

Zeiss

MAGAZINE

MAY, 1938



10
CENTS
VOL. IV
No. 5

Zeiss Ikon Monthly Competition

FIRST PRIZE for this month is awarded to J. H. Lofton for *Reflections* enlarged from a SUPER IKONTA A—ZEISS TESSAR F:3.5 7 cm Lens negative, the exposure being 1/50th second at F:8 with the GR-55 Filter on Agfa Superpan Film. Mr. Lofton has succeeded in demonstrating in this picture a naturalness which no painter could hope to approach in such a scene. The splendid quality in the water would never be equaled by a painter's brush. Pictures of boats at anchor with the hull and mast reflected have been done often, but there are many times when they are not done well, although in most cases they are at least always pleasing and never tire the eye. In this case we have a splendid example of this type of picture.

Metropolitan Cobwebs secures the second prize award for Victor Pokorny. In making this picture Mr. Pokorny used a MAXIMAR B fitted with a ZEISS TESSAR F:4.5 13.5 cm Lens with the lens stopped down to F:8 and the shutter set at 1/100th of a second. He has further proved the fact that some of the best pictures of New York are taken by a visitor from out of town. When we enter a new scene, our eyes and senses are usually much keener in appreciating a striking viewpoint than when we are surrounded by familiar settings.

Therefore, we quite often do our best picture-taking when we are in a strange territory. Mr. Pokorny's "cobwebs," of course, consist of the cables which form part of the support of New York's well-known landmark, the Brooklyn Bridge. The title, *Metropolitan Cobwebs*, is a happy thought, because there is a feeling as if the buildings against the skyline are being held capture in a gigantic web. The angle from which Mr. Pokorny took this picture and the originality of the title give this picture an added inspiration which remove it from the class of an ordinary tourist post card.

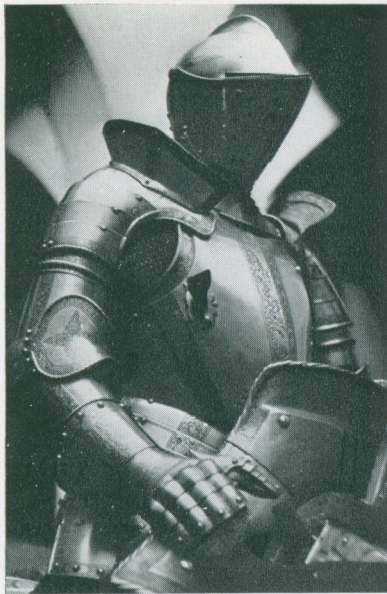
Third prize goes to Henry Paluch for the picture of the armor (facing page) for which the SUPER NETTEL with a ZEISS TESSAR F:2.8 50 mm Lens was used with an exposure of 1/25th second at F:2.8. Mr. Paluch has selected a viewpoint which surrounds an ordinary museum piece with a touch of mystery and drama. Using a low viewpoint and maneuvering his lens position in such a manner that the strongest darks are placed against the brightest whites, he has been able to infuse a strange element which is hard to define. It comes from a skillful use of contrasting lights against darks on somewhat the same principle which the old masters used and which is defined as "chiaroscuro."

SECOND PRIZE
Metropolitan Cobwebs VICTOR POKORNY



FIRST PRIZE
Reflections J. H. LOFTON





HENRY PALUCH

THIRD PRIZE

THIS MONTH

... the Fourth Annual Exhibition closes its present-announced engagements in St. Louis from the ninth to the eleventh, inclusive, at the Hotel Statler. While there it will be open to the public without charge from 10 a.m. to 9 p.m. each day. Future showings of the Fourth Annual will be announced in this column. In the meantime all the prints entered in the Exhibition but not accepted have been returned to the contributors. If you have not received yours or did not receive it in good condition, please let us know immediately before it is too late to correct the matter satisfactorily.

... with the coming of the real outdoor season and the commencement of the camera trains the attention of all users of ZEISS IKON CAMERAS is called to the monthly competitions of ZEISS MAGAZINE. A copy of the rules and schedule of the awards is given on page 116 of this issue. They involve no complications; all you have to do is send us your prints—unmounted, please, and securely wrapped with your name, address, and camera and exposure data written on the back of each print—and immediate acknowledgment of receipt will be made. The closing date is the first of each month, but it does not matter if you miss it, for your prints will then be included in the following month's competition. The prize-winning prints in the competition closing on the first of April are reproduced above and on the facing page with the usual expert criticism of Ghislain Lootens.

ZEISS MAGAZINE

Devoted to Zeiss Ikon Photography

VOLUME IV

NUMBER FIVE

MAY, 1938

Contents

Cover Picture by Bradford Washburn	97
<i>Maximar B with Zeiss Tessar F:4.5 13.5 cm Lens; exposure 1/50th second at F:11 with Medium Yellow Filter</i>	
Zeiss Ikon Monthly Competition	98
<i>Pictures by J. H. Lofton, First Prize, Victor Pokorny, Second Prize, Henry Paluch, Third Prize, criticism by J. Ghislain Lootens, A.R.P.S.</i>	
Frontispiece by Bradford Washburn	100
Mountain Photography	101
<i>Article and pictures by Bradford Washburn</i>	
The Story Behind The Picture	104
<i>Article and picture by Dever Timmons, A.R.P.S., F.R.S.A.</i>	
Why Not Exhibit Your Prints?	106
<i>Article and pictures by Stanley Rayfield</i>	
Ringling Brothers Barnum & Bailey Combined Show	108
<i>Pictures by Maxwell Frederic Coplan; photomontage by Kurt Neunzig</i>	
Drummed Into Pictures	110
<i>Article and pictures by John Ash</i>	
The Characteristics of Supreme and Superpan Press	112
<i>Article, pictures, and charts by John N. Harman, Jr.</i>	
Flashlight Photography	114
<i>Article by Herbert C. McKay, F.R.P.S.; pictures by courtesy of Wabash Photolamp Corporation</i>	
Awards and Rules of the Zeiss Ikon Competitions	116
Notes & News :	117

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.



Mont Blanc

BRADFORD WASHBURN

MAXIMAR B with TESSAR F:4.5 13.5 cm Lens; exposure 1/100 second at F:11 on Isochrom Film



Isobrom, 1/100th second at F:8, Medium Yellow Filter.

Mountain Photography

BRADFORD WASHBURN*

EXPLORATORY PHOTOGRAPHY, and especially exploratory photography in mountainous regions, has ever proved a bountiful source of material for the writer on photographic technique. Dazzling snowfields, shadowed valleys, towering clouds, and sparkling torrents work together to make mountain photography at the same time the easiest and yet one of the most difficult of arts. Books and articles by hundreds have been written describing what seems to be every conceivable technique that could possibly be used in taking photographs in snowy country. Yet every one of us, when he goes into the field, is constantly exposed to a series of bewildering conditions. Sometimes these can be combatted by old tricks that we have learned in the past. Often, however, special situations arise when we are afield which can be met only by ingenuity or

foresight. Ingenuity is always an invaluable asset to the exploratory photographer; but foresight is a practical necessity to the success of any exploratory venture. If it is possible for the explorer, before ever setting foot in the field, to visualize and foresee practically all the conditions and emergencies into which he is liable to run while he is away from home, the chances are high that he will never once be forced to call his ingenuity into play. Foresight is built up partly upon a foundation of our own intelligence and experience and partly upon the experience of others who have gone before us. Some of us prefer to take our lessons from books or articles telling of the success or failure of others who have safely returned from adventures similar to the one on which we are about to embark. Many of us cannot profit by anything but sad experience. After several years of practical experience in both the Alps and

*Institute of Geographical Exploration, Cambridge, Massachusetts.



Left: *Agfa Superpan*, 1/200th second at F:4.5; above: *Plenachrome*, 1/100th second at F:11; both *Medium Yellow Filter*.

Alaska, working both on the ground and from the air, I have been asked by *ZEISS MAGAZINE* to write a few words which may be of some help to others who plan to do photographic work in somewhat similar country.

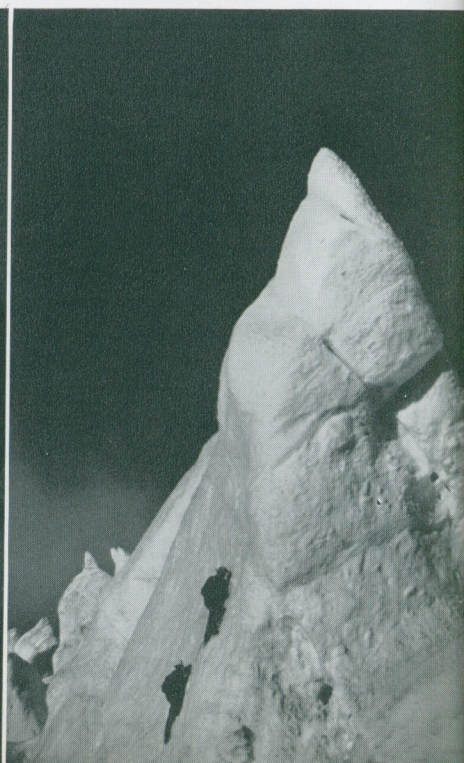
It is my personal conviction that simplicity of equipment is the most vitally important single postulate for good pictures if they must be taken under truly difficult conditions. In high-altitude photography, both on the ground and from the air, by far the worst obstacle which one has to fight is a dullness and apathy brought on by fatigue, cold, and lack of oxygen. On a good many climbs and flights which I have made for the sole purpose of getting pictures I virtually have had to prod and fight myself to make every exposure. By using oxygen this absurd loss of ambition usually can be combatted very successfully. Oxygen, however, is scarcely ever used on high-altitude expeditions afoot and is rarely available even in airplanes unless they are especially equipped for high-altitude flights. Even then it is seldom used below altitudes of 15,000 feet.

Assuming that oxygen is not available and that one is dressed as warmly and as comfortably as possible, the

most important single way to insure a good photographic record of a high-altitude climb or flight is to have rugged, efficient equipment. Simplicity in camera design is fundamental. Many recently invented cameras, although highly practical for work in temperate or civilized regions, seem hopelessly difficult and tedious to operate when one is plowing waist-deep in powder snow at an altitude of 15,000 or 16,000 feet, with fingers so numb that it is often a real problem to pull the camera out of its case. A camera with a minimum of adjustment before exposure invariably turns out the best results—one whose mechanism is so simple and so easy to handle that it can easily be worked with stiff, numb fingers; one which can be focused like a flash; and, above all, one which can be loaded easily.

In this last respect the film-pack camera excels all others. Roll film is always exceptionally difficult to

Below, left: *Agfa Superpan*, one second at F:22, light Red Filter; right: *Isocrom*, 1/100th second at F:8, *Medium Yellow Filter*.



load in intense cold or high wind. Every moment that is spent in loading a camera on a snowfield or brilliantly lighted ridge increases the danger of edge fog, which often is next to impossible to avoid in the case of roll film unless a changing bag is used. In high winds, unless the camera can be loaded and unloaded almost instantaneously, it is virtually impossible to keep flying snow from finding its way somehow onto the back element of the lens. *Always* keep a soft, clean linen handkerchief or a large sheet or two of lens tissue in an outside pocket for such emergencies. *Never* breathe on a lens or touch it with your uncovered fingers when the temperature is at all below freezing or you will find yourself up against a frightful



job of cleaning. When the thermometer is far below zero and you see a speck of dirt on your lens, always bear in mind that even quite a large black spot that cannot easily be rubbed from your lens will do no more harm than to reduce the light a minute trifle—a loss that is so slight that it has no effect whatsoever on the exposure.

I firmly advocate the use of a moderately large camera in contrast to the miniature apparatus so much in vogue today. A minia-

ture camera with all its microscopic adjustments, knobs, and gadgets cannot be handled properly with the numb fingers to which I keep constantly returning. Miniature apparatus has but one great asset for cold operation—a change of film need be made only about one-third or one-fourth as often as with film packs or roll film. Moreover, in mountain photography scenic effects and landscapes usually play a most important part, and I believe that I am right in affirming that the great *forte* of the miniature camera is in the closeup or middle-distant field. It has been my experience that my companions and I have obtained consistently better results in both views and closeups with the ORIX, which we used prior to this last summer, and the MAXIMAR B, which I have used now for a year, than any other men on the same expeditions using miniature cameras despite the fact that the men working with miniature apparatus took at least three times as many exposures. It must be borne in mind, however, that I draw this conclusion only for work in intensely cold or disagreeable conditions and not so much for the lower altitudes or latitudes where the smaller and more involved mechanisms can be operated quite easily and have always produced the most beautiful of results.

Next most important, I feel, to simplicity and ruggedness in camera design are exactly the same points with respect to filters. I always like to compare filters to ski-wax. The skier who travels around with a whole knapsack full of different kinds of wax, a thermometer, and a chart to tell him which wax to use with every changing degree of temperature usually spends the greater part of his time figuring and waxing instead of skiing. It is far better to have a lot of excellent pictures with which to tell the story (*Please turn to page 118*)

Left: *Agfa Superpan*, 1/25th second at F:5.6. Below, left to right: *Plenachrome*, 1/50th second at F:11; *Isobrom*, 1/50th second at F:8, *Isobrom*, 1/100th second at F:11, *Medium Yellow Filter*.



The Story Behind The Picture

DEEVER TIMMONS, A.R.P.S., F.R.S.A.

NEITHER my favorite picture nor the recipient of any special award or medal in the more than one hundred competitive salons where it has been accepted for hanging, *Esthetic Side* is an exception to the rule that pictures with a humorous side do not generally fare well with juries. The inspiration for a picture of a gangster picking the petals off a daisy came some years ago. It is a theme I thought would be understood by most anyone, which is quite an important consideration where a print is to be sent to the salons of many different countries.

A suitable model was the first serious problem. Any news photographer will tell you that the real "bad boys" don't care to be photographed. With most of them there is a real fight before such an event can take place. One day I was fortunate in seeing the right model on the street, and with a little care traced him back to a District Office of the Ohio State Highway Department. There I learned that he was an engineer in charge of bridge construction. The next problem was to get acquainted and ask how he would like to play gangster for my picture. In a round about way I finally met my man, and after casting him in several other roles, I suggested making the picture on the facing page. Much to my surprise my new acquaintance was all enthused and wanted to start right away.

It was then about nine o'clock at night, and daisies are not easy to find in the winter. After trying the greenhouses in vain, I turned to millinery departments where everything from asters to zinnias were available but no daisies. As a last resort so as not to miss the take we made the daisy from green and white paper and paraffin. Although made in a hurry, this manufactured daisy served perfectly. The cigar was roughly clipped short and lighted just before the model was posed for taking. In posing the model the handle of a gun in a shoulder holster was allowed to project so as to be visible in the print. In making all later prints this detail was printed out with good reason, for *Esthetic Side* was actually refused admittance by the postal authorities of two foreign countries as an undesirable citizen even after being hung in several Y.M.C.A. Salons.

I am definitely against the practice of extreme make-up as used by some photographers who cast the same model in all sorts of characterizations anywhere from Rip Van Winkle to Mickey Mouse, but some make-up was necessary for this picture. The broken nose was

first built up with nose putty, and then an all-over, deep-flesh make-up was applied. Up to this point the picture had been tentatively named *She loves me, she loves me not*, but the minute I saw it on the ground glass another name that would not lose its meaning, even though translated into French, Turkish, or Chinese, was suggested. Before the film was developed the picture was named *Esthetic Side*.

Esthetic Side was made with my "big" camera—a ZEISS IKON IDEAL B with a ZEISS TESSAR F:4.5 15 cm Lens. It uses 9 x 12 cm film and is the camera with which I make most of my portrait heads. The negative was made on Agfa Superpan with an exposure of one-half second at F:8. Development was in Eastman D-72 with a five to one dilution, pinakryptol green being added so as to permit visual inspection during development. To balance the negative for enlargement printing a mezzotone film (ground celluloid) was permanently taped to the back side. A fairly heavy coat of carbon (Conte crayon sauce at the art store) was then applied with cotton all over the ground celluloid surface. The parts needing more light were then cleared with an eraser, and the highlights were emphasized with a soft pencil. I use this method of enlargement control in preference to the common system of dodging and local printing so as to have all of my prints identical. The finished prints were made on Defender Velour Black K developed in Eastman D-72.

I like *Esthetic Side* because he is typical of several "hard guys" I have known. He must be true to type, for this is the first print that picture editors want for reproduction of all the exhibition prints I have made.

Several months after *Esthetic Side* was made a print was accepted and hung in the International Salon of Ljubiana. The grandfather of my model lived in a small village some fifteen miles from there, and the model wrote to him about the exhibition of the picture so near to his home. The grand father was blind and very old so that the model thought there would be no chance that he could see the picture. Early one morning, however, the old man started the long walk to town. He took a young boy to guide him and tell him all about his grandson's picture. I will always wonder how this small boy interpreted *Esthetic Side* to the old blind grandfather. Did he suggest that the grandson who had never been seen would make a good collar ad? Or did he try to describe the "Gangster Americanus" who spends his time picking petals from daisies?

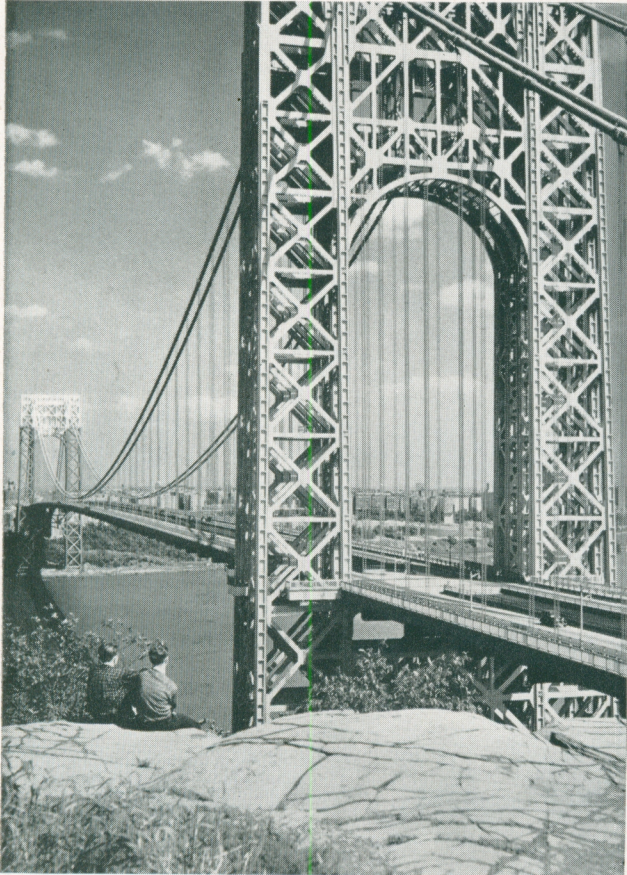


Esthetic Side

DEEVER TIMMONS, A.R.P.S., F.R.S.A.

IDEAL B with ZEISS TESSAR F:4.5 15 cm Lens

Exposure of one-half second on Superpan developed in D-72; Print on Defend Velour Black K developed in D-72



Entered and rejected twice; enlarged from SUPER IKONTA C—TESSAR F:3.8 10.5 cm negative exposed for 1/25th second at F:11 with G-2 Filter.



My first exhibition picture; enlarged from IDEAL B—TESSAR F:4.5 15 cm negative exposed for one-fifth second at F:11 with G-1 Filter.

Why Not Exhibit Your Prints?

STANLEY RAYFIELD

I'M PRETTY much encouraged by my luck with the photographic exhibitions this past year. So far, I have submitted a total of six prints to two salons. Three pictures have been hung. Last year, I sent in my first salon print. It made the grade.

You have to live through it to imagine the big warm thrill you get when you see your first print up there on the line rubbing shoulders with the work of better photographers. I stood in front of my first-born and gazed at it with plenty of pride. True, it was hung so low down on the wall that you had to go down on your hands and knees to get a good look at it. But never mind, nobody could ever take my moment of triumph away from me.

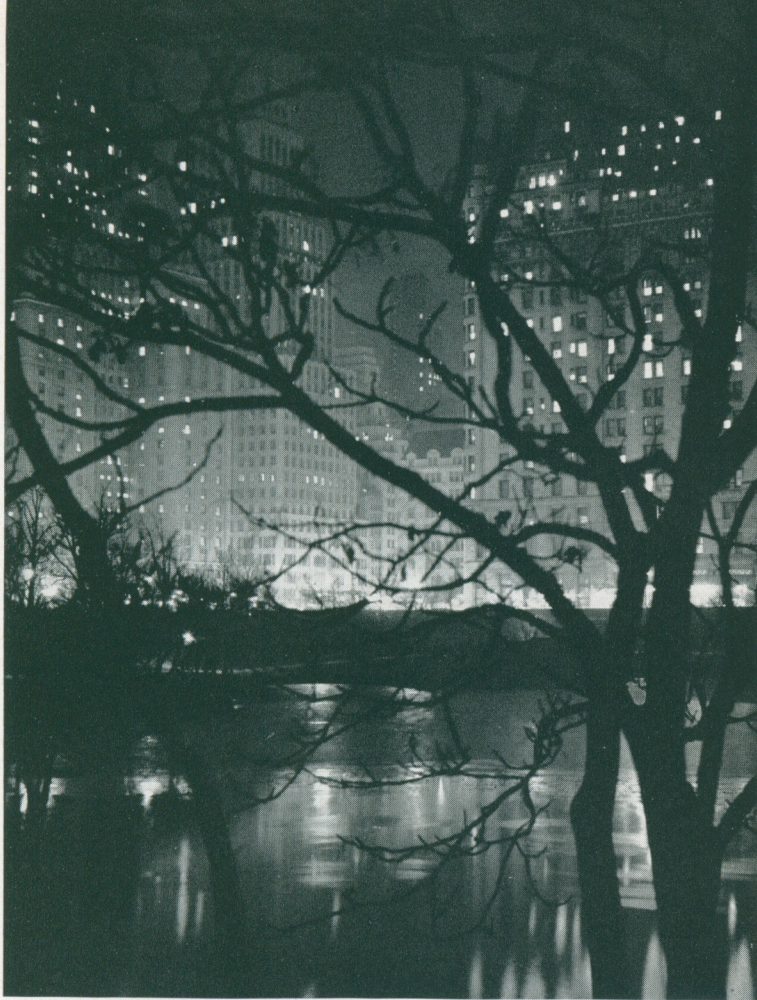
So it was not so difficult after all to get a picture accepted for exhibition! I found it easy to do it again. I now find that trying to crash the salons is good for my

photographic morale and everyday darkroom work. Today, I work better and more confidently at home because of the lift those three exhibition successes give me.

Honestly, I know very little about technique. I could not explain what focal length means, and I never know with certainty what filter will do what on the negative. I only know how to make a fairly good straight, full-scale enlargement when I have found the correct paper after much trial and error. I have no idea how to re-touch a negative, how to make a paper negative, how to tone a print, or how to do a double printing job. In short, my technical inadequacies would fill volumes.

Well then, you say, I must have a drag with the judges. Honestly, I haven't. I don't even know the names of the judges of those shows to which I have submitted prints.

When I made up my mind to try out a few pictures



Entered and rejected twice; enlarged from IDEAL B—TESSAR F:4.5 15 cm negative exposed for one-half second at F:5.6 on superpan film pack with one floodlight in reflector.

on photographic salons, I sat down and did a little preliminary thinking. First, I went to every show I could find to see the type of subject and treatment that seemed most acceptable. I decided, for instance, that it would be silly to send a dreamy, soft focus landscape to a show like U. S. Camera where hard-hitting prints of the latest angles, original viewpoints, and the most realistic subject matter seem required. That particular exhibition does not want romance and charm. Then I studied the work of the photographers who made the most successes, paying extra attention to the prints of the amateurs since I am an amateur, too. I pored over the photographic yearbooks and annuals, noting down the technical data, and the cameras and filters used. Most of these were Zeiss instruments, I noticed. Since my technical knowledge is very

limited, I promptly discarded all the process prints and concentrated on the straight stuff.

I soon realized that my knowledge of composition, that is, balance, unity, lighting and emphasis, was totally insufficient. I had never had any art training in my life. One day, a little advertisement in a camera magazine caught my eye. It just said that Nicholas Ház would give a series of weekly courses in photographic composition during the summer. I scrapped my vacation plans, went to Woodstock, New York, and worked hard for a week with that great teacher of composition. He opened my photographic eyes. He taught me to see pictures in relation to the eye of the camera lens and the capacities of an 11 x 14 print. It cost me \$25—the best investment I shall ever make in my hobby.

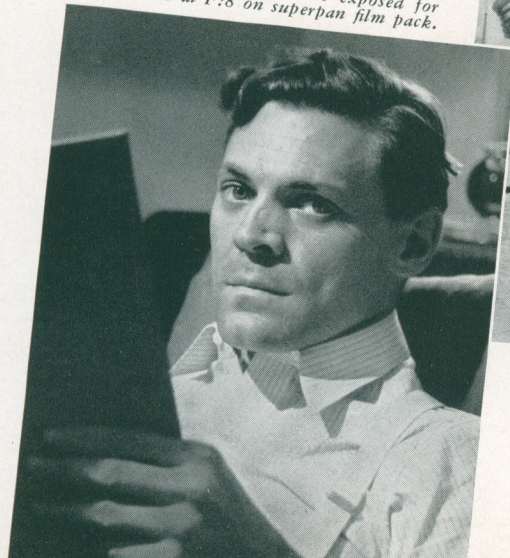
Before that week was up I said to Nicholas (*Please turn to page 119*)

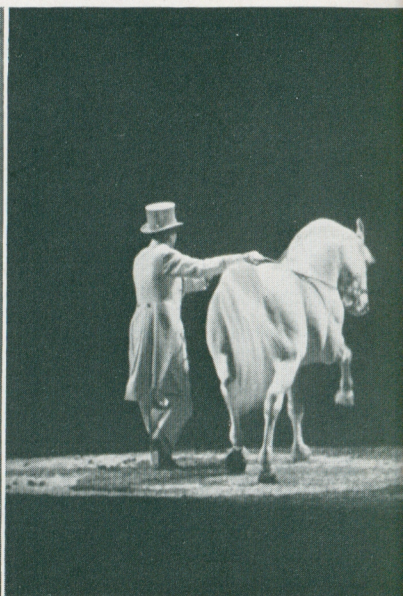
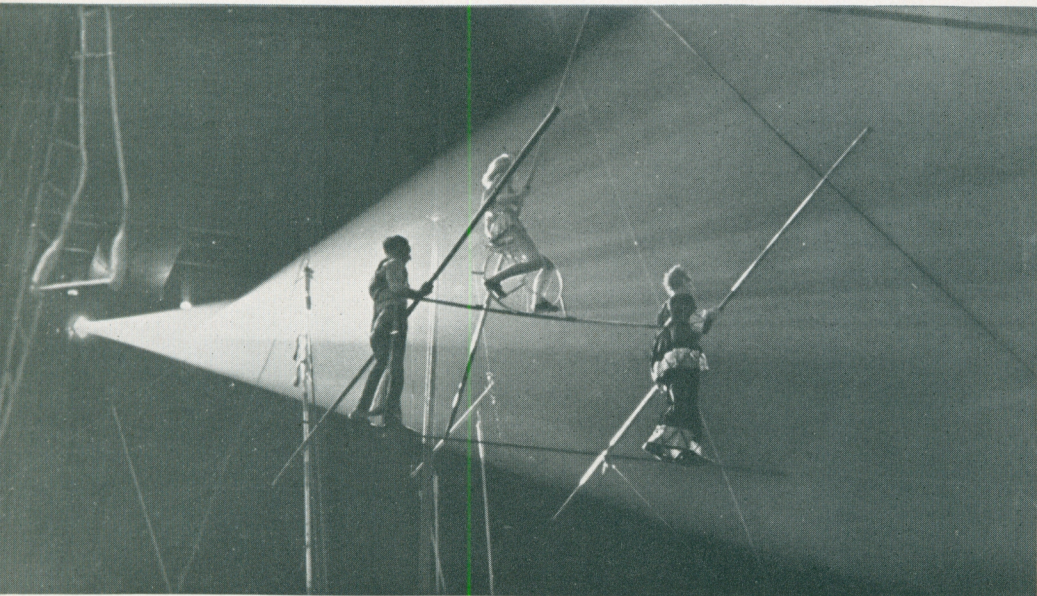
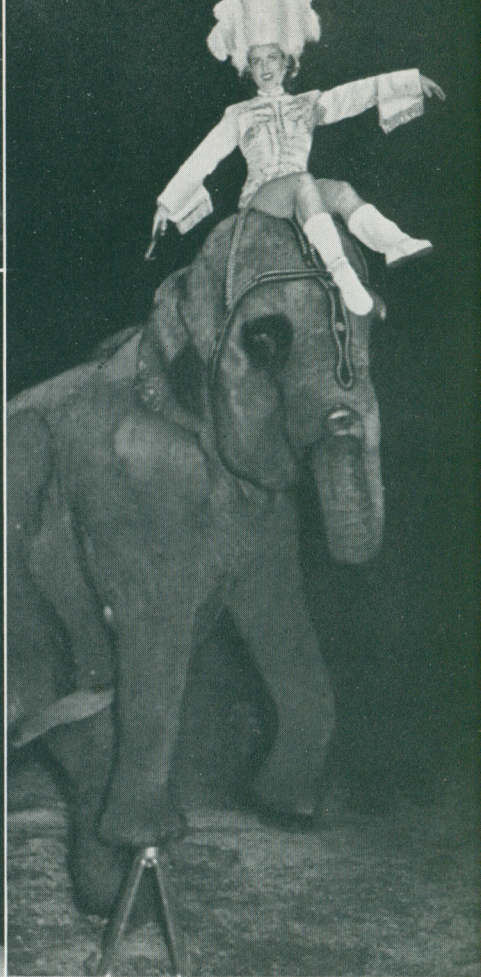
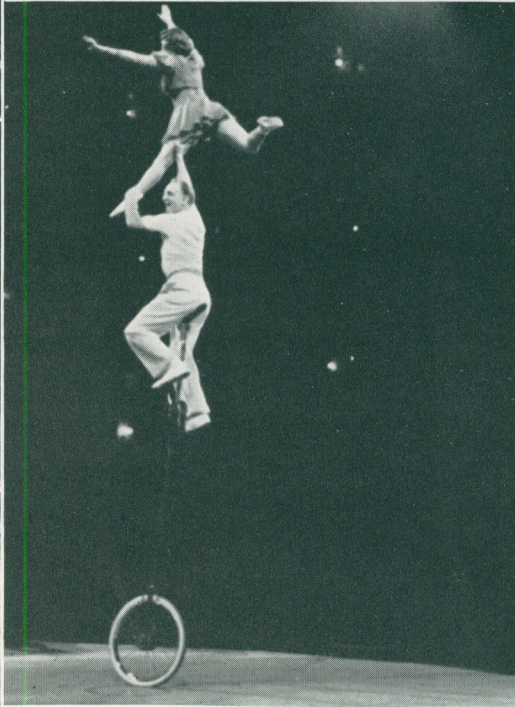
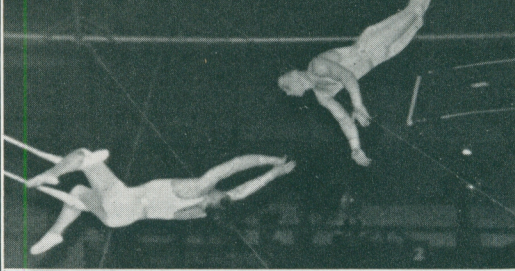
Taken two months before my course on composition; at the time I honestly thought it one of my best pictures—now I know better; no data.

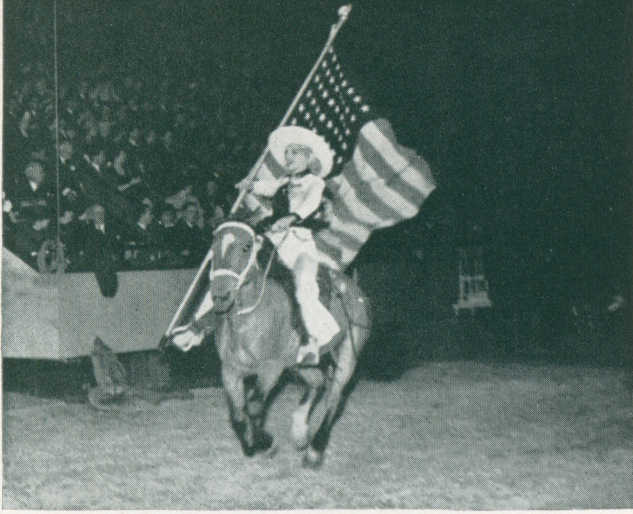


All photographs by STANLEY RAYFIELD

Exhibited once; enlarged from IDEAL B—TESSAR F:4.5 15 cm negative exposed for two minutes at F:8 on superpan film pack.







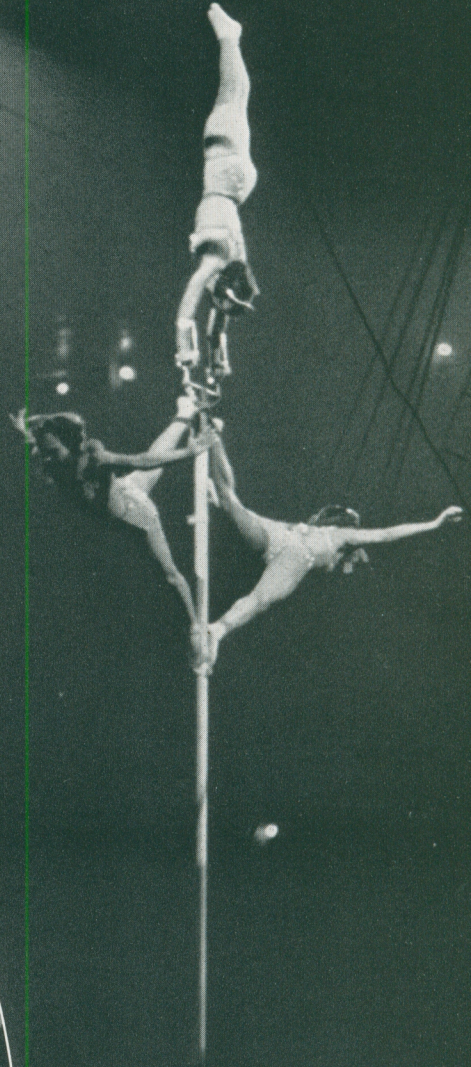
RINGLING BROTHERS

BARNUM and **BAILEY**
Combined Show



In their initial appearance for 1938
MADISON SQUARE GARDEN
NEW YORK CITY

photographs by **MAXWELL FREDERIC COPLAN** *with* **CONTAX**
and ZEISS SONNARS F:1.5 50mm and F:2 85mm and BIOGON F:2.8 35mm



Drummed Into Pictures

JOHN ASH

SAD AS IT SEEMS, next Memorial Day may find you stranded in town—but don't fret over the fact. Don't bemoan the fate that bars you from returning to favorite picture-making spots or searching out new ones. I was up against just such a fate last May and I was literally drummed right out of it.

Life had seemed pointless that morning. I had been pondering the merits of shaking up a tall, cold one so early in the day when, from far away — yet coming nearer — I heard something:

"Trrr-um, trrr-um, trrr-um-tum-tum . . ."

It was a parade headed toward a nearby cemetery where annual Memorial Day exercises are held.

"But a parade is a parade," I told myself, "and you have plenty of parade negatives." Besides, it was hot. Still—"Trrr-um, trrr-um, trrr-um-tum-tum . . ."

It was too much.



"I hear some pictures," I said to my dark-room widow as I grabbed for the SUPER IKONTA B and a sunshade.

"What big ears you have, dear," she observed.

By the time I reached the cemetery, the band, drum corps, flag bearers, boy scouts, guardsmen, miscellaneous participants, and spectators had pretty well arrived. Something much like what happened from then on will happen shortly in scores of American cities. Let us reconstruct the scene:

Dignitaries and lesser dignitaries are mounting the speakers' platform. A veteran of the Civil War slowly makes his way to a chair. The band is breaking formation and bass horns are reflecting the sunlight before a background where bass horns are rarely seen. Curious youngsters crowd in to vantage points. National Guardsmen stand stiffly at attention, their uniforms wilting in the heat. A potential candidate for governor of the state is bowed to his place—he is to be principal speaker for the day. The mayor rises to make announcements and the ladies' auxiliary fans itself and shifts uncomfortably on folding chairs. A color guard struggles with stubborn ropes as it tries to raise the flag. Parents lift small children to their shoulders to better see what is going on. Small boys share last Sunday's

comics at the feet of a young orator giving forth with the Gettysburgh Address. A minister steps to the microphone to deliver the benediction as people around you bow their heads; a woman dabs at her face with a handkerchief and her son and daughter close their eyes with all the solemnity of youth.

Candid pictures? Yes, some of them — but also human, refreshing pictures with fine opportunities for capturing many different shades of emotion. Almost unnoticed in the bustle and unheard above the hum of voices, you work openly and without offending.

Technically, the situation should be almost ideal. The hour, no matter where you live, will probably be mid-morning. Except for rain, or the threat of it, lighting conditions in late May are almost invariably excellent. You can stop down your lens, use fast shutter speeds and employ a fine grain film. This combination, together with your ZEISS Lens and autofocusing rangefinder, means negatives from which you can select small portions to kick up to large size without loss of quality.

Last Memorial Day, for example, the meter showed that I could work at between F:5.6 and F:6.3 using a shutter speed of one two-hundredths of a second. Since many of my shots were (*Please turn to page 118*)



All photographs
by
JOHN ASH
with
SUPER IKONTA B



The Characteristics of Supreme & Superpan Press

JOHN N. HARMAN, JR.*

NEARLY every amateur photographer these days has his own conception of the ideal film. Not that one type of film would be best for every kind of subject—but rather that there are certain idealistic properties such as high speed, fine grain, brilliance and balanced color sensitivity, that photographers would specify for a film destined to be their favorite for a majority of subjects.

With the introduction of Agfa's new Superpan Supreme for ZEISS IKON 35 mm cameras and with the addition of Superpan Press to the Agfa line of roll film and film packs, it seems quite likely that this photographic millennium is closely approached—for these new Agfa films offer a combination of desirable properties that have existed before only in photographers' dreams. In fact, so outstanding was Superpan Supreme considered after its introduction to Hollywood late in 1937, that, with Agfa Ultra-Speed Pan†, it won the motion picture industry's highest honor, the Class I award of the Academy of Motion Picture Arts and Sciences—an award that has been made but once before in the last seven years, and not to a film since 1931.

It is perhaps more to the point to review the characteristics of these remarkable films. A direct comparison of Superpan Supreme and Superpan Press is naturally meaningless, as the films are designed for use in different types of cameras, and must consequently

meet different specifications as required by the cameras.

The 35 mm Superpan Supreme film, which replaces the Agfa Fine Grain Superpan formerly supplied, is available in daylight loading spools for the CONTAX, CONTAFLEX, NETTAX and SUPER NETTEL, in 27½ and 55 foot bulk lengths of notched, tongued film, and in 100 foot lengths of unnotched film. For the short time until new cartons can be provided, Superpan cartons bearing the label *New Type* or *Supreme* are being used and can be identified as containing the new Superpan Supreme film. This new film is exceedingly fast, approximately 100% faster than Fine Grain Superpan, and excelled in light sensitivity only by Agfa's extremely fast Ultra-Speed Pan. Exposures can therefore be made at one full lens stop less than that

*Agfa Ansco Corporation, Binghamton, New York.
†Cf. Harman, Jr., John N.: *Ultra Speed Panchromatic*; ZEISS MAGAZINE, III (1937), p. 212 (November).

FIGURE ONE: Sensitometric (also known as Characteristic or H. & D.) Curves of Superpan Supreme and the former Fine Grain Superpan.

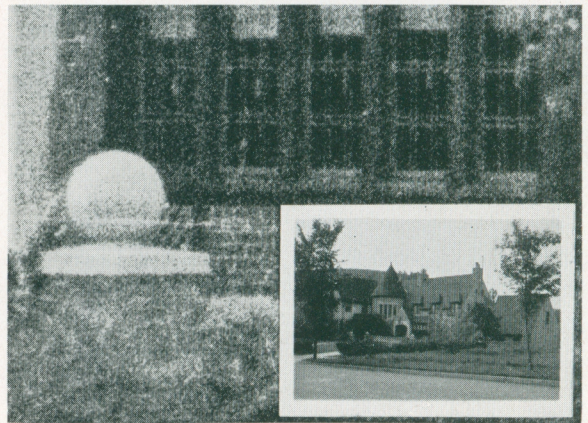
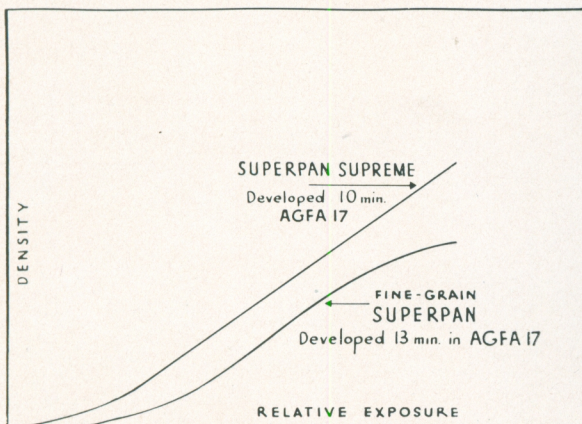
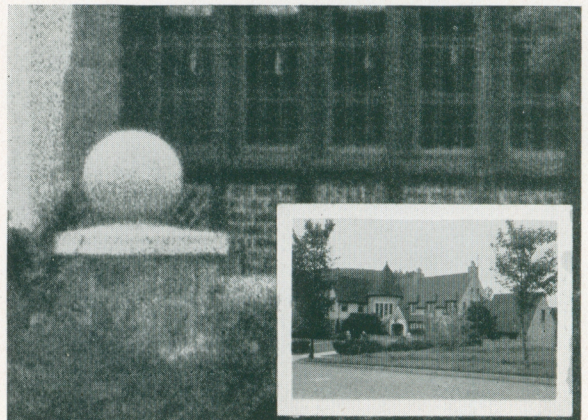


FIGURE TWO: Same-size reproductions of enlargements from (above) a Fine Grain Superpan Negative and (below) a Superpan Supreme Negative; each enlarged 25X. Note gradation and grain size.



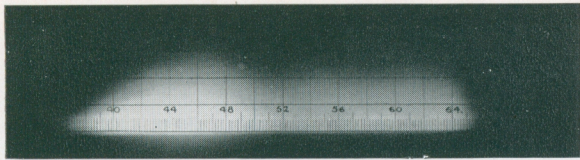


FIGURE THREE: Wedge Spectrograms showing the relative color sensitivity (above) of Superpan Supreme and (below) of Fine Grain Superpan.

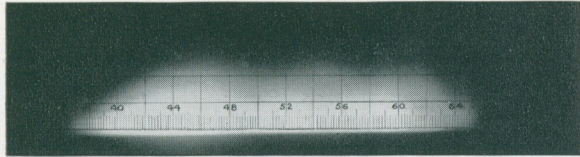


FIGURE FOUR: Time-gamma Curve for Superpan Supreme developed in Agfa No. 17 Developer at 65° F.

used for Superpan. Attendant with this increase in light sensitivity, the emulsion of Superpan Supreme has been made appreciably more brilliant in gradation than Superpan. As a result, developing times can be shortened and negatives with more pleasing brilliance and better printing quality obtained. This improvement in speed and brilliance is evident in Figure One showing the sensitometric curves for Superpan Supreme and the discontinued Fine Grain Superpan.

However, the really amazing thing about the new Superpan Supreme emulsion is that along with the increase in speed and brilliance, a remarkable improvement in fineness of grain has been made over that available in the former Superpan. In fact, the grain structure of Superpan Supreme is such that it is often hard to distinguish it from many slower panchromatic films marketed specially for their fine-grain properties. An indication of Superpan Supreme's fineness of grain is evident in Figure Two which shows 25x enlargements of Superpan and Superpan Supreme negatives.

The color sensitivity of Agfa Superpan Supreme is of the balanced panchromatic type practically identical to that of the discontinued Superpan. Consequently, the same filter factors can, in general, be used as were

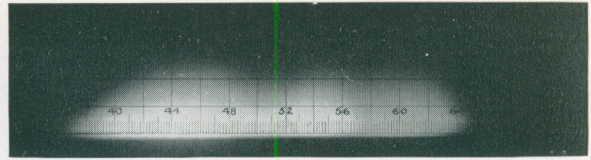
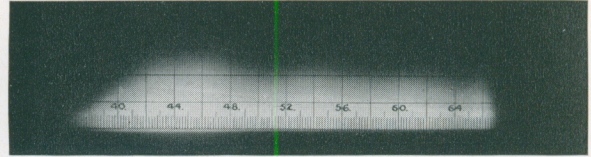


FIGURE SIX: Wedge Spectrograms showing the relative color sensitivity (above) of Superpan Press and (below) of Superpan.



listed for 35 mm Superpan in the June, 1937, issue of ZEISS MAGAZINE.* The color sensitivity characteristics of Fine Grain Superpan and of the new Superpan Supreme are indicated by the wedge spectrograms in Figure Three. In other respects the new film is like the old type Superpan, for Superpan Supreme employs a gray underlayer for anti-halation purposes and also incorporates a surface coating to prevent abrasion marks.

No unusual developing technique is required by Superpan Supreme, and good results are obtainable in standard fine grain developers with a reduction in developing time of about 25% from that used for Fine Grain Superpan. The manufacturer's recommendation for the best balance between speed and fineness of grain is the standard Agfa 17 formula with a developing time of 9 to 12 (Please turn to page 118)

*Reprints of these tables are available on written request—Ed.



FIGURE SEVEN: Same-size reproductions of enlargements from (above) a Superpan Press Negative and (below) a Superpan Negative; each enlarged 25X. Note Gradation and grain size.



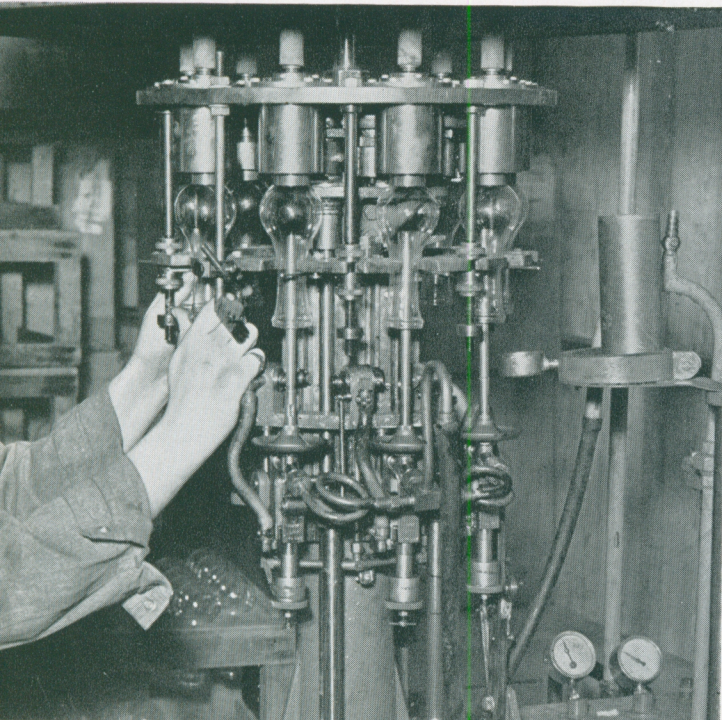
Flashlight Photography

The Sun in a Glass Bulb

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

(Continued from the April Issue)

THE LUMEN is the *unit* of light quantity without regard to distance or time. A gallon of paint is a gallon of paint. It may pour through a pipe at the rate of one gallon a minute (a measurement of flow), and in such a case we could collect ten gallons in ten minutes. Likewise, the paint might be applied heavily to cover ten square feet of surface, or it might be spread thinly to cover one hundred square feet (a measurement of applied intensity), but neither of these two applications alters the value of the gallon. The lumen we may regard as our "gallon" of light. The light emitted is not regarded as *intensity* for that is a *function of distance*, nor is it called *quantity* as that is a *function of intensity and time*. Therefore, this unit characteristic or "strength" of the light is known as the *luminous flux*. Knowing from last month's section of this series that a one candlepower source emits a total of 12.5664 lumens, we can calculate that the output of the bulb rated at 45,000 lumens (the No. 20 General Electric or Westinghouse) is about 3581 candlepower ($45,000 \div 12.5664$).



We are of course concerned with the accuracy and dependability of the measurements of light which takes place at such intensities and during such short periods of time. Let us consider the description of the control methods used in testing and measuring the wire-type bulb supplied through the courtesy of the makers of the Superflash Bulb. This measurement of flashlight for photographic purposes is first of all a measurement of the amount of light (luminous flux \times time). For this purpose a photoelectric cell having such characteristics that the photoelectric current is practically independent of the anode voltage as long as it does not drop below fifty volts is used. The photoelectric cell is then connected with an electrostatic voltmeter whose condenser is charged beforehand with continuous current up to three hundred volts. The Superflash Bulb is then suspended in an Ulbricht Sphere from which the light is directed through an opalescent glass and adjustable diaphragm to the photoelectric cell.

As soon as the light falls on the cell the condenser discharges. Since the cell current is independent of the anode voltage so long as this exceeds fifty volts, the amount of light developed is directly proportional to the difference in voltage of the electrostatic voltmeter before and after the light falls on the cell.

With this device a one-hundred watt lamp operating at fifteen lumens-watt was tested. Previous to test it was established by photometric measurement that this lamp produced a luminous flux of 1498 lumens. Under test it gave a displacement of 260 volts on the electrostatic voltmeter during a period of 10.8 seconds. From this we can calculate the lumen-seconds value of one unit on the voltmeter:

$$\frac{1498 \times 10.8}{260} = 62.3 \text{ lumen-seconds}$$

Here we have a tangible unit, the *lumen-second*. Under similar test an automobile bulb indicated that the lumen-seconds value of a unit on the voltmeter was 63.8. Other tests were made, and as a result the measurement device was calibrated at 63.0 lumen-seconds per scale unit of the voltmeter. As the duration of the light from the flashbulb is not in excess of one second, the luminous flux will be the scale degrees multiplied by the established factor of 63.0. The result will be in lumen-seconds. The No. 2 Superflash Bulb caused a voltage difference of 730 units so that the quantity of

light is 730×63 or 46,000 lumen-seconds. Since the duration of the flash is about 1/50th second, this means that the amount of light of 46,000 lumen-seconds or 2,300,000 lumens in 1/50th second is about equal to that of 1500 normal gas-filled 100 watt lamps burning for the same period!

There are still other considerations involved in the use of the flashbulb. Among these are its color characteristics, the color-temperature, and the effect of external temperature on the time factors of bulb ignition.

As regards the color curve or color characteristics we have this information from the makers of the Super-flash bulb: spectrum continuous, peaks at 520 and 590

milli-microns, the locations of the magnesium and sodium lines respectively. The intensity decreases more or less uniformly from red to blue, corresponding approximately to the output of an over-volted incandescent lamp, being, if anything, slightly more blue. The color temperature of the average foil type bulb (G.E. or Westinghouse) is about 3500 degrees Kelvin as compared with 3450 degrees Kelvin of the No. 1 Photoflood Bulb.

There is a variation of both spectral curves and color temperatures depending upon the type and size of the bulb used, but as a basis of experiment we can assume the color temperature and spectral curves of the flash-

bulb to warrant placing it between the No. 1 Photoflood and daylight. This means that its color is excellent, not only for black and white, but also for use with the usual natural color processes. In the case of direct-color films now popular, the use of a special compensating filter is advised.

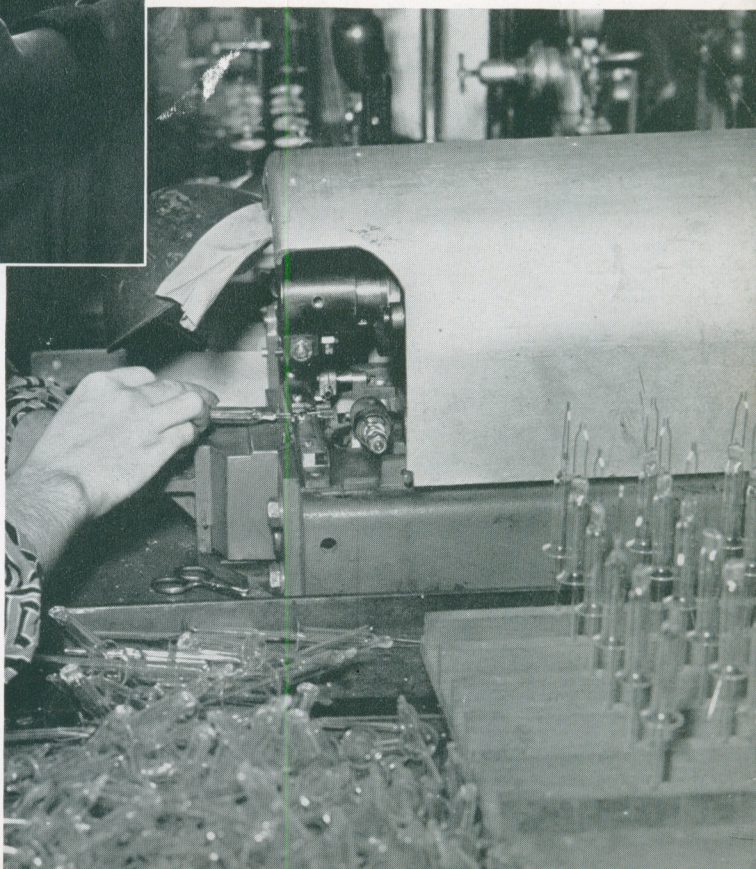
As for the effect of external temperature, actual test of a large number of bulbs divided into three groups and brought to temperatures of 6° below zero, 60° and 100° (all Fahrenheit) showed no measurable difference in time factors.

Through reasearch and experiment
(Please turn to the following page)



Facing page: Lacquering machine spraying a coating of lacquer on inside of bulb. Above: Automatic crimping and measuring machine which measures and blows spun hydronalium wire into the bulb. Right: Mounting machine which clamps the tungsten-wire filament between the two nickel terminals of the lead-in wires.

Photographs by courtesy of
WABASH PHOTOLAMP CORPORATION



(Continued from the preceding page) the flash bulb has become a dependable and indispensable part of the modern amateur's equipment. At the present time we have available the foil bulb, the wire-filled bulb, and the combination. Sizes range from the tiny "peanut" to a bulb the size of a thousand watt photoflood. The choice depends upon the individual preference of the user. The small bulbs have less output than the larger; the wire bulbs have a broader peak (longer duration of high intensity) than do the foil bulbs. The new General Electric No. 7 is a wire-filled bulb with a small piece of foil included. It is rated at 22,500 lumen-seconds with a peak output of 1,400,000 lumens. It is in a "peanut" envelope. The new General Electric No. 15 is a baked-foil bulb of broadened peak in the same envelope as the older No. 10. It is rated at 30,000 lumen seconds with a peak at 2.1 million lumens.

Comparison of two products is always dangerous because of the different methods of testing used by different manufacturers. However, as the No. 7 wire bulb is a General Electric product, presumably measured as are the others of this manufacturer, it is interesting to note that the extremely small wire-filled bulb is rated at exactly the same lumen-second

output as is the much larger No. 10 foil bulb, namely 22,500. The larger foil bulb has a peak of 2 million lumens against the 1.4 millions for the tiny wire bulb. The inference seems that the wire bulb is the more efficient of the two types.

The practical application of the flash did not reach its peak with the mere introduction and perfection of the bulb itself. Even at its best, it was still necessary to support the camera upon a tripod, open the shutter, flash the bulb and close the shutter. This made flash a clumsy and makeshift substitute for incandescent light or daylight.

If a camera cannot be used instantaneously and held free-hand, much of its usefulness has been lost. To that end the manufacturers of photographic accessories and the manufacturers of flash bulbs cooperated in producing a device which would operate the camera shutter at high speed and with sufficient accuracy to produce the exposure at the peak of the flash; at the instant of its greatest intensity.

There is so much of interest in this synchronized operation of shutter and bulb that we shall devote the next installment to this subject.

(To be continued in the June Issue)

The Zeiss Ikon Competition

MONTHLY AWARDS

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

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

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

GRAND PRIZE

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

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

COMPETITION RULES

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

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

Notes & News

THE MONTHLY COMPETITION EXHIBITS

The exhibitions specially selected from among the prize-winning prints of the ZEISS IKON Monthly Competitions will be shown by the following ZEISS Dealers during the next few months:

May 2nd to May 14th.

Pennington & Hoopes, Inc., 12 Rittenhouse Pl., Ardmore, Penna.

May 16th to May 28th.

The University Photo Shop, 810 University Ave., Madison, Wisconsin.
Photocraft, 670 State Street, Madison, Wisconsin.
Rex Studio, 329 South Adams Street, Peoria, Illinois.
The Camera Shop, 320 South 5th Street, Springfield, Illinois.
Dayton Camera Shop, 1 Third Street Arcade, Dayton, Ohio.
Malone Camera Shop, 830 N. Main Street, Dayton, Ohio.
The Camera Shop, Inc., 531 Market Ave., N., Canton, Ohio.

May 23rd to June 4th.

Marks & Fuller, 44 East Avenue, Rochester, New York.
Sibley, Lindsay & Curr, 228 Main Street East, Rochester, N. Y.
Smith & Surrey, Inc., 129 Clinton Ave., S., Rochester, N. Y.

June 6th to June 18th.

Ben's Camera Exchange, 907 Grand Avenue, Kansas City, Missouri.
Hanley Photo Shop, 205 East 12th Street, Kansas City, Missouri.
United Photo Shop, 501 N. Main Street, Bloomington, Illinois.
Eastman Kodak Stores, Inc., 1010 Walnut Street, Kansas City, Mo.
L. M. Prince Co., 108 West 4th Street, Cincinnati, Ohio.

June 13th to June 25th.

Capital Camera Exchange, 1003 Pennsylvania Ave., N.W., Washington, D. C.
Fuller & d'Albert, Inc., 815 Tenth St., N.W., Washington, D. C.

June 27th to July 9th.

Scabolms', 1507 Fifth Avenue, Moline, Illinois.
M. V. Jones & Co., 116 West Third Street, Davenport, Iowa.
R. L. Hunter, 1619 Second Avenue, Rock Island, Illinois.
Weber & Judd Co., Masonic Block, Rochester, Minnesota.

In making the prints for these various exhibitions the original negatives have been used and the original prize-winning prints have been followed as a guide. Do not miss seeing them when they are shown in your section. Particulars concerning their exhibition, as well as further information about the monthly competitions, can be obtained from your ZEISS Dealer.

THE CONTAX ORTHOMETAR

The announcement of another lens—the ORTHOMETAR F:4.5 35 mm—for the CONTAX will be welcome news to those who have long wanted a moderate-speed, less-expensive wide-angle lens. Although the new addition makes fifteen lenses now available for the CONTAX, let it be said here—as has been discovered by "the man who owns one"—that the CONTAX with any one of the standard 50 mm lenses is as versatile, if not more versatile, than any other camera. The additional lenses and accessories for the CONTAX are not a necessity in most normal work, but they certainly add to its scope and application in the solution of any photographic problem no matter how difficult. The various CONTAX Lenses now provide a choice of four speeds from F:1.5 to F:3.5 in the standard 50 mm focal length, all of which have a 45° angle of field; a choice of three wide-angle lenses of varying speeds with angles of field from 55° to 75°; and a choice of eight long-focus lenses of varying speeds from F:2 to F:8 with angles of field from 28° to 5°. It is the addition of this

wide selection of CARL ZEISS Lenses to its own advantages and well-designed accessories which makes the CONTAX the leader in the miniature field.

THE NETTAX

Illustrated on our outside back cover this month is a camera that will be the selection of those who do not need the very great versatility or range of the CONTAX but do desire a less expensive 35 mm miniature camera having many of its conveniences and advantages. The standard lens, a ZEISS TESSAR F:2.8 50 mm, is interchangeable by means of a bayonet mount with a ZEISS TRIOTAR F:5.6 105 mm Lens, both of which are quickly and accurately focused with the built-in autofocusing range finder of the exclusive ZEISS IKON Wedge type. The NETTAX has a metal focal-plane shutter with a full range of speeds from one-fifth second to one-thousands second and bulb with the unit shutter control—shutter release, shutter speeds, and shutter rewind controlled from one knob on the top of the camera—of the CONTAX. Its back is removable so as to allow for easy loading and easy cleaning. Accessories include a full line of filters, sunshades, and supplementary lenses, the CONTAMETER, a Plate Back, various view finders, and carrying cases. For a full appreciation of its possibilities ask your ZEISS Dealer to show you one.

THE CONTAX CHEST SUPPORT

While designed for use with the CONTAX, the new chest support will be found invaluable for use with any camera when making exposures requiring a slow shutter speed, when using lenses of long focal length, or when using the CONTAMETER. A leather strap slung around the neck supports a brace across the lower part of the chest; from each end of the brace metal arms rise to meet at a pan-and-tilt swivel to which the camera is attached. This ingenious device permits the camera to be held before the eyes as securely as though it were on a tripod, yet the full portability and mobility in operation of a hand-held camera is still enjoyed.

THE FLECKTOSCOF

This new CONTAX accessory opens up many new applications for the CONTAX in addition to making the use of the longer focal length lenses faster and easier. Basically it provides for the insertion of a reflecting mirror between the lens and the film without involving any additional operations, for a cable-release connection between the FLECKTOSCOF and the CONTAX releases the CONTAX shutter the instant the FLECKTOSCOF mirror is raised. With the standard 50 mm lenses it is used for close-up work where its provision for accurate focusing and study of the entire field up to the instant of exposure will make it of great value in many scientific and technical fields. The FLECKTOSCOF can also be adapted for use with the 135 mm, 180 mm, and other long focus lenses where it will not only make for easier focusing but also permit visual study of the depth of field at various distances and with various apertures. With either application a powerful magnifier in the eyepiece makes for accurate focusing.

DRUMMED INTO PICTURES

(Continued from page 111) made at some distance, these apertures gave me plenty of depth and the fast shutter speed guaranteed crispness — all helpful factors to be considered when enlarging.

The ease and speed with which your SUPER IKONTA B (or other auto-focusing ZEISS CAMERA) can be handled enables you to get pictures that might otherwise be lost. The scene shifts swiftly at such times, and your center of interest may be anywhere from six to sixty feet away. If you are alert to the possibilities, you will be moving rather rapidly yourself.

So, if the approaching Memorial Day finds you in town with no golf, tennis or fishing in sight, don't call it a day wasted. Make a record of your local Memorial Day exercises. You may come up with some salon pictures to boot!

SUPREME & SUPERPAN PRESS

(Continued from page 113) minutes at 65°F. Time gamma information for Superpan Supreme developed in Agfa 17 is provided in Figure Four.

The characteristics of Superpan Press which Agfa has just made available in several roll film and film pack sizes are naturally quite different and not to be confused with the properties of Superpan Supreme described above. The sizes of Superpan Press roll film available include: A8 (127), B2 (120), PB20 (620) and PD16 (616) while the Superpan Press film packs are being supplied in 3¼ x 4¼ inch, 4 x 5 inch, 6 x 9 cm. and 9 x 12 cm. sizes.

Generally accepted as the fastest film ever made, Superpan Press provides an amazing degree of speed. Its light sensitivity is such that exposures may be made with lens openings two stops smaller than used for supersensitive panchromatic emulsions like regular Superpan roll film. If preferred, corresponding increases in shutter speeds may be made instead. Just how great an advantage this gain in light sensitivity actually is to photographers, is something best realized in actual practice. Innumerable subjects and light conditions that were formerly impossible now come within practical camera-range for every amateur. An indication of this gain in speed is illustrated in Figure Five where sensitometric curves are shown for both Superpan and Superpan Press roll films.

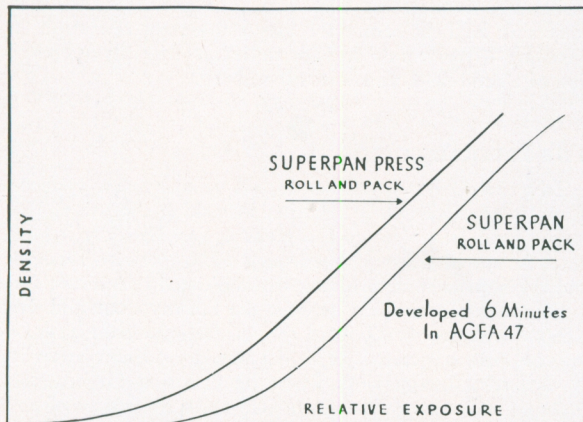


FIGURE FIVE: Sensitometric (also known as Characteristic or H. & D.) Curves of Superpan Press and Superpan (both roll and pack).

Color sensitivity of Superpan Press is of the balanced panchromatic type and is, in general, similar to that of Superpan roll film and film pack. As a result, the same filter factors can be used as were listed for Superpan in the June, 1937, issue of

ZEISS MAGAZINE. The wedge spectrograms for the two films are shown in Figure Six. The gradation of Superpan Press is of normal brilliance, and as is evident from the curves in Figure Five, are similar to Agfa Superpan. A surprising feature in view of the phenomenal speed of the new Superpan

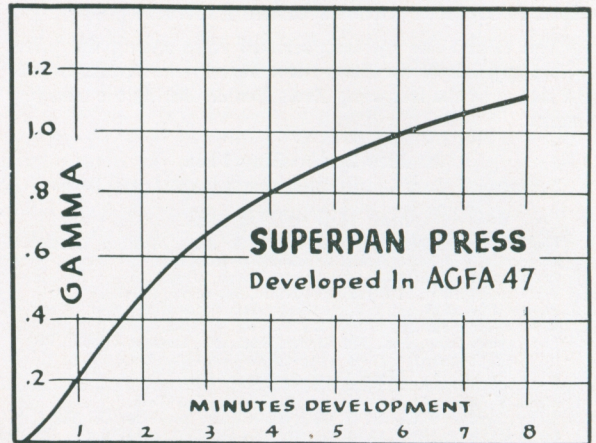


FIGURE EIGHT: Time-gamma curve for Superpan Press developed in Agfa No. 47 Developer at 65° F.

Press is the absence of any coarsening of the grain structure. This is usually relatively unimportant for roll film and film packs, but it may be of particular interest to users of the smaller film sizes. No sacrifice in grain size has been made to obtain the unusual speed, and the graininess is, in fact, slightly finer than many panchromatic films of the supersensitive type. (See Figure Seven.) Superpan Press has a colored back coating which provides efficient suppression of halation effects.

Development of Superpan Press involves no special technique, for any standard film developer can be used satisfactorily. However, the best results from the standpoint of speed and other recording characteristics are obtained by the use of Agfa 47 with a tank developing time of 6 to 8 minutes or tray developing time of 5 to 7 minutes at 65°F., or Agfa 17 with a developing time of 11 to 13 minutes at 65°. Time-gamma information is shown in Figure Eight.

About the only caution that might be made relative to the use of Superpan Press film is one against over exposure. Photographers using the film for the first time are apt to underestimate its tremendous speed, and may as a result, obtain rather heavy, dense negatives. However, this is a difficulty that is obviously easy to overcome by appropriate reduction of exposure.

The value and usefulness of these two new Agfa films to the photographic world is hard to estimate at this early date. Yet from the enthusiastic reception accorded the introduction of Superpan Press as a cut film a short time ago, and from the outstanding recognition given Supreme by the Academy of Motion Picture Arts and Sciences, it is certainly safe to forecast that these two new films will become the favorites and the stand-bys of countless amateur as well as professional photographers before much time has passed.

MOUNTAIN PHOTOGRAPHY

(Continued from page 103) of a climb or flight than to return with two faultless exposures and the sad tale of fifty other beautiful pictures that you missed while searching for the particular filter and film. Mountain photographers, like all others, are widely divided about the use of filters. The great predominance of blues in bare ice and in snowy shadowed landscapes renders very dangerous the use of red or orange filters in case you are prone to the habit of overexposure. A

light yellow filter such as the ZEISS IKON G-2 is the safest all-around filter for mountain use whether you are dealing with snow, clouds, or combinations of snow, rock peaks, and green valleys. These filters have a tendency to eliminate a certain amount of haze and to provide the necessary amount of clarity and contrast between the various different colors in the negative without the loss of shadow detail so easily resulting from the use of red or orange filters. A cherry-red filter such as the ZEISS IKON R-10, however, can play an important part in every climber's kit. Clouds are always a magnificent feature of mountain scenery, and rarely can one obtain such magnificent pictures of clouds and snow peaks with a yellow filter as with a red one. Contrast can easily be overdone. It is dangerous to use a red filter too frequently; and when it is used, do not be afraid to give ample exposure. It is important to capture with it every particle of what little red light does lurk in the very depths of the dark blue shadows. Without sufficient exposure your negative will be nothing but a motley mass of highlights separated by inky gulfs.

Whatever filters you may choose (and it is best, I believe, never to have more than two different types on an expedition), bring an ample supply of extras. Cemented filters should *never* be used; they are far too liable to spoil with rugged handling and excessive changes in heat or humidity. Always use filters of stained optical glass but, aside from an extra filter or two of each type you use, remember that a few gelatine filters are always a grand investment for emergencies. They are absurdly light and simple to use. Gelatine filters have more than once saved the day for me after catastrophes to my last glass filter. Unless you have a pair of tiny scissors along, remember, too, to cut your gelatine filters to size before you pack them and leave home.

A lens shade is fundamental in all branches of outdoor photographic work and most especially in photography on snow and ice where large quantities of reflected light must be dealt with in the immediate foreground. In order to simplify my equipment I keep my two filters each mounted firmly in a separate lens shade. The yellow filter has a shade that is totally black; the red filter, in order to avoid any chance of a mistake, has a shade whose *outside* is painted bright red.

(To be continued in the June Issue)

WHY NOT EXHIBIT YOUR PRINTS

(Continued from page 107) Ház: "I have just spent a solid hour framing a picture of two propellers in the ground glass of my IDEAL B. It's the only shot I have made this afternoon, but I *know* it's an exhibition picture." He just said: "And why not?" The negative justified all my hopes. The picture was made in July. By September it was hanging in a New York exhibition—my first salon success. When I went to see it I felt I had graduated from the ranks of mere snapshooters. I knew how to see a *picture* at last, and how to transfer it to paper. Now, two years later, my first enthusiasm for that shot is modified. I have done better since. Some of my later pictures have been hung. So go get yourself a little composition to begin. You will soon learn to "keep it simple." You will find that clarity and simplicity of design and subject matter will make for beauty and forcefulness—and so for salon success.

I soon found that striving for a place on exhibition walls is a great incentive to better darkroom work. You won't be satisfied any longer with just another average print. You will always instinctively strive for the best possible, and keep on striving till you get it. I went around looking for salon possibilities and found them everywhere. I used less film and took infinitely more pains in actually taking pictures.

I went in for photographic competitions. For instance, I have sent in pictures to the ZEISS MAGAZINE Monthly Competition, but I have never won a prize although my SUPER IKONTA B and IDEAL B have both been worked hard in quest of that prize picture. But I am not the least bit disappointed because that competitive urge to produce my best at all times has helped immeasurably to improve my inadequate technical

standards. It's like being in a foot race. You are always trying to overtake the fellows in front who hold their stride so easily. At present, I am still behind them but gaining on the leaders a little.

Where are you in the race, you photographers who burn up film by the yard? Is the high standard of salon work helping to send you round the laps faster and faster? Try your luck with the exhibitions. That experience will teach you to measure your photographic abilities quicker than anything else. The judges are waiting to clock your time and award the prizes to someone. Why not to you?

Of course you use ZEISS IKON cameras if you read this magazine every month. Their precision lenses, extraordinary ease of operation, and the data you get each month on filters, developers and what have you will give you winged feet in the race for wall space in shows and print competitions.

Believe me, you don't have to have a famous name in photography to get sympathetic and encouraging treatment from the judges in an exhibition. The newcomer gets a cordial welcome because he brings new ideas, new freshness and originality to the salon walls. Just because he is a new name, he is doubly interesting. Here may be a new voice speaking today with the authority of tomorrow in the photographic world.

Furthermore, the judges don't have time to play politics when they are making up a show. Figure it out for yourself. A group of them has a few hours in which to select perhaps two hundred from maybe several hundred, and even thousands of prints. Entries for the recent Zeiss show, for instance, totalled more than ten thousand pictures. Each print gets no more than a few minutes consideration before it is accepted or rejected. The best is wanted, and there is no time for politics.

The prints are viewed from such a distance that the judges are simply not physically able to read signatures or titles. For the Oval Table show where thousands of prints were submitted, the judges were not even allowed to talk to each other during their work. They pressed buttons that flashed colored lights in another room where clerks tallied the votes for each print. Incidentally, the judges for the Oval Table may not submit any of their own photographs for the show. In another exhibition I know for a fact that a judge actually rejected one of his own pictures in the hurry.

With so much new photographic talent coming to the fore, no salon judge can afford to play politics. Neither does he wish to. It merely gives him a headache and he believes in fair play like the rest of us.

Don't blame the judges if your best picture gets rejected. Try it again on another show. If you throw enough stones you are bound to break a window sooner or later, so just keep plugging away.

And don't spoil your chances by neglecting a few simple rules. Read the exhibition regulations carefully, and then follow them. Keep to the print sizes stipulated, mount your prints according to the accepted standard, or don't mount them at all if the entry blank asks you not to. This is a matter of plain honest common sense and it should not be necessary to mention it at all, but it is amazing how many good pictures fail to get hung because these elementary requirements are blankly ignored.

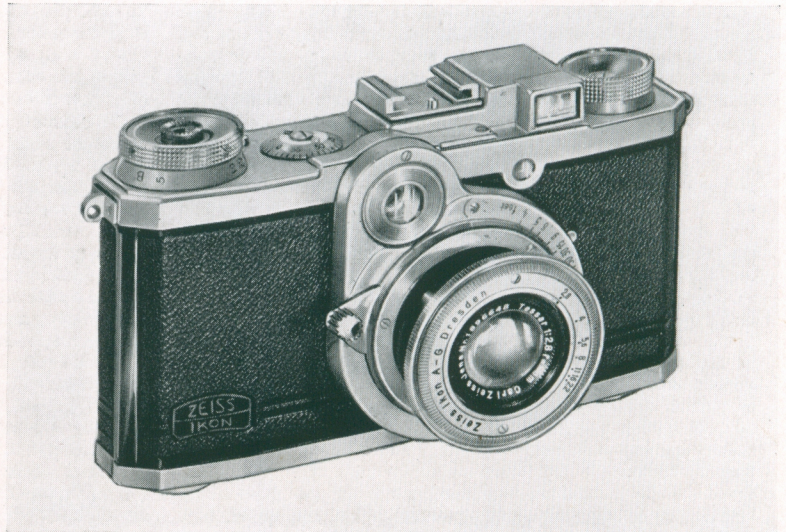
Don't be discouraged if you fail to make the salons right away. Don't blame or accuse the judges. The trouble will probably be with yourself. Look critically and intelligently at your own pictures. Perhaps they lack print quality, they are not sharp enough or they are out of focus; maybe the subject matter is badly handled or inappropriate. Seek out the advice of photographers who have tried it again and again. They are a good natured bunch. You are sure to find somebody ready to lend a helping hand.

So take your trusty ZEISS again, and go out looking for good pictures. You don't have to go down to the tropics and bring back something exotic to make the grade. My first salon success was snapped only a few miles from home. Your first exhibition print is probably in your own back yard.

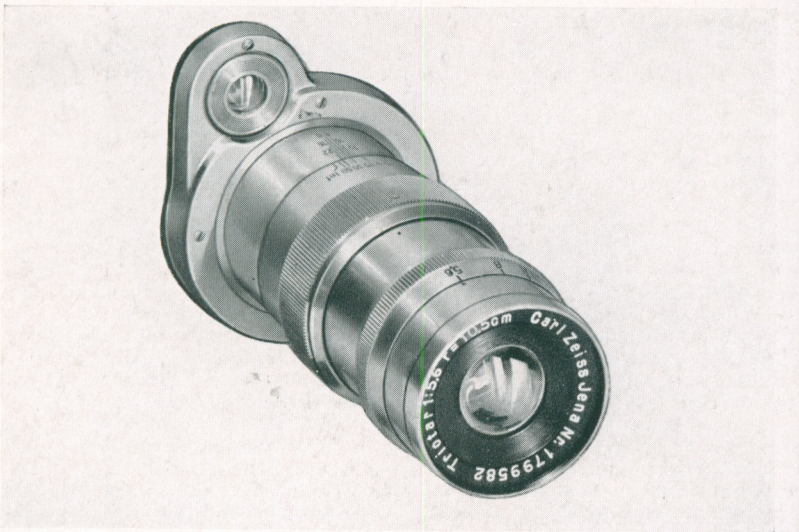
Well, I'll be meeting you soon on the salon walls. Good luck.

ZEISS
IKON

The
less expensive
MINIATURE
for photographers
not requiring the
very great flexibility
and versatility of
the **CONTAX**



NETTAX



with

ZEISS

50 mm and 105 mm

interchangeable

LENSES

autofocusing rangefinder

metal focal-plane shutter

CARL ZEISS
JENA