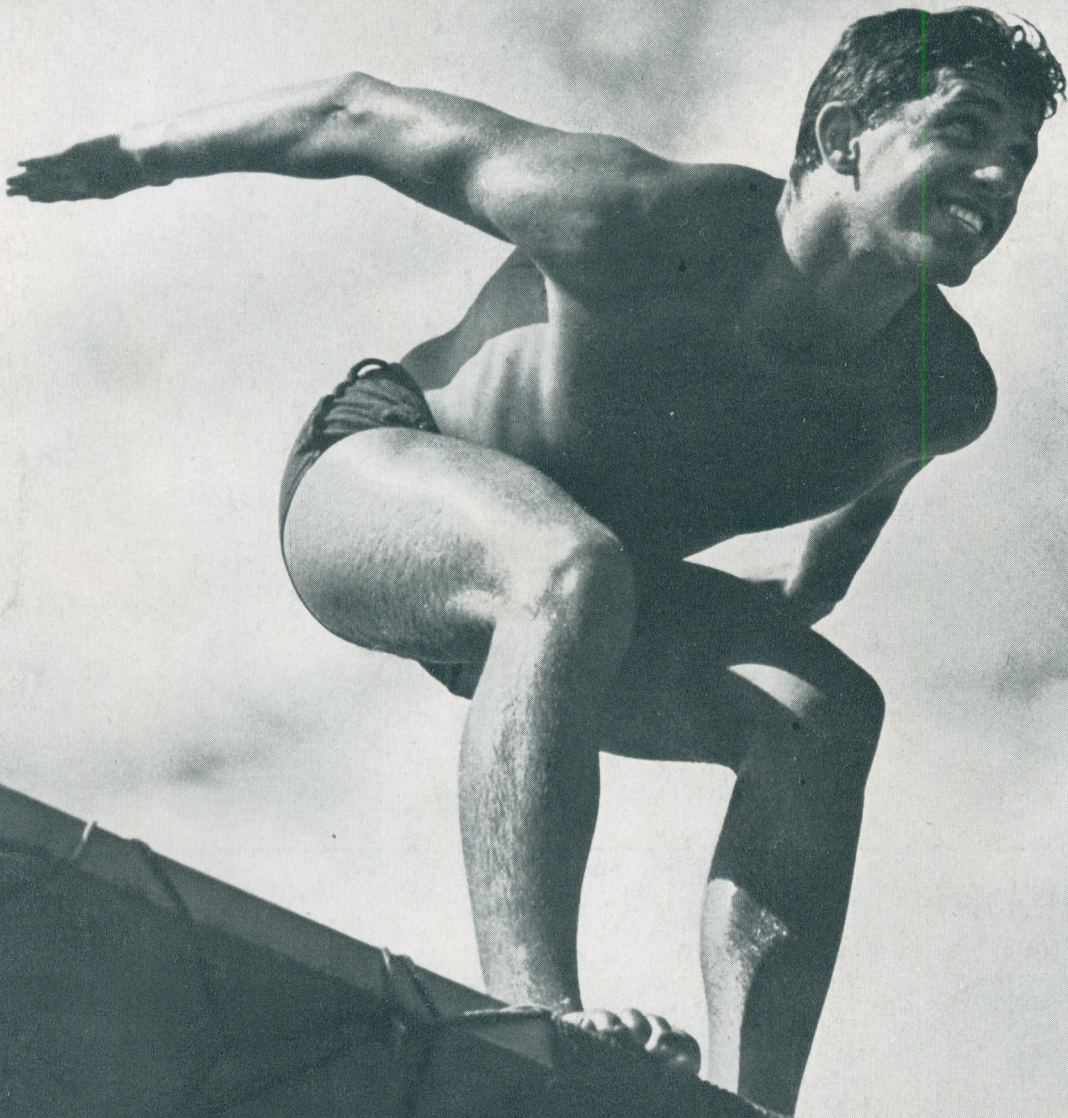


Leiss

MAGAZINE

July, 1938

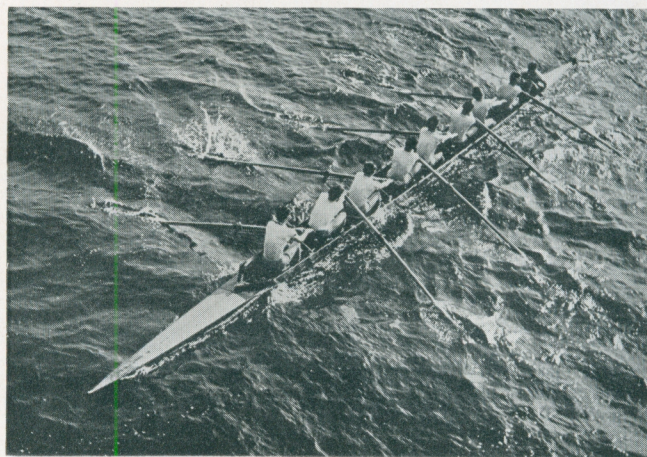


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VOL. IV
No. 7



FIRST PRIZE
The Struggle
MAXWELL F. ALLARA

SECOND PRIZE
New York Garden
PAUL KOZAK, JR.



THIRD PRIZE
Through Sunlit Waters
LOUIS LECHTHALER

Zeiss Ikon Monthly Competition

FOR HIS PICTURE, *The Struggle*, enlarged from a SUPER IKONTA B—TESSAR F:2.8 8 cm Lens negative, the First Prize this month is awarded to Maxwell F. Allara. The exposure was 1/200th second at F:6.3 with the G-2 Medium Yellow Filter. It is an excellent demonstration of the fact that most successful pictures depend on two things: interesting subject matter and its manner of presentation. Most of us are aware of the struggle made by the salmon in our Northwestern rivers through all obstacles and dangers on account of some mysterious, powerful urge to reach the spawning grounds. But even such interesting subject matter can be poorly presented, in which case it will lose its significance to the beholder. To be really successful it must be handled in a striking or imaginative manner. This Mr. Allara has done, principally shooting almost straight into the light. While pointing the lens directly into the sun sometimes leads to

difficulties, there is no gainsaying the fact that it is one of the most effective ways of giving beautiful contrasts to a picture. Taking this picture from the other side of the river with the light coming from behind the camera would have given a dull, flat lighting, letting it slip into the ordinary class. Also we see illustrated here an effective means of creating a definite accent in a picture, secured by placing the strongest lights against the deepest blacks. This always attracts the eye because it makes for great contrast, especially if it occurs at the spot where the main action takes place. In this instance, of course, it is the dark, silhouetted figure of the fish outlined against the white spray of the waterfall. Were the fish higher up in the white spray, it would be even more effective. In addition to the sparkling lighting, the picture is further made lively by the rush of water, the struggle of the salmon, and the fact that all (*Please turn to page 166*)



RUDOLPH BOGER

THIS MONTH

... our striking cover picture by Alex H. Aronson sets the picture pace for this season—to your Editor the best part of the year photographically and otherwise. "Vacation Days" provide the opportunity to relax and store up reserves for the future. In addition, to us photographers they provide the opportunity to seek those "Greener Pastures"—both decried and condoned—where most of us feel exists that picture never made before. They give the leisure to study the subject from all viewpoints. There is time to return if some factor which changes with the hour or mood of the day is all wrong. Best of all, the surroundings—regardless of our choice—are generally conducive to good pictures. Therefore, let us give those "Greener Pastures"—whether found in our own back yard or across the seas—the time and study, the thought and leisure, which the demands of the busy work-a-day world usually prevent us from giving to our year-round photography. To the extent that we do this will be measured the return that "Vacation Days" give us in refreshment of mind and body as well as in negatives for prints that will win in the monthly competitions and hang on the salon walls.

... and every month ZEISS MAGAZINE is yours. We want your criticisms and suggestions; they will be acknowledged and given attention to the best of our abilities and limitations. From them we can learn your needs and likes and so plan the future as to make ZEISS MAGAZINE more interesting and informative for you. You supply the articles from your photographic experience and the pictures from your negative files, for with very few exceptions the pictures and articles are by our readers for our readers. All of which is a long way of saying, as we did at the start, that ZEISS MAGAZINE is yours, and we want to hear from you whether your offering is a letter of suggestion or an article to run over three issues.

ZEISS MAGAZINE

Devoted to Zeiss Ikon Photography

VOLUME IV

NUMBER SEVEN

JULY, 1938

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Edited by Fenwick G. Small

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LEO NEJELSKI

SUPER IKONTA B with TESSAR F:2.8 8 cm Lens; Panatomic Film exposed according to meter and developed in D-76; Enlargement on Kodabrom developed in D-72



Abstraction

LEO NEJELSKI

SUPER IKONTA B with TESSAR F:2.8 8 cm Lens, with G-2 Filter;
Panatomic Film exposed according to meter and developed in D-76 for 16 minutes at 65° F.; enlargement on Kodabrom developed in D-72.

What is Your Viewpoint?

LEO NEJELSKI

IT IS trite to repeat it—but we are all creatures of habit. Rare, indeed, is the person who can break a long established habit. But once having broken it, he experiences a deep exhilaration. That is the inevitable reaction.

Where does the camera fit into this? Why—right up in front. The camera can help to break old habits—habits of seeing. It can serve as a means of sight stimulation. It can increase curiosity, improve awareness and thus add greatly to the richness of living.

The average person has a very limited range of sight. (See Fig. No. 1.) He looks ahead to escape bumping into objects. He looks down to avoid the holes and bumps in his path. That is the range of his seeing.

Most people see only what they need to see for self preservation. In seeing, they exert only a minimum of muscular and mental effort.

Observe the average man after he buys his first camera and notice how closely his picture taking follows his sight habits. He starts out by photographing

the familiar things about him. He is eager to make a record of his family, his relatives, his home, his dog. Then he either puts the camera away until someone comes to visit, or he begins to wonder what to photograph next.

Up until the moment when he begins to wonder what to photograph next, he is following his sight pattern and recording it on film. (See Fig. No. 2.) This process has nothing in common with picture making, the expression of thoughts and emotions by means of photography. Neither does it require any considerable mental or physical energy. Nor does it add to his sight experience and the richness of life.

He is merely putting into more permanent form the fleeting glimpses he has each day of the things and people about him. He is not content to photograph close-up the cameo-like profile of his wife. He wants to get her head-on and considers himself less than a success if her hat and her feet are not in the picture.

Very few camera owners get beyond the record making stage. They miss completely the real joys of picture making and of seeing intensely.

I was playing golf with Stan one day. An airplane flew overhead and Stan looked up to follow it across the sky. Suddenly he stopped—stood stone still for a moment. I watched him curiously. Then, slowly and in awe, he drawled, "Gee, I never realized how delicate a bare tree is against the immensity of the sky!"

Stan stopped to watch an airplane and discovered the beauties of tree patterns against the sky. His sight was sharpened. He added to the wealth of his sight experience.

Stan is not a photographer. If he were, he might convey some of the joy of his discovery in his photographs. While it is true that many people would scoff at Stan's pictures of trees against the sky, and say that they had no meaning, there would be many for whom Stan would unlock the whole realm of sight experiences resulting from a low point perspective. (See Fig. No. 3.)

The low point perspective is more than a stunt. Many photographers make pictures from a low point in relation to the object being photographed. However, very few of them use the low point to make clearer to other people the emphasis of a thought, or idea, they are endeavoring to express.

Some photographers achieve only

bizarre effects. They show minute heads above enormous feet, for example. Such effects are interesting, but one tires of too many of them. They are interesting experiments, but lack the satisfying sincerity of pictures made from low point perspectives to capture or emphasize a mood or spirit.

Examples of the latter are pictures of Mussolini seen in the press. Those taken from a normal sight perspective make him out a mere man. Those taken from a low point perspective emphasize his strong jaw and cause his entire figure to seem alive, vital and almost gigantic.

There are practical considerations in the low point perspective, especially in making portraits. One important one is that from this position the figure, or head, is outlined against the sky and troublesome backgrounds are eliminated almost entirely. Also, the parts of the objects nearest the camera are largest. In some cases this distortion may tend to destroy the value of the thing being photographed.

Low point perspectives also help to give new dimensions and new patterns to inanimate objects. A dish photographed on the flat may seem ordinary and uninteresting because only two dimensions can be shown. Photographed through clear glass from a lower point, the bottom is also shown, imparting greater knowledge of the dish to the person seeing it and adding the third dimension.

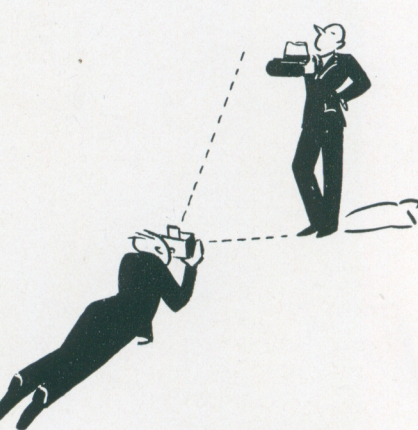


FIG. 3. LOW-POINT PERSPECTIVE

Most of us smile when we see a photographer on his back. The next time you see one on his back, however, save your smile and realize that he is a man of courage. He is willing, at least, to experiment.

Just as there is a wealth of sight experience and a great many interesting pictures in the low point perspective, so is there an added treasure of pictures and experiences in the high point perspective. Stand at your second story window, or higher, and see how dramatic shadows of passing people become in late afternoon.

Most people fail to make pictures from a high point —"that is not the way you see things normally." Any

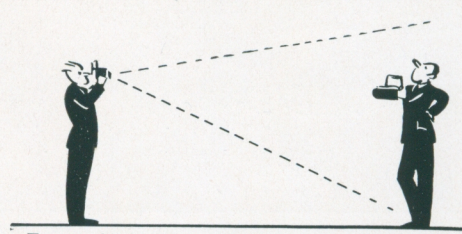


FIG. 2. AVERAGE PHOTOGRAPHIC PERSPECTIVE

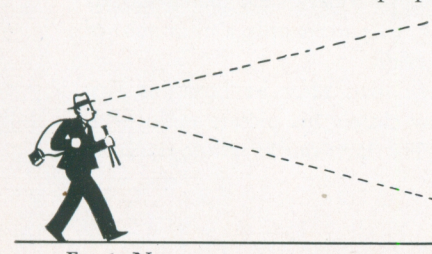


FIG. 1. NORMAL SIGHT EXPERIENCE

sight experience is normal if it is experienced at all. The only abnormal sight experiences are astigmatism, color blindness, and such deviations from normal.

Whereas the low point perspective has a tendency to emphasize stature, the high point (See Fig. No. 4) tends to decrease the importance of a person and to increase his, or her, anonymity. Portraits made from the higher point tend to become more impersonal because the distinguishing characteristics, the jaw, nose, eyes and mouth, become more obscured.

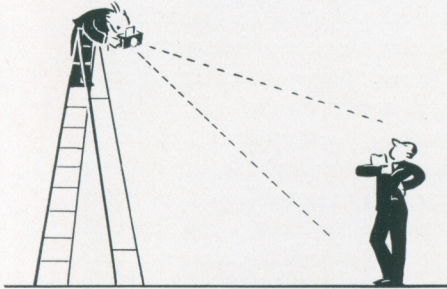


FIG. 4. HIGH-POINT PERSPECTIVE

The high point perspective deserves serious experimentation, however. It leads inevitably to the discovery that it will yield very arresting patterns and create many moods that are both fresh and satisfying. As a start, you might try to photograph a man, or woman, rushing to catch a bus, or street car.

Patterns of bricks, people, automobiles—these and more yield interesting negatives and exciting prints. But these treasures are not there for the mere asking. They must be sought out and discovered by every man for himself alone.

Let us understand clearly at this point that high and low point perspectives do not include only the positions shown in the figures accompanying this article. From a normal sight position I have to look up to see a top of a building. Also from a normal sight position I look down on a child. The important thing to remember is that the normal sight position is not the only position from which pictures can be made and that the added vantage points, though varied, are related to the normal.

But in returning to our matter of viewpoints, it is important to remember that there are limitations to depth from which

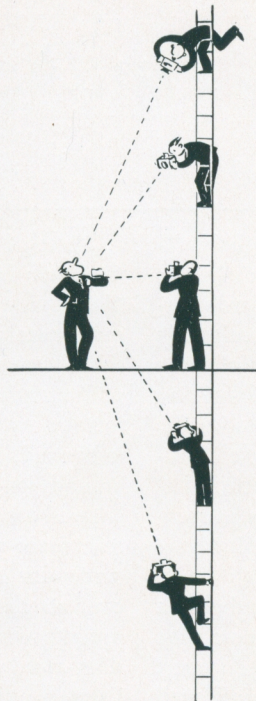


FIG. 5. VERTICAL POSITIONS a person. The (Please turn to page 167)

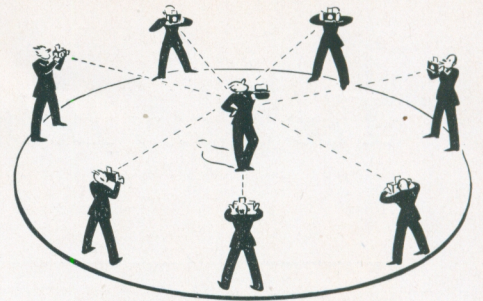


FIG. 6. HORIZONTAL POSITIONS

photographs can be made but the high viewpoints are less limited. (See Fig. No. 5.) While the subject being photographed here is a person, the drawing illustrates the principle. And this applies to everything that can be recorded on light-sensitive materials.

It follows that it is not only possible to photograph from any point vertically, it is also possible to photograph from any position in a horizontal plane. (See Fig. No. 6) It is not always necessary to photograph a face to depict the character of

Conversation Through a Window

LEO NEJELSKI

SUPER IKONTA B with TESSAR F:2.8 8 cm Lens;
Panatomic Film exposed according to meter and developed in D-76 for 16 minutes at 65° F.;
Enlargement on Brovira Royal developed in D-72.



The Story Behind The Picture

JOHN MULLER



WHY is the well-known phrase, "Distance lends enchantment," continually decried? Certainly the sight of unfamiliar scenes adds a stimulus to our lagging enthusiasms. New faces, dramatic incidents, adventure: all make for a complete whole and give new photographic possibilities. All these thoughts were in mind as I booked for a typical tropical cruise aboard a United Fruit Liner for the West Indies a short time ago. It may seem like the search for *Greener Pastures*, but I can add emphatically that it was certainly well worth while.

Our ports of call were many — Jamaica, Panama, Colombia, Cuba — all chockfull of wonderful photogenic subjects — and my steady companion, the SUPER IKONTA B, was never at rest.

After an eighteen hour sail from Jamaica, we disembarked at Colon, Panama, our second stop. Loading up with plenty of film, I wandered off by myself against the protestations of my cruise companions who wanted me to go along with them. Realizing the lag a group of people would be, I vetoed the suggestion and disappeared.

I wandered through Colon all morning, keeping the SUPER IKONTA B continually busy, then boarded a train for Panama City on the Pacific side of the Isthmus, arriving there in the afternoon. The narrow streets, the picturesque natives, the market places, the historical spots, all had contributed to my bag of future salon prints when I wound up at the harbor. My previous enthusiasm elsewhere during the day had left me with only two rolls of film. After a look at the boats with their sails drying in the sun, the people loading bananas and other produce aboard from little donkey carts, and the other photographic possibilities, I felt like kicking myself. With hardly any trouble at all I could easily shoot a dozen rolls of film without a single wasted negative. Picking my shots carefully, knowing I couldn't take everything I wanted to shoot, I had finished one roll and was halfway through the other when I came across a pleasing group of boats high on the shore waiting for the tide.

Three of my five remaining exposures were made on the beach from various angles, then I decided to try a higher viewpoint so as to get a different, and perhaps more pleasing, composition. The only way I could shoot from a higher angle was to get on the roof of one of the houses that lined the waterfront, so I walked up to the nearest house and knocked on the door. Slowly it opened, and a swarthy, suspicious face peered out around its edge. A brief silence and a steady stare showed me that I would have to break the ice. I started to explain where I wanted to go and why, received a curt grunt, and the door slammed in my face. Walking over to the next house, I knocked again. A stout mulatto woman greeted me this time, a multitude of dirty-faced children peeking around from her side. She listened attentively until I had finished my explanation, then broke into a broad grin and in the best Jamaican English invited me to come in. Thanking her profusely, I climbed upstairs to the roof, and there made the picture you see on the facing page.

Its inspiration was, of course, the unfurled sails drying in the sun with the brilliant sunlight shining on their graceful folds. The pleasing grouping of the boats on shore and in the water all combined to make the picture a natural. The composition is strictly orthodox. While the large sail on the left occupies more than half of the picture area, it is of secondary interest because the smaller sail on the right with its higher key and more strategic placing in the picture area demands your attention. The larger sail with its folds coming up from the lower right hand corner helps the eye get into the picture, leading at once to the point of interest by means of the heaviest fold which stops at the small boom at the top. From here the eye is led down and right by means of the smaller folds to the white sail.

The SUPER IKONTA B with the TESSAR F:2.8 8 cm Lens was used, of course, with Finopan Film and the ZEISS IKON G-2 Medium Yellow Filter. The exposure was 1/50th second at F:16. Since the brilliant sunshine and excess ultra-violet radiation in the tropics tends toward producing a contrasty negative, the rolls were developed to a low gamma in the Agfa No. 17 Borax Developer. The print was made on Eastman's Illustrators' Special developed in Eastman D-72.

The cropping of the picture, always an important element, will be seen by reference to the small print of the whole negative reproduced on this page.



Sails

JOHN MULLER

*SUPER IKONTA B with TESSAR F:2.8 8 cm Lens with G-2 Medium Yellow Filter
Exposure of 1/50th second at F:16; enlargement on Illustrator's Special developed in D-72*



Left: Picture One

Above: Picture Two

All photographs by
RALPH STEINER

The Advantage of a Wide Angle

RALPH STEINER

IF YOU get around much, you are going to get into all sorts of situations where you'll find the 28 mm lens for your CONTAX an indispensable tool in your kit. It has the widest angle of the CONTAX Lenses—75°—and it has gotten me pictures when my 50 mm lens was hopelessly inadequate. There were times when I just couldn't get far enough away from my subject to include everything. With angle shots especially it may be inconvenient to dig a hole deep enough or to erect a scaffold high enough. At other times one might be able to get far enough away, but that "far enough" would put one in the middle of traffic or a nice wet river.

The 28 mm lens will include almost four times the area of the 50 mm. It is true that its widest opening is only F:8, but that needn't discourage the F:1.5 and F:2 advocates. It isn't a lens for theatre photography, and its slow speed has never hampered me since I discovered that with this lens it is quite easy to take sharp pictures at 1/10th second with the camera hand-held. The law that demands that you use a tripod or a high shutter speed with long focus lenses works here in reverse to your advantage. Also, with a short focus lens a slower shutter speed will stop moving objects. As I see it, the advantages

that go along with the short focal length completely negate any imagined disadvantage of the F:8 opening. And with film speeds jumping overnight F:8 is no longer a small lens stop. With the new fast films you should be able to take normal shots on an average day at F:8, or less, with the shutter set at either 1/125th or 1/250th of a second.

The short focal length and small aperture of this lens gives the photographer something he has always dreamed about: a magical, almost universal depth of field. At F:8 the hyperfocal distance is less than seven feet, which means that with the lens focused at that distance everything from about three and one-half feet to infinity will be in focus. With the lens diaphragm closed to F:32 (1/10th second would suffice for many subjects) distant mountains, flowers one foot away, and everything in between would be needle sharp. That degree of depth can be used to make pictures heretofore considered impossible.

Picture No. Nine illustrates this terrific depth and wide angle. Using fairly slow film I couldn't stop the lens down very far. The distance meter on the camera determined the far distance and it was easy to guess that it was two feet from the camera to my belt buckle. I then consulted the depth of

Picture Three





Above: Picture Four

Below: Picture Five



Above: Picture Six

Below: Picture Seven



field tables which come with the CONTAX, finding that with the lens focused at four feet and the diaphragm set at F:11 everything would be sharp from two feet two inches to twenty-six feet. Consequently, the lens was focused at slightly less than four feet with everything sharp in the picture. With either Agfa Supreme or DuPont XL in the camera the lens could have been closed to F:22 and then everything would have been sharp from one foot six inches to infinity with the lens focused at four feet. In making picture No. Two I used the depth tables again since I had such a wide band of depth to cover. I leaned as far as I could from the driver so as to include as much of her as possible. Then I waited to release the shutter until we hit a curve in the road, figuring that I would get something more interesting as she pulled the wheel around and that she would be less self-conscious while occupied with steering and watching the road.

In making the rest of the pictures I either made a rough guess at the distance or set the lens at the hyperfocal distance so as to have everything from three and one-half feet to infinity in focus. In picture No. Ten I wanted the deckled-edge awning and the light below to frame my picture. I backed a little into the observation car and shot as the train pulled away from the switch. Before making No. One I first tried looking through my Universal Finder set for the 50 mm lens. Not getting the feeling of a broad expanse of sky as a background, I adjusted the finder for the 28 mm lens and tried again. A quick look showed me that was what I wanted. Again in (*Please turn to page 166*)

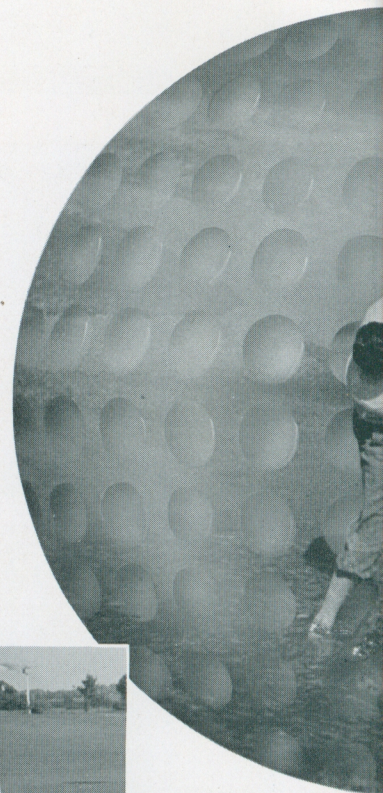


Above: Picture Eight

Left: Picture Nine

Right: Picture Ten

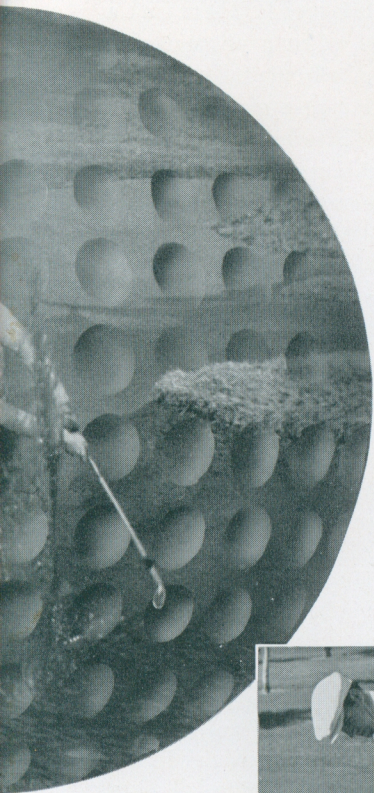




Photographs by **Harry Cooper**

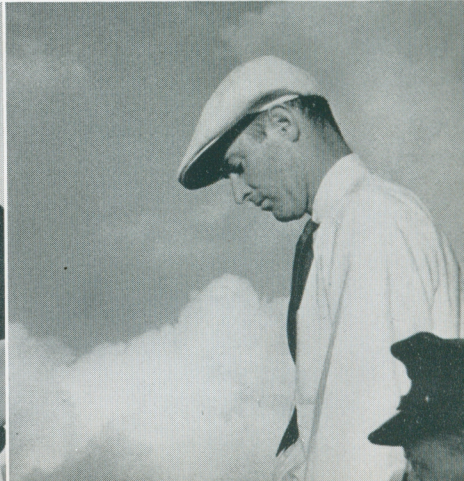
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TORNAMENT

with **CONTAX**, Sonnars { F:1.5 - 50mm
F:4 - 135mm



Making Our Hobby Pay

REX CHAIT*

IN MY last article† I explained how an enterprising salesman can employ his camera not only to indulge his hobby—picture making—but also to provide that extra “something” that puts him on a firmer and friendlier basis with his prospective customers. Taking informal snapshots of “J.J.” at his desk touch a spot in his heart that even a golf game can’t reach. He enjoys nothing more than showing his family and friends the clever angle shots and profiles caught at the different stages of his activity at the office.

As explained in that article, I never make a call without having either my SUPER IKONTA B or my CONTAX with me. Whenever I feel that the occasion is appropriate, I brush aside any idea of a business discussion and occupy as much of the prospect’s time as I deem wise in taking pictures of him. This picture taking proved profitable in many ways and was a great aid in building good will. Now I have found that there is an occasion on which Mr. Buyer is even more agreeable to the idea of being photographed than when he

is in his office, and that occasion is during his attendance at a banquet or convention. He loves to be caught in an earnest discussion with So-and-so, or else (what’s infinitely better) to be pictured as he stands at the table delivering the after-dinner speech. There isn’t a man alive who isn’t flattered when a photographer singles him out as a subject in a ballroom full of people, and by the same token, there isn’t a man alive who doesn’t feel just a wee bit miffed when the photographer passes him up. So take this as a tip if you decide to invade the banquet halls in search of profitable subjects. Don’t run the risk of inviting a freeze-out for yourself by unintentionally slighting someone during the festivities . . . take pictures of them all!

For action pictures at banquets, meetings, conventions, exhibitions, and the like, I use my CONTAX with its SONNAR F:2 50 mm Lens, loaded, of course, with the new Agfa Ultra-speed Panchromatic Film. The lens is kept at its full opening for a shutter speed of one-twenty-fifth of a second. Ninety-nine pictures out of a hundred are entirely satisfactory—which is not a bad batting average. For the information of the picture seeker working in and around New York, banquet and convention pictures have been taken with this equipment at this exposure in the Hotel Pennsylvania, the Park Central, the New Yorker, the Waldorf-Astoria, and the Hotel St. George in Brooklyn. In all these places I have found the ballroom sufficiently illuminated to give me perfectly-timed negatives. My only additional equipment is a few extra rolls of film and a lens shade.

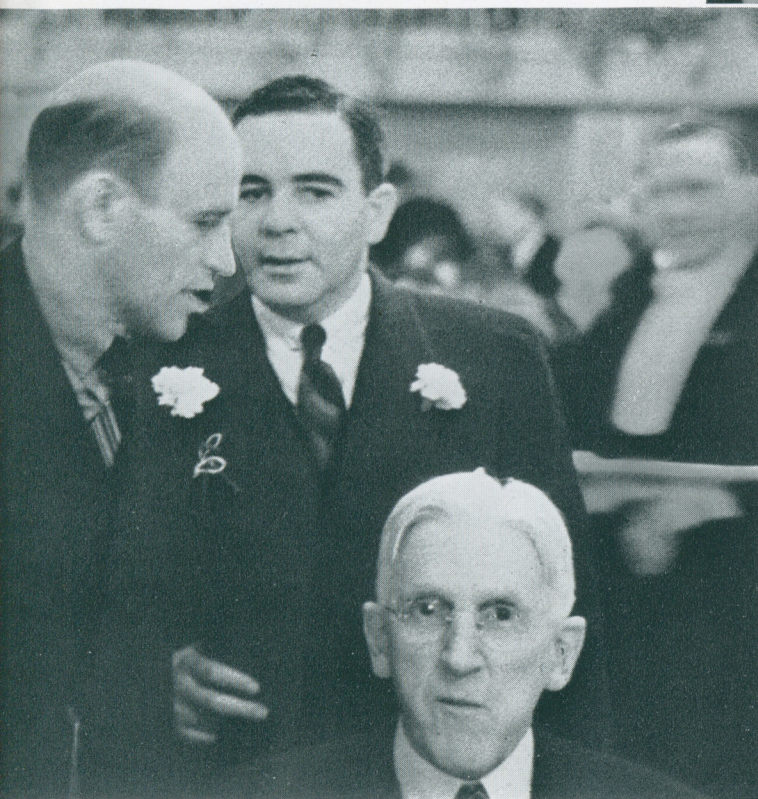
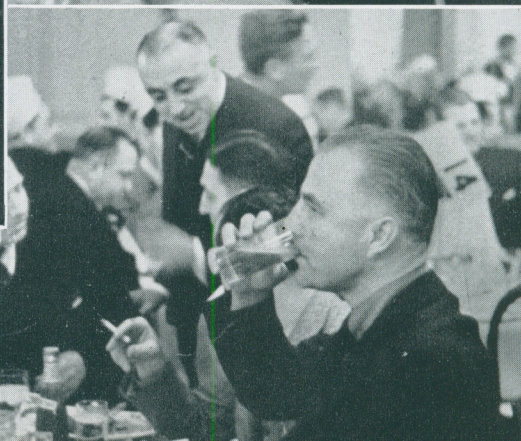
A flash synchronizer can be used in spot photography of this type, but it only gives the hobbyist something additional to carry. Since it effects no improvement

*New York Branch Manager: Queen Anne Candy Co., Hammond, Indiana.
†Cf. Chait, Rex: Making Our Hobby Pay; Zeiss Magazine; IV (1938), pp. 34 & 35 (February).



at all, my advice is to do without it .I'd say it was doubly advisable for amateurs to discard any idea of the flash synchronizer, because its use frequently produces pictures in which there is an apparent lack of sharpness in the detail due to lighting that is too flat and too harsh. Then consider the resultant effect to good will if you catch the customer during the important part of his speech and your flash throws him off. No, do not use the flash synchronizer. The fast lens of your CONTAX and the new speed film will catch them without it, and your pictures will look more natural and life-like.

Taking pictures of a prospect at a banquet has the same distinct advantage that is enjoyed by the salesman who can get him in his office. That is simply the fact that Mr. Buyer *is* available for a picture. It's safe to say that the average business man couldn't be dragged to a studio; in this way the studio very flatteringly comes to him. But there are a few precautions to be observed when taking a picture of a person—especially a customer or prospect—at a banquet, or at any other place for that matter. While you are taking informal snapshots, remember that it is absolutely suicidal (not to mention good taste) to let your sense of humor get the upper hand. No one likes to look ridiculous in a picture, so it is unwise to picture a man in any one of several otherwise very *(Please turn to page 166)*



Hunt with Your Camera

FRITZ SCHLANZE

THE SPORT of game hunting with shotgun and rifle is restricted and limited to-day as to areas, seasons, number, size, and specie. It has also become a very dangerous pastime (mainly from the guns of other hunters) as is recorded in every newspaper each fall during the hunting season. Gone are the days when buffaloes, antelopes, elks, and moose in the thousands were roaming our western forests and plains, the days when the Indians and settlers depended on meat secured by hunting. The slogan to-day is conservation, but I do not join modern sportsmen who make this their slogan as a means to secure more killings. I do not approve of hunters who kill without need, who take only the head and antlers, later to be mounted, and leave the still warm carcass behind. I would like to see all this waste and slaughter ended.

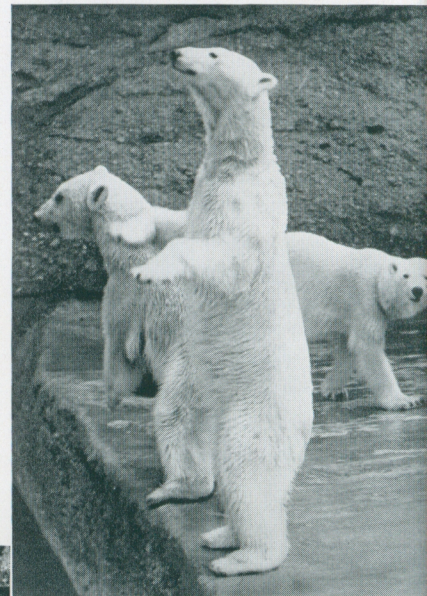
To you who hunt with the camera — with perfect safety to both you and the game—there is still hunting without restrictions or permits and without waste and slaughter. This hunting with the camera has all the excitement and difficulty—even more—than hunting with the gun. It is rapidly becoming a new national sport for the photographer. Here is a new field for the camera fan, especially for those who like the great outdoors and love animals, and it is a profitable one, too, as interesting shots have good selling value.

On hunting trips in past years with the gun and rifle I often took a camera along. First a 9 x 12 cm folding model, then later a reflex, but they were a great handicap on account of being too slow and clumsy to operate with the required speed and facility. Not until I possessed a CONTAX did I know the perfect camera for this special and difficult field of photography, a camera comparable only to the modern high-powered rifle of the other kind of hunting—and who to-day wants a blunderbuss? Then when the firearms were left home and the hunting season for the other

hunters was over, photography became better and better and more thrilling.

In open field work my equipment consists of the CONTAX, the SONNAR F:2 50 mm Lens, and the ALBADA Sports Finder in the Eveready Case with the SONNAR F:4 135 mm Lens, sunshade and filters, photo-electric exposure meter, tripod with swivel top, a clamp to fasten the camera to tree or post, and a long cable release carried in a leather game or shell bag. Everything is then ready for instantaneous use, and the unique bayonet lock of the CONTAX Lenses provides for immediate change from lens to lens as the occasion may require. The great film capacity of the CONTAX is ideal, while its loading with daylight spools or two magazines speeds reloading by eliminating the rewinding of exposed film.

The training for this new sport may start right in your own home and back yard with your own beloved animal friends as subjects. Don't masquerade your pet as a cartoon of yourself by providing it with a hat, glasses, and a cigar or pipe. Take action shots instead; try to catch the mood and spirit of the animal as you do of your human friends with the CONTAX. Get a low viewpoint, for bird's-eye views of small objects do not show much. Indoors with light falling through a window use white cardboard reflectors to



All photographs
by
FRITZ SCHLANZE



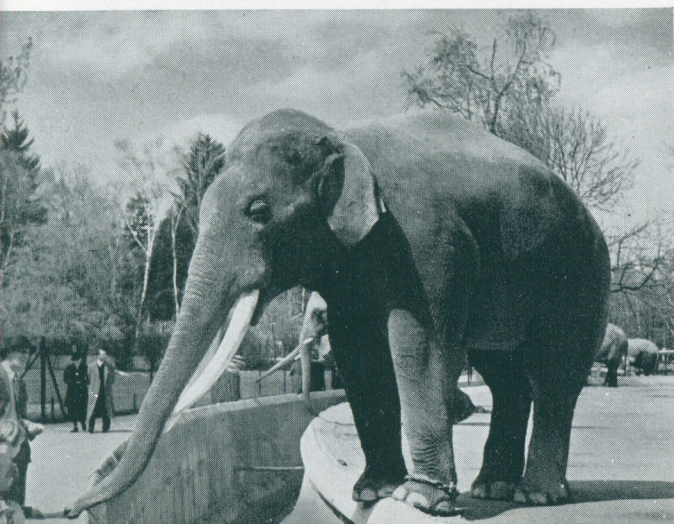
lighten hard shadows. Photofloods will not bother the animals, but photoflash bulbs may start a parlor riot. If little interest is shown

by your dog, lead him outside and you will see action. The bird in the cage or the tropical fish behind the glass can be had without a sign of wires or scratched glass if you will touch the obstruction with your lens. Working close under these conditions the CONTAMETER is recommended. Do not be content with one or two shots of your animal friends playing—take serials against neutral backgrounds with contrasty light. During the winter you can catch busy song birds in the back yard by mounting the camera on a tripod and directing it at a likeable baited spot on the ground. Use a long cable release or electric release and hide inside the house or garage.

Take a trip to the country next. Get acquainted with the farmer who has fine possibilities for your hobby. Confined to the farmyard we find animals of truly in-

teresting line and form, movement and character. The task of shooting the livestock outdoors on the water tank, in the runways, or in the pasture will be fairly easy. You will have more difficulty with cattle and horses in the barn or pigs in their pens. Here a tripod and time exposure is unavoidable. The animals move more slowly and at ease, and even under bad lighting conditions success will be yours.

Next we transfer our activities to the city park where our real "hunting" begins. Modern zoos have successfully eliminated dark cages and prison bars, and it will be easy to compose a pleasing picture. Study the habits of the animals, observe and wait, be always ready and quick on the trigger, and you will get many striking pictures. Don't neglect the preliminary work—make friends with the keepers who can be of great help if they become interested in your work. Animals pay little attention to the passerby, but they recognize the keeper a long way off and show spirit and alertness. Select weekdays with good light for your visits to the zoo, know the feeding schedule, then get permission from the helpful keeper—(Please turn to page 166)



Flashlight Photography: Synchronized Flash

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

(Continued from the June Issue)

SO FAR we have considered the flash bulbs; now we shall discuss the other half of the team comprising synchronized flash—the synchronizer. Of equal importance, it was not until the introduction of reliable synchronizers that the flash bulb attained its greatest value and application. The earliest attempts in this direction were made by combining the electrical contact and the cable release in a single clamp. This old "clothes-pin" synchronizer altered its adjustment with every change in the curvature of the cable and was governed also by the rapidity with which the pressure was applied. It was suitable for slow exposures but not for action-stopping shutter speeds.

The next step was a spring-actuated plunger which was released when the contact was made. It worked, but the pile-driver blow struck by the plunger put many shutters in the hospital. Naturally as soon as the wrecks started taking place this type of synchronizer went rapidly out of the picture.

The reaction was the introduction of synchronizers in which the plunger was a "straight-through" action, just like a direct cable release. A box-like tube through which the cable ran contained the contact strips. This was a real advance, but it suffered from the old trouble of changing with the speed of pressure and the amount of curve of the release itself.

From time to time various mechanical and electrical combinations were used, but all seemed to have serious shortcomings. Finally a mechanical synchronizer with a contact plunger actuated by cable release, designed with plenty of punch to provide unfailingly accurate synchronization yet with the possibility of shutter damage negligible, was introduced. Since that time the little metal box screwed into the shutter has become a common sight wherever expert flashlight cameramen are at work. More recently the Kalart Synchronizer has been still further improved by having the spring tension adjustable so as to fit exactly the individual shutter resistance.

Kalart synchronizers are set at the factory to fit the average Compur-type shutter. This is not accomplished by

the trial-and-error method of making exposures but with the aid of an instrument designed and built for The Kalart Company. This instrument (picture p. 163) indicates the times of flash peak and shutter opening in fractions of miliseconds so that the accuracy attained is far greater than could be had by direct trials.

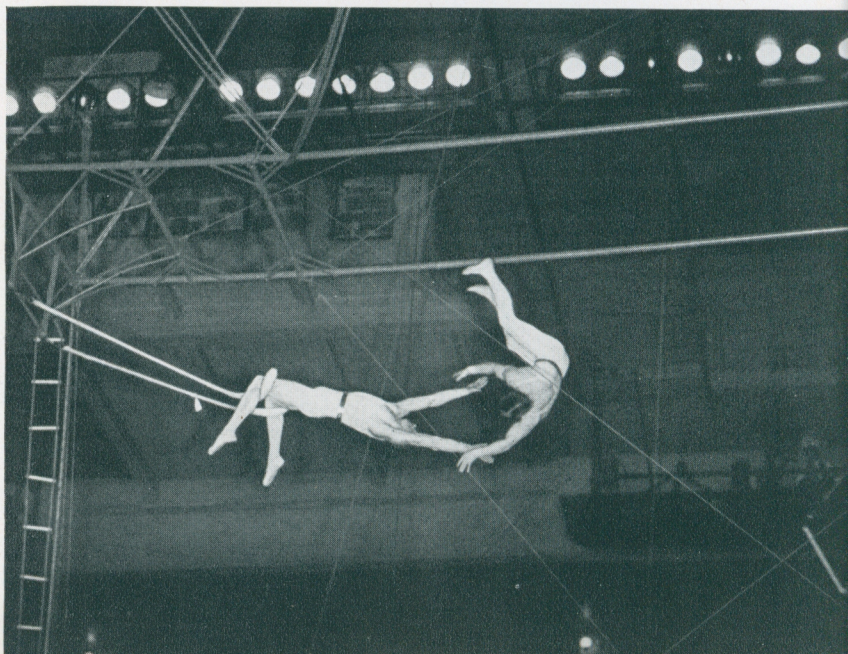
Synchronized flash is now being used in the most diverse fields. It has been successfully used with either black and white or color from as close as eight inches in the operating room* to shooting in Madison Square Garden the circus performers on the high trapeze at a distance of seventy-five feet! Its greatest value lies in providing a tremendous source of light in small concentration for a short length of time. In close-up work with the CONTAMETER this permits lens apertures of F:22 with shutter speeds of 1/125th and 1/250th of a second even with color, allowing the camera to be hand-held with ease. At greater distances it allows the camera to be used at the same shutter speeds with lens apertures up to F:1.5 where otherwise necessary illuminating equipment and electrical cables could not be taken.

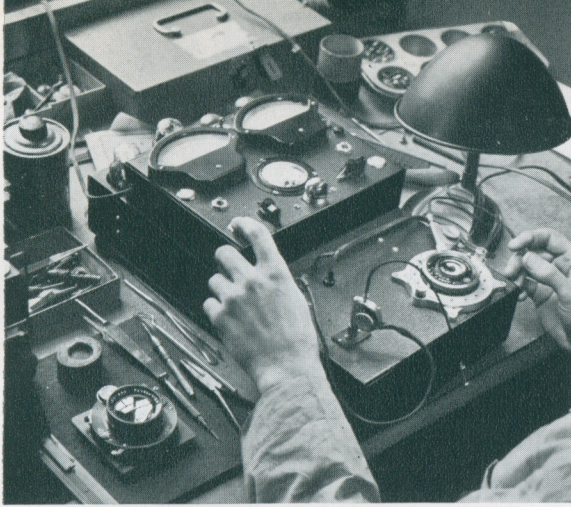
The use of synchronized flash presents no difficulties to any amateur. The preliminaries are limited to attaching the battery box and synchronizer to the camera and inserting the bulb in the socket. There is just one warn-

*Cf. Maisel, M.D., Frederick J.: *Medical Photography*; ZEISS MAGAZINE; IV (1938), pp. 40 & 64 (February & March).

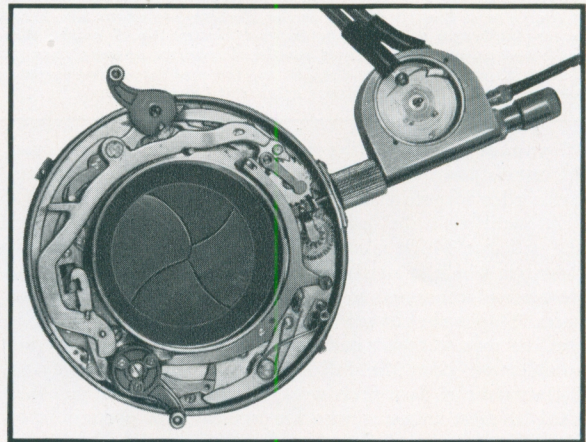
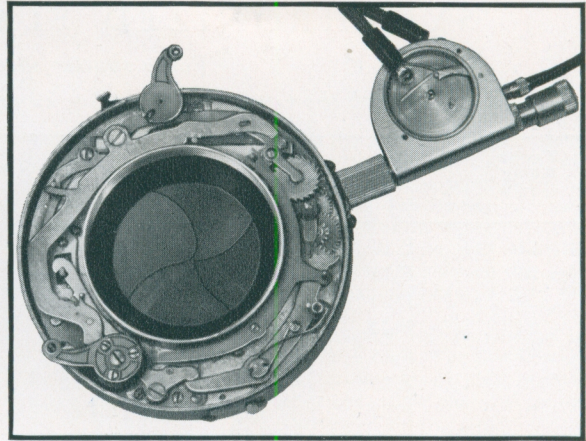
The Flying Costellos

FENWICK G. SMALL
CONTAX with SONNAR F:2 85 mm Lens; exposure of 1/250th second at F:2 with Kalart Synchronizer and Flash Bracket fitted with two No. 2 Wabash Photoflash Bulbs; Agfa Superpan Supreme Film.





ABOVE: Electronic Synchro-meter as used by The Kalart Company to standardize their flash synchronizers. The camera shutter is laid over an opening in the lower right corner of the meter, illumination being furnished by the light placed directly above it. The synchronizer under test is screwed in its socket in the shutter and connected to the meter. When the synchronizer release is pressed, the synchronizer makes the electrical contact and opens the shutter. On operation of the shutter the light from above is picked up by a photoelectric cell beneath it, an electrical impulse being caused in the cell. The meters at the top of the instrument, one of which is connected to the photoelectric cell and the other to the synchronizer under test, indicate the difference in time between the two electrical impulses. This time difference is maintained at a point equal to the time lag of the bulb which is a factor of great importance. With this instrument the time factor may be accurately determined to within less than one-thousandth of a second. If necessary, the synchronizer under test may be adjusted to any predetermined time factor without a shutter by inserting it in the socket at the lower left as shown in the illustration.



RIGHT: Compur Shutter with Kalart Synchronizer (ABOVE) ready for exposure and (BELOW) after exposure with cable release still depressed. Notice that the rotating rotor of the synchronizer (which rotates in a clockwise direction) is held in place by the short pawl arm resting against the short pin which is attached to the rotor. The contact is attached directly beneath the wire terminal set in a bakelite disc (replaced here by celluloid) which covers the synchronizer chamber. When the synchronizer release is pressed, the pawl arm moves over to the contact as

shown (RIGHT BELOW), at the same time releasing the rotor which rotates in a clockwise direction to move the plunger which operates the shutter. The contact is maintained only so long as the cable release is depressed, and as soon as its pressure is released, the pawl arm is forced back into its original position by a spring which rests against the inside of the case. Reference to the lower illustration shows the position of the synchronizer while the cable release is held down so as to make ignition contact.

ing to be observed. Success depends upon the shutter operating during the peak of the flash. When shipped the Kalart Synchronizer is adjusted for the standard Compur Shutter with the General Electric No. 20 Photoflash Bulb. For use with the Wabash Superflash Bulb No. 2, the milled tension knob of the Micromatic adjusting screw is advanced one turn. Accompanying each synchronizer is an envelope containing two springs; one of these is for use with the Compur Rapid Shutter as found in the SUPER IKONTAS and IKONTAS, the other is for use with the CONTAX and other ZEISS IKON 35 mm Cameras. With the Compur Rapid Shutter the spring having less tension is used; with the Contax and other metal focal-plane shutters the spring having the greater tension is used. To change springs: discharge the synchronizer, partly turn out the milled

tension knob, then with a pair of pliers unscrew the projecting shank and remove the entire Micromatic adjustment device. Remove the original spring behind the plunger and replace with the correct spring, placing the tapered end of the spring upwards toward the Micromatic adjustment device. To readjust for synchronization: turn the milled tension knob of the Micromatic adjustment device to the fourth dot for General Electric No. 20 Bulbs and the fifth dot for Wabash Superflash No. 2 Bulbs for the weaker-tension spring and the Compur Rapid Shutter. With the stronger spring and the CONTAX, turn the milled tension knob down all the way for either bulb. If these instructions are followed, no difficulty should occur in attaining synchroniza- (Please turn to following page)

SYNCHRONIZED FLASH EXPOSURE TABLE

For a shutter speed of 1/100 second
with the General Electric No. 20 or the Wabash Superflash No. 2 Bulbs

Weston Rating of Film	Distance in feet from flash to subject						
	4	6	9	12	16	25	35
12	F:16	F:10	F:7	F:5	F:4	F:2.5	F:1.8
16	F:18	F:11	F:8	F:5.6	F:4.5	F:2.8	F:2
20	F:20	F:12.5	F:9	F:6.3	F:5	F:3.2	F:2.2
24	F:22	F:14	F:10	F:7	F:5.6	F:3.5	F:2.5
32	F:25	F:16	F:11	F:8	F:6.3	F:4	F:2.8
40	F:29	F:18	F:12.5	F:9	F:7	F:4.5	F:3.2
50	F:32	F:20	F:14	F:10	F:8	F:5	F:3.5

With a shutter speed of 1/200th second use the next larger diaphragm setting, with 1/500th second the second larger diaphragm setting. If the General Electric No. 15 or the Wabash Superflash No. 1 Bulb is substituted, use the next larger diaphragm setting, using the second larger diaphragm setting if the General Electric No. 7 or the Wabash Superflash No. 0 is substituted. When in a small room with white walls and ceiling, use the next smaller diaphragm opening than that indicated for the particular shutter speed and bulb selected. When the subject is out of doors at night, use the next larger diaphragm opening than that indicated for all distances over fifteen feet. This is necessary because of the absence of all reflecting surfaces.

(Continued from preceding page) tion. If trouble does occur, the camera and synchronizer should be returned to the manufacturer for inspection and adjustment.

As mentioned, the usual outfit consists of the battery box and reflector which is attached to the camera and the synchronizer which is attached to the cable release socket of the shutter and connected to the battery box with the attached wires. This is the conventional newspaper arrangement. It is also the most compact and convenient outfit. However, this arrangement gives the full lighting which is generally so characteristic of flash press work, an effect which is not often liked by most amateurs who are interested in portraiture or pictorial work. For the amateur flash is not merely for candid or high-speed work; it is a type of efficient lighting to be used for almost any subject which he may wish to photograph.

The simplest departure from the attached reflector is the bracket developed by the Editor of ZEISS MAGAZINE in conjunction with the Kalart Company and soon to be marketed by them. This consists of a metal bracket carrying hinged arms at each end on which the sockets and reflectors are fastened. The batteries are carried in a built-in casing under the center of the metal bracket, and the camera is fastened directly above by means of the tripod socket. At distances it produces a type of "shadowless light" which must be used carefully for such subjects as portraiture, but for technical and record purposes it is excellent. With color it finds its real application, for there is practically no unilluminated shadow portion. It is also ideal for use with the CONTAMETER and the CONTAX or SUPER IKONTA B, where at such close distances the swing of the hinged arms at each end of the bracket gives sufficient control of the angle of illumination and the terrific amount of light permits high-speed shutter settings and small lens apertures with fine-grain panchromatic or direct color film.

Similar to the bracket is the "reach rod." This is a long rod, usually improvised from the leg of a discarded metal tripod, to one end of which is attached a socket and reflector. The socket is then connected to the battery box by means of an extension cable. As the rod is generally about forty-eight inches long, it can be held in almost any desired position inside a six foot radius. While its use is awkward at first, practise will enable the cameraman to hold the reach rod in

one hand and operate the camera with the other, thus making the balanced light a one-man operation. It must be admitted, however, that an assistant makes the work very much easier.

When working indoors, the usual lighting equipment, including spot lights, may be adapted to the flashbulb. Because of its great intensity, it is an ideal light source to use in a large reflector behind a silk or spun-glass screen for soft lighting. The amateur who learns to control synchronized flash for portraiture will frequently use it in preference to other sources of light. Full control is possible; the subject is posed in normal, comfortable light; the shot is made at the psychological moment to catch the desired fleeting expression; and "peanut" bulbs may be placed wherever desired for accents. In short, the flash provides one of the most flexible forms of lighting available.

Unless otherwise unavoidable, exposures should not be made in complete darkness. Outdoors there is frequently little choice, but it must be remembered that outdoors there are no reflecting walls so that the light is far less effective. Here the lens diaphragm must be opened one or two stops at the same shutter speed. Ordinarily exposures are made indoors under usual light conditions. If made in darkness, they show a peculiar, staring expression in the faces, while those made under high light intensities show signs of the strain to which the eyes are subjected. Under ordinary light conditions, flash causes no abnormal strain, and the results are normal in appearance.

The final inquiry is quite naturally one concerning the exposure to be used with flash. It is mainly dependent on four factors. First, correct adjustment of the synchronizer. Second, the accuracy of the time markings on the shutter. With the precision-built shutters of ZEISS IKON Cameras one should have no trouble in this respect. Remember, however, that precision-built shutters, like all fine instruments, should be cleaned and adjusted every two or three years if their accuracy is to be maintained. Third, the use of properly-designed reflectors of the correct size behind each bulb. Fourth, the use of the developing formula, or one of equivalent energy, recommended by the manufacturer of the film used. There are other variable conditions (as with all photographic exposures) that prevent any tables from being absolutely accurate, but those given on this page should (Please turn to page 166)

Notes & News

MINIATURE CAMERA WORK

edited by WILLARD D. MORGAN & HENRY M. LESTER with 15 well-known contributors; 310 pp. with 500 illustrations and 20 half-tone reproductions of Kodachrome Transparencies; Morgan & Lester, New York (1938).....\$4.00.

The editors have concentrated on the use of the miniature camera (negative sizes up to 2¼" x 3¼" being considered miniature) with slight regard to the technical details—admittedly important but thoroughly covered elsewhere—of exposure, development, equipment, etc. For this reason the book will be of value and interest to all photographers regardless of camera size, because it offers new ideas, new viewpoints, and new approaches to the various phases of photography covered. Each chapter, written by an expert in its field, presents practical information on how to make pictures in that specific field. Of special interest is one of the most complete and comprehensive articles to date on color photography with Kodachrome by Harris B. Tuttle. Valuable as a source book for ideas and procedure in making pictures, *Miniature Camera Work* will also prove a most useful reference book for the many phases of photography covered.

THE FUN OF PHOTOGRAPHY

by MARIO & MABEL SCACHERI; 374 pp. with 375 illustrations; Harcourt, Brace & Company, New York (1938) \$3.50.

The authors—well-known photographers and writers—tell of their own personal experiences with cameras. In proposing that the amateur is entitled to have fun with his hobby, that he should make the kind of pictures he likes to make, and that he should skip any part of photography that bores him, they place the emphasis on the taking and finishing of pictures. Many pictures—both good and bad—are reproduced to illustrate their suggestions. *The Fun of Photography* is not a technical manual, but it will give the amateur many new ideas for picture possibilities.

LENS SHADES & FILTERS

Repetition at this season each year of the need for lens shades (popularly called sun-shades) and filters seems trite and unnecessary. But their value is far greater than the average photographer realizes, and their use is far more limited than it should be. Outdoors, especially in the summer when the illumination is far more brilliant than we think, a lens shade is a necessity if we would achieve the full definition and brilliance of which our Zeiss Lens is capable. Light reflected from the subject is faithfully projected by our Zeiss Lens to its proper position on the sensitized emulsion, giving an accurate representation of the scene pictured. But strong light falling on the lens from without the picture area tends to be distributed over the entire area of the sensitized emulsion, causing a loss of brilliance and definition in the negative. By shielding the lens against light from without the picture area, the lens shade thus aids in securing better quality in our pictures.

The tremendous increase in color sensitivity of film over the last ten years has done much to eliminate the actual need for filters, yet at the same time this increase has made necessary a better understanding and use of filters if the fullest advantage is to be taken of it. Despite the increase in sensitivity of film to the greens and reds, it is still tremendously sensitive to the blues. A light or medium yellow filter, such as the Zeiss Ikon G-1 or G-2, will do much to correct this condition by lowering the intensity of the blue portion of the light. Landscapes with

a wide range of intensity between the sky and the foreground will be brought more into balance, clouds will be strengthened by a darkening of the sky, and blues in the subject will be made to more nearly assume their proper relationship in monochrome. The Zeiss Ikon G-3 Dark Yellow Filter, since it absorbs more of the blue portion of the light, will naturally strengthen this corrective effect. The choice between the three filters will, of course, depend on the amount of correction desired.

The other Zeiss Ikon Filters also play their part in giving us greater variety and effect in our pictures. The G-4 Orange Filter, practically a total blue cutter, will give a much greater contrast in the picture than any of the yellow filters, while the R-10 Red Filter will give extreme contrast, slight under-exposure with the R-10 giving an almost infra-red effect. The GR-55 Yellow Green and the GR-50 Green Filters will be found of value in landscape work in that they not only darken the blues slightly in the print but they also lighten greens strongly illuminated such as grass in the foreground. The GR-50 Green will, of course, have a greater effect than the GR-55 Yellow Green. The GR-55 Yellow Green will also be of value in contra-light (against the light) work in lightening the shaded side of the subject toward the camera.

So let's take a resolution this summer to always use a lens shade and to gain a greater understanding and make a greater use of filters. To the extent that we do so we will note an improvement in our pictures—a technical improvement at least, for after all no accessory can improve composition or human interest. But it is the experience of most judges that more pictures are eliminated from exhibitions and competitions for poor technical quality than for any other reason. And these two inexpensive accessories—lens shades and filters—will be found a great aid in improving the technical quality of our pictures.

CAMERAS IN SCIENCE & INDUSTRY

The application of ZEISS IKON Cameras in the various fields of industry and science is always of interest to us. Photographs showing such applications are useful in our various exhibitions and displays, and if informatively and clearly stated, an article concerning such application will be of great value and interest to many readers of ZEISS MAGAZINE. Your application may be special or unique, or you may only apply the camera in the practice of your business or profession; in either event let us know about it. And in return, if the solution of some technical problem is preventing you from making the most advantageous use of your camera, let us know what it is, for we may be able to be of some help to you.

PRINT MAILING REGULATIONS

For the benefit of entrants in our various competitions and exhibitions we give the following decision concerning the mailing of photographs received through the courtesy of the General Post Office, New York, N. Y.

"In reply to your letter of the 14th instant, requesting advice as to the classification of photographs in connection with a contest sponsored by you, please be informed that photographs bearing on the back the handwritten or typewritten 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 may be mailed at the third or fourth class rates of postage, according to weight, as such information is regarded as a permissible written addition to the photograph to which it relates."

Our thanks to Mr. R. I. Boone, frequent entrant in our monthly competitions and two-time prize winner, for having called this question to our attention.

FLASHLIGHT PHOTOGRAPHY

(Continued from page 164) give fully satisfactory results. Like all factors, they will vary somewhat with the individual photographer's methods, but such variation is easily determined with a few trial exposures.

But flash is not necessarily used alone. As we shall learn, it is extremely useful when used in combination with either or both tungsten or daylight.

(To be continued in the August Issue)

THE ADVANTAGES OF A WIDE ANGLE

(Continued from page 155) No. Seven the normal lens didn't include enough to satisfy. The Chicago Art Museum lions have been literally shot to death, so in No. Three I thought I would use my 28 mm lens to get a picture to end all museum or library lion pictures. No. Eight is a good example of the kind of subject that demands a wide-angle lens. This is the driveway into a Hollywood home's one-car garage. To photograph the mad noodle design set in concrete with the normal lens would have required a six foot scaffold. This picture was taken at eye-level. To take No. Four with the 50 mm lens would have put me in the middle of the wild Los Angeles traffic. With the 28 mm I stood on the curb and kept my hair from turning white. It's one thing to walk through traffic with your eyes open and another thing to be concentrating on the picture while hoping that the drivers will be thoroughly aware of your existence. No. Five was made looking up into the sky and No. Six looking down into a black oily pool. The meter reading was very low, so I had to brace myself against a derrick and give a 1/5th second exposure.

I don't want to suggest that I threw my 50 mm lens away after getting the 28 mm. I use it as much as ever, but I can now take subjects which were formerly beyond the reach of my Contax.

MAKING OUR HOBBY PAY

(Continued from page 159) natural poses — yawning, scratching his nose, stowing food into his mouth, and so on.

And once more: Remember that the worst blunder of all is to snub someone. No matter how unintentional it may have been, you can never make the neglected person feel that you didn't regard him as not important enough to warrant your attention.

HUNT WITH YOUR CAMERA

(Continued from page 161) and be sure to remember him with the promised enlargements. At noon most animals are taking their naps, don't coax them then, and always observe the "do not feed or annoy" rules. Come back on another day if the chosen animal has parked itself in the wrong place or won't get up at all. Don't become a Sunday hunter who tries to do everything at once — and generally poorly.

In these surroundings you can easily use the slower fine-grain panchromatic film. The simplest work will be at the open runways where you will avoid including buildings, fences, and spectators. Here the light is usually good. Use a lens shade and exposure meter for all your work. Except for group pictures a wide open diaphragm and proportionally faster shutter speed will be used, for it is necessary to have only the animal in focus and it should be free of blur on account of movement. With bird photographs, if the wire mesh is not too thick, it will not show when the lens is held closely against it. Cages with iron bars will be a problem. The parallel

obstructions and the animal must be composed in a harmonious or contrasting structure. The big cats, bears, and other animals exercise in repeated paces along the limit of their enclosures, and the graceful movements of the animal's body is frequently emphasized by the vertical lines of the bars. Study your depth of field scale, and then wait until the begging monkey gets close enough.

Always remember that your movements in front of the cage should be made with ease and care. Your camera should not be placed beyond the allowed limit except with the permission and assistance of the keeper. And be sure to get close-ups, for the portrait of the wild animal expresses more secrets, character, and beauty than the written words can describe. Here the long-focus SONNAR F:4 135 mm Lens—or better still the SONNAR F:2.8 180 mm Flektoscop combination—will bring the face close without frightening the animal or requiring that you come too close. A chain tripod, the unipod, or the CONTAX Chest Support will permit comparatively long exposure yet assure a steady hold of the camera. You also should get many unusual pictures including the spectators . . . children in front of the monkey show, girls in new spring fashions with the birds, and the seal or walrus with a human counterpart found in one of the keepers or a visitor.

From here we graduate to the city park as our next "hunting" ground. Squirrels and song birds are almost tame, and with a few crumbs or nuts they can be persuaded easily to come into "shooting" range. Swans, ducks, geese, sea gulls, and other water birds on the lake or pond with their reflections and ripples on the water make a sure "target." Birds taking off or coming to a gliding stop on the water require faster shutter speed and quick range adjustment of the camera. As a final test of your skill, "shoot" the birds while in the air.

The aquarium with its exotic display of strange tropical and native fish and other water life, found in many of our big cities, should be of great fascination to the CONTAX "hunter." Your exposure meter will indicate that the light through the glass and water during the noon hour is nearly sufficient for the faster panchromatic films with a wide aperture lens. Just touching the glass of the display tank with the lens gives the camera support and prevents the scratches on the glass from showing in the picture. A week day when few visitors are around is preferable for this work and permission is easily secured.

(To be continued in the August Issue)

THE MONTHLY COMPETITION

(Continued from page 146) lines of action are placed on the diagonal. We do feel that the picture would be helped if it were cropped about one-third down from the top (about at the lower line of the distant waterfall) and about one-third from the left with a bit on the right and bottom. The picture would be then simplified without losing any of its effectiveness, and the composition would be strengthened by eliminating the background and other material which is actually superfluous in this study.

Paul Kozak, Jr., wins Second Prize with his picture, *New York Gardens*, enlarged from a negative exposed in a CONTAX fitted with the TESSAR F:2.8 50 mm Lens for 1/50th second at F:5.6. Here is an excellent picture which the average person would never have noticed. At first glance it seems to be devoid of any picture possibilities—just an ordinary stone wall with an iron fence. By waiting for the proper time of day so the sunlight would be the means of dramatizing this ordinary scene and the introduction of a couple of figures, Mr. Kozak has succeeded in making a winning picture. It shows a keen

observer can find material everywhere but that the time of day can either make or break a picture. The old advice to the beginner to visit a scene three times a day to find out its possibilities still holds true. Thus, if we take a picture of a favorite spot in the morning, another at noon and still another towards evening, we will have three different types of pictures of the same subject, each representing three different moods and one of which will be the most outstanding.

The Third Prize goes to Louis Lechthaler for his picture, *Through Sunlit Waters*, enlarged from a negative exposed in a SUPER IKONTA A fitted with a TESSAR F:3.5 7 cm Lens for 1/250th second at F:5.6. Here we have another picture which depends on its simple pattern and the feeling of real water for its appeal. While there is an indication of action by the shell being on the diagonal, at the same time this is counteracted by the too-close cropping of the picture. To further convey the idea of movement, it would have been better not to confine the rowers in such close quarters.

WHAT IS YOUR VIEWPOINT

(Continued from page 151) back may be more dramatic in emphasizing old age than the face alone.

This may seem like a long way of saying that a picture can be made from any angle or position. However, many people

using cameras do not realize it until after months, or years, of pure recording.

After experimenting with pictures from other than normal sight positions, the taker discovers that even the so-called "trick" pictures are more interesting and dramatic than those taken before. They are interesting because they add to the viewer's visual experience and knowledge. From the picture-maker's standpoint, the "different" picture satisfies a basic inner urge to be superior to, and distinguished from, his fellow men.

And this rounds out the introduction to the real point of this article, the foundation on which all the rest is superstructure. Every man has an ego. That is the word applied to his urge to be an individual god in his own right. From this urge flow the ambitions and desires to be better and be different.

The ego can be fed successfully with a camera. The camera is an instrument that can lead to accomplishments that satisfy one's desire to distinguish himself.

This article would not be complete, however, if it was not pointed out that "looking for pictures" is a pleasant and un-failing method of amplifying sight experiences. It is this adding to our experiences that builds up our perspectives on ourselves, and the people and things about us. The empty man is the least interesting to himself and to others. On the other hand, the man who is full of thought and experiences not only lives life more richly but also adds to the richness of others.

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" by 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.

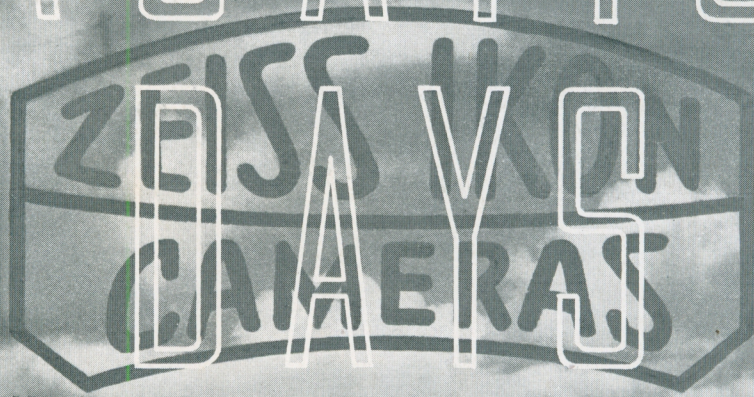
7. **PRIZE AWARD:** Entrants receiving an award may retain same as credit for not more than one year but must inform us of their intent to do so, stating the name and address of their dealer, within ten days of receipt of notification of the award.

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.

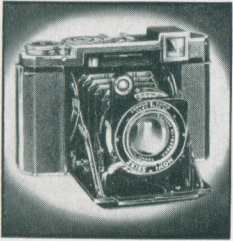
9. **ENLARGED NEGATIVE:** An enlarged 5" x 7" copy of the original negative, unless smaller size is requested, will be furnished to entrants receiving an award. Prints made from such an enlarged negative or from the original negative, may be entered in the maker's name only in any non-commercial photographic 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.

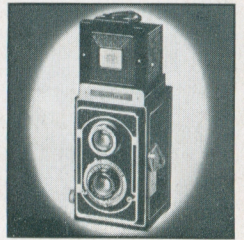
VACATION



**SUPER
IKONTA B**



**IKOFLEX
II**



CONTAX III

Beach or mountains, cruise or automobile trip, whatever your vacation desire, a Zeiss Ikon Camera will be the perfect companion. Make your choice now from the wide selection of models at your Zeiss Dealers, and assure yourself care-free picture making during this and many other vacations.

