter will soon enable you to lower shutter speeds to a minimum without this effect. If you are in doubt as to exposure, remember that overexposure is preferable to even slight underexposure. Thin negatives, lacking in shadow detail, do not as a rule produce good enlargements.

So far you have been given an outline of picture making at night. Future issues of ZEISS MAGAZINE will explain the technique employed. The development of night-time photography negatives is next in importance to the actual exposure. Fine-grain formulas will be given and thoroughly explained. All the experimental work has been done, and you will receive the benefit of the results obtained by continual experimentation and research. On the subject of fine grain more than three hundred developer formulas have been made and tested in order to obtain uniformly good results.

Night-time photography is one of the most thrilling of all photographic fields. It becomes more fascinating as one explores it more deeply. This does not necessarily mean that you should let it supplant any other photographic work that may occupy you at this time. It should be considered from the standpoint of an added attraction because of its unusual technique and fundamental rules which, incidentally, can be applied to advantage in any type of photography.

(To be continued in the March Issue)

MONTHLY COMPETITION

(Continued from page 22) remarkable third-dimensional qualities. We really get the sense of looking into a great distance. This is brought about by the winding road, which gradually leads us towards the mountains, and the subtle changes of contrast in the foreground and middle distance, such as is formed by the line of trees, all this being strengthened by the interesting cloud effect which also helps to build aerial perspective by their shape and tone. The shepherd with his flock gives this study a pastoral effect rarely obtained in a photograph.

'Twas the Night by Dr. E. G. Evans takes the third prize award this month. It is enlarged from a negative exposed in a CONTAX fitted with the SONNAR f/2.5 cm Lens given an

exposure of f/4 at 1/50th second. The story conveyed in this picture is, of course, the age-old one of awaiting the arrival, always old but definitely ever new to each succeeding generation. Here is a grand opportunity for the older generation to portray family records which will be ever treasured as the years roll on. Dr. Evans has done an excellent job of posing and lighting, and if he has not already so used it, he has an excellent Christmas card available for next year.

ZEISS IKON LOAN EXHIBITIONS

(Continued from page 36)

- March 6th to 18th
Fuller & d'Albert, Inc., 815 Tenth St., N.W., Washington, D. C.
Wells-Smith Radio Corp., 71 East Adams St., Chicago, Ill.
Fotocraft, 47 Battery Park Ave., Asheville, N. C.
The Lensmen, Sheridan, Wyoming
- March 6th to 20th
Capital Camera Exchange, Inc., 1003 Pennsylvania Ave., N.W., Washington, D. C.
- March 6th to 25th
Chicago Camera Co., 2322 So. Michigan Ave., Chicago, Ill.
- March 6th to April 1st
Photo Service Shop, 1 Division Ave. North, Grand Rapids, Mich.
Myhre Studio, Luverne, Minnesota
- March 13th to 25th
Vermont Academy, Saxton River, Vermont
Buell-Kraft Studio, 52 West Third St., Mansfield, Ohio
LaSalle Camera Co., 133 W. Jackson Blvd., Chicago, Ill.
Stokes Photo Supplies, Inc., 255 Fulton Ave., Hempstead, N. Y.
- March 20th to April 1st
Klein & Goodman, 18 So. Tenth St., Philadelphia, Pa.
Meloy Bros., Inc., 13-15 W. Broadway, Shelbyville, Ind.
England Drug Co., Main at Park Ave., Alliance, Ohio
Schaeffer Jewelry Co., 15 Commerce St., Montgomery, Ala.
- March 20th to April 15th
Boyd & Breeding Studio, 207 N. Dixon St., Gainesville, Texas
- March 23rd to 31st
Dayton Power & Light Camera Club, Dayton, Ohio
- March 27th to April 8th
Jenkins & Co., 726 Main St., Richmond, Indiana
Kelly Studios, 14 East 10th St., Erie, Pa.
- March 27th to April 22nd
W. Schiller & Co., 1109 Locust St., St. Louis, Mo.
- March 27th to May 20th
Royal H. Carlock, 9133 Penn. Ave., N.W., Washington, D. C.

THE FIFTH ANNUAL EXHIBITION

(Continued from page 33) section of the 100-print selection of the judges is in the same ratio that the total number of prints submitted in that section bears to all the prints submitted by all the entrants. Therefore, the number of prints actually chosen for hanging in each section is a direct representation of the percentage submitted to that section. Of course, to anyone familiar with photographic trends from the very inception, this prominence of the pictorial end is not unusual. From the commencement of photography, and it will be so probably to its very end, the average man has been primarily interested in the camera as a means of expression. A greater majority of people will always be interested in portraying the antics of babies or capturing the glory of a sunset than in recording a scientific achievement or crusading in the interest of a social problem.

Therefore, the entrants themselves determined the number of pictures hung in each classification, and the sponsors of the show, realizing full well the difference of opinion represented in each section, very carefully selected judges who would, basically and fundamentally, have a sympathetic interest in that particular type of work. In order to best attain this objective, three separate juries of leading judges in each field of photography were asked to select the one hundred prints, constituting this portion of the exhibition, from the more than four thousand entered. Each jury worked independently of the others, meeting on different days and devoting much time in the selection of the prize winners and prints to hang in their section. As is always the case when intelligent judges get

together, the selection of any number of prints will in the long run be a matter of compromise. Three minds, trying to meet on one problem, will introduce different thoughts and ideas, and it would be rare to find three people unanimously agreeing on many pictures. Of course, any really outstanding pictures will always come out on top regardless of the judges, but with only one hundred pictures to be selected from so many thousands of entries (a standard which, by the way, is not approached by any national salon in the world) many very fine pictures will necessarily fail to be included, even though from differing points of view they might possibly be of equal standing with some of those included. That is the reason why, in addition to the 100-print selection of the judges, the sponsors themselves have added two hundred additional prints from the original entries and by invitation to leading professional photographers for showing in New York, Boston, and Chicago.

The broad fields—pictorial, press and commercial, and scientific and industrial—from which these photographs were selected will make this exhibition of great educational benefit to anyone who wants to keep abreast of what is going on in our world today as well as of general interest to all photographers. Not only does this exhibition show a splendid cross section of the progress of photography in the United States, but, by the subjects shown, it indicates the trend of thought and the pre-occupations of the people. It is, therefore, an exhibition which no one should miss seeing.

While the present-announced itinerary for the showing of the three hundred prints only calls for three cities, it is definitely planned—and reservations are now being made—that the one hundred prints originally selected by the three juries will be kept intact and be available to any camera club, museum, college, or other non-commercial organization willing to place them on public exhibition in its community. Quite a few reservations for this 100-print section have already been made for this spring and next session, but, even for this spring, there are still a few open dates. For this reason, it is suggested that any club desiring to place this section on public exhibition in their community write Carl Zeiss, Inc., 485 Fifth Avenue, New York, as early as possible. In requesting such reservation, alternate dates should be given in the event that the one first requested is already taken. As one who had a part to play in the selection of this exhibition and knows its value*, I recommend you secure it for your community, as it will be one of the outstanding traveling exhibitions of the year.

SKI WITH A CAMERA

(Continued from page 35) scene in which much snow is included, give double the exposure indicated. With close-ups or scenes in which the figures are important, secure the reading directly from the figure. If possible, the lighter skiing costumes should be favored as the contrast between the darker outfits and the snow is extremely difficult to record. Always remember, too, that side-lighted subjects should be given from one to two times the exposure indicated for a normal exposure, while back-lighted will get from two to four times that indicated for normal. The difference, of course, will depend on the amount of light reflected into the shadow side of the subject. If, however, the subject is to be silhouetted against the background, the normal reading will be used.

While there are many skiing activities that we can photograph—cross-country racing, the slalom and downhill races, and the ski-jumping contests—those we can plan ourselves will be of even greater photographic interest. These will include the preparations, a series of different jumps and turns,

*Mr. Lootens was one of the judges in the Pictorial Section of the FIFTH ANNUAL ZEISS IKON EXHIBITION.—Editor.

close-ups, long shots showing tiny figures sweeping down the hill, and ski-joring. The cooperation of expert skiers is important to assure the success of our endeavors. Do not hesitate to approach these men. If they are not busy at the time, they will be glad to cooperate in making of pictures, especially if a promise is made (be sure to keep it) to give them some copies of the better pictures.

Before starting, our skis must be waxed and the harness adjusted. Let our friends do this while we shoot pictures of them. Then, everything ready, we start for a nearby hill where we explain to our models what we want to get. Patience on our part as well as the models will be needed, for with such fast action we will have to take many shots in order to make certain that we secure one good one. Fresh snow, deep enough so it will fly from the skis, will be needed, so we will have to move a bit after each shot. The camera, loaded with fast film, should be set at the top speed the light and our lens will permit, and a light filter with a low exposure factor should be used to darken the sky somewhat.

Be sure to explain to your model exactly what you want. Then have him stand about where you want the action to take place so you can focus and frame in advance the forthcoming action. First we will try a speed turn such as a Christiana. This should be taken from a low camera angle directly in front of the skier; wait until he begins the turn, then release the shutter. After securing a series of Christies, try a gelaender-sprung, or terrain jump. These can be photographed from the side or directly in front, and it is best to try both angles. After another series, try the jump turn. Here there is no choice but to get directly in front of the skier's path, having him land practically on top of the camera as he completes his jump. Make the shot when the skier is at the height of his jump, then be ready to scramble out of his way as he comes down, letting the snow fly over your head. Pictures of a jump turn are difficult to secure, but they will be among the most dramatic skiing pictures that we can possibly make. We must be patient and try over and over again until we feel sure that we have something.

Whether we are skiers or photographers, the result of our efforts will show us that skiing with a camera is profitable photographically. Dramatic and striking pictures are easily secured, either the CONTAX or the SUPER IKONTA B are convenient to carry, and both can be easily operated without removing our gloves. Now that we have discovered the pleasure to be had in combining photography with skiing, each Sunday and holiday will find us back on the ski hill as long as the snow lasts.

AN INSPECTOR'S FIELD NOTEBOOK

(Continued from page 31) orchard power-spray machine, powered by a small, air-cooled gasoline motor. In this way, the use of a highly specialized-type machine was avoided and advantage taken of the fact that a machine in production in quantity is usually lower in cost than one designed for a particular, and sometimes limited, use. When the development work in its adaptation to the specialized use of fire-fighting equipment was in its final stages, a series of fire tests were arranged for at the demonstration field of the manufacturer cooperating. Numerous photographs were made during the tests. As may be seen from the photographs in Figures Four and Five, the equipment proved to be very successful when used against some very severe test fires, and the pictures were of a nature that their use in the compilation of a report made that report vastly more effective than mere words alone. Incidentally, I'll confess a secret—these photographs represent my debut into the fold of CONTAX photography.

FIFTH ANNUAL

ZEISS IKON

MORE THAN 300 OUT-
STANDING PICTURES
IN BLACK-AND-WHITE
AND COLOR SHOWING
THE APPLICATION OF
THE CAMERA IN EVERY
PHOTOGRAPHIC FIELD

MADE WITH

ZEISS-IKON
CAMERAS
AND
CARL ZEISS
LENSES



Photograph by Charles Belden

PHOTOGRAPHIC EXHIBITION



A GRAND PRIZE OF \$100.00
IN CASH WILL BE AWARDED TO
THE PRIZE-WINNING PICTURE
SELECTION OF THE JUDGES
BEST-LIKED IN A POPULAR
BALLOT BY THOSE VIEWING
THE COMPLETE EXHIBITION IN
ALL THE CITIES IT IS SHOWN

New York: Showrooms of Carl Zeiss, Inc.

485 Fifth Avenue, opposite Public Library

Monday to Saturday, February 27th to March 4th, inclusive

Boston: Parker House, The Hawthorne Room

Wednesday to Friday March 8th to March 10th, inclusive

Chicago: Palmer House Room 14

Monday to Saturday, March 27th to April 1st, inclusive

Weekdays 10 a.m. to 9 p.m., Saturdays 10 a.m. to 5 p.m.

Visitors Welcome

Admission Free