

# *Leiss*

MAGAZINE

April, 1939



**10**  
CENTS  
Vol. V  
No. 4



SECOND PRIZE

*So Be It*

CARL MANSFIELD

FIRST PRIZE

*Sb—*

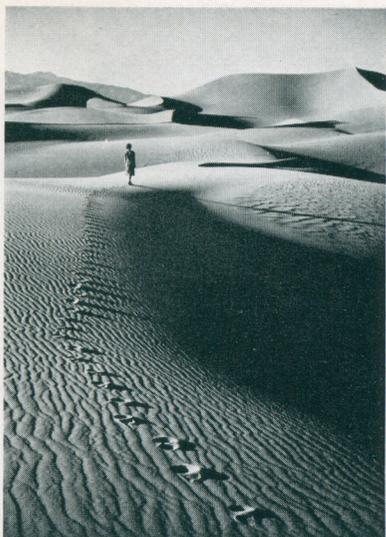
HARRY LOTT

## *Zeiss Ikon Monthly Competition*

FIRST PRIZE is awarded this month to Harry Lott for his interesting child study—*Sb—*. Enlarged from a negative exposed in the CONTAX with a SONNAR f/2 8.5 cm Lens, tungsten was used for illumination, the exposure being 1/50th second at f/5.6. Mr. Lott has made good use of natural subject matter which, while based on the "little mother" theme, has at the same time a new twist to it in the story-telling effect. The photographer and his little model must have had a splendid time in carrying out this study, and the child's expression shows how seriously she believes in the little story of make-believe. The use of the 8.5 cm lens is excellent for pictures which require that we stay away from our subject for the correct perspective, its wide aperture allowing for instantaneous exposure even under adverse conditions. As the original print was of a red chalk color, much of its charm is lost, it being extremely difficult to retain full values when reproducing a toned photograph.

Carl Mansfield wins second prize with *So Be It*. This excellent picture was taken with the MAXIMAR B and TESSAR f/4.5 13.5 cm Lens. By using photoflash bulbs Mr. Mansfield was able to stop down to f/22, securing fine definition and sufficient depth of field when working at such close quarters. A strong emotional effect is secured through the portrayal of these toil-worn, tired hands belonging to an honest soul whose only escape from a hard, uncaring world at the end of the day is in the Word of God. But, of course, all this would have been lost if Mr. Mansfield had not done such an excellent technical job in graphically putting this on photographic paper.

The third prize is secured for Ray Atkeson by his *Death Valley Dunes*. This picture was taken with an IKONTA C Special and the TESSAR f/3.8 10.5 cm Lens and a G-2 medium yellow filter, the exposure being 1/25th second at f/11. No doubt Mr. Atkeson planned this picture very carefully, (*Please turn to page 78*)



Death Valley Dunes RAY ATKESON  
THIRD PRIZE

## THIS MONTH

... Leo Nejelski contributes some additional thoughts to the oft-discussed question as to whether photography is art, introducing the belief that we will have to go through this argument again with the continually increasing interest in color. Those who have followed his articles will be pleased to hear of the forthcoming publication of his new book—*The Camera Eye—Where to See and How to Take Good Pictures* . . . Mr. Wallach continues his series on night photography with a discussion on one of the most interesting phases: photography of the motion picture screen . . . The use of the camera in personalizing safety is described by Morris H. Mills . . . Vera Suddeth exhorts the ladies to try the CONTAX, scoffing at the usual attempt of the men to make it appear complicated. She tried one on a bet; from her pictures we'd say she won . . . We are privileged to give our readers an advance peep at the new book by Remie Lohse . . . Richard K. Wood, author of many leading articles for the sporting and outdoor journals, tells us about photography on the trout stream.

... and next month we promise our readers a treat with many well-known photographers collaborating with us in a series of articles on photography at the World's Fair. Don't miss your copy.

# ZEISS MAGAZINE

*Devoted to Zeiss Ikon Photography*

VOLUME V

NUMBER FOUR

APRIL, 1939

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*Edited by Fenwick G. Small*

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*Hunting Scene*

REMIE LOHSE

*Copyright by P. Lorillard Co. for Old Gold Cigarettes*



*The Lone Pine*

A. W. STREITMATTER

• *"Filters offer still additional means of modifying reality."*

## *Is Photography Art?*

LEO NEJELSKI\*

THE CAMERA has been denounced repeatedly and intensely as nothing more than a recording instrument. Even though this argument is heard less and less today, from the days of Daguerre the arts of painting, drawing and sculpture have sought to justify themselves in the presence of this young, vulgar upstart and have attempted to dismiss it by creating an effective epithet . . . *recorder!*

\*Author: THE CAMERA EYE—WHERE TO SEE AND HOW TO TAKE GOOD PICTURES; Knight Publishers, New York, N. Y.

Other arts have made the camera seem vulgar because the users of cameras were slow to recognize the true individualities of their instruments. Photographers attempted for years to imitate painting, drawing and etching. During these same years, the value of a photograph was judged by the degree to which it approximated some other form of expression.

Attempts were made even to combine the mediums of photography and painting as well as photography



Mexican Peon

KIP ROSS

*"One face . . . has great power to convey the tragedy of the entire group . . ."*

and drawing. The effects were novel. Few of the results, however, were permanently satisfying.

Then came the bold, jeering period of candid photography. And the realization grew that photography has been, and always will be, a medium peculiarly unique. Camera users forgot suddenly that their instruments could be employed to imitate other art forms. They strove for the values their cameras could capture in permanent form in a manner entirely individual.

There came a growing realization that the camera is most capable of capturing a fraction of eternity in all its detail and texture. There also came a growing realization that the camera was capable of doing what no other art instrument could do and, consequently, photography owed no apologies to any other art form.

Thus, after about a century of development, photography was cut loose from its shackles. At last there seemed to be complete agreement upon this bitterly discussed subject.

Painting, drawing, and sculpture as forms of recording and creative expression date back almost to the beginning of the human race. Through long ages they have gone through many changes and constant improvement. So, in spite of the misdemeanors of those employing the mediums, the mediums themselves have gained through age a considerable amount of reverence.

The history of photography is not long. It dates

back only a hundred years to its origin. So it is easy to understand why it has found its place at the table only so recently.

For evidence of the recognition given photography as an individual medium of creative expression, one need not look beyond the growing numbers of photographic exhibitions being held in art museums. Before long, museums and galleries will be exhibiting paintings, sculpture, and photographs side by side.

Because of the comparative newness of photography, the question is asked, "What is the real difference between painting, sculpture, and photography?"

The question has many controversial aspects and can be argued at great length. However, in distinguishing between these mediums only the fundamentals point to the real differences.

The painter places on some semi-permanent plane colors that represent forms and designs as he conceives them in his mind. He is the complete creator of what he puts on board, canvas, paper, plaster, etc. He is completely in command of his material and expresses his ideas in two-dimensional form.

The sculptor, through adding or subtracting material, puts into three-dimensional form the concepts and interpretations conceived in his mind. Like the painter, he is in complete command of his materials and can express his ideas realistically, abstractly, allegorically, symbolically, idealistically, or according to any other interpretation that strikes his fancy.

Like the painter and sculptor, the photographer must select out of reality those things which he wishes to depict. Nature is seldom orderly and organized as it meets the eye. However, the photographer is capable of bringing order out of this chaos through various means available to him.

First of all, he can select the aspect of the subject that expresses what he has in his mind. It is not necessary to show several human derelicts to portray poverty to many minds. One face with its dirty stubble of several days growth and the vacant animal resignation expressed in its eyes has great power to convey the tragedy of the entire group of derelicts.

Having selected the one derelict for his subject, the photographer has an almost unlimited range of positions, or viewpoints, from which to photograph the person. It is not necessary for the photographer to limit his viewpoint to the normal seeing position. In fact, a position less common may be the more revealing one.

In addition, the photographer can pose his subject

so that the light strikes the features to create lights and shadows and further emphasize the desired aspects. Stated in another way, by manipulating the light, the photographer can eliminate details, emphasize them, or better organize them.

In the case where subjects, or lights, or both, are not movable, the photographer is free to move about his subject. In this manner, also, he can eliminate or organize details, or both.

Through underexposure and overexposure he can modify the interpretation of his subject still more. Here, again, the photographer can manipulate details to serve his predetermined purposes.



*All Clear*

NICK HUPALO

*"... the photographer must select out of reality those things which he wishes to depict."*

Another means available to the photographer is the choice of various light-sensitive emulsions on film and glass. Emulsions vary in their sensitivity to colors and can be selected deliberately to achieve a desired interpretation.

Filters offer still additional means of modifying reality. Filters serve to modify colors as they react upon various emulsions in comparison to the effect of the same colors upon the eye and brain. Further modifications are available to the photographer in his choice of printing papers, developers, toners, etc. In enlarging, additional control can be effected by regulating the amount of light allowed to reach various sections of each sheet of paper. Parts of each print may be overprinted, other parts held back.

Thus, the photographer is forced to place the stamp of his personality upon every picture he makes. The degree of individuality varies by the extent of the photographer's choice of details and his manipulation of them to express an idea, or concept, that he has in his mind.

It is almost impossible for him to reflect his subject as in a mirror. If this were possible, all photographs of the same subject would be monotonously alike. However, several hundred negatives can be made of the same subject without obtaining two that are exactly alike. One of the most revealing exercises among students consists of photographing a subject many times to arrive at a complete and practical understanding of light and materials. During such exercises the wide range of choice available to the photographer becomes indelibly apparent.

Thus far we have been dealing with black and white photography alone. This fact has not been mentioned before because many of the (*Please turn to page 78*)

LEO NEJELSKI

*"... a position less common may be the more revealing one."*





Left: Figure 3

Below: Clark Gable and Myrna Loy taken on moving picture screen with SUPER IKONTA B

## Pictures After Dark

M. U. WALLACH

(Continued from the March Issue)

THE TABLE of estimated exposures for street scenes at night should be referred to whenever you are in doubt about night subjects outdoors.\* Remember, however, that while this table shows the range of shutter speeds with medium and fast emulsions, there are many intermediate speeds that can be used after a little experience with night pictures. Regard the table more as a starting point from which, out of your own experience, you can build a consciousness of light intensity and film sensitivity than as an absolute set of figures to be used for all time.

If possible, try to include as much of the poorly and brilliantly illuminated areas of the subject matter in the picture area as the subject matter and exposure will allow. This so-called "balanced" illumination will be found in many street scenes, and its use will materially enhance the value of your prints. Four such prints are reproduced herewith. They were all made with my CONTAX and SONNAR  $f/1.5$  5 cm Lens. The exposures were as follows:

Fig. 1. The electric sign—*Sergeant Madden*:  $1/50$ th second at  $f/2$ .

Fig. 2. The scene showing the taxicabs and the restaurant front:  $1/50$ th second at  $f/2$ .

Fig. 3. The searchlight crew on Broadway:  $1/25$ th second at  $f/1.5$ .

Fig. 4. The street scene showing moving picture marquees:  $1/100$ th second at  $f/2$ .

With each of these the film used was Agfa Superpan Supreme, and they were all developed in a special formula so as to equalize the shadows and highlights.

\*Cf. Wallach, M. U.: *Pictures After Dark*; ZEISS MAGAZINE, V (1939), p. 39 (March).



The picture of *Sergeant Madden* (Fig. 1) shows the type of material that can be found under most theater marquees,—action with fair illumination from the overhead lights. The  $1/50$ th-second exposure was used to stop action. However, this resulted in very heavy exposure of the electric sign and lights, though the combination resulted in a satisfactory print. A shutter speed of  $1/100$ th second might have been more correct for the brilliantly illuminated signs, but it would have destroyed the printing values of the shadow portion of the picture. Closing the lens aperture to  $f/2$  increased the depth of field. The picture was taken approximately sixty feet from the figures in the foreground.

The picture showing the taxicabs in front of the restaurant (Fig. 2) was exposed at  $1/50$ th of a second with the diaphragm set at  $f/2$ . There was sufficient illumination for this exposure which was purposely used to bring out the detail in the glass above the illuminated sign. The camera was approximately one hundred feet from the taxicabs when the picture was made and at this distance  $1/50$ th of a second was fast enough to arrest the action of the pedestrians.

The picture of the searchlight crew (Fig. 3) was made under extremely unusual conditions. Huge searchlights like those shown are generally used in New York to illuminate entrances to moving picture theaters on first showings of important films. They are also used to attract crowds when a night club presents a new production. "First nighters" always receive a bath of spot lights to the delight of the onlookers.

While the "business end" of these high-powered illuminators throw intense beams of light, the crew manipulating them stand in comparative darkness. An exposure of 1/25th second at f/1.5 was used to gain the utmost possible density. The contrast between the brightly-lighted and dark areas presents an unusual night shot. Five minutes later a crowd collected and the police immediately dispersed it. Have your camera ready for "shots of the moment" like this one.

This picture (Fig. 4), a long shot of theater marquees, taxicabs, pedestrians, and figures in the foreground, was exposed to register the darker portions of the subject. A shutter speed of 1/100th was used with the diaphragm set at f/2. Blocking of the highlights was inevitable. It was a choice of balancing the highlights to the best degree or exposing for the highlights only. In the latter case, the exposure would have been 1/200th second at f/2, but the shadow detail would have been considerably weakened, resulting in a washed-out print. It would appear from the print that the lighting was brilliant. This was not the case, but experience in this field of photography proves conclusively that modern emulsions have sufficient latitude to register such scenes.

Depending on our town or city, we will find one or many motion picture theaters. Outside they offer the opportunity to take unusual street scenes; inside we find still more unusual pictures—shots of screen productions. This is a fairly difficult type of after-dark photography but, with a few trials and a little patience, the results obtained will be well-worth the effort. Remember, however, that all motion picture productions are copyrighted. While there is no objection to their private use or exhibition, especially if credit is given, the rights to such pictures can scarcely be transferred without permission of the producer.

No definite instructions as to exposure can be given. Many motion picture theaters project brilliant images on their screens; others

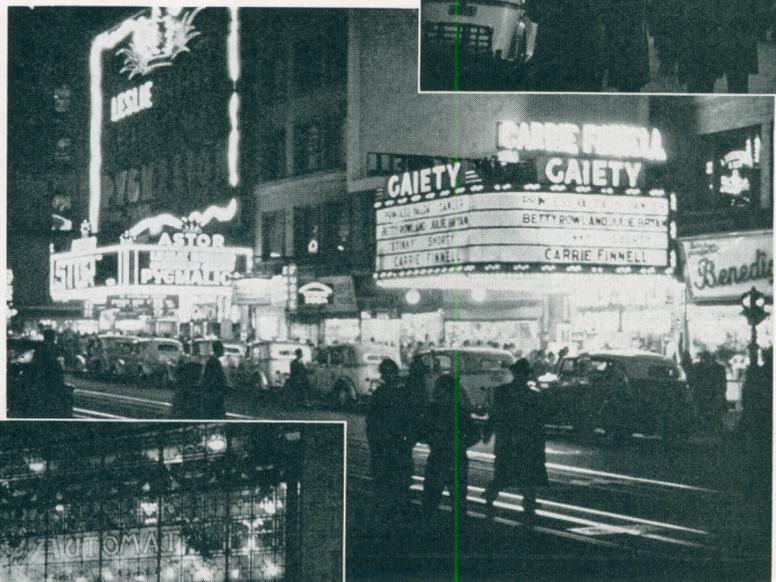
have old or obsolete equipment that will tax the ability of any night photographer to produce good prints of his favorite movie star. The screens used in the theaters are made of various materials. Some have a reflecting surface particularly suitable for making pictures, others are not so good. Regardless of the theater equipment, this type of work requires fast lenses and superspeed film. Exposures must be accurate and sharp focus is essential.

The preferred place to sit is in the center of the orchestra at a distance from the screen where the image will cover about three-quarters of the field of the 5 cm finder of the CONTAX. Telephoto lenses will be of no advantage on account of the falling off in the intensity of the illumination at greater distances. If your camera is the SUPER IKONTA B, the same procedure should be followed.

Grain in the projected film, the image of which is being photographed on the screen, is another problem. Although it may be hardly noticeable from where you are seated, with the (Please turn to page 78)

Right:  
Figure 1

Below:  
Figure 4



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

Right:  
Figure 2



# Selling Safety\*

MORRIS H. MILLS†

**M**ANY TIMES in the past I have remarked to others that I would probably starve as a salesman—a living example of the world's worst. One can well imagine my surprise, when recently recapitulating my activities in the field of safety engineering, I found, buried deep under a mass of technical fundamentals, the fact that salesmanship is, in reality, a basic requisite of safety work.

Essentially, the safety engineer has two principal clients: one, management,—the other, the general group of employees of his organization. While the approach to each of these groups must necessarily be different, salesmanship forms an important ingredient of any recipe involving either. In the case of management, the fact that the safety engineer is a member of the staff is prima facie evidence that some one of the executive heads of the organization realizes the importance of planned, organized safety work. Yet there still remains the necessity of a "meeting of minds" and an interchange of ideas between the safety engineer and heads of operating divisions of his organization.

The problem offered by the second client, the employee, is, while similar to some extent, different in many ways. A variety of approaches may be, and are frequently, used, the ultimate aim of all being the enlisting and maintaining of the employee's active cooperation in the prevention of accidents.

Somewhat the same situation holds true for the insurance engineer, who has as a major responsibility the reduction of accidents in the plants of his company's clients. It is to his interest, as well as to that of his company, that he secure the active cooperation of everyone concerned in the adoption of the safety principles and practices which experience with similar risks have shown to be advisable. In this he frequently finds that he has to be quite a salesman to banish that old American custom of "Let George Do It," too often thinking the payment of insurance premiums is all that is necessary to secure a sudden accident reduction.

In any event, we have two basic motivating factors which can be made the basis of an effective safety sales campaign—first, a reduction in the cost of doing business as represented by lower insurance premiums and the elimination of those hidden items of cost of accidents which are borne by the insured, not the insurer,

\*The opinions or assertions contained in this article are the private ones of Mr. Mills and are not to be construed as official or reflecting the views of the Navy Department or the naval service at large.

†Assistant Navy Department Safety Engineer



and second, a lessening of the toll in human misery exacted by accident and injury.

The whole field envisioned by the forgoing offers countless applications for the camera of the safety engineer. Accepting that as a fact, let's take a closer look and see for ourselves a few of the places where the camera does fit in.

The selling of safety, as well as of any commodity, depends almost entirely upon publicity of the proper sort. To be effective, it must be planned for the long pull. Over-emphasis defeats its own ends since it far too frequently builds interest to a quick climax from which recession takes place with an almost audible thud. Ideas and posters are fine—when they fit the occasion—but are frequently less than useless when they do not. Posters, when intelligently selected or developed and then properly used, are a potent force in building and sustaining interest. There apparently is growing, on the part of forward looking safety engineers, a realization that mass-production posters are not the final answer as the most effective medium for the moulding of opinion to a proper concept of safety. In many instances, those who depend solely upon mass production material often find themselves at a loss

for a poster that fits the problem at hand. When this situation develops, as it does frequently as a result of the inability to cover all types of possible hazards in large volume production, why not devote a little time and thought to what is needed, take the CONTAX, go into the plant and get material with a local flavor,



tailor-made to fit the hazard at hand? Taking cognizance of the fact that men like to see how their shop, their friends, or they themselves fit into the picture of safety, goes far to bring home to the employee the thought that interest is being taken in him and his problems and that safety is not the impersonal "Thou Shall Not" sort of thing that it so often appears to be when haphazard planning is the rule.

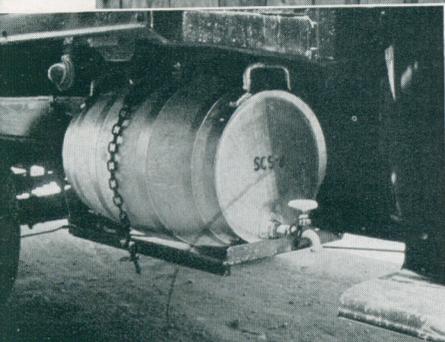
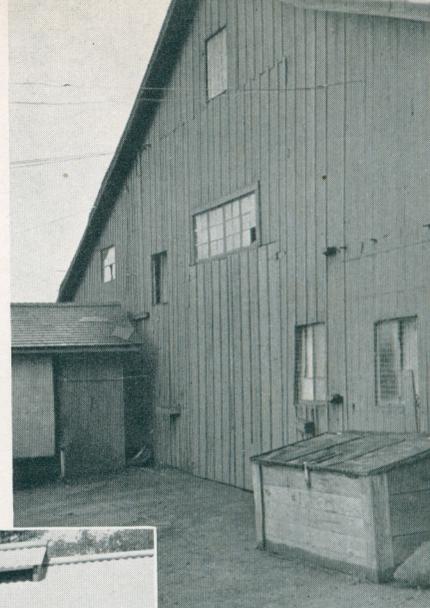
The position of the insurance inspector is, I would say, somewhat analogous to that of the safety engineer in a large organization having a number of plants in different locations. Here the task of securing procedure, as uniform as local conditions permit, may be made immeasurably simpler by a portfolio of selected photographs of the better interpretations and applications of the safety ideas under discussion. For example, take the question of a satisfactory method for the distribution of drinking water to a field activity. A consideration of the illustrations given shows clearly two excellent applications of the same idea. Or in

*Upper Right: Buildings for maintenance and housing of valuable equipment,—definitely unsuited, structurally unsound, and mainly fire traps.*

*Right: Oil house design—placing opening at level of drum rack ends need for lifting or lowering heavy drums,—an increase in safety as well as convenience.*

*Left: An excellent idea for making hand fire extinguishers readily accessible from both the inside and outside of frame structures. The addition of identifying markings and bands around the opening would make it even better.*

*Below: Two ways to use posters: (left) about as effective as multi-colored wall paper and (right) really effective.*



*With these carriers for drinking-water kegs, the kegs are securely fastened and out of the way, yet readily accessible.*

another case, regard the clarity of the idea expressed in the photographs of temporary field oil houses, where a change in the conventional construction permits unloading and placing of heavy oil drums in their final position without the necessity of heavy lifting and its attendant possibility of injury.

In a previous article I dealt with the use of the CONTAX as a field notebook. Many of the uses suggested there may be readily applied to the task of getting your ideas across to the other fellow, a task which is essentially salesmanship. Drawings are readily understood by the technical man, but picture the mental consternation of the non-technical when confronted by an expanse of blue paper covered with a multitude of white lines. With either, however, the job of explanation is made easier by the use of photographic data, allowing more time for the consummation of the discussion. Frequently this is the only way to summarize satisfactorily the desired points.

Several years ago, we had occasion to call attention to the unsatisfactory (*Please turn to page 79*)



All photographs  
by  
VERA B. SUDDETH  
with the  
CONTAX

## Woman! Try the Contax

VERA B. SUDDETH

**D**URING the last few years I have been noticing—as who hasn't—that everywhere I went there were bound to be two, three, or half a dozen people, running around, crouching in odd positions, taking pictures of everything in sight. To me, they were a curious species. Frankly, I couldn't quite see what it was all about. One heard constant talk of the miniature camera, saw innumerable advertisements about them, and was frequently photographed by them—mostly by men. I was not interested very greatly, for it all looked much too complicated and difficult for a woman to try.

Then came the awakening! A few months ago in the company of a friend who had one of the "complicated" miniature cameras I had my first opportunity to examine one of them closely. After a few minutes demonstration, I discovered how easy it was to operate. Then I became very bold and asked if I might borrow it some time. Soon afterward I had my first chance to use it and, naturally, proceeded to shoot as many pictures as possible in my spare time.

At that time I had absolutely no knowledge of what film sensitivity, shutter speeds, filters, diaphragm settings, etc., meant in securing good pictures. Camera adjustments on this first venture meant nothing to me, and I blindly followed the simple instructions given me at the time I borrowed the CONTAX and photoelectric exposure meter.

The development of my first rolls of films—done by a good fine-grain laboratory—were awaited with great anxiety. To my surprise they were good! My thrill of accomplishment was dimmed, however, by the thought that this was merely a bit of beginners luck.



My curiosity was now aroused to the extent that I couldn't restrain myself from keeping the CONTAX a little longer than I had promised. I became ambitious to familiarize myself with the easy adjustment of its various mechanical functions, so its use would become second nature to the extent that I could put my mind on the picture rather than the operation of the camera. This was done by going through all the motions of taking a picture with no film in the camera—then checking afterwards to make sure that I had done everything right.

Next I acquired a developing tank and prepared developer and fixing solutions. These I learned to use by following the simple directions which came with them. After developing my own films, I was content to have the friendly fine-grain finisher make enlargements from them. To my surprise they were not grainy and retained remarkable detail. In a few short weeks I had learned the fundamentals of CONTAX photography. Now, relying entirely (*Please turn to page 78*)

# The Miniature Camera in Professional Hands

by REMIE LOHSE; with reproductions of 48 photographs, each fully described, and an introduction by FRANK CROWNINSHIELD; THE STUDIO PUBLICATIONS, INC., New York, N. Y. (1939) . . . . . \$1.50

REMIÉ LOHSE, a leading exponent of the miniature camera, is one of the foremost professional photographers of America, particularly in the field of fashion and the theater. For this book Mr. Lohse has chosen forty-eight of his most successful pictures in advertising, fashion, the stage, night life, and similar aspects of modern life which the professional photographer is required to record. He describes his experiences in securing these pictures, the difficulties he met, and his methods of overcoming these difficulties. Equipment and technical data is fully covered. In addition to its pictorial value, this book will be invaluable to anyone professionally entering the fields of advertising photography or magazine illustration. Mr. Lohse's comments in connection with each picture on the assignment given, his methods, the equipment used, and the technical considerations make *The Miniature Camera in Professional Hands* exceedingly useful as a work of reference and a text book on the practice of advertising and illustrative photography.

*Fashion photograph made for VOGUE Magazine*



Above: *Courtesy of Old Gold Cigarettes*

Below: *Courtesy of Agfa Ansco Corporation*



*All photographs  
from  
THE MINIATURE CAMERA  
IN PROFESSIONAL HANDS  
by  
REMIÉ LOHSE*

# Photography and the Trout Stream

RICHARD K. WOOD



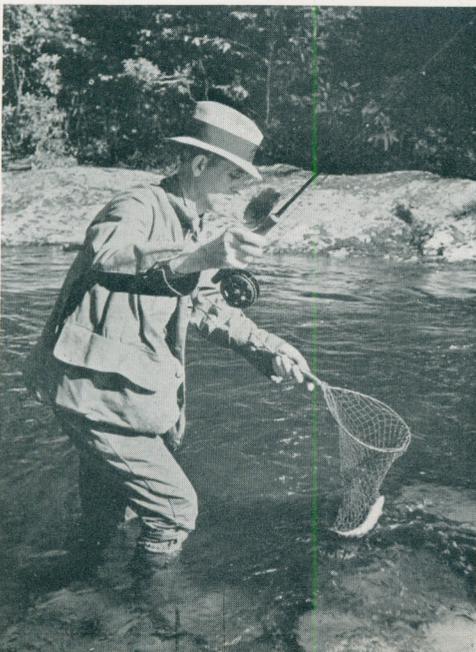
THERE IS a wealth of picture material along any trout stream. First, aside from the sportsman's natural desire for picture records of the fishing itself, there are the many handiworks of Nature to beckon the camera minded: a fresh landscape around every bend, waterfalls, skies studded with clouds, flowering shrubs, an angler in action, and frequently a rare opportunity to catch a specimen of wildlife in action. Then, of paramount interest to every angler, there is the desire to photograph the day's catch, particularly an unusually large trout, to prove his prowess to the doubting Thomases.

I have been a trout fisherman in a desultory way for a score of years, and a rabid fan for the last ten years. During all this time, I have carried some sort of a camera on most of my trips. Once, on one particularly hard trip in the Smokies when we hiked across a mountain and far up to brook-trout water "back of beyond"—a total jaunt of fifteen to twenty miles in one day, I was enthusiastic enough to lug along a 5 x 7 view camera with six loaded film holders. Most of the time, however, I toted a 2 1/4" x 3 1/4" roll-film camera weighing about one pound. Because of its slow lens, the need for guess focusing, and the slow films of those days, I lost many shots that would have been priceless.

Usually the average trout fisherman is heavily laden with sporting paraphernalia, photography being only

incidental to the sport. Therefore, his camera must be chosen with particular care as to its compactness, light weight, and efficiency. Before the trout season of 1938 commenced, I selected a camera that, in my opinion, is the most efficient for use on the trout stream. The SUPER IKONTA B is compact and light enough to be slung around one's neck, yet it is a whale of a camera for securing consistently good pictures without the need for making photography paramount to the sport of fishing. Its built-in range finder and view finder, both combined in one eye-piece, eliminate errors in focusing and make for speedy action. The fast f/2.8 TESSAR Lens and modern fast films assure fully-timed exposures on the darkest days or in the deepest canyons. The automatic opening and automatic film advance and interlock make for additional speed and ease of operation, often so necessary to capture good shots. And the interlock prevents that bugaboo of exciting moments—the double exposure. The saving of film is merely incidental to insurance against ruining an exposure that could never be retaken.

The square format, against which I was once prejudiced, is ideal for the miniature camera. Eliminated is the question at the time of exposure whether to make the picture vertical or horizontal. Quick camera shooting is facilitated because the camera is used in the same position all the time. Later, in the enlarging process, a vertical or horizontal, or both forms, may

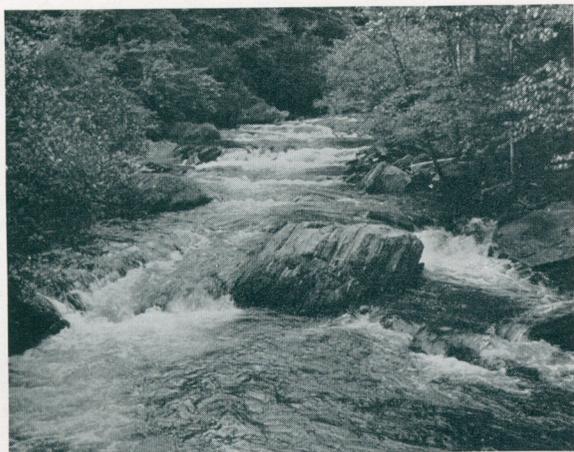


be made from the negative. Slight masking of the side or bottom secures the popular 8" x 10" proportion. And, if I have time to think of composition while shooting the scene, this is the proportion I aim for in the finished result.

So nearly complete as a camera is the SUPER IKONTA B that the only accessories I have considered necessary for use on the trout stream are an Eveready Carrying Case, a G-2 medium yellow filter, an Albada view finder, the regular sunshade, and two supplementary lenses for close-up work by the yard-stick rule. These accessories are best-carried in a soft leather purse or pouch similar to a tobacco pouch, which appears preferable to having them scattered around in various pockets.

It is the height of folly to buy a fine camera like the SUPER IKONTA B, then to cripple results by using cheap film or letting the corner drug store do the finishing. My preference in film is Agfa Superpan Press as I find, if carefully developed in Agfa 17, it gives sufficiently fine grain for 11" x 14" enlargements. I have used Eastman Panchro Press with satisfaction, but so many mountain trout streams are deeply shaded that the use of a maximum-speed film is indicated. If too great a depth of field is an objection, one may resort to the higher speeds of 1/200th or 1/400th second afforded by the Rapid Compur Shutter. Happily, the use of a fast film permits general use of 1/100th second for snapshots, thus preventing blurred negatives as the result of camera movement.

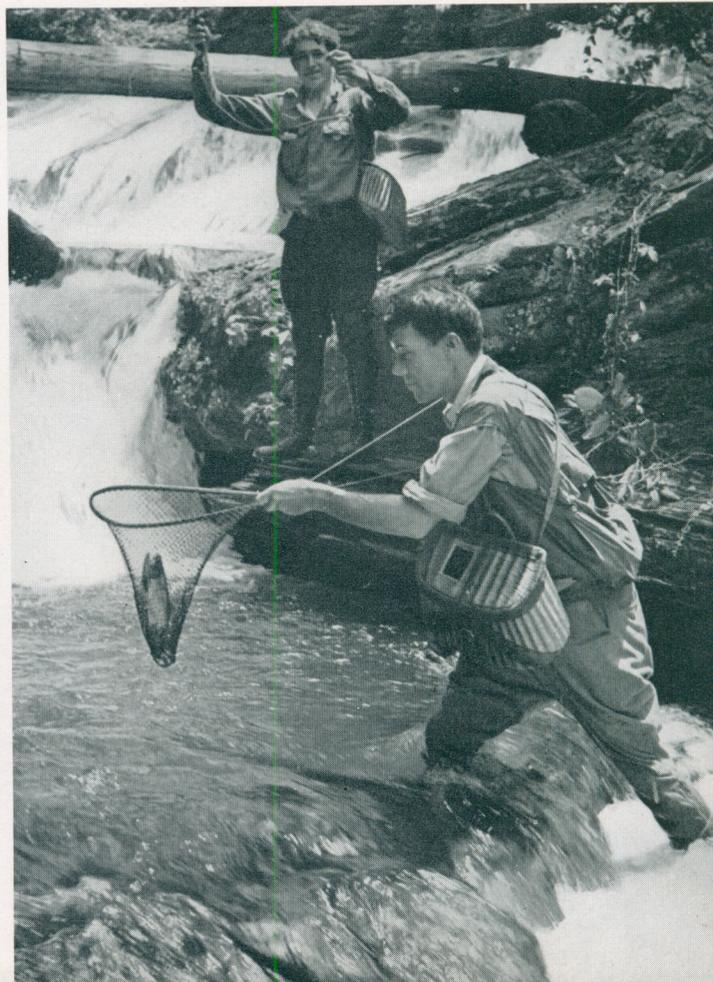
A good photoelectric exposure meter is indispensable. Mine is worn in a belt holster case on all outdoor trips. A light metal telescopic tripod will be of occasional use, particularly when making close-ups with the supplementary lenses. Since most anglers wear coats with pockets in the back or carry small knapsacks, a light tripod telescoping to a short length will not be a burden even if seldom used.



Close-ups of flowering laurel and rhododendron may be made with the aid of one of the supplementary lenses, the choice depending on the size of the subject. The G-2 Filter will add materially to the rendition. Remarkable depth will be obtained, even at the largest aperture, but with the tripod available it is advisable to stop down to f/16 or f/22 to secure maximum depth and definition. Close-ups should be staged under the open sky but preferably not in direct sunlight, unless you are aiming for a shadow pattern effect. Deep shade will generally give flat results. Spotted light, such as the result of sunlight filtering through trees, is to be avoided like the measles.

In photographing your companion in action on a trout stream, do not overlook the necessity for relief between your subject and the background. Most anglers dress in light brown or forest green clothing which may appear to the eye as a contrast against the dark green foliage background. It may be rendered, especially with orthochromatic film, as in the same tone. Only a strong overhead or back lighting will sufficiently illuminate the subject to avoid flatness causing a merger of the subject with the background. When the light is weak, then a measure of relief may be secured by the use of a wide-open lens aperture, thereby throwing the background out of focus.

Unposed action shots are (*Please turn to page 78*)



# 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
- April 1st to 22nd  
Los Angeles Camera Club, Los Angeles, Calif.
- May 1st to 31st  
Dayton Art Institute, Dayton, Ohio  
DEVER TIMMONS, A.R.P.S., F.R.S.A., ONE-MAN SHOW
- April 15th to 30th  
University of Wisconsin Camera Club, Madison, Wisconsin
- May 15th to 31st  
Miniature Camera Club of New York, New York, N. Y.  
DEVER TIMMONS, A.R.P.S., F.R.S.A., FIFTEEN-PRINT LECTURE
- April 18th  
Huntington Photographic Society, Huntington, West Virginia
- April 19th  
Kalamazoo Camera Club, Kalamazoo, Michigan
- April 21st  
Coldwater Lens & Shutter Club, Coldwater, Michigan
- April 26th  
Lombard Camera Club, Lombard, Illinois
- April 27th  
Muskingum Camera Club, Zanesville, Ohio
- May 2nd  
Bell Camera Club, Chicago, Illinois
- May 23rd  
Camera Associates of Huntington, Huntington, West Virginia  
WERNER STOY ONE-MAN SHOW
- April 2nd to 17th  
Tucson Camera Club, Tucson, Arizona
- May 1st to 31st  
Photographic Arts Society of San Diego, San Diego, California  
M. U. WALLACH ONE-MAN SHOW
- April 15th to 27th  
Paterson Camera Club, Inc., Paterson, New Jersey  
M. U. WALLACH FIFTEEN-PRINT LECTURE
- April 13th  
Topeka Lens Club, Topeka, Kansas
- April 19th  
Green Mt. Junior College Camera Club, Poultney, Vermont
- April 20th  
Sinnissippi Camera Club, Rock Falls, Illinois
- May 1st  
Photographic Society of the University of N. C., Chapel Hill, N. C.  
Greater Pittsburgh Photographic Society, Pittsburgh, Pa.
- May 8th  
The Camera Club, Waterloo, Iowa
- May 11th  
"Center of Confusion," Mason City, Iowa  
JOHN MULLER ONE-MAN SHOW
- May 1st to 15th  
Columbus Photographic Society, Columbus, Ohio  
JOHN MULLER FIFTEEN-PRINT LECTURE
- April 17th  
Teton Camera Club, Casper, Wyoming
- April 25th  
Camera Associates of Huntington, Huntington, West Virginia
- May 1st  
Columbus Photographic Society, Columbus, Ohio
- May 8th  
Lorain Camera Club, Lorain, Ohio
- May 11th  
Hartford County Camera Club, Hartford, Conn.
- May 17th  
Kalamazoo Camera Club, Kalamazoo, Michigan
- May 25th  
Muskingum Camera Club, Zanesville, Ohio  
WALTER ENGEL ONE-MAN SHOW
- April 5th to 23rd  
Salt Lake Camera Club, Salt Lake City, Utah
- May 1st to 15th  
Photographic Society of the University of N. C., Chapel Hill, N. C.  
WALTER ENGEL FIFTEEN-PRINT LECTURE
- May 9th  
La Porte Camera Club, La Porte, Indiana  
HELEN T. FARRELL, A.R.P.S., ONE-MAN SHOW
- April 1st to 29th  
Dayton Art Institute, Dayton, Ohio
- May 3rd to 15th  
Clarinda Camera Club, Clarinda, Iowa  
HERMAN DE WETTER ONE-MAN SHOW
- April 1st to 30th  
The University Club, Madison, Wisconsin  
CLYDE BROWN ONE-MAN SHOW
- April 1st to 26th  
Wausau Camera Club, Wausau, Wisconsin
- May 1st to 26th  
Fort Dearborn Camera Club, Chicago, Illinois  
MAURICE CARNES LA CLAIRE FIFTEEN-PRINT LECTURE
- May 10th  
The Lensmen, Sheridan, Wyoming

The print exhibitions selected from among the prize-winning prints of the Zeiss Ikon National Monthly Competition continue their travels as follows:

- April 3rd to 15th  
Richmond Camera Shop, Inc., 216 East Grace St., Richmond, Virginia
- April 17th to 29th  
W. I. Van Ness & Co., 215 North Tryon St., Charlotte, N. C.
- May 8th to 27th  
Virgil E. Fowler, 824 Gallia Street, Portsmouth, 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:
- April 1st to 15th  
Sheaffer Pen Co. Camera Club, Fort Madison, Iowa  
Greensboro Camera Club, Greensboro, North Carolina  
Bronx Camera Exchange, 383 East 149th St., New York, N. Y.
- April 3rd to 15th  
Radcliffe Drug Co., Hamilton, Ohio  
Fuller & d'Albert, Inc., 815 Tenth St., N.W., Washington, D. C.  
Wells-Smith Radio Corp., 71 East Adams St., Chicago, Illinois  
Kay's Photo & Optical Co., 212 North 7th St., St. Louis, Mo.  
Pelham Photo Copy Service, 223 E. Jackson St., Muncie, Indiana  
Lynch Camera Shop, Ltd., 27 West 11th St., Erie, Pa.
- April 3rd to 22nd  
Chicago Camera Company, 2322 S. Michigan Ave., Chicago, Illinois  
Northern Photo Supply Co., 521 Second Ave. So., Minneapolis, Minn.  
Grand Rapids Camera Shop, 52 Monroe Avenue, Grand Rapids, Mich.
- April 3rd to 29th  
Photo Service Shop, 1 Division Ave. North, Grand Rapids, Mich.
- April 10th to 15th  
The Boston Store, Herzfeld-Phillipson Co., Milwaukee, Wisconsin
- April 10th to 16th  
The Lensart Camera Club, New York, N. Y.
- April 10th to 22nd  
Vermont Academy, Saxton River, Vermont  
Darmstaetter's, 35-37 No. Queen St., Lancaster, Pa.  
Lorain Camera Club, Lorain, Ohio  
Smith-Surrey, Inc., 129 Clinton Ave. South, Rochester, N. Y.  
Columbus Photo Supply Co., 62 East Gay St., Columbus, Ohio  
Ford Optical Co., 1588 Broadway, Denver, Colorado  
Haanstad's Camera Shop, 404 - 16th Street, Denver, Colorado  
Stewart Brothers, 110 East Pikes Peak Ave., Colorado Springs, Colo.  
S. W. Epperson, 520 West 31st Street, Cheyenne, Wyoming  
Weitzman's Photo Shop, 61 Canal Street, Stapleton, Staten Island
- April 10th to 29th  
Mack's Photo Shop, 612 Commercial Street, Waterloo, Iowa  
Metropolitan Motion Picture Co., Fisher Bldg., Detroit, Mich.
- April 10th to May 6th  
Myhre Studio, Luverne, Minnesota  
Stokes Photo Supplies, Inc., 255 Fulton Ave., Hempstead, N. Y.  
Kinsman Optical Co., 1320 F Street, N.W., Washington, D. C.  
Longhorn Drug Store, 109 Kilgore St., Kilgore, Texas
- April 17th to 22nd  
Toledo Camera Shop, 517 Madison Avenue, Toledo, Ohio
- April 17th to 29th  
Klein & Goodman, 18 So. Tenth St., Philadelphia, Pa.  
Meloy Bros. Inc., 13-15 West Broadway, Shelbyville, Indiana  
Schaeffer Jewelry Co., 15 Commerce St., Montgomery, Alabama  
J. P. Bell Company, Inc., Lynchburg, Virginia  
Fritz & Hawley, Inc., 816 Chapel St., New Haven, Conn.  
Foto-Art, Inc., 49 Vanderbilt Avenue, New York, N. Y.  
The Camera Shop, 531 N. Market Avenue, Canton, Ohio  
Kelly Studios, 14 East 10th Street, Erie, Pa.
- April 17th to May 6th  
Gordon's Drug Store, Inc., 901 Ryan St., Lake Charles, La.
- April 17th to May 13th  
Johnstown Photo Supply, 105 Franklin St., Johnstown, Pa.
- April 17th to May 20th  
Ray Davis, Carlsbad, New Mexico
- April 22nd to 25th  
Chattanooga Camera Club, Chattanooga, Tenn.
- April 22nd to May 10th  
Kelly & Green, 514 Cumberland St., Bristol, Virginia
- April 24th to May 6th  
Douglass-Edwards Camera Shop, 205 Western Ave., Joliet, Ill.  
Arax Photo Supply, 388 Main St., Poughkeepsie, N. Y.  
La Salle Camera Co., 133 W. Jackson Blvd., Chicago, Ill.  
The Photoart House, 844 North Plankinton Ave., Milwaukee, Wis.  
James Lett Company, 225 N. Second Street, Harrisburg, Pa.  
Nowak Optical Co., 1105 Broadway, Buffalo, N. Y.  
Buffalo Photo Materials Co., 37 Niagara St., Buffalo, N. Y.  
J. F. Adams, Inc., 459 Washington Street, Buffalo, N. Y.  
George J. McFadden, Inc., 202 Flatbush Ave., Brooklyn, N. Y.
- April 24th to May 13th  
Northern Photo Supply Co., 521 Second Ave. So., Minneapolis, Minn.  
Sunny Schick, 407 W. Washington St., Fort Wayne, Indiana  
The Howard Company, 112 West Wayne St., Fort Wayne, Indiana  
A. & I. Leather & Camera Shop, 827 So. Calhoun St., Ft. Wayne, Ind.

(Please turn to page 79 for rest of schedule)

# Notes & News

## THE FIFTH ANNUAL EXHIBITION

During the showing of the Fifth Annual Zeiss Ikon Exhibition in New York, Boston, and Chicago, a popular ballot was conducted among those reviewing it to determine the best-liked print among the eighteen prize winners selected by the judges in three groups—Pictorial, Press & Commercial Illustration, and Scientific & Industrial. As a result of this balloting, the Grand Prize of \$100.00 in cash is awarded to Fred Trussler for *Evening*, selected by the judges in the Pictorial Section. Closely following in this popular ballot were the pictures *Just a Shower* by C. Derwood Ryan—the judges selection for first prize award in the Pictorial Section—and *The Market Goes Up* by Charles Pollak Regensburg—the judges selection for first prize award in the Press & Commercial Illustration Section. The two last-mentioned pictures were reproduced in the February, 1939, issue of ZEISS MAGAZINE, and the picture winning the Grand Prize Award is reproduced on page 79.

This 100-print selection of the judges from the Fifth Annual Exhibition is now available for loan to camera clubs, museums, colleges, and other non-commercial organizations for public exhibition. Its first showing will be in Columbus, Ohio, under the sponsorship of the Columbus Gallery of Fine Arts from the 1st to the 15th of April, and a second set now being prepared will commence its showing on the west coast from the 1st to the 15th of July at the Photo Art Gallery in San Francisco. Further reservations will be announced in the Zeiss Ikon Loan Exhibition reservations given each month in this magazine. In requesting reservation for this outstanding exhibition, please give the information requested under section 2 of the Zeiss Ikon Loan Exhibitions given on this page. As with the one-man shows, catalogs will be available for the use of the sponsoring club or museum.

## THE ZEISS IKON LOAN EXHIBITIONS

For the benefit of club secretaries, print directors, and others interested in securing the use of the one-man shows and print lectures we list those currently now available. A full description of these and the general sets of prints by leading American photographers is given below.

### ONE-MAN SHOWS

Bob Leavitt, A.R.P.S.  
Dr. Michael Wishengrad, A.R.P.S.  
Helen Thompson Farrell, A.R.P.S.  
Rex Hardy, Jr.—Carl Mydans  
Walter Engel  
George E. Kidder-Smith  
John Muller  
Dever Timmons, A.R.P.S., F.R.S.A.  
Edward Alenius, F.R.P.S.  
M. U. Wallach  
Toni Frissell  
Richard Wurts  
Werner Stoy  
Herman de Wetter  
Maurice Carnes LaClaire  
Arthur Griffin  
Clarence John Laughlin  
Thomas O. Sheckell  
W. Eugene Smith

### FIFTEEN-PRINT LECTURES

M. U. Wallach  
John Muller  
Dever Timmons, A.R.P.S., F.R.S.A.  
Walter Engel  
Maurice Carnes LaClaire  
Thomas O. Sheckell  
Edward Alenius

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.
  - (3) The Fifth Annual Zeiss Ikon Exhibition, consisting of 100 points selected in three sections—Pictorial, Press and Commercial, and Scientific and Industrial—by leading judges in these fields, is available to those organizations able to place it on exhibition before the general public. For the catalogs, which are supplied without charge, the same information requested above in connection with the one-man shows is needed.
- 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. We suggest that reservations be made as far in advance as possible in order to assure your receiving the show requested. 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 69) excellent results.

I like Agfa Superpan Press best in my SUPER IKONTA B. With the lens wide open, 1/25th second will be found too fast for average scenes and 1/10th too slow. Set the shutter speed of the Compur so that the pointer will be halfway between the 1/10th and 1/25th marks, set the diaphragm at  $f/2.8$ , then be sure to hold the camera as steady as possible. Sound frames are projected twenty-four to the second, but this need give you no concern. There is very little motion from frame to frame in the average close-up, and it lasts long enough to photograph at relatively slow shutter speeds.

It is preferable to develop negatives of pictures made at the movies to a fairly high gamma, at least 0.8. Many of the so-called fine-grain developers have such slow developing speed that they are not so good for this purpose. The formula for the SUPER IKONTA B negatives should not produce objectionable grain, yet at the same time develop satisfactory shadow detail. This subject of developers for pictures after dark is so important and comprehensive that we shall devote a full article to it in a forthcoming issue of Zeiss Magazine.

(To be continued in the May Issue)

## IS PHOTOGRAPHY ART?

(Continued from page 67) aspects of black and white photography can be used as valid arguments in discussing the art of color photography as well.

Developments that have taken place in color photography to this date tend to indicate that color materials will have considerable latitude in the future. If this comes true, then the photographer will be allowed a range of manipulation and a choice of coloring and details that will be applied to his subject.

Should the range of manipulation be narrow, however, the extent of creativeness will be restricted but not destroyed entirely. And even though only the choice of position and lighting be allowed him, he will still be creative to that extent.

However, none of these restrictions alter the validity of the argument that photography is a true art form. They only serve to remind us that the camera, like the brush or the chisel, has limitations.

No one art form is completely sufficient. Each form has its distinctive means of interpreting life and the world about us. Each one always points nearer to the real and true answers to both the known and the unfathomable.

That the camera has found its place in the arts of man is cause for considerable rejoicing. From this day forward, the camera need never be self-conscious again. The creative photographer can hold his head high in the presence of artists employing other mediums and other art forms.

Yes, the camera has arrived!

## WOMAN! TRY THE CONTAX

(Continued from page 72) on the photoelectric meter, I attempted to photograph a great variety of subjects—both indoors and outdoors—under different lighting conditions.

My next step was to learn how to make contact prints, for I soon became dissatisfied with having to wait while an outsider printed my negatives. This process, I found, was even more fun than developing the negatives, even though the prints were too small to show the full detail I had obtained. Again no real difficulty was involved, for I was able to get a prepared print developer and complete instructions came with it and the packages of printing paper. I am now determined that, as soon as I master this process, I am going to get my hands on an

enlarger and start making my own enlargements.

No, photography is not too difficult a hobby for women. But don't make the mistake of the men. They always try to complicate things. Standardize and simplify is my motto. I use only one film—Plus X, one negative developer—X-33, one filter—the G-2 medium yellow, and one print developer—D-72. I follow the photoelectric meter implicitly. With the camera handheld, shutter speeds are always 1/50th second or faster to prevent blur from vibration. Indoors I use two No. 1 photoflood lamps in reflectors—total cost \$5.00—giving sufficient light for Plus X Film so that my shutter speed is always 1/50 second or better. The instructions that come with everything are implicitly followed. If I do not understand them, I ask questions which my ZEISS Dealer and photographic friends are always willing to answer. And I am not ashamed to ask that the answers be in words of one or two syllables.

So here I am, well on my way toward becoming just as rabid a miniature camera fan as those people I used to wonder about, getting more enthusiastic every day about the picture possibilities that the CONTAX offers me. I liked the camera club meeting that my friend, the CONTAX owner, took me to the other night so much that I am going to join. And that friend who owns the CONTAX is beginning to hint that I had better buy my own so that he can use his, once in a while. Now I know that I won't make any mistake in doing so, for photography is a woman's as well as a man's hobby—and the compactness, ease in operation, and dependability of the CONTAX make it the camera for a woman.

## THE MONTHLY COMPETITION

(Continued from page 62) studying the terrain minutely beforehand so that he would know at what particular time of day these excellent gradations and patterns would be at their best. Then, after choosing sunset as the suitable time, he went just a bit further than the average photographer would have done in this particular locality by judiciously introducing human interest. The long line of footsteps culminating in the figure help the composition immensely and give the eye the necessary focal point so vital in serious pictures.

## PHOTOGRAPHY AND THE TROUT STREAM

(Continued from page 75) the ones to strive for on the trout stream. One must be on the alert to catch the model in action in correct position as regards the lighting and an appropriate background. When my companion hooks a fair-sized trout, I get ready and attempt to get a good shot of (1) the trout leaping if a rainbow (brook trout do not leap out of water), showing the angler in the background, (2) close-up of the leaping trout if in a favorable position, or (3) close-up of the netted trout or the angler dropping it into the creel.

For a real close-up one of the supplementary lenses must be used. With Superpan Press Film the diaphragm setting under favorable lighting conditions will be such that the depth of field is sufficient to permit a snapshot. Although allowance must be made for parallax, the Albada view finder is a convenience with such shots. For distance, I have found it desirable to mark off thirty inches on my trout rod since most of my close-ups are made at this distance. Incidentally, the chain stores sell press-button steel tapes for a quarter. These tapes, when extended, are rigid like a yardstick until they have been extended to a considerable distance.

When posing a close-up of a netted trout, almost invariably either white water or the sky may be utilized for a background. If the shot is that of an angler dropping the trout into a creel,

then it may be advisable to avoid a foliage background. This is best accomplished by securing a high bank position so as to outline the angler against the water. Interest in a catch is always enhanced by a view of the pool from which it was taken. On the other hand, an angler in action need not necessarily include water in the scene. One of the most-published pictures of the past year was an angle shot of a rotund angler stripping out line while making a cast, the camera's position being at the angler's feet. Evidently the model stood over the cameraman. The unique effect of foreshortening produced a picture that many editors could not turn down.

In this instance bad perspective was not objectionable, but in composing most close-ups of objects not in the same plane foreshortening must be minimized as much as possible. Someone started the gag about cameras always telling the truth, but pictures can be made to exaggerate like the mischief. If you want to stretch the size of your trout, slip a supplementary lens over the TESSAR f/2.8 and pose your trout in the foreground with a creel or similar object of known size in the background. Anglers frequently hold their trout toward the camera when being photographed, but if you want the height of exaggeration with ludicrous results, try double printing from two negatives—one a close-up of the trout and the other a shot of your angler at normal distance.

Whatever your inclinations pictorially, you will find the SUPER IKONTA B a trust-worthy instrument, its scope limited only by the user's ability. It is especially a most desirable companion on the trout stream and one that I shall never leave at home or in camp. It goes around my neck in its Eveready Case and is prevented from "beating the breast" when jumping rocks by buttoning the fishing jacket across the camera.

From the Fifth Annual Zeiss Ikon Exhibition  
 GRAND PRIZE IN POPULAR BALLOT  
 THIRD PRIZE IN PICTORIAL JUDGES' SELECTION

Evening

FRED TRUSSLER



## SELLING SAFETY

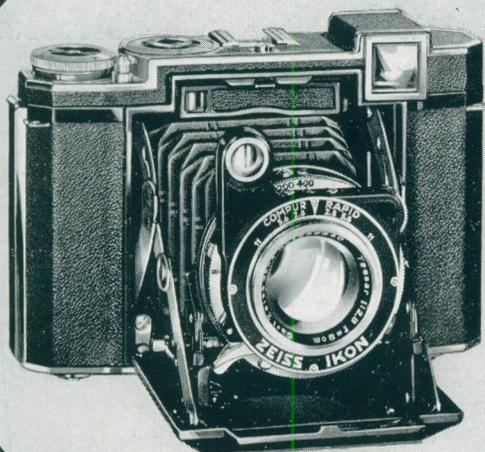
(Continued from page 71) results of an adherence to a short-term cancellation clause in the leases for buildings which we expected to occupy for several years. At the same time it was desired to point out the necessity for an inspection of such quarters by personnel professionally qualified to pass on the structural soundness and suitability for the proposed use prior to the time that the lease was accomplished. When the idea was first mentioned, we were informed that there appeared to be no valid reason for a change in the existing policy. Yet later when we went back with a report supported in part by several of the accompanying photographs, we encountered but little difficulty in selling the justification for a change in policy. In turn, the results secured at that time sold us thoroughly on the value of the camera as a tool for the furtherance of safety.

## ZEISS IKON LOAN EXHIBITIONS

(Continued from page 76)

- May 1st to 13th  
 England Drug Company, Main at Park Ave., Alliance, Ohio  
 Wells-Smith Radio Corp., 71 East Adams St., Chicago, Ill.  
 Fotocraft, 47 Battery Park Ave., Asheville, N. C.  
 Foto-Art, Inc., 49 Vanderbilt Ave., New York, N. Y.  
 Tropical Camera Stores, Inc., 123 Second St., N.E., Miami, Fla.  
 Lakeland Camera Club, Lakeland, Florida
- May 1st to 15th  
 W. A. Sheaffer Pen Co. Camera Club, Fort Madison, Iowa
- May 1st to 20th  
 Poling's Photographic Supply, 226 N. Mechanic St., Cumberland, Md.  
 Mack's Photo Shop, 615 Commercial St., Waterloo, Iowa  
 Lake Charles Optical Co., 814 Ryan St., Lake Charles, La.  
 Sperry Camera Shop, 315 Broadway, Hannibal, Mo.
- May 8th  
 The Lens & Shutter Club, Bristol, Va.-Tenn.
- May 8th to 14th  
 Lensart Camera Club, New York, N. Y.
- May 8th to 20th  
 Vermont Academy, Saxton River, Vermont  
 Buell-Kraft Studio, 48 West 3rd St., Mansfield, Ohio  
 Jenkins & Co., 726 Main St., Richmond, Indiana  
 Carl K. Frey, 247 Genesee St., Utica, N. Y.  
 Sinissippi Camera Club, Rock Falls, Illinois  
 Lynch Camera Shop, Ltd., 27 West 11th St., Erie, Pa.
- May 8th to 27th  
 Chicago Camera Co., 2322 S. Michigan Ave., Chicago, Ill.  
 Zulant's, 7th and Main Sts., Zanesville, Ohio
- May 8th to June 3rd  
 W. Schiller & Co., 1109 Locust St., St. Louis, Mo.  
 Stokes Photo Supplies, Inc., 255 Fulton Ave., Hempstead, N. Y.  
 Henry Dyer Burrage, 670 Congress St., Portland, Maine
- May 9th to 12th  
 Green Mt. Junior College Camera Club, Poultney, Vermont
- May 15th to 20th  
 Toledo Camera Shop, 517 Madison Ave., Toledo, Ohio
- May 15th to 27th  
 Meloy Bros., Inc., 13-15 West Broadway, Shelbyville, Ind.  
 Pelham Photo Copy Service, 223 E. Jackson St., Muncie, Ind.  
 Schaeffer Jewelry Co., 15 Commerce St., Montgomery, Ala.  
 Foto-Art, Inc., 49 Vanderbilt Ave., New York, N. Y.
- May 15th to June 3rd  
 Northern Photo Supply Co., 521 Second Ave. So., Minneapolis, Minn.  
 Grand Rapids Camera Shop, 52 Monroe Avenue, Grand Rapids, Mich.
- May 15th to June 10th  
 Myhre Studio, Luverne, Minnesota
- May 18th to 27th  
 Millvale Camera Club, Millvale, Pa.
- May 22nd to June 3rd  
 Darmstaetter's, 35-37 No. Queen St., Lancaster, Pa.  
 Smith-Surrey, Inc., 129 Clinton Ave. South, Rochester, N. Y.
- May 22nd to June 10th  
 Mack's Photo Shop, 615 Commercial Street, Waterloo, Iowa  
 Carl Holmes Company, 1104 West Fourth St., Davenport, Iowa  
 Metropolitan Motion Picture Co., Fisher Bldg., Detroit, Mich.
- May 22nd to July 15th  
 Royal H. Carlock, 913 Penn. Ave., N.W., Washington, D. C.
- May 29th to June 10th  
 Foto-Art, Inc., 49 Vanderbilt Ave., New York, N. Y.
- The Fifth Annual Zeiss Ikon Exhibition is scheduled as follows during the next few months:
- April 15th to 30th  
 Columbus Gallery of Fine Arts, Columbus, Ohio
- May 8th to 12th  
 Jefferson City Camera Club, Jefferson City, Missouri

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