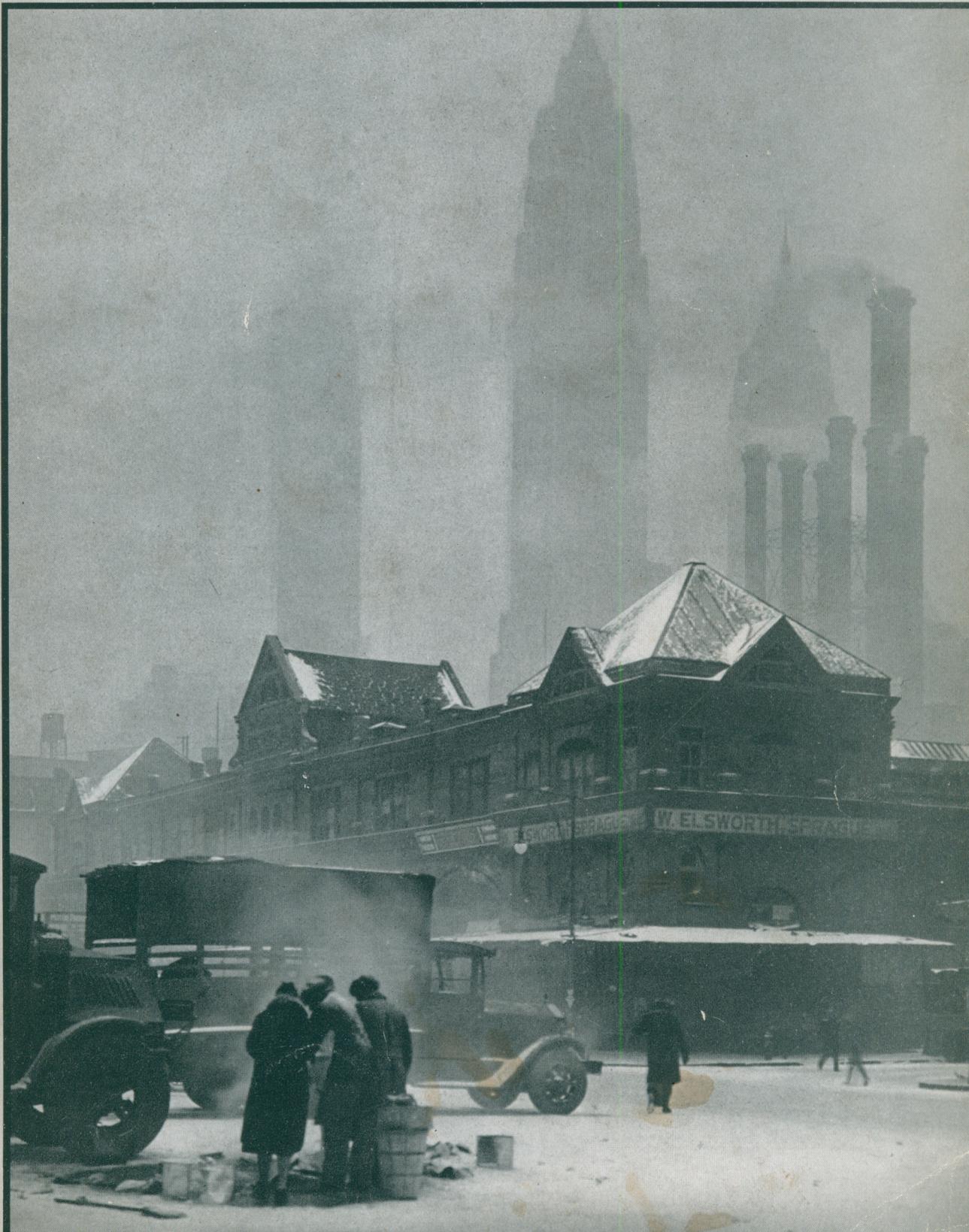


Leiss

MAGAZINE

FEBRUARY, 1938



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VOL. 4,
No. 2

Zeiss Ikon Monthly Competition

First prize this month is awarded to Rudolph Boger for *Harbor Silhouette*, enlarged from a negative exposed in the SUPER IKONTA B with the ZEISS TESSAR F:2.8 8 cm Lens at F:4 and 1/10th second. The strong appeal of this picture is unquestionably based on the fact that it is printed in a lower key, the best method to utilize to secure a really dramatic mood. The picture's basic appeal is dependent on the very dark masses in the foreground, forming the outline of a boat, as reflected against the dark sky with just a sufficient amount of light to prevent the picture from becoming monotonous. While a higher shutter speed would ordinarily be advisable, here, a slight loss in definition has actually helped to give a better pictorial mood.

Herman DeWetter wins second prize with *Crystal Fringe*, the negative being exposed in an IDEAL B with ZEISS TESSAR F:4.5 15 cm Lens for 1/25th second at F:5.6 with a Light Yellow Filter. It effectively portrays the brilliant crispness so characteristic of icy crystals when illuminated by a back light. Printing to bring out the dark window and screen pattern, yet retaining the brilliance of the slender icicles, is a happy thought.

George F. Hull receives third prize for *Pause in the Fog*, taken with the CONTAX and SONNAR F:1.5 50 mm Lens with the lens wide open and a shutter speed of one-half second. A difficult thing to capture the atmosphere of fog, for generally we under or



Harbor Silhouette

RUDOLPH BOGER

FIRST PRIZE

over-expose—rarely do we strike that exact exposure requisite for the successful portrayal of haze.

THIRD PRIZE

Pause in the Fog

GEORGE F. HULL



SECOND PRIZE

Crystal Fringe

HERMAN DEWETTER





JOHN THOS. HICK

THIS MONTH

... the Fourth Annual Exhibition is being shown in Boston at the Parker House from the 3rd to 5th, Philadelphia at the Bellevue Stratford from the 17th to 19th, and Pittsburgh at the Hotel William Penn from the 24th to 26th; open from 10 a.m. to 9 p.m. with the exception of Saturdays when the hours are from 10 a.m. to 5:30 p.m. There is no charge for admission, and you should not miss this outstanding exhibition which contains many of the best pictures of the past year—pictorial, commercial, industrial, theatrical, press, color, candid, scientific, medical, as well as many of the other uses and applications of photography in American life and industry—by some of the best American photographers with no restriction as to camera size or type.

... the winners in Sports Afield's Prize Camera Contest are announced—Grand Prize Award to Carl Anderson, Rhineland, Wisconsin, for *Gelandessprung* taken with a SUPER IKONTA A; First Prize in Class A to Milton J. Kean, Chicago, Illinois, for *There She Goes* taken with the CONTAX; additional prizes in Classes B & C to Geof. Morrison, Saskatoon, Saskatchewan, for *Ski Jump* taken with an IKOFLEX and Edward Efros, New York, N. Y., for a picture of two pelicans taken with a Maximar B. Again showing that good photographers select the best photographic combination—a ZEISS IKON Camera with a CARL ZEISS Lens.

... and every month we are interested in learning of the many applications—usual and unusual—of ZEISS IKON Cameras in American life and industry. Let us know what profitable or pleasureable use you are making of the camera in your various activities. If you have devised a specialized technique, or found a unique use for your camera, why not share your knowledge with other photographers by means of an illustrated article in ZEISS MAGAZINE? Literary ability is not a requisite—photographers are far more interested in good pictures and sound information clearly presented.

ZEISS MAGAZINE

Devoted to Zeiss Ikon Photography

VOLUME IV

NUMBER TWO

FEBRUARY, 1938

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Edited by Fenwick G. Small

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



Jump Turn

JOHN THOS. HICK

FROM FOURTH ANNUAL ZEISS-IKON EXHIBITION

SUPER IKONTA B with ZEISS TESSAR F:2.8 80 mm Lens—Exposure 1/400th second at F:8 with G-2 Filter



Picturing the Skier

JOHN THOS. HICK

SKIING offers so many possibilities for striking pictures, pictures containing drama and action, that it is surprising more photographers do not try to picture the skier in action. For skiing itself contains so much of drama, as well as action, that a little thought and effort should enable you to capture both in your pictures. Not that all skiing pictures will be of fast, dramatic action, but the most striking and successful will generally express the drama, grace, and action that is skiing. And this feeling can be suggested in the others by composition, angle, or lighting. If a figure is included in the picture, as will be so with most skiing pictures, it should be doing something that will express action, even if only adjusting the harness, light-

ing a cigarette, examining a pole, or looking ahead at the slope to come. While pictures of ski tracks in the snow, or a close-up of the poles and feet of the skier, can be made to suggest drama or action by means of the placement or composition.

If the photographer had not contributed forethought and effort to its making, that striking picture of a single skier reproduced on the front cover of ZEISS MAGAZINE for January would only have been an excellent record shot of someone resting during a cross-country ski run. But the height of our skier silhouetted against the sky—on account of the low camera angle, the flurries of snow at his feet with aerial perspective to the distance—as a result of back lighting, the dark

sky and strong clouds—secured by the use of a filter, combine to give a very striking effect to this picture. And a feeling of potential action is introduced by shooting from the side, having the ski poles placed well forward with the skier leaning on them and looking straight ahead, and having the skier take an easy posture with the feet separated. From these elements we get the feeling that he has paused momentarily during a cross-country run, that the wind is blowing strongly against his face while he is studying the terrain ahead, and that instantly the poles are going to swing back, the skis swing out ahead, and—there he goes. To me that picture of the skier standing still, posed at it probably was, expresses the whole drama and action that is skiing. If I had made that picture—and I would be proud to have done so—I would title it *The Spirit of Skiing*.

Remember, successful skiing pictures—pictures that have the drama and punch and feeling of skiing as a sport—are not made by aiming the camera around the ski hill as though it were a hose or machine gun. Like all successful pictures, successful skiing pictures—pictures from which we get the feeling of the crunching snow under our skis, the zip downhill with the wind tearing at our eyes, the labored climb back up, or the quiet, peaceful, cold of a cross-country run—are the product of thought and imagination plus earnest effort. It is not necessary that you travel miles or seek the most expert skier to make them. Given snow and an obliging model, they can almost be made in your own back yard. One of my more successful pictures was taken at the Oakland Country Club, Bayside,



last winter after the only real snowfall in New York City during the whole winter. True, I had to do some figuring to get a low enough viewpoint so that houses and telephone poles did not show over the beautiful snow-covered hills and mar the otherwise Alpine appearance of this golf course so familiar to most New Yorkers. Viewing the picture, you get no hint as to whether it was taken at Placid or in the Laurentians, nor would you know that the two girls had only been on skis a couple of times before and could scarcely stay upright while going from the top to the bottom of an easy practice slope.

But, unless you know something about skiing yourself, do not select models who have never skied before. If awkwardly placed or doing something technically incorrect, the subject—no matter how good the composition or lighting—*can* spoil the picture. Models, however, are not difficult to find. Ski trains, both week-end and one day, are plentiful, and good skiers will be found on all of them. Your ticket or travel agent can give you plenty of information concerning these ski trains, all of which are run on an inexpensive basis. As to the skiers, you will find them friendly and accommodating. Like as not they will be looking over your photographic equipment as soon as you come in





All photographs by
GRACE and JOHN THOS. HICK

sight, for many of them are amateur photographers themselves. Take your time, though, watch them closely, and be choosy. When you have spotted the likeliest-looking skier, preferably a tall, well-built fellow wearing the correct costume, walk right up to him and say, "That sure was a swell turn you just made. If I promised you a few enlargements, would you do it all over again for me on the other side of the hill in fresh snow without all this crowd?" He'll probably be with some friends who will straggle along. If they get too close for what you want, do not hesitate to ask them to step back. Be polite, however, for you are taking his time from them, and you may also need them later for other pictures. Always be friendly, and most other people will treat you the same way. And do not forget to get names and addresses so you can provide the promised enlargements later on.

Ski pictures offer no technical difficulties. Naturally, a yellow filter is required, for the shadows on snow are blue, and true snow values cannot well be secured without one. Get the ZEISS IKON G-2 Medium Yellow Filter. In addition, an extra filter such as the ZEISS IKON G-4 Orange will be useful for securing stronger contrasts or deeper skies. Exposures are merely a matter of taking a reading with a good photoelectric meter. I always find the normal outdoor exposure without a filter, then use the G-2 Filter on pan film without any allowance for the factor. Fine-grain film can be used almost exclusively because there is plenty of light, although it is well to have a roll or two of fast pan film

along for possible high-speed action shots. A lens shade is an absolute necessity as some of your best—and otherwise most difficult shots—will be taken across or against the sun to take advantage of interesting shadows or patterns in the foregrounds. And be sure to have an Eveready Case for proper protection of your camera against snow and falls. For me the camera must be either my SUPER IKONTA B or my CONTAX, and I usually have both along with plenty of film.

With your skier off by himself, the exposure read, and the camera set, what you take is going to be determined very much by yourself. Anything I say to you here is not going to be of very much help. But if you have studied good skiing pictures by others, if you have watched the skiers on the hill beforehand, and you have given some constructive thought yourself to the problem, you will not have much difficulty. Not that your first shots will be successful, or even necessarily good. You will have to shoot the same thing over and over again with different variations, especially the speed and action shots. But even the finest professionals have to do that regardless of previous experience. When showing a swell polo shot of two players riding into the ball before a camera club a few years ago, one of the finest of them said that it was a posed shot, and he had made more than *four dozen* exposures to get that one picture. So don't be discouraged if you have to shoot a whole roll of film in your SUPER IKONTA B to get one picture that you think is good.

As a starter lets ask our skier to do a gelandersprung over the crest of that hill. Now, step back with your camera until the view finder shows that you are covering the desired field, make sure the filter and sunshade are on the camera, set the shutter speed and lens diaphragm according to the meter reading, then give the skier the signal to go ahead. (*Please turn to page 46*)



The Story Behind the Picture

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

I HAVE NEVER felt an extreme urge to take any pictures of either the New York Skyline or any of the city's tall buildings. This is not on account of any particular dislike, but simply because the market is already swamped with pictures of this type. It has seemed to me that after an amateur had bought his camera and taken a few pictures of his family that the next logical step would be to point his lens toward the New York Skyline. Also, to simply take a conventional picture of our tall buildings would be merely duplicating thousands of fine postal cards which can be purchased for a few cents apiece in our local stores.

However, coming out of the subway in downtown New York one day, I glanced upwards and saw this graceful tower framed in a triangular setting. I was immediately struck by the strength of the composition but had no camera with me at the time, and it was many a day before I had an opportunity to return to the same locality. When I did set out to take the picture, the first attempt did not work out so well because I chose a week day. To get the particular angle of view desired, I had to place the camera and tripod in the middle of the street, a rather hazardous procedure due to the busy weekday traffic. The next attempt, therefore, was made on a Sunday, for on the Lord's Day downtown New York has quite the appearance of a deserted city. This time there was no trouble with traffic, but, as so often happens, the sky was extremely uninteresting. The clouds, needed to give the feeling of a building actually "scraping" the clouds, were conspicuous by their absence. However, not knowing when I would have an opportunity to visit this particular spot again, I made several exposures with my SUPER IKONTA A without any filter. The sky being very blue, the negative in that area was quite overexposed and became very opaque in development—exactly what I wanted in this instance. Later on that same day after I had returned home, the sky became more cloudy and gave me a chance to "finish" the picture as I previously had it in mind. Now I made several exposures of the sky, using a dark yellow filter and choosing a position which approximated the light from the sun prevailing at the time of the exposure of the building. *Skyscraper* was thus made from two negatives, but without re-touching or any other sort of manipulation.

In making the print, I first projected the building negative and outlined on a blank piece of 11" x 14" paper just about how I wished to place the principal

lines of the composition. That decided, I removed the negative and replaced it with one of the cloud negatives. Projected on the pencil tracing of the building, the cloud negative was so turned that it would fall in a position harmonious with the spire. To get exactly what I wanted, I found that it was necessary to use only part of the cloud negative, which meant that the focusing of the enlarger had to be changed from that required for the building. In addition to finding the proper composition for the cloud to go with the building, it was also necessary to choose a portion of the cloud extremely dense in any section where it overlapped the white building. This is an important point which many amateurs forget when printing clouds over a landscape. If you wish to avoid having your clouds run through buildings and other projecting points on the horizon line, it is absolutely necessary that you do not let any transparent parts of the cloud negative run through any portion of the other negative which is supposed to appear in a white, or light tone, on the print.

The next step, after having decided the proper framing of both negatives, was to check on the correct exposure in the enlarger. Using two different negatives, each with a different degree of enlargement, meant two different exposures, yet each one had to be so timed that, when combined on the print, a harmonious tone quality would result. To find the exact time for both negatives, two trial strips were used, the first for the building and the second for the sky. With each the standard method of determining the proper exposure was used—a series of doubled exposures such as five, ten, twenty, forty, and eighty seconds. The two strips were then developed at the same time in a Metol-Hydrochinon Developer for a period of three minutes, then fixed in Hypo, after which they were brought into ordinary room light where they were examined to see which two wedges matched correctly as to tone quality and density. That determined, it was a simple matter to repeat the procedure with the proper exposure for each negative on the same paper, the final result being the print used for the accompanying reproduction.

This picture appeals to me because it certainly seems different from the ordinary view of high buildings so often seen. The triangular framing decidedly emphasizes the strong feeling of a pyramid reaching into the sky, giving a feeling of (*Please turn to page 45*)



Skyscraper

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

Enlarged from two negatives exposed in SUPER IKONTA A with ZEISS TESSAR F:3.5 7 cm Lens

Making Our Hobby Pay

REX CHAIT*

I SAW at a glance that Smith (that isn't his name, of course) was in one of his dynamite moods, which is just another way of saying that a single spark would have set him off. And the sight of an order book would have served as that spark. So I didn't take out my order book. Instead, I produced my SUPER IKONTA B and said, "We're not going to talk business at all today, Mr. Smith. I just want to get a few snapshots of you."

Smith snorted, "Huh?" and glared at the camera. Then the expression on his face softened perceptibly, and I knew I had him. He protested like a ten-year-old boy being kissed by one of his sister's girl-friends, but they all do that.

"Eh? Pictures? What for?"

"Just to show you how you look at your desk. Interesting, this snapshot idea, you know. Gets people just as they are without any of the old chin-in-hand stuff. Makes 'em look more human."

All the time I was talking, I was eyeing up the distance between Smith and myself. As I took three photoflood bulbs out of my sample case and prepared to insert them in advantageous spots about his office, I went on, "This little camera makes it possible for us to capture one of these precious moments that are slipping by all the time. I'm going to make you a present of these pictures, Mr. Smith. One of these days, when you've retired to spend your time traveling or raising those tulips you're so fond of, you'll find a great deal of pleasure in taking an occasional look at J. H. when he was in action."

He loved it. I made five exposures—reading a letter at his desk, talking over the telephone, relaxed in his swivel-chair with his tortoise-shell glasses pushed up

on his forehead (the way he always wears them when he isn't reading or writing), and conferring with his chief clerk who was called into the private office to enact a part in two different poses.

When I bought my SUPER IKONTA B, it was to take pictures of cross sections of life I expected to encounter during a western tour then being planned. Little did I realize the important part the instrument was to play in enabling me to build up good-will for myself and my company, also to pocket a little extra cash without interfering in any way with my regular duties.

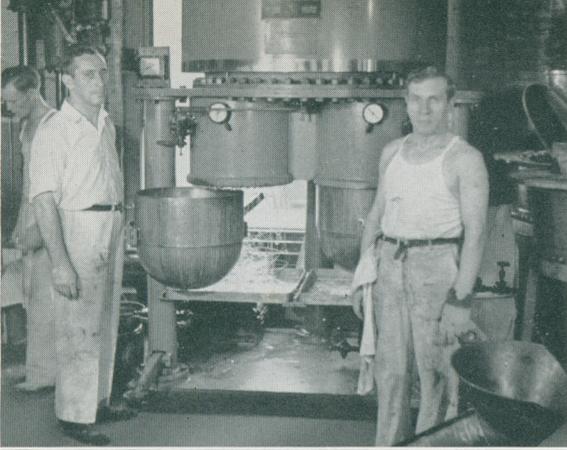
It works out this way. Representing a manufacturing concern which markets its products on a national scale, I sell my merchandise to wholesalers who, in turn, sell it to the retail outlets in their respective territories. Pictures of the jobber and his establishment please him, not only because they compliment him but also—and what's many times more important to him—because they acknowledge the value of his cooperation with my firm. They mean publicity for him and for my employer, too, since in making these pictures of his people engaged in their duties of packing or checking or loading trucks I manage to get them working on boxes of my own product.

Then the retailer, who in far too many cases is the forgotten man of any industry as far as publicity is concerned, feels that his position in the merchandising program is appreciated when I photograph the window displays and counter arrangements in his store boosting my firm's products. He feels that I think enough of the appearance of his store to take pictures which I intend to show about, and this pleases him a great deal.

Then, of course, my employer is happy to know that I am doing my bit to strengthen the good-will

*New York Branch Manager: Queen Anne Candy Co., Hammond, Indiana.





the organization has been at such pains to build up. He realizes as well as I do that picture-taking as I conduct it in connection with my regular calls has taken on a new and timely interest because of the tremendous popularity enjoyed these days by "spot" photography. Never before have pictures—action pictures—been brought before the public with such force and perfection and in such great numbers. The response to this method of telling the world what's going on has been terrific. And here, in our own little business world, we are doing precisely the same thing.

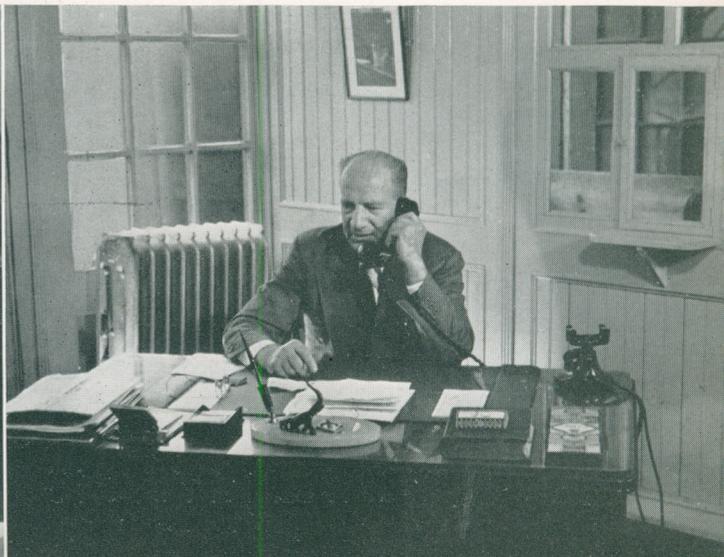
So much for the healthy dividends in good-will I am collecting with my hobby. I mentioned before that I have also been able to earn some extra money, and the answer to this one is so obvious that it almost jumps onto the paper before I can write it down. The trade press of any industry, if it is as wide awake as the industry itself, will pay cash any time for good photographs of interest to the people it serves. I hope you'll pardon the little burst of pride that made me say "good" photographs, but let me warn you that your pictures have to be just that if you expect to sell them to an up-and-coming trade journal. But, as I said before, make 'em good, and you'll get your check with a request for more.

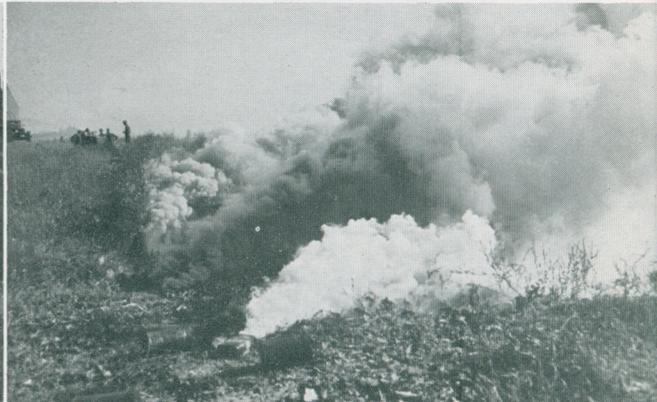
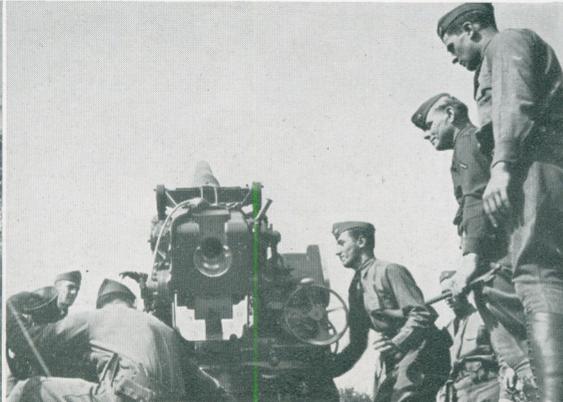
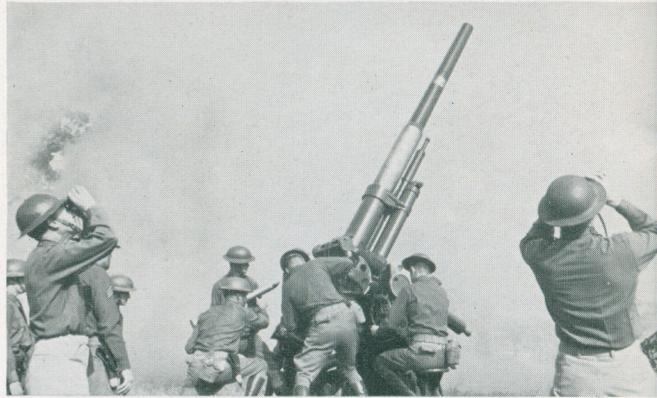
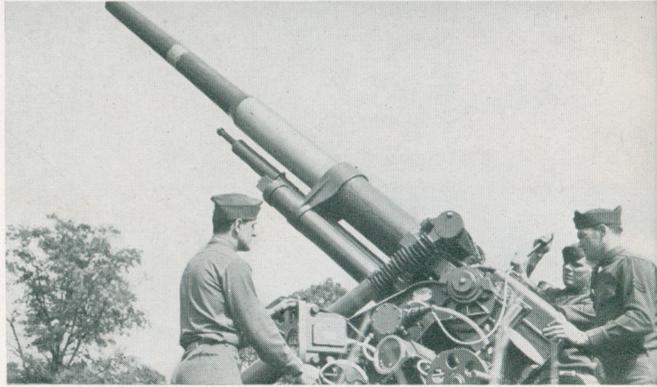
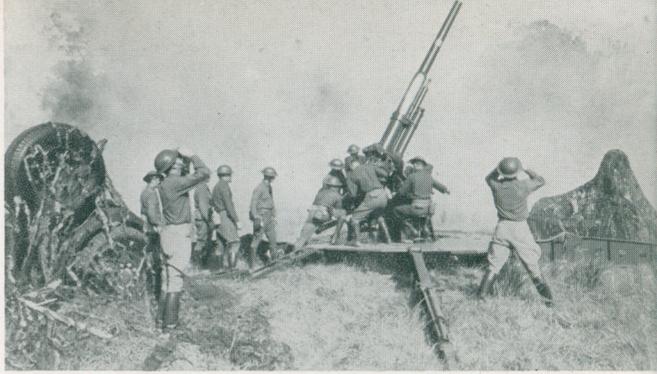
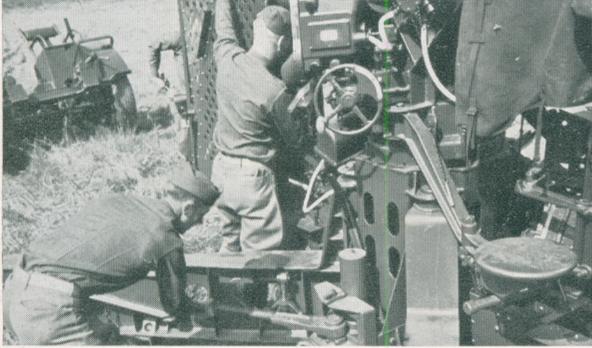
Something aside from business activities happened one day that made me glad I had my camera along. I was driving through the city when I came to an intersection where an auto accident had occurred a few minutes before. A truck had mounted the sidewalk and overturned. There was the usual crowd held in check by the police, but I had no difficulty in getting a snapshot of the wreckage which I sent to one of the city's leading dailies. They used it and sent me a check.

The opportunity of taking pictures acceptable by the newspapers doesn't occur very frequently, of course, but when it does—there's a check.

And good-will and checks make the world go round, don't they?

All photographs by REX CHAIT

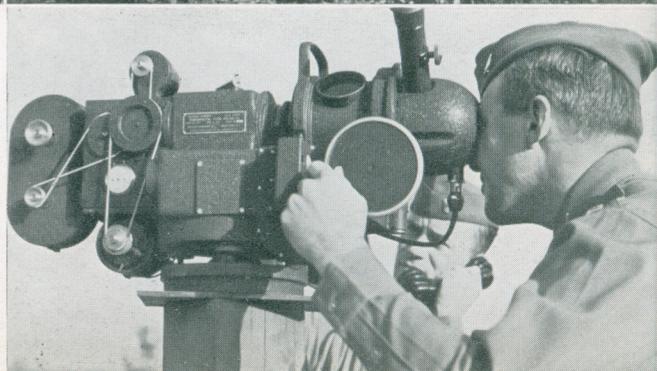


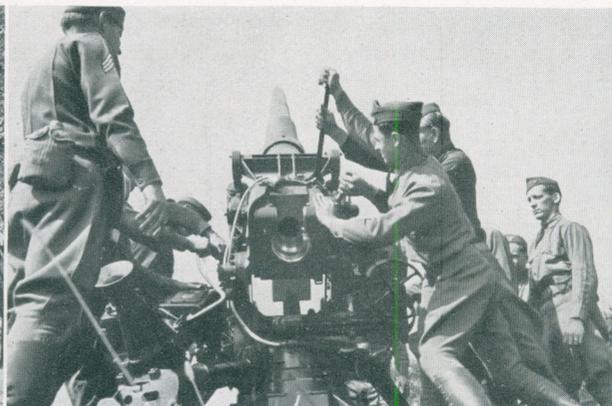
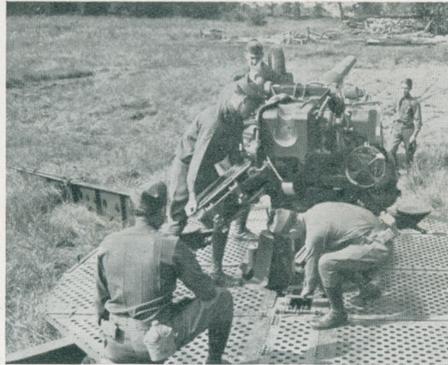


**U.S. ARMY
ANTI-AIRCRAFT
GUNS**
photographs by
CARL MYDANS

with **CONTAX**

Bigon F:2.8 35mm Lens







Photographic Murals

VICTOR HAVEMAN

PHOTOGRAPHIC murals are to-day much in demand as a decoration of interior walls, and many novel and interesting effects have been secured through their use. Photography offers a very varied field of patterns which, when combined, give a pleasing ornamentation in photographic monotone. Patterns, shapes, and textures reproduced with a camera are interesting to us because of their familiarity and realism. Murals very often consist of enlargements of single photographs brought up to the full size of the wall, usually landscapes, cloud effects, etc. These do not require as much skill and knowledge of composition as the murals that are made as a *photomontage*—a wall decoration created out of many photographs without loss of unity.

A photomontage mural is best completed by preparing it in a smaller size—say 30" x 40"—then rephotographing and enlarging it to the required size of the wall space so it can be applied the same as ordinary wall paper. Naturally, some thought must be given to the preparation of any mural, whether photomontage or single picture, for it must be a part of the walls of the interior. It must have a definite pattern that will supplement and complement the construction and fur-

nishing of the room in which it is placed. The effect of a hodge-podge of pictures bearing no relationship to each other, such as one often finds in cheap saloons or in janitor's quarters in theater basements, can only be avoided by some consideration of the purpose of the mural and the room in which it is to be placed.

A few months ago I was offered a job that particularly interested me, that of decorating the bar at the Westside Tennis Club in Los Angeles. It was suggested Below: *Section of photomontage mural showing ribbon-like arrangement of prints and the use of very big enlargements of the most effective shots in a geometric arrangement so as to break up the rest of the wall space.*



that I make a photomontage mural from portraits of members of the club, of which there were about one hundred and fifty. Of course, the plan had specifications which made some rather difficult problems, especially shortage of time on account of having to line up different members for sittings and then negotiate with them for approval of work and decision on the pictures to be used. It also happened that many important members of the club were away so that space had to be reserved for pictures to be made at a later date. This meant that the simpler procedure of making a smaller montage and then enlarging it was impossible, requiring an entirely different method—that of working out my montage directly on the wall by separate application of the photographs.

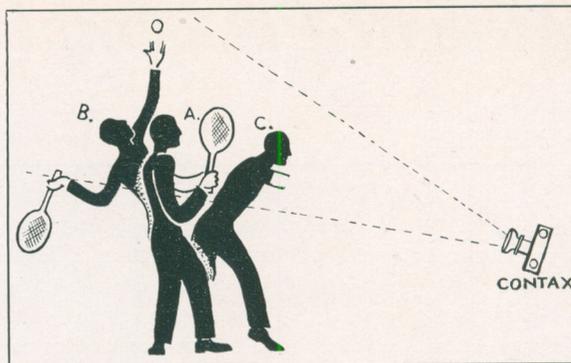
There were also several purely technical points to be taken into consideration. The work had to be done economically, and the equipment used had to have the utmost precision yet be portable and always ready for action. It also had to be inconspicuous so as not to affect the natural behavior of the subjects, for I wanted to get really excellent candid shots. Considerable experimentation followed, after which the CONTAX was definitely chosen because of the economy of its 35 mm film, its dependability and ease in operation, its fast shutter speeds, and the sharpness and quality of its fast ZEISS Lenses which would produce negatives permitting tremendous enlargement.

I exposed nearly fifteen hundred negatives before completing the assignment. I have solved the various problems of this photomontage mural, it looks well, and the Club considers it a success. In this particular article I would like to share with the reader the knowledge and experience gained by relating the whole procedure step by step.

All photographs by VICTOR HAVERMAN

Right: Figure Two: Showing how photographs are trimmed at odd angles and shading of the wall with different color is used to obtain unity in pattern and gain added interest. Also, note how cutouts appear from behind other photographs.

Below: Figure One: Showing how geometric design of mural is suggested by architectural forms already existing in room.



First of all, as far as the shooting itself was concerned, the difficulty presented itself in securing action photographs. At the outset, I tried to shoot players during a game. The results were very unsatisfactory for several reasons. First, it was impossible to obtain a sufficient variety of angles; second, I was constantly bothered by the thought of disturbing the players; and, third, I could not request the players to assume satisfactory poses. The problem was solved by finding a spot on the court with the best illumination and background, the last having to be plain without a lot of shrubbery. Then, after having decided on my action, I asked the player to go through the motion of it, making my shots at fairly close distances. It is necessary in rapid action of this kind to shoot with a fast shutter speed, yet small stops cannot be used. Naturally, the depth of field is short, and focusing becomes rather difficult. The most satisfactory solution I found was not to resort to skill at focusing on moving objects but to use the depth of field scale on the lens mount and focus the camera at a predetermined (Please turn to page 47)



Medical Photography

FREDERICK J. MAISEL, A.B., M.D.*

THERE ARE several reasons why the medical profession has not made greater use of photography, especially in the operating room where there is much of value and interest to record. The time wasted in setting up and putting away clumsy cameras and cumbersome lamps, reflectors, and stands—as well as the advanced photographic technique and ability required in the use of such apparatus—has kept many from making use of it, and the results, frequently poor compared to the effort expended, has discouraged those who have attempted it. In addition, while the equipment heretofore available could be used in securing important clinical and pathological record photographs despite the many difficulties in its operation, the very bulk and clumsiness of this equipment practically ruled it from use in the operating room. And its use, even in securing clinical and pathological records, was further restricted by the fact that the black-and-white photographs so obtained did not always tell the whole story, for color plays an important part in many of the doctor's diagnoses.

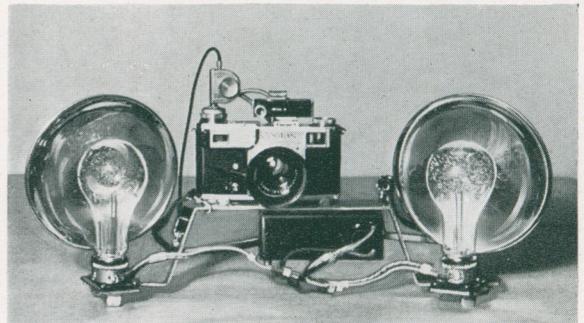
What does the doctor require of medical photographs, and what equipment does he need for medical photography? The most important requirement is sharpness of every detail over the entire field covered and correct representation of the subject as it is seen by him. The next, and equally important if the pictures are to be made in the operating room, is that the equipment must be compact and ready for use on an instant's notice without any disturbance or delay. Then, if the resulting pictures are to have their greatest value, the largest possible image must be obtained on the negative since excessive magnification is the surest way to destroy definition in the picture, whether it is printed on paper or projected on a screen. And in medical photography the subject is usually small, ranging from specimens about the size of a pea to areas generally not more than about ten by twelve inches. Finally, for use under all circumstances, the pictures should be in true natural color.

A study of these requirements will show that a lot is being asked of the camera and film manufacturer. The equipment must be versatile and compact, it must not require advanced photographic technique and ability, it must cover small areas with good definition throughout a comparatively large field, it must provide pictures in true natural color, and it must be ready

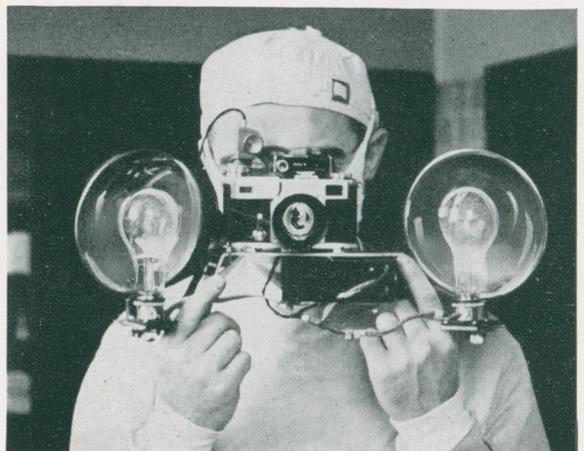
*St. John's Hospital, Brooklyn, N. Y.



The compact equipment packed, assembled ready for instant's use, in a small suitcase. A more than ample supply of flash bulbs is packed in the slightly larger case.



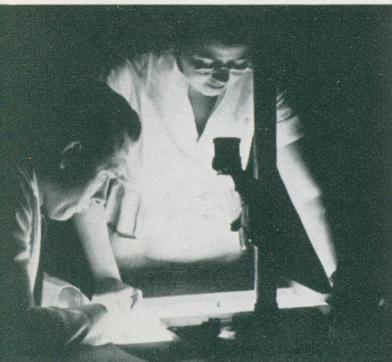
The equipment for general medical photography consists of a CONTAX with CONTAMETER fastened to a bracket which carries at each end sockets and reflectors for either flash or flood bulbs. Shown here are flash bulbs with the Kalart Synchronizer fastened in trigger release of CONTAX and the battery case beneath.



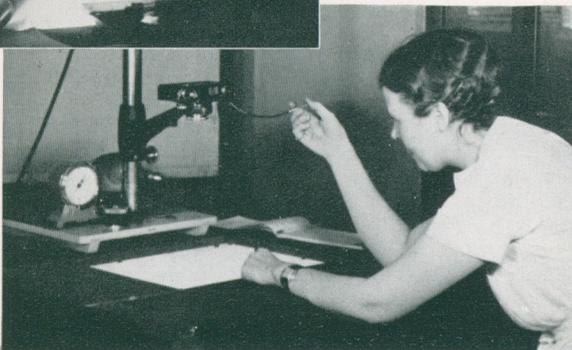
Since all the equipment is self-contained in one compact unit, it is easily held and manipulated, also always ready for use. With this apparatus photographs in either black-and-white or color can be made with the least amount of trouble and technical knowledge.



This self-contained, compact equipment gives the sure and quick action of the combined automatic range finder and view finder with the large images of small areas heretofore obtained with long-bellows extensions and ground-glass focusing. In use no trouble or delay is caused the surgeons and assistants, while fixed lens and light distances eliminate practically all trouble in estimating exposure.



*All photographs by
MARY P. CLAPP
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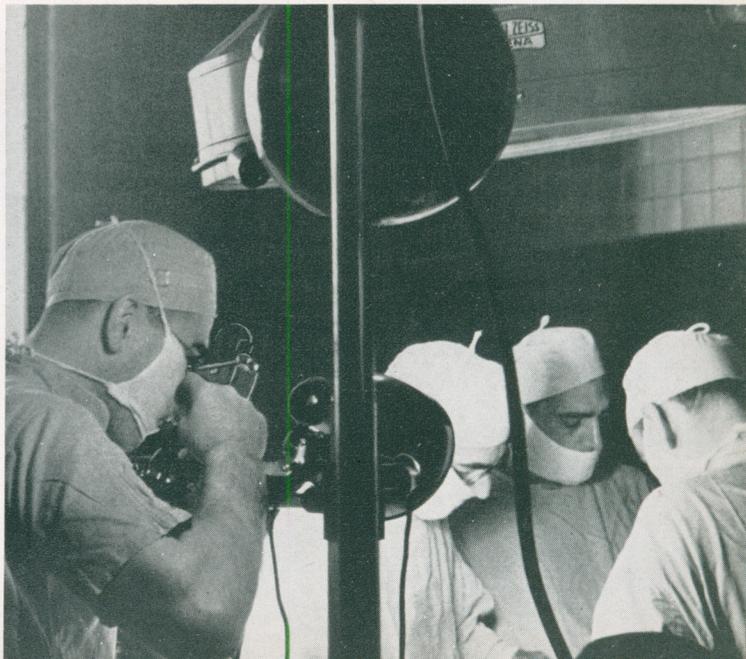
Making photographs of gross specimens in pathological laboratory with CONTAX fastened to reproduction bracket and upright over light box. Above: focusing and framing on ground glass with room illumination turned off. Below: making the exposure.

for use on an instant's notice without the fuss and bother of preparation. Also, because medical procedure cannot be held up for pictures, it must accommodate a lot of pictures in one loading. Rather diverse requirements that in the past the doctor has been led to believe could not be combined in one easily-operated compact unit.

In my solution of the problem, the equipment developed by the Editor of this magazine for use in other fields has been adapted to medical and surgical photography. Essentially, for general use in medicine, it consists in combining the CONTAX with the source of light in one unit that can be hand-held, giving ease and speed in manipulation and eliminating the cumbersome and troublesome equipment formerly required. The CONTAX was selected because it not only allows the use of Kodachrome—the Eastman natural color film—but it is the only camera (with the exception of the other ZEISS IKON 35 mm Cameras not as adaptable for medical use) that with the addition of the CONTAMETER can be used in the hand with automatic focusing and allowance for parallax as close as eight inches to the subject. This method gives the sure and quick action of the combined automatic range finder and view finder with the large images of small areas heretofore obtained with long-bellows extensions and ground-glass focusing.

A glance at the illustrations accompanying this article will show how the equipment is arranged, also how it is stored and carried ready for immediate use. The CONTAX and CONTAMETER are fastened to a bracket which carries at each end, alongside the camera, sockets and reflectors for either photoflood or photoflash bulbs. When (Please turn to page 46)

CONTAX Special Medical Stand for use where the camera must be rigidly and accurately held in predetermined position. As with the special bracket, the lights are fastened on each side of the camera, fine focusing being done with micrometer focusing slide to which CONTAX is fastened.





Landscape Photography

The Use of Filters

ANSEL ADAMS

THE PHOTOGRAPHIC values of light and shade are related directly to the varying intensities and values of the subject, qualified, of course, by the sensitivity of the negative material and the degree of exposure. Control of color values of the subject can be effected through the proper use of filters which alter the intensities of the various colors transmitted to the negative. We have four chief types used in general work which, briefly, can be classified as follows:*

1. ULTRA-VIOLET FILTERS: These serve to absorb ultra-violet radiations which diffuse and veil the distance in landscape subjects, tending to clarify and brighten distant images without altering visual color values. The ZEISS IKON G-0 Ultra-violet Filter is of this type.

*Filters are otherwise classified as corrective and contrast; included among the corrective filters would be the first two classifications in Mr. Adam's list, among the contrast the last two.—Editor.

2. ORTHOCHROMATIC FILTERS: These are designed to compensate for the deficiencies of all emulsions in rendering color values as seen by the eyes. Emulsions are more sensitive to blue than to any other color, and if no filter is used, it will be rendered too light in the print. Orthochromatic filters will reduce the intensity of portions of the scene containing blue and permit recording of the colors in the other portions of the visible spectrum with more equal effect. This proportion of color transmission is increased as the color in the filter becomes stronger. The yellow series of filters are adequately represented by the ZEISS L and D Filters and the ZEISS IKON G-1 Light, G-2 Medium, and G-3 Dark Yellow Filters. For use with panchromatic emulsions which are strongly sensitive to blue and red but relatively insensitive to green, the ZEISS IKON GR-55 Yellow Green and GR-50 Green Filters are useful in rendering "true" color values. By reducing the intensity of portions of the scene containing blue or red, these filters permit a rendering of the green with more equal effect.



PLATE II, FIG. 1.



PLATE II, FIG. 2.

3. **CONTRAST FILTERS:** These filters are designed to exaggerate values by rendering blue very dark in the print. The general contrast of images is increased—skies will be darkened, shadows intensified, and distant objects greatly clarified. The ZEISS IKON G-4 Orange Filter is of this type. It should be used with caution and a thorough knowledge of the color response of the emulsion employed.

4. **MONOCHROMATIC FILTERS:** These filters, as their name implies, transmit light of only one color and will not be used so often in ordinary work. The ZEISS IKON R-10 Light, R-15 Medium, and R-20 Dark Red and R-30 Infra-red Filters are included in this class. At times the red filters are helpful in clarifying images at extreme distances or of exceedingly low-contrast subjects.

We are concerned with the *practical* use of filters in landscape photography. First, we must consider the color sensitivity of the emulsions used. It is obviously futile to employ a red filter with an emulsion insensitive to red. Many photographers use filters with a blind faith that miracles can be effected by the little piece of tinted glass. Filters should be used sparingly; when a general understanding of the color range of the emulsion has been achieved, the next step will be to relate the absorption range of the filter to it. When this combination is understood, the photographer is in position to interpret the color aspects of the subjects before him whether on a literal or emotional basis. It is not as difficult to obtain literal tone values as it is to achieve emotional values of color in black and white. This latter problem is one of the major phases of interpretative photography, and the serious worker must make careful experiments and relate the results to his particular approach to photography.

There is no need for us to go into much detail concerning the technical aspects of color and color filters, for there are many books and articles available covering this phase of the problem. We all are anxious to know how the sensible use of filters can augment the quality of our photographs. Before we approach a more detailed analysis of the uses and effects of filters we should cover a few very practical matters as follows:

1. **THE OPTICAL QUALITY OF FILTERS:** Any supplementary lens or filter becomes a part of the optical system when placed on a lens. Many filters are gelatin sheets cemented between two pieces of ordinary glass. The faults of such construction are obvious—the effect of dampness and light, the optical effect of different materials on the transmitted light, and the effect of strain caused by expansion and contraction at different temperatures or by pressure. The definition of a fine lens can be ruined by the use of inferior filters. Both ZEISS and ZEISS IKON Filters are made of optical glass colored in the mass and are surfaced with the precision of a fine lens. A filter of this type is permanent in every respect, and its optical effect will not impair the definition of a lens.

2. **THE ABSORPTION OF FILTERS:** An ultra-violet filter appears practically colorless to the eye; it is withholding (absorbing) only the ultra-violet radiations which are invisible to the eyes. A yellow filter appears yellow to the eye because it is reducing the transmission of some of the blue in white light—the more blue absorbed, the deeper the yellow appears to the eye. However, the emulsion will “see” with far greater accuracy than the eye. (*Please turn to the following page*)

PLATE II, FIG. 3:

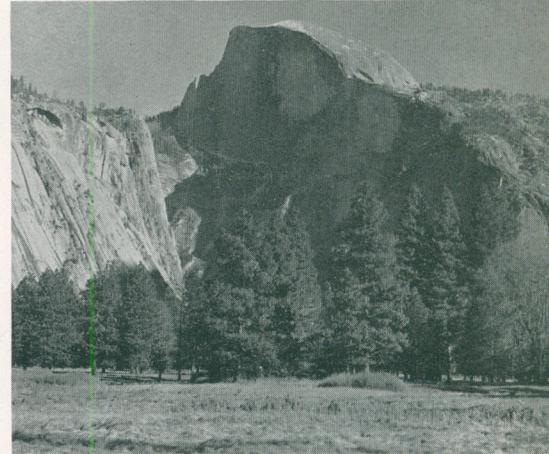


PLATE II, FIG. 4.

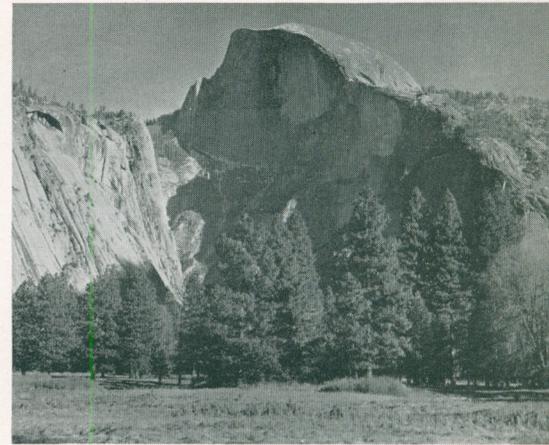
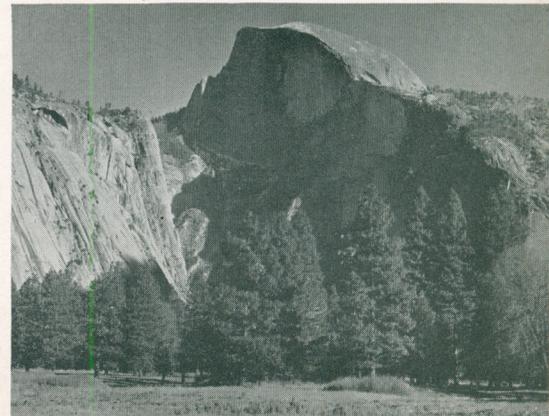


PLATE II, FIG. 5.





The High Sierras from Glacier Point

PLATE III

and color intensities. The sky was a fairly deep blue, the rocks gray with a touch of cream tone, the foliage deep green, the foreground grass quite yellow-brown, and the shadows on the mountain — on account of distance and atmospheric effects — perceptibly blue to the eye. Eastman Supersensitive Panchromatic Film was used and the basic exposures were determined by the photoelectric meter built-in my CONTACT III. All the negatives were developed at

(Continued from preceding page) and the eye is no true determinant as to the value of color. The true transmission and absorption powers of filters can be determined only by spectroscopic tests in the laboratory. It is obvious that we must rely on the manufacturer to produce filters of standard values—values which we can trust as being constant and adjusted to modern emulsions, in which respect I have found my ZEISS and ZEISS IKON Filters ideal.

3. THE EXPOSURE FACTORS OF FILTERS: The increase of exposure indicated for various filters relates to the color sensitivity of the emulsions and the absorption range of the filters. To say that a particular filter requires a 2x or a 4x increase in exposure is meaningless unless the figures apply to a particular type and brand of emulsion. Recently in ZEISS MAGAZINE there appeared* a very valuable table of exposure factors for the various ZEISS IKON and CARL ZEISS Filters when used in connection with the films and plates manufactured by the Agfa Ansco Corporation, Defender Photo Supply Company, DuPont Film Manufacturing Corporation, and Eastman Kodak Company. This very comprehensive table covers the filter factors for these products for both daylight and tungsten, or Mazda, light. The practical photographic effect of any filter depends on the degree by which exposure with it should be altered from normal exposure for the same emulsion without any filter. It is obvious that unless the photographer has some accurate basis of judgment of the exposure factor of filters his results would be erratic and confusing. All photographers using ZEISS and ZEISS IKON Filters should have the aforementioned table at hand for constant reference.

In the application of filters to landscape work there are no hard and fast rules. They must be considered as elements of control, and there are many personal variables involved in their use in interpretative photography. Reference to actual examples will undoubtedly be of help in gaining this understanding. For the examples I have selected mountain landscapes because of their full range of values, atmospheric elements,

*Cf. Filter Factors for ZEISS IKON and CARL ZEISS Filters: ZEISS MAGAZINE, III (1937), pp 114 & 115 (June).

one time in a DK-76 Tank Developer to normal contrast. The prints of Plate II were made on Agfa Soft Brovira developed in Amidol. A ZEISS IKON JUWEL and ZEISS PROTAR Lens were used in making the exposures. Plate II is composed of five different exposures as follows:

- Fig. 1. Exposed as per meter without filter.
- Fig. 2. Exposed as per meter with ZEISS L Filter (Factor 1.5x).
- Fig. 3. Exposed as per meter with ZEISS L Filter, but the filter factor was disregarded producing intentional underexposure.
- Fig. 4. Exposed as per meter with ZEISS D Filter (Factor 2x).
- Fig. 5. Exposed as per meter with ZEISS D Filter, but, as in Fig. 3, the filter factor was disregarded producing intentional underexposure.

Now, let us compare the results and analyze the effects: FIG. 1. Due to the admirable color scale and latitude of the modern panchromatic emulsions, the entire tonal range of the subject is well-preserved, even without use of the filter. The image is superior to that which would have been produced on an orthochromatic emulsion, the sky being richer in tone and the shadows less opaque. The greens are, perhaps, a little dark. The chief point of criticism lies in the "close" values of the cliffs and the sky. On the whole the image is acceptable, but it does not possess the required brilliancy and value separation.

FIG. 2. An increased brilliancy is apparent, the shadows being richer, the sky darker, and the general textural clarity improved. Note that the trees are lighter. In relation to the values of the cliffs, the entire print is a shade lighter than Fig. 1.

FIG. 3. Intentional underexposure increases contrast and accentuates the (Please turn to the following page)

Notes & News

THE MONTHLY COMPETITION EXHIBITS

Selections of the prize-winning prints in the ZEISS IKON Monthly Competitions have been made for exhibition in sets by ZEISS Dealers. The exhibition schedules for the next few months is given here with additional announcements to be made shortly.

January 31st to February 12th.

Burk & Company, Nashville, Tennessee
George C. Dury, Nashville, Tennessee
Violet Studio Camera Shop, Chattanooga, Tennessee

February 21st to March 5th

The Dodd Company, Cleveland, Ohio
Halle Bros., Co., Cleveland, Ohio

March 14th to March 26th

Toledo Camera Shop, Toledo, Ohio
The Gross Photo Supply Co., Toledo, Ohio
Don McAlister Camera Co., Columbus, Ohio

While the sets consist of duplicates of the original prize-winning prints entered in the monthly competitions of Zeiss Magazine, these have been made from the original negatives, and the original prints were followed as a guide. The ZEISS Dealers mentioned above will be pleased to give you further information concerning their exhibition. Be sure to see them when they are shown in your locality.

THE COVER PICTURE

It is a pleasure to present on our cover this month a picture selected from the one-man show by John Muller of the Pictorial Photographers of America. The original print is enlarged on Velour Black J from a Defender XF Pan negative exposed in his MAXIMAR B with ZEISS TESSAR F:4.5 13.5 cm Lens for 1/10th second at F:5.6 on a snowy day in winter. This one-man show, now in the course of preparation, will consist of

about fifty prints and be available on loan to camera clubs and other organizations desiring to place it on exhibition.

THE SUPER IKONTA B

Be sure to ask your ZEISS Dealer to show you the newest model of the SUPER IKONTA B announced in ZEISS advertising this month. See its ease and speed in manipulation—focusing, framing, setting adjustments, and advancing film—and its precision construction and operation. To the previous advantages of this fine camera has been added the combined range finder and view finder heretofore obtainable only in the CONTAX. In one eyepiece is seen the two range-finder images and the exact field of view covered by the lens. A twist of the focusing wheel to superimpose the images, and you are ready to take the picture without the bother of shifting the eye to another eyepiece. More surely than ever, is the SUPER IKONTA B supreme among roll-film cameras.

MARSHALL FIELD SALON & COMPETITION

Entry forms for the Marshall Field & Company Second International Salon and Fifth Annual Photographic Competition will be ready for distribution on the twenty-first of February with the closing date set as the twentieth of May. There will be three divisions—Amateur, Advanced Amateur, and Candid Camera—with a four to five hundred dollar prize list for the amateurs and medals for those winning in the advanced class. The salon will commence on the seventh of June and will be hung entirely under glass with the advanced and amateur divisions separate. Entry blanks and further particulars can be had from Mr. P. H. Strohm, Marshall Field & Company, Chicago, Illinois.

LANDSCAPE PHOTOGRAPHY

(Continued from preceding page) effective color separation. This example is an exaggeration of the total effect of the preceding one, except that the trees have dropped in tone relatively more than the other values.

FIG. 4. Herein there is a very noticeable increase in contrast and color separation over Fig. 1, and Fig. 2. The sky is darker, and a marked increase in "vitality" is achieved.

FIG. 5. Intentional underexposure again increases contrast and accentuates differences in tonal values. In this particular case the negative is too great an exaggeration for use.

Plate I is an enlargement from Fig. 4, of Plate II, selected as the best-balanced negative of the group. Several facts should be noted in these illustrations. First, that the tests are purely technical in nature, and that no emotional elements enter into them. All of the tests, with the exception of the first and the last, could be used in a satisfactory way through exposure and development control in printing. Second, that the values are *relative*—one to another throughout the series. For instance, the trees and cliff shadow relationship in Fig. 4, is more pronounced than in Fig. 2., although Fig. 4, as a whole is a "darker" print. Third, that the values of the foreground are but slightly changed throughout. The colors of the foreground were a complex mixture, and the various treatments, while altering the values of the separate colors, maintained an average of tone throughout. This is an important point to remember in photographing any subject of involved

textural and color details.

Plate III is an example of a distant landscape photographed with a very long focus ZEISS PROTAR Lens with a red filter, the camera facing almost directly into the sun and there being considerable haze. The filter "cut" the haze, making the image very sharp and hard. But the sky, being very brilliant and hazy, did not respond to the filter as a clear sky would. Without a filter of considerable strength, the distant peaks would have been rendered inadequately.

(To be continued in the March Issue)

THE STORY BEHIND THE PICTURE

(Continued from page 32) strength plus beauty to the whole setting. Even the prosaic water tank on the roof in the foreground is a benefit to the picture, because it breaks up the monotony of the strong roof line of the foreground building and comes in as a touch of dark relief against the white building in the background. The seeming lattice work in the foreground is a portion of the elevated railway which crosses the street at this particular junction and is a very important feature. In fact, if the left side of the picture had also been framed by a building, the whole study would have lost considerable interest. To me this study shows the Woolworth Building—still our most beautiful tall building after all these years—in a setting which dramatizes in one structure the mood and glory of all our cathedrals of commerce.

MEDICAL PHOTOGRAPHY

(Continued from page 41) photoflood bulbs are used, a long extension cord is plugged into the nearest socket and run to the equipment over the shoulder of the operator. If photoflash bulbs are used, a Kalart Synchronizer, selected because of its compactness and reliability, is easily fastened to the CONTAX and its bracket. Incidentally, it is well to state that the Wabash Superflash Bulb should be used for flash, because, on account of the longer duration of its flash, it is the only flash bulb that should be used with the CONTAX, or for that matter with any focal-plane shutter camera. The entire equipment is so compact that it can be easily packed in a small suitcase without being disassembled, and a more than ample supply of flashbulbs can be accommodated in another small case.

A word about the CONTAMETER. It is one of the most ingenious camera accessories I have seen, and without it the CONTAX would lose much of its value in medical photography, especially in the operating room where most of the difficulties arise. It includes three supplementary lenses of about five, three, and two diopters, giving sharp focus when the standard 50 mm lens of the CONTAX is focused at infinity at about eight, twelve, and twenty inches respectively. At these distances the respective fields covered are about 5"x7", 7"x10", and 10"x15". In operative work at these distances, the largest possible image is obtained on the tiny 1"x1½" transparencies, and these can be projected satisfactorily before large audiences to six by nine or eight by twelve feet.

This method has certain advantages, aside from lightness, compactness, and ease in use, that are not immediately apparent. Used at fixed distances, once the exposure for each distance has been determined, the only variable is the relative lightness and darkness of the subject photographed since the illumination is of fixed intensity and also at a fixed distance. Arranged as it is, the illumination gives the flat lighting so necessary for color work, and if photoflash bulbs are used, the light intensity is sufficient for exposures of 1/125th and 1/250th second at F:22 with the relatively slow color film. This combination of high shutter speed and small diaphragm setting permits the recording of sharp detail throughout the entire field with the camera hand-held. All that then remains is for the operator to learn how to use the apparatus effectively. The variables of light, the constant time-wasting use of exposure meters, and the manual labor of carrying and setting up sufficient equipment for a photographer's studio is eliminated.

(To be continued in the March Issue)

PICTURING THE SKIER

(Continued from page 31) From now on put all your attention to the problem of making the exposure at the exact instant that will catch him correctly in mid-air. An ALBADA Finder, available for both the CONTAX and the SUPER IKONTA B, will be a great help in doing this. Always remember, the camera takes the picture, not you. So, be sure to press the trigger evenly and gently without jarring the camera in the least . . . high shutter speed is intended to stop the motion of the skier, not to permit you to be careless and jar the camera at will. I find it wise to count: one—get ready . . . two—take the picture . . . three—lower the camera *slowly*. Slowly because it is good practise for self-control and shows your subject you are a very sure and certain photographer. Always remember when following fast action that there is an almost irresistible temptation to move the camera with the action. Plain old determination is the only way to avoid this temptation.

Well, here comes our skier back up the hill. "Oh boy, I forgot to take off the lens cap!" Or maybe you didn't wind the film or set the shutter speed correctly. Well, don't let him know. Never mind, the next one will be perfect. "Say that was *swell*. Let's try it again. I didn't like the angle." Or maybe it was the clouds behind him, or whatever else you can think of in a hurry. But don't let him see that you are not as

sure and certain as he is, keep at it grimly, and you will be sure to get at least one picture of which you will both be proud.

That repetition has value was proved to me by the picture on page four facing the commencement of this article. I made many pictures of Carl Thornton, an excellent skier and a very obliging model, the morning that was made. Finally I asked him if there was some particular stunt that had never been photographed or some particular skiing technique he wanted photographed, a good question for you to ask your skier when you run dry of ideas. The picture of him doing a jump turn over Mrs. Hick is the result. I was very doubtful of its value, but many people have liked it and it was used on some of the posters announcing the showings of the Fourth Annual ZEISS IKON Exhibition. The snow was bad for skiing that day, and we had to look carefully for a snow bank high enough. I made exactly twelve exposures which meant exactly twelve jumps for Carl. Landing the same place every time in the wet snow packed it hard, and one hickory ski snapped clear in two with the last jump. Since Carl runs a ski rental shop in Placid with more than two hundred skis in stock, this was no hardship, especially when he got the picture. The SUPER IKONTA B was used with an exposure of 1/400th second at F:8 on fine-grain pan film with the G-2 Filter for all the shots. There was something wrong with everyone of them—expression, sky, movement, position, awkwardness, static—except the tenth which had everything. You can call it luck, accident, hit-or-miss photography, or whatever you please, but if you try and try again—always with some thought as to what you are doing—you will ultimately get a good picture.

A word about composition. Try for strong foregrounds with simple shapes such as snow-covered rocks, uneven terrain, weeds, etc. Branches and trees can be strongly contrasting or not, depending on whether they are bare or snow-covered. The hills can be made to appear higher and steeper by shooting

FENWICK G. SMALL





JOHN THOS. HICK

uphill with a very high horizon line. In general the rules of composition hold true as they always do. Check up on yourself from time to time instead of going ahead blindly . . . you really came out to make pictures of the thing that impresses you most about skiing . . . get what you came after, but above everything else, have something to say in your pictures—and be sure to say it.

And now I have a confession to make, although you are probably on to me by now. I am a freelance art director in New York, handling advertising and magazine work, and do not consider myself an authority on photography. So when your Editor asked me to write an article on ski pictures I immediately declined. But he told me it was very simple and my pictures showed I knew how to do it, that I could leave out the technique and tell where to go, how to get models, and what to take. If anything I have said helps you a little with your ski pictures, I'll be very pleased and so will the Editor. Now, instead of closing with *Ski Heil*, I'll close with *Camera Heil*.

PHOTOGRAPHIC MURALS

(Continued from page 39) point ahead of time. The line diagram gives a further explanation.

The desired action is a tennis service at a fairly close distance. The subject moves from position "A" into position "B," then again through "A" to "C." Using a ZEISS TESSAR 50 mm Lens, with the diaphragm set at F:4, we find that our depth of field at twelve feet is approximately five feet. In other words, if we focus on the player at twelve feet, the racquet of the player in both position "B" and position "C" is likely to be out of focus. It is best, therefore, to split the action into

two problems. First shoot for position "B," adjusting the focus so that the center of the depth of field will shift to the fifteen foot mark. This adjustment will give us sharpness where we want it for this particular shot. Then, in shooting position "C," we shift the center of our scale to ten-and-a-half feet which will give us added protection in sharpness from position "A" to position "C." I fully realize that there is nothing new in this system of focusing, yet I am surprised to find how many photographers with miniature cameras do not make use of it.

I gave before an idea of the main difficulties presented by my Tennis Club mural, but there was also another catch to it—that of the whole decoration consisting exclusively of portraits without the benefit of using any other elements that would help to break up the monotony of the pattern.

The very first thought was the choice of color for the background, an element not considered by many of those who make murals. It had to be a color that would harmonize with the gray tone of my photographs, yet mixed in a value that would not make the photographs too conspicuous. I chose a soft gray green and applied it to the walls.

After the color was chosen, I had to decide on the treatment of the pattern so as to get away from the so-easily obtained hodge-podge. Due to the many individual portraits, I had to find a way to combine a great number of them into some sort of an ornament rather than scattering them all over the surface. Bearing this in mind, I chose seventy-five 8"x10" prints and arranged them in a ribbon-like manner, letting them run as a continuous unit on three walls. The rest of the space was broken up with very big enlargements of my most effective shots arranged in a geometric manner. The geometric design was suggested by certain architectural forms already existing in the interior of the bar, such as the doors, beams, slanting ceiling, etc. (See Figure One.)

In dealing with these enlargements, trying to avoid the feeling of pasted-on photographs, I trimmed some of them at odd angles, extending the direction of their edges over the background of the wall by shading it with a different color. This not only helped me to obtain unity in my pattern but also gave me added interest by the introduction of a third color. (See Figure Two.)

Another way of dealing with these enlargements proved to be effective. Cutting away the background of the picture, substituting for it the color background of the wall, I made the figures definitely a part of the wall. (See Figure Two.) In cutouts of this nature it is very important never to leave your cutout subject incomplete. You can cut a complete body out of the background, but if your photograph ends at the waistline, for example, you should then arrange it so that the ending at the waistline will be covered either by an existing wall shape or a photograph of a complete article without background, such as a tennis racquet. In other words, your cutouts must never appear as missing links. They must appear from behind something if they are not complete. (See Figure Two: upper right corner.)

If we do not make a complete cutout, desiring to get away from the conventional square shape of the print, it is possible to trim the print at odd angles. In doing this, it would be definitely wrong to cut a photograph indiscriminately. It should always be done by selecting any *logical* outline in the photograph to follow, avoiding a chewed-up appearance.

The best results in a photomontage mural that is done directly on the wall are obtained by making enlargements on single-weight matte or semi-matte paper since the double weight has a tendency to curl up and spring off the wall after it is dry. This single-weight paper, after being soaked in water, should be brushed with wall-paper paste while still wet and immediately applied.

If you will study the photographs of the completed mural reproduced with this article, you will see that the preservation of a candid style throughout, making everyone look as they do at the club, has done much to give a uniform feeling in all the photographs, as well as in helping make the mural suitable for the place.

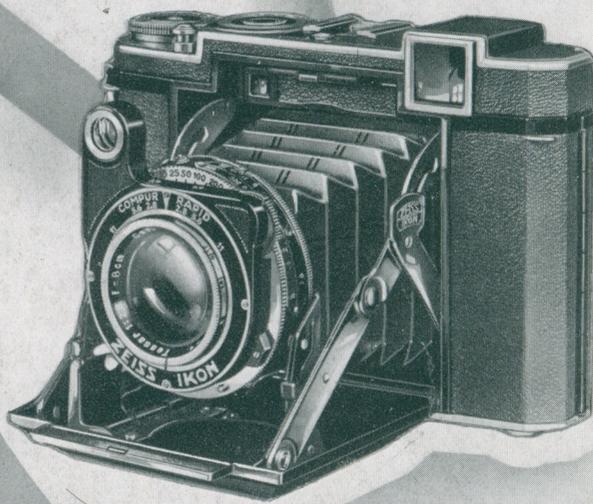
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