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October, 1938

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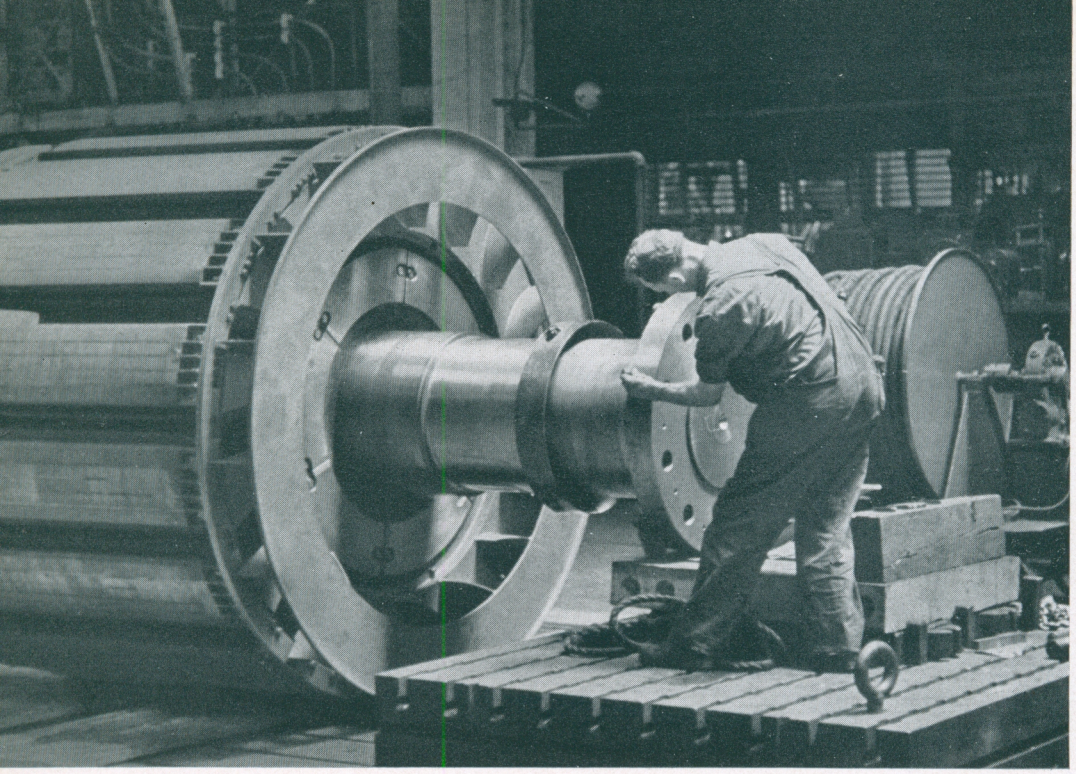
No. 10



FIRST PRIZE

Power

B. H. CHATTO

Zeiss Ikon Monthly Competition

FIRST PRIZE this month goes to B. H. Chatto for *Power* made with the CONTAX and SONNAR F:2 50 mm Lens. The exposure was based solely upon the filtered daylight in the large Westinghouse plant, but through the use of one of the newer fast films a setting of 1/50th second at F:2.8 was possible. *Power* is a happy blending of the industrial picture with a pictorial approach. Few photographers would think of a manufacturing plant as a fertile field for pictorial pictures. However, Mr. Chatto, with his wide experience in both commercial and pictorial work, saw a splendid opporutnity to do an everyday job in a fascinating manner. Choosing an angle which shows the strongest light centered upon the man and the huge turbo-generator as contrasted against the much darker background is an excellent way of creating emphasis upon the dominating center. The great appeal of this picture lies in the majestic feeling we derive from seeing the human figure posed against this immense piece of machinery. Pigmy man, with the few ounces of tissue called brain, being able to visualize and create the gigantic steel monsters which do the work for him.

Peaceful, taken by Sidney J. Nelson with a SUPER IKONTA B fitted with a TESSAR F:2.8 8 cm Lens, receives second prize. Due to the fact that this picture was taken at night with only moonlight for illumination, an exposure of five minutes at F:8 was necessary, naturally requiring the use of a tripod or other sturdy support. To keep good definition with such long exposure everything in the picture space which will show movement must be eliminated. In other words, the actual inclusion of the moon itself would be impossible because an exposure of more than five seconds would begin to show the moon as oval rather than round. We feel that Mr. Nelson has chosen a suitable scene for the rendering of a peaceful, moonlit study and regret that the reproduction shows the picture in too light a tone, which was not the case with the print submitted, it conveying to a much better extent the feeling of night.

Victor Pokorny wins third prize this month with *Look Out,* taken also with a SUPER IKONTA B fitted with a TESSAR F:2.8 8 cm Lens. To stop comparatively fast action, it is, of course, necessary to use a high shutter speed, and Mr. Pokorny set his shutter at 1/200th second for this picture. The fact that the scene was in good sunlight at the beach permitted him to diaphragm the lens down to F:11 with Verichrome Film. The composition has been carefully chosen, showing the breaking wave at a diagonal angle as the best means of conveying motion. The contrast between the two figures, one in a stooped and the other in an upright position, gives a good variety in both spacing and size of areas. But in the last analysis, what makes this picture interesting is its spontaneous feeling of carefree childhood, just two little boys having the time of their lives.

THIRD PRIZE

Look Out

VICTOR POKORNY

Peaceful SIDNEY J. NELSON
SECOND PRIZE

THIS MONTH

. . . the announcement of the Fifth Annual Exhibition on pp. 237 and 239 commences the finest exhibition of its type and continues the tradition that ZEISS IKON *Exhibitions have set for high standards of pictorial and technical excellence. Here is an exhibition that will not only be of interest to all photographers, whether amateur or professional, but will offer the opportunity to all photographers, regardless of their special field of interest, the opportunity to compete on equal terms under judges who have a special interest or sympathy in their particular field. It is an exhibition in which all who are using* ZEISS IKON *Cameras should compete, and it is an exhibition in which all can compete without the after-feeling that their prints never did have a chance because the judges had no special interest in or feeling for the particular field of photography represented. The selection of the particular classification in which a print is to be entered is left to the judgment of the entrant. The fact should be borne in mind, however, that in each classification different qualities will be sought by the judges and different standards of judging will be set. It is needless to say that, in fairness to all entrants, the rules will be rigidly enforced—especially that concerning the closing date of December fifteenth, and it is suggested that the rules on page 239 be read carefully. Could we personally contact each of you who will read this, a cordial invitation would be extended to enter prints in the Fifth Annual. Since this is impossible, the invitation is here extended, and we sincerely hope that each of you will accept.*

ZEISS MAGAZINE

Devoted to Zeiss Ikon Photography

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OCTOBER, 1938

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Announcement of awards and classifications and the exhibition rules

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.

The Joy of Living

GLENORE HYDE

From the ZEISS IKON Loan Exhibitions: 1938-39
SUPER IKONTA A *with* ZEISS TESSAR *F:3.5 7 cm Lens*
Accompanying article commences on page 234

The Contax in the School

HAROLD C. AMOS, M.A., A.R.P.S.*

IT IS a far cry, indeed, from the little red country schoolhouse of our childhood days to the large, beautiful, modern fire-proof structures which today house our institutions of learning. Education itself has likewise undergone great changes. Textbooks have been brightened and made more attractive; the theater and the cinema have made their contributions; field trips and excursions to factories, government buildings, museums, and public institutions have combined to broaden the scope of education.

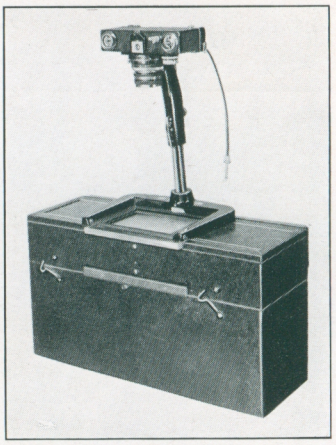
Of all these, that which nowadays is called "Visual Education" undoubtedly plays the most important part. Photography today is a vital part of school life, not only for purposes of publicity, but also as an aid to teaching in every line of work. And here is where the CONTAX, as the most versatile of all cameras, appears upon the scene as a vital factor in modern education.

First, as to publicity. Our school in Tokyo is far from the homeland; our prospectus gives complete and accurate information concerning equipment, courses of study, standards of work, et cetera, but it gives no idea to the prospective client, five thousand miles away, of what the school is really like. He wants pictures—every-

*Principal: The American School in Japan.

day, unposed pictures—showing the plant, the environment, and the daily activities of students and teachers, indoors and out. To meet this need we have recently published an illustrated booklet, called *The American School at Work and Play,* which aims to give a cross section of our school life. Except for the title on the cover, there is not a word of printing in the entire book; everything is done through the medium of photographs; and this is the interesting part: of the ninety illustrations used, seventy-six were made with the CONTAX; the remaining fourteen were made by professional photographers, representatives of local newspapers and magazines, mostly using the regular large-size press cameras. Looking at the cuts in the booklet, it is impossible to tell which prints were made from the large negatives, and which from the 35 mm film of the tiny CONTAX.

The CONTAX can be used where the large camera would be out of the question. With it, for example, I can quietly enter the classrooms and unobtrusively photograph the children at their work. One room constructs a model of the Swiss Alps; another builds a New Mexican pueblo; a third erects and furnishes a Japanese house. In the Arts and Crafts Department, photographic records of the work produced by different classes are made and preserved for furture use. The younger children love to see pictures of themselves, at work and at play, posted on the bulletin boards of their class rooms. Their dramatic productions—Egyptian, Greek, Indian, Early English, or Japanese—which they give in costume in connection with their history or English courses, are photographed without fuss or bother. A couple of flash bulbs with the photo-flash synchronizer on the CONTAX, and the job is done. In many rooms, of course, snapshots can be made in daylight by using the SONNAR F:2 50 mm lens. Not a week passes that the little camera is busy somewhere about the school. The youngsters are so used to it that it does not distract their attention; the quiet shutter does not interrupt the recitation with a loud click or snap; and the delights that the resulting



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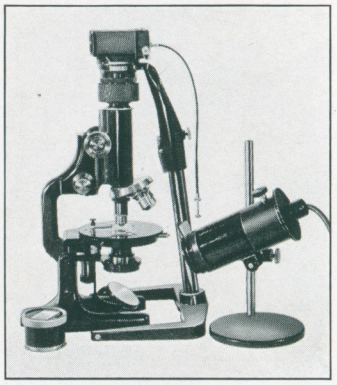
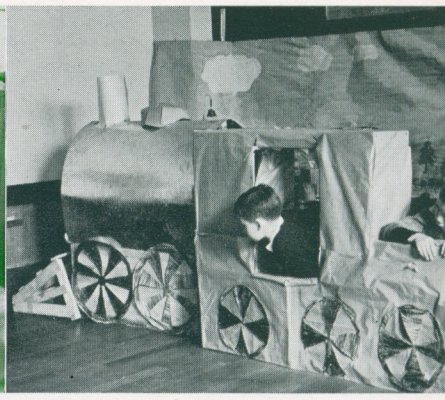


ILLUSTRATION NO. 2

pictures give are boundless. In the reception room, for the entertainment of callers who are waiting for appointments in the office, there are stacks of photographic albums, indexed by years or subjects, of various activities, projects, and excursions. And it frequently happens that, when the time for the appointment comes, the caller is reluctant to leave the photographs for the more prosaic interview with the Principal.

In the laboratory, the CONTAX is invaluable, because so many photographs can be made for so little cost, particularly in the field of photomicrography. The accompanying photograph (Illustration No. 2) shows how simply it is done. The CONTAX Reproduction Stand is hooked up to the WINKEL-ZEISS Microscope, and the ZEISS Microscope Lamp is used for illumination. When protozoa, rotifers, or other living specimens are being photographed, the water cell is placed between the lamp and the microscope substage mirror to prevent evaporation of the water on the slide. Photographs can be made in rapid succession, and slides for projection made from the best ones. (Frequently living specimens are projected directly by means of the ZEISS Prism, which is attached above the eyepiece of the microscope.) Before my son, who at that time was a student in the biology class, suggested this arrangement to me, we had been using a 3¼″ x 4¼″ bellows camera, with plates and film packs. It gave good results, but it was bulky, and the plates and films were too expensive. The CONTAX does the same job, just as efficiently, at a fraction of the cost. For large objects, requiring a magnification of not more than ten or fifteen diameters, the Reproduction Stand is used directly, with the rings giving a ratio of 1:1, and the negatives enlarged in the MAGNIPHOT in the school dark room. This means is sometimes used to test the students' powers of observation, by showing them greatly enlarged photographs of common things, sometimes taken from unusual angles.

On the athletic field the CONTAX shines. With its high speed shutter and its accurate long-base distance meter it is capable of an almost unlimited scope of work. During the course of a track or field meet from fifty to seventy-five exposures (*Please turn to page* 238)



The Story Behind the Picture

PAT TERRY

It Is Later Than You Think

LIKE MOST of the pictures I make, this particular print is one of a series comprising a photo-essay of some hundred photographs originally created for the late-lamented magazine: *Picture.* An article, published many years ago in *American Magazine,* suggested to the Editors of *Picture* that *A Day in the Life of a Station Master* might make an interesting photo-article. Accordingly, they turned the assignment over to me.

I had seen this particular picture of the series for years . . . in fact, the two clocks with the hurrying passengers beneath had excited my imagination since 1924. I recall attempting to bag it in 1925 with an ICA IDEAL B* fitted with a ZEISS TESSAR F:4.5 15 cm Lens. The definition was probably slightly better at the hyperfocal distance for the stop used, but the negative material was so slow, the stop so large, and the movement of the people so great in comparison to the shutter speed that the attempt was a total flop. Again, in 1933, I took another crack at it. By this time ZEISS IKON had produced the SUPER IKOMAT C† which was then fitted with an F:4.5 TESSAR. We had supersensitive panchromatic roll film by this time, and the shorter focal length of the lens plus the extra film speed enabled me to get a better result.

In all, in the past before I received this assignment, I must have made at least a hundred exposures of this particular scene, yet today I cannot find a single negative or print from any of these earlier efforts. The accompanying picture was made last fall with a SUPER IKONTA B loaded with Agfa Superpan, and, as I recall, the exposure was 1/25th second at F:5.6—*with success!*

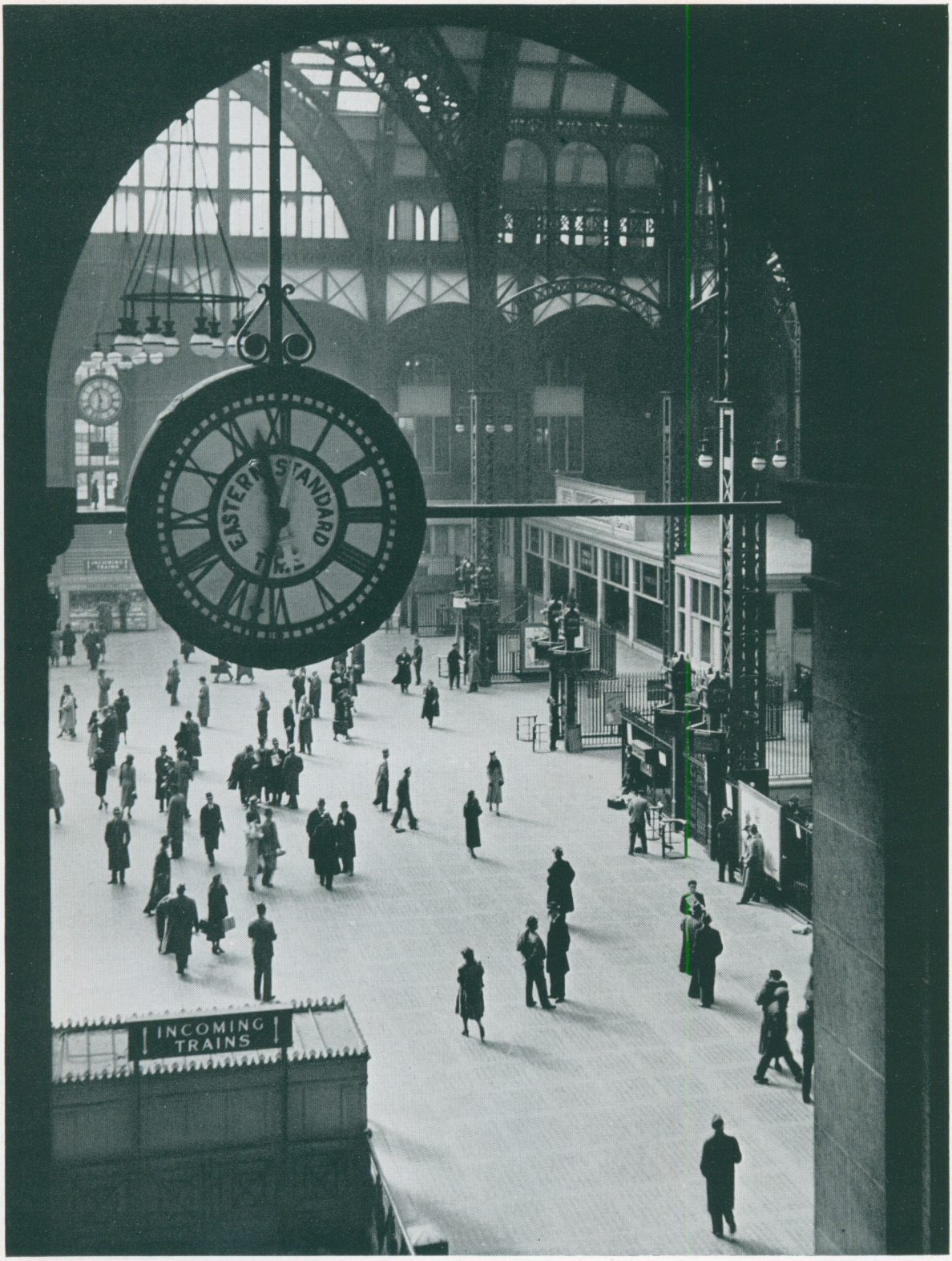
Success, at least, as far as my reactions are concerned. You may not like the picture as a pictorial effort, but it represents some nice problems involving depth of focus, motion stopping, shadow detail, and optical definition, a combination difficult of solution. When you come to consider it, the apparent depth shown in this picture at the stop used is astonishing. Observe that the definition of a figure framed in the doorway on the opposite side of the station is satisfactory, while at the same time the foreground clock is considerably sharper. Actually, I focused on the figure of the station attendant in the center and a little to the right.

I have not stopped all motion, to be sure, nor does this concern me very much. An impression of movement and activity is given the picture by this motion. Naturally, I was forced to use a shutter speed sufficiently slow enough to register good shadow detail, for it was the juxtaposition of the clock (itself in deep shadow and against the light) with the passengers beneath that made the picture as I saw it. I could have used a flashbulb to lighten the shadows of the arch and clock, but I think that a flash used in this instance might have created a false feeling in the picture.

Because it may well be contested by the users of longer-focus lenses, I hesitate to make a statement concerning the TESSAR F:2.8 8 cm Lens in my SUPER IKONTA B. I do not believe, however, that its definition can be surpassed. Note the railings on the passenger entrances in the middle ground. I had to hold back the clock a little by dodging when making the enlargement. The gray, steamy atmosphere to the upper left, back of the clock, is created, I am told, by dining cars parked on the tracks beneath where railroad cooks are making preparations for the hungry passengers to come.

And that is about all there is to say, save that I suggest that you yourself haunt the nearest big station. You can and you will find more pictorial shots than you could possibly take on a thousand feet of film. And I am confident that you will be rewarded with many a salon hanging as a result.

*Now the ZEISS IKON IDEAL B.
†Now the SUPER IKONTA C, also the SUPER IKONTA C Special.



It Is Later Than You Think — PAT TERRY

SUPER IKONTA B *with* TESSAR *F:2.8 8 cm Lens*

Search for Substance

LEO NEJELSKI

TOO MANY manipulators of cameras think of photographs instead of a picture. To me, a photograph is a mere record of a scene, a person, or a thing. A picture expresses and conveys a thought, or an emotion.

The principal difficulty is that most people think of photographs, or pictures, as designs. They study the composition in terms of the black and white result they will obtain in their final enlargement. They are eagerly interested in *how* their photographs will compose. *What* these photographs will convey seems to escape their consideration completely.

Composition is important. However, even obvious faults in composition can be excused when behind the picture is an intense and virile, or a profound, idea. A good picture based upon an idea brings new concepts and stimulation, revives memories, or causes one of the countless other reactions. The most accurate and measured composition cannot make up for the lack of an idea or the lack of substance.

What is substance? My abridged dictionary defines substance as, "that which underlies all outward manifestations . . . the most important element in any existence . . . material of a thing . . . "

We say that a picture has substance if it not only records life but interprets it as well. We say, too, that a picture has substance if it adds experience, or richness, to the lives of the people seeing it. A good picture may do both.

The most vital pictures are made by men and women who think intensely. They think for themselves. They never have to worry about imitating others because they are too busy thinking things and interpreting them to have either time, or energy, to wonder how somebody else had done it, or might do it.

I have been fortunate in meeting and knowing several of America's finest photographers. They have only one thing in common. They think and they think intensely.

Not one of these people could photograph a child of the slums without conveying to the millions who never set foot in these areas of poverty that there is still great misery in our "enlightened" world. Not one of these master picture makers could photograph even a dish without imparting some of its glamor, some of the pride of the artisan who made it. Not one of these could ever be a mere maker of records. Thoughts, ideas, and reactions would creep in somewhere.

Watch a master as he prepares to make a portrait. He may begin by adjusting lights. Or, he may sit down and talk with the person. Or, he may put on an act of temperament. In fact, most good portrait photographers are known as eccentric. The eccentricities are not important, however. These people have dis-

covered their best means of getting the real selves of their subjects to shine through their reserve, or their desire to be somebody else than the persons they are.

These eccentricities are misunderstood as a means of getting people to act natural. The most revealing pictures seldom result from acting, be it natural or otherwise.

No sincere photographer feels completely confident until he knows the person he is photographing. The process of getting acquainted may take only seconds, or many minutes. Association for a long period of time is not essential. But knowledge is important. Without knowledge of the person's character, *interpretation* of that character is impossible.

What a person looks like is only mildly interesting. *What* a person *is*, matters a great deal not only to that person but to his friends and acquaintances. And the photographer who succeeds in depicting the character of a person in a picture discovers the substance of portraiture.

Substance can be discovered in the picturing of cities, too. However, many photographers miss the true substance of cities and satisfy themselves with their most obvious aspects.

Witness the great number of people who go, or come, to New York. Follow them about and you will discover that most of them will photograph the outstanding buildings, some of the avenues and squares, the river, and then rush home to bore their friends with them. These people do not see the heart of New York. They see only a few of its external manifestations.

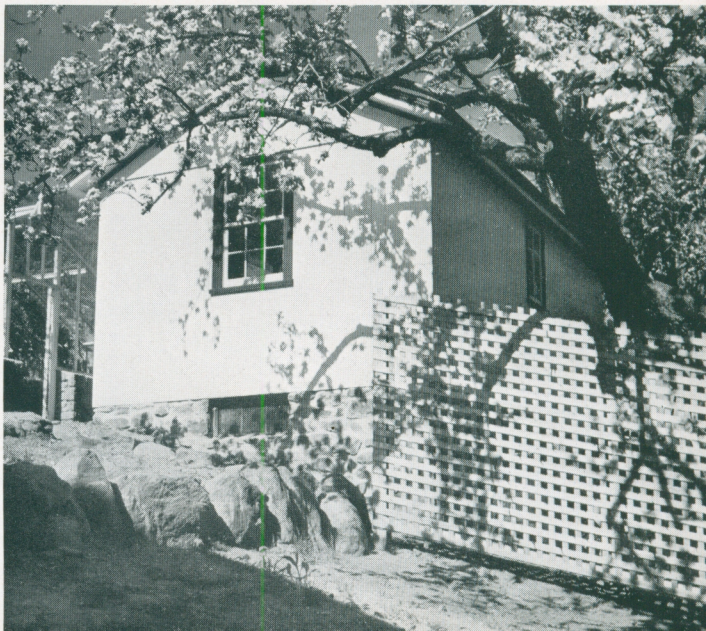
Buildings, regardless of size, serve as shelters for people. That is their main purpose. So, in addition to picturing the buildings, he should also picture the people. Who are they? Where do they live? What do they do?

Do you envy them as they scurry and push each other about? Or do you feel sorry for them? Then picture your interpretations of them.

Go into Harlem, into Chinatown, into Little Italy, into the Ghetto and picture the people there as they work and play, hope and dream. Without leaving the island of Manhattan, it is possible to picture a trip around the world. Yet, how many leave New York with a few pictures of familiar places and go away believing they have pictured New York??

Prowl about the docks, roam under, or over, its majestic bridges, and wander (*Please turn to page* 238)

All photographs by LEO NEJELSKI *with* SUPER IKONTA B



Hurricane in NEW ENGLAND

CONTAX PHOTOGRAPHS

by

DR. W. H. BARTON JR.
MAXWELL F. COPLAN
C. A. FULLER
DR. H. C. SANDS

How a Maximar Made money

GRANT RUSSELL

(Mr. Russell offers some excellent suggestions of value to the amateur interested in securing a return from his camera regardless of its size or style. Here is a field in which the professional is generally not interested; especially as regards the pictures of workmen, it is generally neglected; and it is a field worth the attention of the amateur with some spare time on his hands who wishes to defray to some extent the cost of his photographic activities.—Editor.)

LAST SUMMER, when a grade-separation project, typical of many similar construction projects now in progress all over the country, was begun in my neighborhood, I immediately became interested in the work and determined to keep a photographic record of it for my own use. As the work progressed, it soon became apparent that many pictures of the work and equipment could be sold to the men connected with the job. The character of the subjects and the demands of my customers, however, called for sharp, clear-cut prints showing the maximum amount of detail. This my MAXIMAR A with its ZEISS TESSAR F:4.5 10.5 cm Lens provided. The adaptability of a plate and film-pack camera such as the MAXIMAR or IDEAL is well-known, and the 6.5 x 9 cm size is, in my opinion, the best for such amateur or semi-professional use. The sharpness of the enlargements from my MAXIMAR negatives was frequently commented upon by the people to whom I sold prints.

There are a number of markets for good pictures of engineering and construction projects. General views, records taken at regular intervals of the progress of the work, before-and-after pictures, and pictures of any unusual difficulties encountered in the work: all these and more were desired by the contractors and engineers. I found that nearly every workman down to the lowest laborer would buy at least one print in which he appeared and often wanted individual pictures made of himself. I usually tried, however, to include more than one person on each negative, so that more than one sale could be made from each of them. I set the price of the prints high enough to show a profit from a single sale but, at the same time, low enough to appeal to the men.

Pictures made of the machinery formed another source of profit. These could be sold to others besides the operators. Where large power machinery is being installed or used, an agent of the manufacturer or distributor will frequently be present. These men are always anxious to obtain pictures of their products, and I have made many sales to them. If the agent cannot be contacted, the prints can be mailed directly to the manufacturer. His address can be found on the machine, where it generally occupies a conspicuous place. Large prints, about 8″ x 10″, are almost always required. These photographs should be sharp and clear, and they should show the machine in operation, preferably under unusual or difficult conditions.

Both the workmen and the equipment are usually insured. If an accident occurs, pictures of the damage should be made for possible use by the insurance company. If the prints are ready immediately after the

All photographs by GRANT RUSSELL *with* MAXIMAR A

occurrence, the local newspapers may be interested in them. They also may be of interest to safety or accident-prevention journals. Prints of general engineering interest can sometimes be sold to technical and engineering magazines. The names of these different magazines can be found in the various market directories.

The MAXIMAR is equally well-adapted for use as a hand or stand camera, but for this sort of work I prefer to dispense with the tripod and make most of my exposures from the hand, using the Ikonometer finder for framing the picture. With this finder the subject is seen full size, and the exposure can be made at precisely the right instant. To me the plate camera is preferable to the roll-film camera for such work because, no matter how few exposures are made, the pictures can be developed and printed immediately without any waste of film. I use cut film almost exclusively because of its economy and ease of manipulation. In addition to a supply of loaded plate holders, I always carry a loaded film-pack adapter in case my supply of cut film is used up. Nevertheless, I prefer the cut film. The most-used combination, giving fine grain and good contrast, is Panatomic Cut Film developed in Eastman D-76. It might seem that ortho film would be just as good and somewhat cheaper, but many of the new power shovels, excavators, trucks, etc., are tastefully adorned in bright red or yellow paint. Ortho film renders some of this so dark that black lettering on it will not show clearly. And the superior rendering of color by the panchromatic film is well-worth the slight extra cost.

As stated, 8″ x 10″ prints must be made for magazines, newspapers, and the contractors, but 5″ x 7″ prints, easily enlarged from a small part of the negative, are imposing enough to sell readily to the men and cheap enough to be sold (*Please turn to page* 239)

Synchronized Flashlight
Synchro-color

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

(*Continued from the September Issue*)

FLASHLIGHT is growing in popularity with great rapidity because it actually gives the photographer light, comparable to the sunlight in intensity, which can be carried in the pocket. With the new, ultra-fast films, adequate illumination is not difficult to find. With them flash is used to eliminate the gray flatness of dim lighting. The slower the film, the more valuable flashlight must become. With slower films, flash is frequently essential in obtaining adequate exposure at motion-stopping speeds. Yet, even with the slower films, the brilliance of the flashlighted negative is a valuable characteristic.

Color is the most widely used slow film. Both Kodachrome (daylight) and Dufaycolor are rated at Scheiner 17 or Weston 8; an extremely slow speed when compared with the new panchromatic films which are claimed to have ratings of Scheiner 32 or Weston 200 with certain developers! With film of such a low general sensitivity, it is obvious that flash is the solution to make such a film adequate for general work. With the exception of brilliant, midsummer-sunlighted scenes, the average exposure will be on the order of 1/25th second at F:8. At times the exposure will be less, but throughout the year it more often will be greater. Of course, we should prefer, when possible, to make exposures at 1/100th second or more, and this with an aperture of F:11 or F:16. This is not possible with such a film without a tripod or an aperture which loses too much depth of field. And with color, out-of-focus backgrounds are to be avoided. In addition to these factors, there is the unbalanced exposure which will always exist between the foreground and the background. In short, while direct color offers unlimited opportunity for beautiful pictures, the limitations imposed by its comparatively low sensitivity make the use of this film extremely difficult at times.

As we have pointed out, the light from the flashbulb will aid in overcoming all the difficulties imposed by this low sensitivity. With daylight color exposures this is particularly true, and flashlight has been successfully used with Kodachrome A at night. The use of the synchro-sunlight technique, already discussed in this series, will eliminate practically every failure in the use of direct color film in the daytime.

Many arguments, both pro and con, have been advanced concerning the maximum exposure for a free-hand camera, especially the miniature. For best results the shutter speed generally conceded is 1/100th second. Such an exposure reduces blurring of the image to a minimum, a blurring which is, of course, unavoidable because the human body cannot be held absolutely rigid. There are exceptions, of course, but this will generally be found true.

Experience has shown that in color too great a loss of definition is highly detrimental, although in black and white a highly diffused background—and frequently the entire picture—is often desirable. To obtain the necessary definition throughout

Speed

HERBERT HERR

SUPER IKONTA B *with* TESSAR *F:2.8 8 cm Lens; synchroflash exposure 1/400th second at F:8 with G-3 Filter and No. 20 Bulb*

the entire field, it is then necessary to limit the choice of subject to those at a considerable distance (a type of subject not usually desired) or to make use of a moderately small aperture. This is the reason for the aperture of F:11 or F:16.

Synchronized flash permits the use of exposures from 1/100th to 1/500 second with diaphragm settings from F:8 to F:16 for close-ups and 1/100th at F:8 to eight feet away using a single flash bulb. Color is ideally suited for use with the Contax Bracket* for double-bulb photography on account of its lighting which is ideal. The light is neither flat nor harsh, and it is safe to compute exposure on the basis of a one-hundred per cent increase: i.e., the use of two bulbs permits twice the shutter speed at the same aperture or one stop smaller setting at the same shutter speed.

The question of exposure is comparable to that which is encountered with any flash photography. To state that exposure with flash cannot be exactly controlled would be to give the wrong impression of this type of illumination. As with other types, there are variable factors—the absence or character of reflecting walls and the distance of the bulb from the subject in addition to the type of subject—to consider, but once experience is acquired, exposure determination with flash will become as easy as with other types of illumination. The point involved is that adherence to a rigid exposure table works against the user. The table should be used for reference, and corrections should be made as dictated by the personal experience of the individual.

The table given may be used as a basis for both interior and exterior work, although if the outdoor subject is in a dark location at a distance of more than six feet, a full stop larger than that given in the table should be used. This is because the initial illumination may be disregarded when it is very dark, while the absence of reflecting walls requires more incident light. It may seem strange that in some instances greater exposure is required in daylight outdoors than indoors at night, but, first, in synchro-sunlight the diaphragm setting is determined by the more distant parts of the picture, second, deep shadows outdoors can be extremely dark, and third, there is no wall reflection outdoors to add to the efficiency of the flash, the additional exposure can become necessary in daylight.

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

HERBERT HERR

Synchroflash 1/200th at F:8, G-3 Filter & No. 15 Flashbulb

So far exposure has been the only consideration. Next is that of color. Flashlight is not suitable for color work unless it has the color values, or the film is corrected by filter, to give the proper reproduction. It happens, however, that the color of synchronized flash is different from both daylight and photoflood. Fairly satisfactory results have been obtained when using it with Kodachrome A or Dufaycolor with the photoflood filter, but with Kodachrome A and synchronized flash results which, in many instances are superior to those made either by daylight or photoflood have been obtained with Kodachrome A and the Chromeflash Filter.*

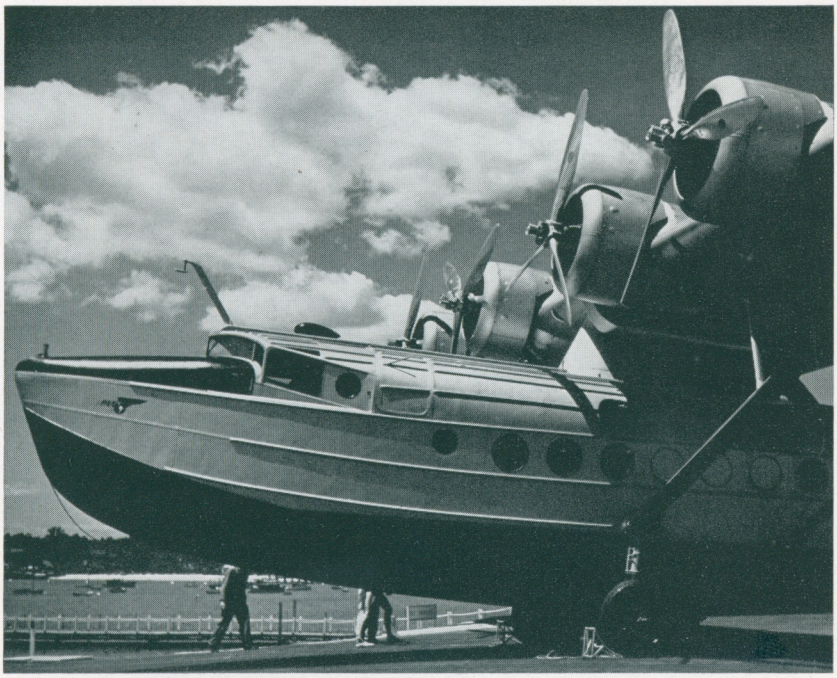
This is for color flashlight photography at night. It has been stated, and correctly so, that the color characteristic of the flashbulb is the same as that of the photoflood bulb. But this is based on the entire output of light from the flash- (*Please turn to page* 236)

*Cf. Maisel, M.D., Frederick J.; Medical Photography; Zeiss Magazine, IV (1938), pp. 40 & 64 (February & March). Obtainable through your Zeiss Dealer from Fish Sthurmann Corp., New York.

Flying Boat

EUGENE SMITH

FROM THE ZEISS IKON LOAN EXHIBITIONS
SUPER IKONTA A *with* TESSAR *F:3.5 7 cm Lens*



Pardon My Sentiment!

GLENORE HYDE

AT FIRST I thought it might be well to grab the trusty SUPER IKONTA A and dive into the nearest forest; there to eat out my heart in deepest humiliation, for definitely—oh, very definitely—NOT being in trend with the times. However, I reread the article and decided that battle was the thing.

The protest was about photographs of the sort that are entitled *The Storm, The Bashful Beau,* etc. In itself it was just a shallow criticism of what used to be a too prevalent type of picture. Shallow sentiment, the author of the article called it, and with some vehemence I insist it is no different from "phoney realism." Personally, I'm getting pretty tired of the boys that have discovered realism for the first time.

"The time has come to speak of many things" all right enough, and not the least of these is how real is realism and how sentimental is sentiment? ?

In the first place, let us stand agreed that regardless of one's outlook on the passing scene, technical honesty is required for a passing grade. If we are to picture a thing as it actually was, only minor retouching is permissable or the picture will not be factual. But the author of the article said that the photographer of today has greater opportunities to record the passing scene than the artist ever had before. To me, this is true only insofar as the capabilities of cameras are concerned. The ability of a photographer to record the passing scene depends entirely on the man's viewpoint, his thoughts, his emotions, and—more important—the life he lives and the man he is.

And I'm getting darn tired of the garbage-can brigade that can't face a perfectly realistic sunset without sneers about the pretty, pretty school of photography. As a decidedly ultra-modern woman who finds herself in the odd position of being the maker of a number of so-called pretty and somewhat emotional pictures, I must insist that they are just as "real" as garbage cans. I'm not narrow minded either, because I'd give a lot to have been the maker of a garbage can full of lilies as beautifully and eloquently as done by Horace Bristol. But, Gentlemen of the Bar, it reeked with sentiment!

In photography, our recording of the passing scene can at best be only a sidelight on the things we saw and the light in which we saw them. Personally, I tried

All photographs by GLENORE HYDE *with* SUPER IKONTA A

my hand at the more depressing scene and failed quite miserably to make my thoughts clear. So I passed it by for those to whom the scene presents a better working ground. Believe me, I still understand and am responsive to that type of reporting.

Apparently my own contributions to photography, such as they are, will be the portraits of a lady "on the sentimental side." But they are realistic just the same. In *The Joy of Living* (see p. 220) I personally have recaptured moments in my own childhood which were dear to me. You cannot deny the infinite pathos of the children in *These Three*. Sentiment to be sure, but bitter realism when you know that these three were orphans in a home where the passing scene found them.

I suppose I could have pictured them crying and desolate, but even the children of wealthier parents cry now and then . . . and to me the gallantry of *These Three* was a more accurate depiction of their lives.

So forget the schools of thought, dust off the SUPER IKONTA, or whatever camera it is, and record the passing scene . . *as you see it!*

These Three

SYNCHRONIZED FLASHLIGHT

(*Continued from page* 233) bulb, and with synchronized flash we do not use this entire output. At the commencement of the flash, red is predominant; as the peak is reached, the blue becomes stronger; then as the flash falls off, red again predominates. This then is the need for the Chromeflash Filter with Kodachrome A at night, for the peak of the bulb does not contain enough blue to make its light comparable with daylight for which Kodachrome regular is intended.

Outdoors, in making synchro-sunlight pictures in color, our problem will be somewhat different. Obviously, we will not use Kodachrome A on account of the background colors, and our problems will be to obtain sufficient blue from the bulb so as not to degrade the colors in the foreground subject which it illuminates. Generally, we will not have much trouble in this respect, the combination of daylight and flash on the foreground subject containing a near enough color combination so that it will appear satisfactory. And, of course, since our background is illuminated by daylight, it will be satisfactory. This is an interesting field to try, and the successful shots will more than compensate for the failures.

Naturally, flashlight is as valuable in making successive or simultaneous exposure separation negatives as in making direct color films. The uniformity of result, the good color value, and the high intensity make flashbulbs the ideal source of illumination for almost all color work.

With the CONTAX, or other ZEISS IKON 35 mm Cameras, Kodachrome A, and the Chromeflash Filter, the exposure tables supplied by the manufacturers for *wire-filled* flashbulbs will be found correct, exposure being calculated on the basis of one-half that for supersensitive panchromatic with one bulb and the same as for supersensitive panchromatic with two bulbs in the CONTAX Bracked. With the Chromeflash Filter, excellent correction will be had at 1/25th second, although satisfactory results can be had at either 1/50th or 1/250th second. It is understood, of course, that the figures as given by the bulb manufacturers are based on average conditions. Extremely light or dark colored walls, or the absence of walls near at hand as in a large auditorium, call for allowances in these figures.

In making synchro-sunlight pictures in color the usual technique will be employed. The diaphragm and shutter speed will be set for the exposure required for the background, the flashbulbs in reflectors being set at the proper distance from the foreground subject to secure correct exposure at that particular diaphragm setting and shutter speed. Daylight Kodachrome without filter will be used, of course, and exposure will be based on the fact that this is one-third the speed of supersensitive panchromatic film. This means that for the same illumination the bulbs will have to be forty per cent closer to the subject than would be required for the same exposure with the supersensitive panchromatic film.

There is no more difficulty in using flash with color than with any other type of photography. In short there are very few types of photography which cannot be used with far greater satisfaction and success with flash. The experience of thousands of amateurs, press photographers, professionals, and color photographers has proved that for the finest lighting the easiest, and the most convenient, is the flashlight.

In closing this series, the writer would like to point out the basic reason for the existence of flashlight. Flashlight is the one essential factor which enables you to get the photograph you want, when you want it, and as you want it.

THE END

Zeiss Ikon Loan Exhibitions

The One-Man Shows and Print Lectures comprising the Club sets of the Zeiss Ikon Loan Exhibitions are reserved as follows during the next few months:

GEORGE E. KIDDER SMITH ONE-MAN SHOW

November 1st to 30th
Dayton Art Institute, Dayton, Ohio

MAURICE C. LACLAIRE FIFTEEN-PRINT LECTUEE

November 1st to 3rd
Shelbyville Camera Club, Shelbyville, Indiana

RICHARD WURTS ONE-MAN SHOW

November 2nd to January 9th, 1939
Museum of the City of New York, New York, N. Y.

DEVER TIMMONS, A.R.P.S., F.R.S.A., FIFTEEN-PRINT LECTURE

November 7th to 9th
Vermont Academy, Saxton River, Vermont

M. U. WALLACH ONE-MAN SHOW

November 14th to 27th
Baltimore Camera Club, Baltimore, Md.

M. U. WALLACH FIFTEEN-PRINT LECTURE

November 14th to 16th
Baltimore Camera Club, Baltimore, Md.

BOB-LEAVITT, A.R.P.S., ONE-MAN SHOW

November 15th to 30th
California Camera Club, San Francisco, Calif.

JOHN MULLER FIFTEEN-PRINT LECTURE

November 22nd to 25th
Brooklyn Institute of Arts & Sciences, Dept. of Photography, Brooklyn, N. Y.

The print exhibitions selected from among the prize-winning prints of the ZEISS IKON National Monthly Competition continue their travels during the next few months as follows:

November 7th to 19th:
L. Kaltman & Sons, 303 Washington Street, Newark, N. J.
Younker Brothers, Inc., Des Moines, Iowa
Schaeffer Co., 85 Halsey Street, Newark, N. J.
Westing Photo Service, 3816 Sixth Avenue, Des Moines, Iowa

November 21st to December 3rd:
Metropolitan Motion Picture Co., Fisher Bldg., Detroit, Mich.
Rapid Photo Service, Inc., 45 W. High Street, Springfield, Ohio

November 28th to December 10th:
Wolk's Kamera Exchange, 410 Market St., Pittsburgh, Pa.
W. Schiller & Co., 1109 Locust Street, St. Louis, Mo.
Stix, Baer & Fuller Co., St. Louis, Mo.

December 19th to 31st:
Lawrence Photo Supply Co., 149 North Broadway, Wichita, Kansas
Texas Photo Supply Co., 1019 Main St., Houston, Texas

The general Sets of prints from the ZEISS IKON Loan Exhibitions will be shown according to the following schedule for the next few months:

November 1st to 26th:
Manchester Camera Club, Manchester, N. Y.
Portage Camera Club, Central Branch Y.M.C.A., Akron, Ohio
Oklahoma Camera Club, Oklahoma City, Okla.
Camera Pictorialists of Duluth, Duluth, Minn.

November 1st to 12th:
Conway Camera Co., 34 No. Clark St., Chicago, Ill.

November 7th to 19th:
Vermont Academy, Saxton River, Vermont
Central Camera Co., 230 S. Wabash Ave., Chicago, Ill.
W. C. Stripling Co., Fort Worth, Texas

November 14th to 26th:
La Salle Camera Co., 133 W. Jackson Blvd., Chicago, Ill.
Fotocraft, 47 Battery Park Ave., Asheville, N. C.
Kelly Studios, 1026 Peach St., Erie, Pa.
Pelham Photo Copy Service, 223 East Jackson St., Muncie, Ind.
Williams, Brown & Earle, 918 Chestnut St., Phila., Pa.
Greater Pittsburgh Photographic Society, Pittsburgh, Pa.

November 21st to December 3rd:
England Drug Co., Main at Park Ave., Alliance, Ohio
L. M. Prince Co., 108 West 4th St., Cincinnati, Ohio

November 28th to December 10th:
Marks & Fuller, 44 East Avenue, Rochester, N. Y.
James Lett Company, 225 N. Second St., Harrisburg, Pa.

November 28th to January 21, 1939:
Royal H. Carlock, 913 Penn. Ave., N.W., Washington, D. C.

November 30th to December 14th:
Photo-Pictorialists of Springfield, Springfield, Mass.

Notes & News

The Fifth Annual Exhibition

There is some difference between the Fifth Annual Zeiss Ikon Exhibition, as will be seen from the announcement and rules on page 239 of this issue, and the four previous annual exhibitions. The emphasis, however, on pictorial merit and technical quality—a feature for which the Zeiss Ikon Exhibitions have been noted—will be continued, and it is expected that this year's exhibitions will surpass any of the past. The difference this year, aside from the cash awards and the selection of the prints by a jury, is that the entrant *must* specify in which of the three classifications *each* of his prints is to be judged. In each of the classifications the prints will meet different competition, selection will be by different juries, and differing qualities will be looked for in the photograph itself.

While the classifications appear to be broad in their coverage, the subject matter normally included in each have much in common, and such subdivision results in a fairer manner of selection for each entrant than if all the prints entered were grouped and judged together. Pictorial photography, naturally, will include portraiture, marines, landscapes, still lifes, genre, etc. In judging this classification stress will be placed on composition, balance, pictorial merit, tone, feeling, and such other matters, as well as on technical quality. The judges will be well-known pictorialists and exhibitors. News photographs, magazine illustration, advertising photographs, commercial work, and photographs of a like nature will be included in the Press and Commercial Illustration Classification. Here stress will be placed on the human-interest and attention-attracting qualities as well as the applicability of the photograph to the use for which it is intended. Although not required, it might be well for the entrant to state the purpose for which the photograph is intended for the information of the judges. The judges selected for this classification will be well-known in the field of commercial and press photography. Incidentally, there is no question but that this is the natural classification in which sequence pictures should be submitted. Scientific and industrial photography will include photographs of technical or research importance in one of the sciences, institutions using the sciences, or industry. Medical, biological, zoological, natural history, microscopical, and certain phases of industrial photography are among the many subjects which fall into this classification. Details of mechanical devices which might serve some purposes in illustrating structural detail are meant to be included, whereas pictures showing more of the spirit of industry would more properly be included in one of the other groups. The pictures in this classification will be judged by men who are well versed in this type of photography on the basis of technical excellence and possible scientific value.

The rules stated on page 239 are complete, yet not complicated, and little can be added to them here. The judges will be announced in the next issue of Zeiss Magazine. No entry blanks are required, but full information, according to Rule 3, *must* be given on the back of each print. In addition, each print should be marked plainly on the back: "For entry in the Annual Exhibition." In addition to the fifteen prints awarded cash prizes by the judges, eighty-five additional prints will be selected by them to comprise a traveling exhibition of one hundred specially selected prints. During the showing of the exhibition in certain cities under the direct sponsorship of Carl Zeiss, Inc., a popular ballot will be conducted for selection, in the opinion of those viewing it, of the best of the prints receiving a cash award from the judges. This print will be awarded an additional grand prize of $100.00. After this showing of the exhibition, it may be possible to make it available in other cities for public showing under the sponsorship of camera clubs colleges, and art museums.

●

The Tenax

This latest addition to the family of Zeiss Ikon 35 mm Cameras is illustrated on our outside back cover. Although it is an excellent autofocusing camera for general photography with special advantage because of its compactness and ease in operation, its main use will be found in the production of rapid sequence pictures of a single operation. In this field it will be unequalled for accuracy and rapidity in operation. It loads with Contax Daylight-loading Spools or bulk film loaded in Contax Magazines, the 36-exposure loading producing 48 negatives and the 18-exposure 24 negatives. Of special interest, its range finder and view finder *combined* in one eyepiece permits focusing on a moving subject during the taking of a sequence. Its lens equipment—interchangeable by means of bayonet mounts—includes the Tessar F:2.8 40 mm, Sonnar F:2 40 mm, Sonnar F:4 75 mm, and Orthometar F:4.5 27 mm. In connection with the latter lens we apologise for the error on the back cover, made before the full information was received, stating that lens focal lengths were from 35 to 75 mm; actually they are from 27 to 75 mm. A full description of the Tenax will be found in our newly-published general catalog, but those interested in sequence photography should ask their Zeiss Dealer for a demonstration.

●

Zeiss Ikon Filter Factors

The Eastman Kodak Company notify us the following classifications in the table of Filter Factors for Zeiss Ikon Filters are assigned their new emulsions:

Sensitized Material	Classification
Super XX 35 mm Film	19
Plus X 35 mm Film	19
Panatomic X 35 mm Film	19
Super XX Pan Roll Film	19
Super XX Pan Film Pack	19
Super XX Cine Pan	19
Super Ortho Press (AH)	17

First published in the June, 1937, Zeiss Magazine, they are printed separately and can be obtained from your Zeiss Dealer.

●

Colour Photography for Beginners

by Robert M. Fanstone, A.R.P.S.; 136 pp. with 5 half-tone reproductions of Agfacolor and Dufaycolor Transparencies; Camera Craft Publishing Company. (1938).....$1.50

An interesting and instructive book for the beginner in color photography, the main emphasis is placed on subjects and exposure for color. Brief mention is made of color materials, recognition and correction of faults, and the finishing and displaying of transparencies, and a short chapter is devoted to the Finlay Color Process. As the title indicates, Mr. Fanstone is British, and some of the processes described are not generally available on the American market, but the book will be of no little value to the beginner with color. Especially true is his statement in the foreword that "the experienced photograper becomes a beginner when working in colour." The worker with Dufaycolor will find this book of especial interest, but the chapters on subject and exposure contain much of interest to all beginners in color.

SEARCH FOR SUBSTANCE

(*Continued from page* 227) around Central Park. Go to the Battery, ride on top of a bus anywhere. Explore New York for yourself. Do it with a spirit of adventure and picture your reactions and interpretations on film. Then you will come nearer discovering the real substance of New York and conveying it to others.

The same advice applies to Chicago, San Francisco, New Orleans and all the cities and towns and villages in between. Every city, regardless how small, has people with hopes and disappointments, joys and sorrows. And in each city they live differently from any other locality. The customs differ. The industries and the outlook of the people differ. What are these differences? What are these individualities? How can they be pictured most clearly, most dramatically?

When a photographer sets out with a camera to discover the answers to these last questions, he is beginning to uncover for himself and for others the real substance of cities. If cities annoy him, he will picture its annoyances. If cities please and inspire, then his pictures should do likewise.

There is substance in people and in cities. That is apparent. But, is there substance in outdoor views?

Before answering the question, I think it is fair to ask several more. These questions have a direct bearing on the question already asked.

Have you ever watched a storm gather in late spring? Have you been frightened by the untamed forces of nature as they bid fair to tear the earth apart? Then picture it in any of its phases and you will convey to others the things you feel and experience.

Have you seen a lone tree placidly outlined against the sky with its mounds of white clouds? Have you ever felt that this tree has survived men, and wars, and periods of history? Capture that and you will have found the substance in nature.

Water is easier. Water adapts itself readily to demonstrations of force. Even a rowboat on its surface suggests adventure and romance. The setting sun on the rippled surface of water suggests a stream, or pool, or lake of burning brilliance. And moonlight over the mirrored lake spells many things to many men and many women.

Yes, there is a great deal of substance that can be pictured with, or on, water. And while water does not yield good negatives readily, its moods and tempers, its power and tenderness are well worth striving to capture. They seldom fail those who are patient.

All of these suggestions seem to imply that the master photographer must have an intensity of reaction to his subjects. People in mass may excite you. They may depress you, stir pity or admiration within you, make you sorry or glad. Whatever your strongest reactions, select the things about crowds that cause that reaction and notice the difference in your pictures of people in mass.

Do this at baseball games, at picnics, on downtown streets . . . anywhere you happen to be. Do it at the races, on the beach . . . everywhere you go.

Then you will discover that intensity of reaction does yield exciting negatives and interesting prints. Then, as time goes on, you will discover a gradual change in your reactions. New conclusions will come to your mind. People will become doubly interesting. And as your interest grows, so will your pictures evolve greater subtleties and more profound substance.

Basically, the real substance of pictures evolves out of man's interpretation of his reactions to his fellow men, his reactions to his surroundings, and his reactions to the unfathomable. Every picture that ties back to the roots of life and its preservation, ties to certain interests in the people who see it.

Pictures with real substance come nearer constituting a universal method of transmittal among all people of the world than any other form. Pictures of privation in India need few words, if any, to convey their significance. A child sucking at its mother's breast needs no translation, whether the mother and child be yellow, black, or white.

Pictures with real substance are not the easiest to make. To the genius falls the privilege of making several score in a lifetime. To the thoughtful photographer seems to be allotted the privilege of capturing a few.

But even in falling short of the pinnacle, the seeker for substance cannot fail to capture a fresher and deeper interest in his pictures. He will also have the pleasure that comes from striving for something that brings into clearer light the real secret of life and living.

●

THE CONTAX IN THE SCHOOL

(*Continued from page* 223) may be made of the various events, at the cost of a single 3¼" x 4¼" film pack.

Perhaps the most important use of the CONTAX comes through the CONTAPLAST, that wonderful little projector which, in its small case, can be carried about easily. Positive film strips providing entertainment for from one to two hours can be carried in the pocket; or 200 glass slides, 5 cm square, can be fitted into a small case which weighs but little. Before the CONTAPLAST was purchased, standard (3¼" x 4") slides were made by projection at considerable expense and with a good deal of labor and trouble. The CONTAPLAST acquired the question arose of making diapositives for it from our own negatives, of assorted sizes. After some thought, out came the trusty old Reproduction Stand, used for almost everything under the sun. Next an old illuminating box, relegated to the rubbish heap, was retrieved just in time. (Moral: never throw *anything* away!)

Two sixty-watt bulbs provide the illumination. As shown in the photograph (Illustration No. 1) the Reproduction Stand is placed on this box, any negative from 45 mm to 10 x 15 cm inserted in the frame, the proper rings fitted, and the exposure made by indirect transmitted light, insuring even illumination. The CONTAX of course, is loaded with positive film, which with the illumination mentioned above requires an average exposure of from two to fifteen seconds with an aperture of F:11. An electric exposure meter held just above the negative when the light is turned on determines the length of exposure exactly; the meter reading is usually multiplied by three, as positive film is less sensitive to tungsten light than to daylight. In this way CONTAX filfs can be copied the same size, or larger negatives reduced. The diapositives are ready for projection in the CONTAPLAST. This can be done in the strip, or the diapositives can be cut apart and mounted with suitable masks, which can be obtained from your ZEISS Dealer, between two pieces of glass 5 cm square. The glass slides have the advantage that the order of the pictures can be varied at will; furthermore, if by any chance the glass is broken, the slide is not ruined. The film is simply placed between two new cover glasses, and used again. By this method from two to three times as many slides can be made in a given time as by the old projection method, and the slides are of contact quality and great brilliance. When it is desired to make slides from positive prints, the Reproduction Stand is used to make a negative on orthochromatic or panchromatic film, and the diapositive made from this negative as described above.

In this way records are made of student excursions to historical spots, famous temples, and other places of interest. The slides are later (not very (*Continued on following page*)

The Fifth Annual Zeiss Ikon Exhibition

CASH AWARDS

in each of the following classifications

PICTORIAL PHOTOGRAPHY
PRESS & COMMERCIAL ILLUSTRATION
SCIENTIFIC & INDUSTRIAL

First Prize: $100.00 Second Prize: $50.00 Third Prize: $25.00

Three Honorable Mention Awards: $10.00 each.

judging to be by jury, the members of which will be announced in the next issue of *Zeiss Magazine*.

GRAND PRIZE

In addition, the print, granted a cash award, receiving the greatest number of popular votes by those viewing the exhibition in the cities in which it is shown will be awarded a grand prize of $100.00 in cash.

THE EXHIBITION RULES

1. **ELIGIBLE:** Any photograph (color prints, hand-colored photographs, and transparencies excepted) 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, or privilege granted to demount and remount if accepted for the exhibition, and not smaller than 4" x 6" nor larger than 14" x 17". 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 the entrant; classification in which the print is to be entered; model and serial number (engraved inside) of camera; name, serial number, maximum aperture and focal length of lens; the diaphragm setting, shutter speed, lighting, and filter (if any) used; and the film and printing paper.

4. **CLOSING DATE:** Prints received at the New York Office of Carl Zeiss, Inc., later than 5:30 p.m. on the fifteenth of December, 1938, will not be accepted for entry.

5. **LIMITATION:** No entrant shall submit more than twelve prints in any one classification.

6. **RELEASE:** Entrants receiving a cash award must, on request, if any persons appear in photograph, secure and furnish us with release on our forms signed by these persons.

7. **IN ADDITION** to the fifteen prints awarded cash prizes, eighty-five additional prints will be selected by the judges and retained during the travels of the Exhibition. At the conclusion of its travels these eight-five prints will be returned with the Fifth Annual Exhibition Label attached to the back. 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 a cash 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 elarged 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 or exhibition to reproduce same in the salon catalog or any recognized independent photographic magazine.

10. No employees, members of employees' families, or immediate relatives of employees of Carl Zeiss, Inc., their advertising or publicity agencies may enter photographs in this exhibition.

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

THE CONTAX IN THE SCHOOL

(*Continued from preceding page*) much later) shown at student assemblies, and all are delighted. Incidentally the interest in trips of this sort is quickened, for it shows the stay-at-homes what a good time they missed.

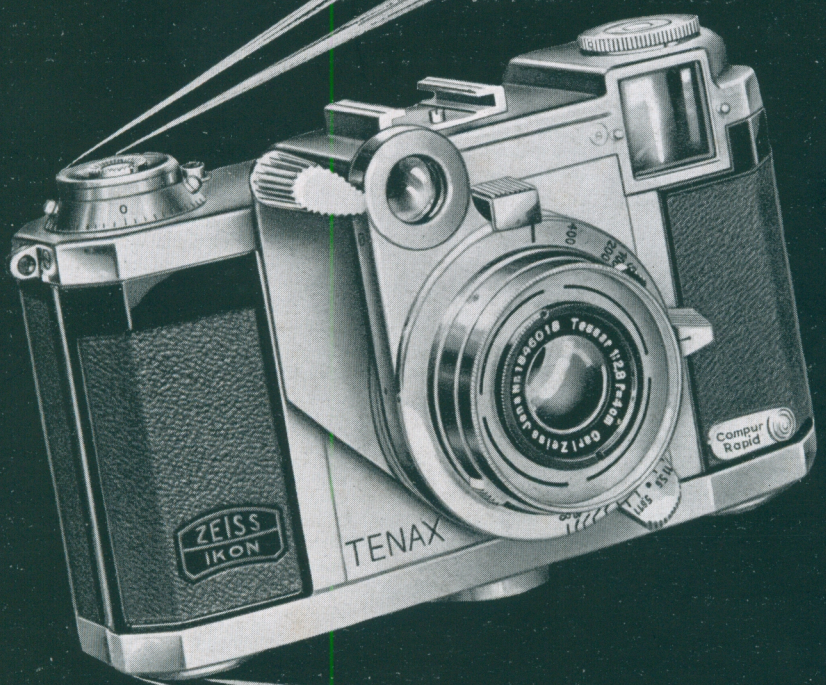
The CONTAX can be made an indispensable part of the equipment of any school. As shown in this short article, pure education, publicity, record-keeping, and entertainment, all are included in the field covered by this remarkable little instrument. And to any CONTAX user, once he has got thoroughly into the spirit of CONTAX photography, new uses will constantly suggest themselves. That's the beauty of the CONTAX —its versatility.

HOW A MAXIMAR MADE MONEY

(*Continued from page* 231) at a popular price. On the back of all the prints I stamp my name and address, providing for the event of any future spontaneous orders.* At the end of the summer I had a complete photographic record for my own use, and, after paying for all the materials used, a handsome profit besides. On this project the MAXIMAR was used under many severe and unusual conditions, but the percentage of good negatives was so high that it surprised me, even though I was accustomed to its always-excellent performance.

**If a number is added and the negative is marked and filed under the same number, future orders will be facilitated without any possibility of mix-up or need for description of the print in question.—Editor.*

THE *New* *Autofocusing* SEQUENCE *Camera*



Fast-Action

RANGEFINDER AND VIEWFINDER IN ONE EYEPIECE

TENAX

ZEISS IKON

Offering a choice of four bayonet-mount Zeiss Lenses of 35 to 75 mm with apertures from F:2 to F:4, this sequence camera is as dependable and accurate as its lens equipment. It loads with either black-and-white or color 35 mm film (48 exposures from 36-exposure spools and 24 from 18-exposure—each 24 mm square) and operates with an unequalled accuracy and rapidity.