

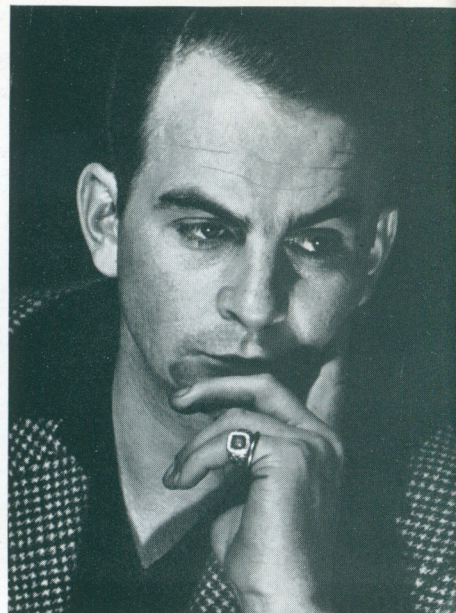
Leiss

MAGAZINE

January, 1939



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VOL. V
No. 1



Modest Majesty

GUILFORD R. BROWN

Le Penseur

FREDERICK H. HURD

FIRST PRIZE

SECOND PRIZE

Zeiss Ikon Monthly Competition

THIS MONTH Guilford R. Brown wins the first prize with his fine landscape, *Modest Majesty*, taken with a CONTAX and TESSAR f/2.8 5 cm Lens. In order to balance the exposure between the foreground and the sky, the lens was set at f/8 with the shutter at 1/50th second and a G-2 medium yellow filter was used. This picture furnishes additional evidence that the miniature camera is quite able to turn out just as excellent landscapes as the larger cameras. The success of a photographer in portraying a good, pictorial landscape will not depend so much upon the type of camera used as upon the man himself. In addition to choosing a good viewpoint from which to

THIRD PRIZE

Street Pavers DR. MAX FUTTERMAN



portray this mountain scene, Mr. Brown made his success doubly sure by waiting until the sunlight lit up the meadows in the valley, leaving the foreground in a much darker tone. In this way he secured the much-needed third dimension effect.

Frederick H. Hurd wins the second prize with his interesting portrait entitled, *Le*

Penseur. To take this picture Mr. Hurd used the CONTAX and SONNAR f/4 13.5 cm Lens, the exposure with one thousand watts of light being 1/25th second at f/5.6. With the longer focal length lens Mr. Hurd was able to remain the correct distance from his subject for good perspective yet retain a large image on the negative. Often pointed out but frequently forgotten, the focal length of the lens has nothing to do with the perspective in the picture. Correct perspective is simply a matter of the distance of the camera from the subject. If correct likeness is the chief objective in taking a portrait, do not get too close to the subject regardless of the type camera or focal length of the lens used. Mr. Hurd's picture should, of course, be classified as a study rather than a regular portrait, for no attempt has been made to idealize or beautify the subject. It is merely an honest and vigorous portrayal of a masculine face.

The interesting picture, *Street Pavers*, by Dr. Max J. Futterman wins third prize this month. For taking the picture a SUPER IKONTA B fitted with the TESSAR f/2.8 8 cm Lens was used, no exposure data beyond the fact that it was a meter reading being given. However, a safe rule to follow when taking pictures against the light is to give at least three times the exposure required for the same scene under normal lighting conditions. This stricture is, of course, subject to the conditions under which you (*Please turn to page 18*)



LEROY ELLIOT

ZEISS MAGAZINE

Devoted to Zeiss Ikon Photography

VOLUME V

NUMBER ONE

JANUARY, 1939

Contents

THIS MONTH

... we thank our many friends for their entries in support of the Fifth Annual ZEISS IKON Exhibition. The Pictorial, Press and Commercial, and Scientific Juries have completed their work—and the many fine prints entered did not make it easy—selecting one hundred prints for hanging from the almost four thousand winners are given in this issue on page 16, and letter of notification has already been sent to the makers of each of the prints accepted by the judges for hanging. The balance of the prints are being returned as speedily as possible, but the quantity is great and we ask your further patience for a little while if you have not received yours. The competition was so keen with so many good prints entered that no entrant need feel that lack of success is any reflection on his entry. Rather, we are calling the attention of every entrant to the National Monthly Competition of ZEISS MAGAZINE and sincerely hope that we will see many of these prints entered therein from time to time.

... and every month the various ZEISS IKON Loan Exhibitions are being exhibited in many places throughout the United States. The schedule of current reservations is given on page 15; the organization or individual sponsoring such exhibition will be glad to give full particulars as to how they may be reviewed. If none are scheduled in your locality, ask your local camera club, museum, or ZEISS Dealer to make arrangements with us for such exhibition. Full information as to the various loan exhibits available for the needs of different exhibitors is given on page 18. In writing for a loan exhibit, please give the full information requested and, if possible, give alternate exhibits or alternate dates in the event that the first requested are otherwise reserved.

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Edited by Fenwick G. Small

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A New Year's Call

LEO NEJELSKI

All pictures taken with SUPER IKONTA B with TESSAR f/2.8 8 cm Lens



Light and Shade

LEO NEJELSKI

The Future of Photography

LEO NEJELSKI

OVID, the Roman poet, said, "All things change, nothing perishes." The change is rapid, or it is slow, but it is always inevitable. The change is bringing about the substance of the future out of the substance of the past. "Nothing perishes." Yet the change goes on and today is merely a link between yesterday and tomorrow.

The only certainty about our own lives is the con-

stant adjustment to new conditions and revised considerations. The only certainty about photography is that its techniques and its applications have changed, are changing, and will continue to change. Neither you nor I can alter this process. We cannot stop. We must keep going.

That is why there is tragedy for me in the complaints of many older photographers that there is no future in



Silos

LEO NEJELSKI

photography. In spite of the magnified opportunities developed for photography in recent years, these people are actually saying that they are unable to adjust themselves to changing conditions. And most of them are living almost completely in the past, applying solutions to conditions that existed years ago.

One photographer in particular touches me very deeply. He complains that there are too many un-schooled and groping amateurs coming into the field today, taking business away from him and preventing him from making a reasonable living. He has been in photography all his life. He has done fairly well for years. Now the younger men are more daring, more eager to interpret rather than merely record, and he is confused.

I feel sorry for this man because he is my friend. I feel sorry, too, for all people in photography who want to stop the twirling of the earth and cause time to stand still. They are powerless to do it. Their wishes are in vain.

When I argue thus with my friend he asks, "What is the future of photography, then?"

No one person knows all the answers. None of my answers may be correct. But I can put them down. And if they do no more than provoke disagreement and some argument, they will serve a real purpose.

First of all, the photographer must have an intense

curiosity. He must be curious not only about photography but about life in all its phases. Without this curiosity his work becomes dully repetitive and his photographs uncannily similar.

To take complete advantage of the opportunities of the future, the photographer must be a good craftsman, a good technician. He must be curious about changes and improvements and experiment with those that suit his purposes. Otherwise, he is missing the means that make possible better negatives and prints.

More important, however, he must be intensely curious about people, about the life unfolding around him all over the world. The photographer interprets life as he views it. If he fails in this, then he fails in his functional contribution to society.

Agreeing in this, how vacant and sterile is a photographer's absorption in technique alone! It is far more important to make one thousand people laugh, or cry, or see their own lives more clearly than to have one person admire the technique of accomplishing it.

The photographer must see intensely. Strangely enough, many photographers lead very dull mental and physical lives. Their thinking is lukewarm and shallow. They have nothing over which they can become excited, or enthusiastic. Consequently, when they are making photographs they have nothing to express, nothing to convey to others. They can never see intensely.

The one sure avenue to enthusiasm is interest. The man who enjoys cooking is constantly seeking new and better combinations of ingredients and flavors. He is also seeking more perfect ingredients. The tomatoes displayed in the store are not ripe enough, too ripe, or just perfect. They are no longer mere tomatoes.

The man who is interested in old houses searches each one he passes and compares it with the ideal one he pictures in his mind. A house is more than an abode to him. It becomes the culmination of the dreams of a

The Latest News

LEO NEJELSKI



family, a treasure box of the lives of several people. Old houses become infused with a richness of living.

Give the first man the task of photographing food and he will capture in his final print some of the enthusiastic soul-sparkle that he feels inevitably for his subject.

Give the second man the task of photographing a house and he cannot make a poor picture of it. Houses mean too much to him. His interest in houses cannot be betrayed.

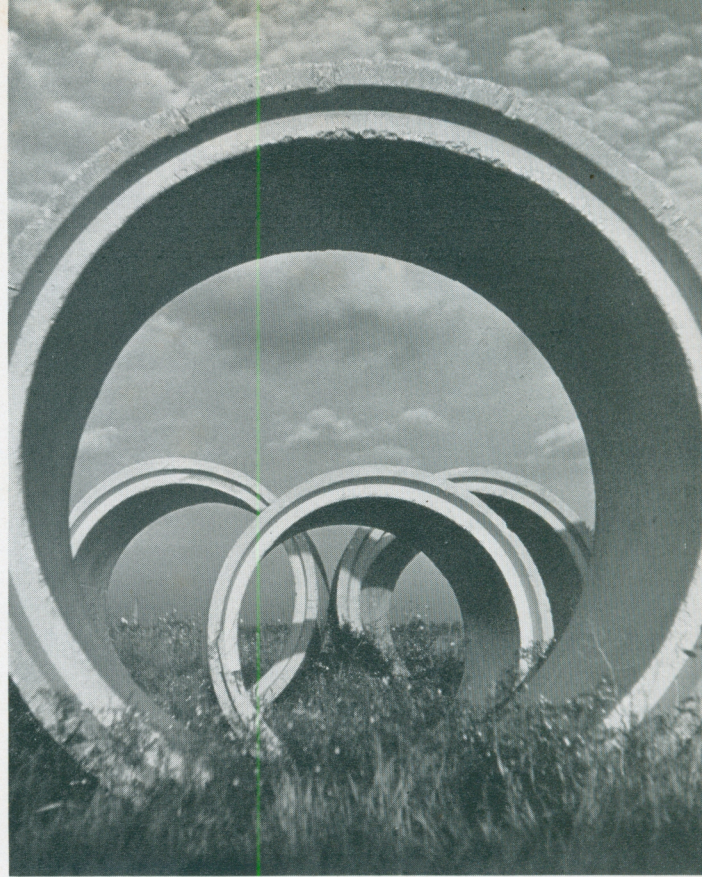
Once interested in a subject, or in a phase of life, it follows naturally that a person will seek out knowledge and information about it, make distinctions between the good and bad parts of it and in every way sharpen his thinking about it. Fundamentally, this interest is prompted by a desire to survive and is not something artificially stimulated. However, it is dormant in too many people following photography as a hobby, or as a profession.

Another factor that hampers the success of many photographers is the desire to photograph everything that comes their way. No man can be interested in everything. His mind does not retain all things that pass through it. It selects. Consequently, he is interested in comparatively few things and can do an outstandingly good job on these few phases of life.

Attempting all types of photography leads to mediocrity and lack of distinction. The following of one's interests and enthusiasms, on the other hand, is a

Going Up

LEO NEJELSKI



Pipe Dream

LEO NEJELSKI

more certain guarantee of outstanding accomplishment.

Just as our lives become more meaningful to us with added years, so can photography become more fruitful and full of greater possibilities with use and experiment. Seeking for a better way to express an idea, or an emotion, leads inevitably to that better way. Doing the same thing over and over in the same way leads to mediocrity.

Courage to try new things, new methods, leads to progress. It leads, too, to the opening of new windows on life and the living going on about us.

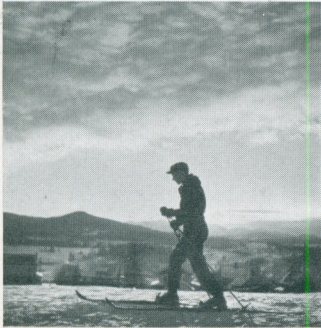
These are the qualifications of the future's outstanding photographers. I have dwelt on them at this length because a man's work is but an expression of the man himself. What the photographer is will determine what the photographer does.

Going on to the second phase of this subject, what can be accomplished in the future, I believe that the time to come is filled with greater possibilities for photography than the past.

Until very recently, there has been an interest only in using the camera as a recording instrument. There have been exceptions now and then in persons such as Steiglitz, Weston, Sarra, Steichen, Adams . . . men who regard the camera as a means of expression. However, there will be more men like them in the future. The camera will be less of an (*Please turn to page 18*)

The Story Behind The Picture

FRANK A. SUNDERLAND



ENDLESS opportunities for pictures of every type are offered photographers during the months of the year when the hills and fields are covered with snow. And, the many ski trains leaving the metropolitan

centers every week-end inexpensively provide easy access to most of the skiing and skating centers, while the modern ZEISS IKON miniature cameras, especially the CONTAX, can easily be manipulated while wearing gloves, eliminating the unpleasant feature of winter photography with the larger-size cameras.

To me, Lake Placid, scene of the 1932 Winter Olympics, provides the best opportunities for winter sports pictures. Indeed, the nearby Lake Placid Club, with its facilities for every type of winter sport, offers so many subjects that the photographer hardly knows which way to turn. The puzzle, when one surveys the day's schedule, is what to do and photograph.

While there this Christmas, I wished to secure both sport and pictorial subjects. With the sky clear and bright, I used my CONTAX to take a variety of action skiing pictures, both posed and unposed, requiring high shutter speeds and very fast lenses. Then, at the end of the day, I wanted a picture that would show the feeling a skier has as he ends his skiing and heads towards home and dinner.

As the sun was setting, I noticed a fortunate background of clouds in the west. With my SUPER IKONTA B over my shoulder, I was skiing with several friends on the golf course of the club. One of them was quickly persuaded to act as a model, and we proceeded to a snow-covered ridge overlooking part of the village below. Here, the model was directed to assume a natural pose and I, with my skis removed to allow greater freedom, moved around to study him from various angles to select the best camera position. The sun had gone down considerably since I first noticed the possibilities of the scene, and a fairly high camera position was necessary in order to place the center of the figure against the sun. At the time, I would have preferred a lower position to accentuate the hill and eliminate the view of the houses and trees seen below.

With the position selected and the model posed, the SUPER IKONTA B was opened in its Eveready Case and set for the picture. There was no movement to stop, so the shutter was set at 1/100th second, allowing the use of a smaller diaphragm setting with consequent increase in the depth of field. With the G-2 Filter and Super XX Film, the required setting was f/8. The medium-yellow filter was chosen because I wished to have some tone in the clouds and sky and hold back the intensity from the sky portion so that the background detail could register to some extent. Had I wished to secure detail in the foreground figure I would have used the GR-55 yellow-green filter which is excellent for that purpose. But it seemed to me that the picture would better express my purpose if the figure were silhouetted against the distant landscape and the sky. In focusing the camera, I used the depth-of-field scale on the front of the shutter, making sure that the figure and as much of the background as possible would come within the depth at that lens setting and distance.

Confession of weakness that it may be, I am not a believer in saving film at the possible expense of losing a potential picture. So, I used a whole roll of eleven exposures in shooting from numerous angles with the model in different poses. Quite often the view that seems the best when the exposure is made will not be as good as some of the others when printed. In this case that was true. I had visualized the skier against the sky, but this scene, taken from a higher angle, was better than any of the others. The reflection of the setting sun on the snow, the sharpness with which the skier stands out from the background, the feeling of distance achieved by the receding planes in the background, and above all the pose of the skier, does give a feeling that he is actually returning from a day of strenuous exercise to the peace and warmth of his home.

Naturally a soft development was necessary to prevent too great a contrast in the snow and between the background and the sky. The final 14" x 17" print was easy to make. A small amount was cropped off the right and left, the entire height being used, as will be seen from the contact print reproduced at the commencement of this article. The print was on Tuma-Gas Fine Rough White Luster developed in a metol-chlorhydroquinone-glycin formula. It was toned blue in the gold chloride, blue toning formula given in the last issue of ZEISS MAGAZINE.*

*Cf. *The Blue Toning of Prints*; ZEISS MAGAZINE, IV (1938), p. 283 (December).



The End of a Winter Day

FRANK A. SUNDERLAND

SUPER IKONTA B with TESSAR f/2.8 8 cm; 1/100th at f/8 with G-2 Filter

The Basic Print Developer

JOE WIENER

THE SUGGESTION—"Stick to one paper and one developer"—often reiterated by instructors and advanced workers in photography, is sound. Through concentration on "one paper and one developer" the beginning worker will find the art and technique of projection printing much easier to learn. In groping from one paper to another the beginner easily becomes confused. With the realization that different papers generally require different developers, it is easy to understand how the problem becomes even more confused.

The beginner will best start projection work by choosing a favorite paper, usually of the fast bromide type, and then go through the trial-and-error method or the more practical channel of competent instruction. Soon getting the feel of control, he will be able at will to bring out the desired contrast, a soft or brilliant tone, and the correct gradations. In time he will strive for prints of salon quality. He will want to duplicate those warm tones, the even softer browns, and the cold blue shades, of the prints seen at the salons. It's a sort of new venture that thrills every amateur. With it comes the problem of the type of paper and the kind

Embarkation

JOE WIENER



of developer to choose. The bromide papers the beginner has been using will not give those tones. To secure them one must resort to the use of chloride and chloro-bromide papers, some being soft working for negatives of great contrast, others being the opposite for use with flat negatives. With experience comes the ability to make the correct selection as to paper, surface, grade of contrast, and tone.

Photographic paper manufacturers always recommend that their own formulas will give the best results. This is a wise suggestion to follow, because sometimes the developer will be the deciding factor between a good and a poor print. And, if the manufacturer's formula is used, a resulting poor print cannot be blamed on the developer unless it is exhausted. Then, failure will mean poor control or the wrong selection of paper.

It is quite evident that the advanced worker, desirous of securing varying effects in his prints, is obliged to use many types of paper and, as a corollary, the different recommended developers. The task of mixing these formulas is not, however, a pleasant one for photographers. Hence, my study of the recommended formulas of the various manufacturers to see if the problem could not be simplified. The Basic Print Developer is the result of that study. It greatly simplifies the making of recommended developers and is the answer to the pictorialist whose shelf is crowded with many bottles.

Most of the manufacturer's formulas use five different chemicals in varying quantities. Some are given in the form of stock solutions (concentrated solutions to which water is added for the final working developer) and others are given as they are used, i.e., working solutions. A comparative computation of the quantities of each chemical in one liter or one quart of working solution of the various formulas evolved the idea of a Basic Print Developer. The result is a table that gives five stock solutions of the different chemicals which, used in the varying proportions indicated, will produce working solutions of most of the more popular manufacturer's developers used in this country.

The main advantage lies in the ease of mixing. An additional advantage is found in the fact that only five stock solution bottles are required on the shelf. For making working solutions from the stock solutions, a 25 c.c. or 1 oz. graduate will be required in addition to the larger-size graduate generally used. The stock

THE BASIC PRINT DEVELOPER

Manufacturer's Formula	Solution No. 1		Solution No. 2		Solution No. 3		Solution No. 4		Solution No. 5	
	c.c.	oz. dr.	c.c.	oz. dr.	c.c.	oz. dr.	c.c.	oz. dr.	c.c.	oz. dr.
GD-65	65	2 2	46	1 4	75	2 4	35	1 2	75	2 4
GD-251	81	2 6	138	4 5	154	5 1	212	7 1	49	1 5
GD-251-1:2	27	.. 7	45	1 4	51	1 6	71	2 3	16	.. 4
GD-61	75	2 4	121	4 ..	150	5 ..	200	6 5	50	1 5
55-D	40	1 3	58	2 ..	83	2 6	70	2 3	66 to 100*	2 2 3 3
D-52-1:1	38	1 2	55	1 7	81	2 6	44	1 4	38	1 2
D-72-1:2	52	1 6	73	2 4	100	3 3	131	4 3	32	1 ..
D-72-1:3	39	1 3	54	1 6	75	2 4	99	3 3	24	.. 6
D-72-1:4	30	1 ..	44	1 4	60	2 ..	79	2 5	19	.. 5
Charcoal Black	75	2 4	104	3 4	138	4 5	85	2 7	100	3 3
Agfa 135 (W-5)	40	1 3	58	2 ..	83	2 6	60	2 ..	70	2 3
Agfa 125 (B-5)	31	1 ..	41	1 3	56	1 7	65	2 2	20	.. 5
Tuma-Gas No. 2	37	1 2	61	2 ..	43	1 3	74	2 4	37	1 2
Tuma-Gas Soft	75	2 4	46	1 4	38	1 2	47	1 5	32	1 ..

NOTE: The amount of each Stock Solution given above is for 1000 c.c. of working developer. The required quantity of Stock Solution is added *in the order numbered* to about 500 c.c. of water; water is then added to make 1000 c.c. of working solution. If a lesser quantity of working solution is desired, make sure that the beginning quantity of water and each of the stock solutions is reduced in the same proportion.

*This quantity will vary according to the tone desired in the print; the lesser quantity will give colder tones and the greater quantity warmer tones.

solutions should be added to about one-half the required quantity of water in the order in which they are numbered. Each should be well-stirred before the next is added. Then sufficient water is added to bring the total amount of solution to 1000 c.c. or 32 oz. An additional precaution: make sure the stock solutions are kept in well-stoppered, brown-colored bottles. In mixing the stock solutions, use water at about 125° F. and make sure that each chemical is thoroughly dissolved. If more than one chemical is required in the stock solution, make sure that they are added in the order given in the stock solution formulas. And do not forget when making the working solution to add the stock solutions in the order of their numbers, stirring well after each solution is added.

Hang this chart on your darkroom wall. It will save you the tedious task of mixing many formulas if you use a variety of papers. It will also take some of the guess work out of your print making. And here's hoping you soon start seeking the thrill found in making those fine prints seen on the salon walls.

(This Basic Print Developer consisting of five stock solutions should prove a great aid to the photographic worker who uses many types of papers and wishes to make use of the developer formula recommended by the manufacturer of each paper. Should the recommended formula for your preferred paper not appear, Mr. Wiener has kindly said that he would calculate it on request addressed to him through ZEISS MAGAZINE. In making such request, please give the particular formula since it may not be readily available to him.—Editor)

STOCK SOLUTION No. 1

Metal 20 gms..... 300 grs.
Sodium Sulphite (Monohydrated)* 10 gms..... 150 grs.
Water to 1000 c. c. 32 ozs.

*If anhydrous Sodium Carbonate is used take 87% of the amount specified.

STOCK SOLUTION No. 2

Sodium Sulphite (Anhydrous) 200 gms..... 6 oz. 375 grs.
Water to 1000 c. c. 32 ozs.

STOCK SOLUTION No. 3

Sodium Sulphite (Anhydrous) ... 20 gms..... 300 grs.
Hydroquinone 40 gms..... 1 oz. 165 grs.
Water to 1000 c. c. 32 ozs.

STOCK SOLUTION No. 4

Sodium Carbonate (Monohydrated) 200 gms. ... 6 oz. 375 grs.
Water to 1000 c. c. 32 ozs.

STOCK SOLUTION No. 5

Potassium Bromide 20 gms. 300 grs.
Water to 1000 c. c. 32 ozs.

IMPORTANT: Use hot water (about 125° F.) and dissolve chemicals thoroughly, making sure that each chemical is dissolved before the next is added and that chemicals are added in the order given. A smaller amount of the above stock solution is best for workers who do not use the stock solutions rapidly. In this event, do not use a bottle with greater capacity than the maximum amount of stock solution mixed at one time. *Always* make sure stock solution bottles are tightly stoppered.

All photographs by

GLENORE HYDE

with

SUPER IKONTA B



Publicity Pictures

GLENORE HYDE

THE large man with the superlative cigar was completely unimpressed with the possibilities of pictures for the newspapers taken with the SUPER IKONTA B.

"That little thing!" He said, "Listen lady, these pictures have to compete with news photographers."

So I made him a sporting proposition. I would make the pictures, and he could then let their appearance in the aforesaid papers determine the capabilities of the camera. Then I went to work.

First of all I had to get a new flash synchronizer, because both publicity work and news coverage nearly always requires making the best of bad situations. And nothing covers a multitude of sins like a flash gun. News cameramen learned that long ago . . . and I'm one of those startling amateurs who feel that in their ranks are to be found the finest lens snappers in the country. Yes, I'm prejudiced, but in a limited time they have to produce pictures out of thin air, while your average amateur has limitless time as well as limitless film without need of showing anything for either.

I bought an Abbey Flashgun, because they had put out a special job made just for the SUPER IKONTA B and it fits in admirably with the compact design of that camera. There was a little trouble at first of my own making . . . I tried using a new film and a new developer which is always fatal.

Right here I want to emphasize Rule No. 1 for all amateur photographers attempting commercial work. Don't change film, developer, or paper when starting a new assignment. If you aren't sure of your work, put it off while you solve your technical difficulties. It will save a lot of repeat work to do so. Besides your time will be complicated enough with the personal problems of your new job.

It's easy for me to give that advice now. The trouble was that I didn't take it when it might have done some good. So I had much work to do that you won't.

Too, I found out that Mr. Average Public is a bit of a dunce about cameras. He still thinks, until you prove him wrong, that he will come out prettier if you dance behind your Aunt Mehitabel's carpet bag. To



him, apparently, the out-of-date focusing cloth is the mark of distinction between the photographer and the snaphooter. After you show him crisp 8" x 10" prints, however, he recovers beautifully, usually ending up by running down to your favorite ZEISS Dealer to get one of those "tricky" cameras for himself.

If you try to do out-and-out commercial competition, you're asking for trouble. My advice is to take the side streets of commercial work: smaller firms unable to afford large investments in public relations work, women's clubs, whose pictures are often gratefully received by the local society editors, and other informal club gatherings of that type. They will afford you a good side income and will also help you to keep the friendship of the commercial men. And later on, if you should happen to become one, you'll understand that point of view. After all, most of them have spent many years in the business, they have quantities of equipment which you have not, and they are equipped to meet any emergency. Work with them, not against them.

And learn to remember that single persons in your group shots will want copies of your pictures. You'll be surprised how many of them there are.

And now we come to Rule No. 2 for all amateur photographers attempting commercial work: *take plenty of shots.*

Never err on the under side. There's no such a thing as too many pictures. Then when you've spoiled that roll accidentally, you can thank your stars for the other roll . . . the one you took just in case.

Don't forget daylight, either . . . the saving in flashbulbs will be a large item on the credit side of your ledger.

Like mine, probably your most complex problem will be finding suitable backgrounds. Some day I'll find out why all dog shows, charity bazaars, and so forth are held in the worst possible (*Please turn to page 18*)

Shooting Big Shots

JEAN MOWAT



“WE WANT thirty candid shots of well-known buyers who will be at the opening next week. Take care of this and let us know the cost.” So read the wire from a trade paper whose out-of-town news I’d covered for some time. Once I had made some box-camera shots of a field-day event and these were used successfully, but now I had my SUPER IKONTA A and was learning to use it well outdoors. Even so, this assignment seemed a bit too heavy.

Knowing about what the price planned per picture was, I shopped several commercial studios whose heads I knew through friendships made at the camera club. The cost of any one of these men

was high—so I thought—commencing at \$250, and it also was quoted with the stipulation that I accompany the man to select the right people, an important item.

On joining the camera club I had appointed a most gracious sponsor who taught me which end of a camera took the picture. To him I went with my troubles and he told me to do the job myself. That took my breath away. But I got a speed gun and flash bulbs, and under his tutelage went to work. Everything seemed very easy. So I occupied myself between the twenty-seventh of

December and the third of January in shooting to acquire skill. With Finopan Film the SUPER IKONTA A was stopped down to $f/5.6$ and the shutter speed set at $1/100$ th second for a distance of eight feet and one No. 2 bulb.

Thus equipped and prepared, I entered the lobby of Chicago’s Merchandise Mart to literally “do my stuff.” It was my first camera assignment, also my first lesson in remembering the many things that must be done all at once in achieving a flash shot. And, in addition to the pictures, I had to keep a check on general business conditions at the opening—a daily wire went East, followed by a detailed review by air mail—and also obtain from each man who was “shot” an idea of how his season had been, what he expected of the following season, and get his hobby as well as the usual name, address and name of his firm, and his own position.

On the surface it looked like a dead cinch. But when it came to the actual work on the spot with the “big shots” being shown new lines and writing orders, it was not so easy. I had instructions to get each picture with a showroom background. No chance at all of running into a good spot and picking off the thirty in about an hour. And in most instances the showroom had also to be mentioned. A messenger boy carried the two bags of bulbs; my camera and a notebook was just about as much as my two hands could hold and use.

My first shot was in the spacious lobby of the Mart with the buyers lined up for registration. Then I covered the three floors. The job done, air mail copy in the box, I began developing, constantly watching time and temperature. The first roll came from the spool . . . and it was blank. So was the second. I began to act when I had recovered sufficiently to think. What had I done wrong? Knowing several of the club members used



guns, I phoned and explained the difficulty. We checked on every point, but everything seemed to be right.

I put in a bulb, went through every motion I'd made during the day, opened the back of the camera to see just how it worked . . . and it didn't work! The shutter never opened! Then I realized that in winding up the gun for each shot I had forgotten that I must also set the shutter, in the excitement of the day's work having forgotten to do this necessary operation.

It was about daylight by this time. So I made some shots for test, developed, and found the results perfect. As soon as the market opened I was back again—this time with three bags of bulbs—and again began shooting. Of course they asked questions. Was I going to do this every day? Several of the office managers being camera-wise, asked what had happened and I told them. In return I was advised that forever after I'd always remember to cock the shutter.

In filling such an assignment, a common enough one now that the business papers have decided to go into competition with the best of the picture magazines, there are several difficulties to surmount.

First of all, one is apt to be thrown out head first. These openings are for the buyers to see new lines in all household styles from stoves and irons to floor coverings and lace curtains—also to place orders. One's only hope of locating the important men and the few women who buy these lines is by being in the showroom while the actual buying is going on. It is not difficult to realise that at such a time a photo reporter with notebook, camera, assistant, and plenty of bulbs is not going to be very welcome. One must think and work fast, keeping out of the way as much as possible so as not to interfere

with the actual business. One must hope that the information can be obtained quickly and easily—and get it! Sometimes an office manager or district salesman will edge into the picture, yet the order was for *buyers*. And I had to go back the next week to see these same people and could not afford to offend them. But I had to make the line-up right. The buyers went in the center, the salesmen and office managers on the outside. The photographs sent East were enlarged so only the buyers appeared. Next day enlargements of the *entire* negative were delivered to the office manager. It worked! Although I afterwards heard that my paper had "villainously" cut out all but the buyers.

The film used in the SUPER IKONTA A is not numbered along the edges as with the Contax. One has to write the name, store, position, and description of the person in rotation, then get the right beginning on the film after development and printing. One roll carried a description as follows: bald, glasses, striped tie, golf nut. And there were four men in four different negatives who fitted this description perfectly! Since then I've added the kind of stripe—all types seem to be striped these days—material, and type of glasses and baldness. But of the thirty-two pictures I shot there was only one which I could not identify and another which I could not use because it was a little too thin.

If possible, I get a man I know in the group, then there is no trick to identification. The back of each print carries the name and store with a number which is keyed to my typed copy so that the story of the business and the hobby can be sent directly to the printer, the photograph to the engraver, and later the two match easily and perfectly. (*Please turn to following page*)



All photographs by

JEAN MOWAT

with

SUPER IKONTA A



SHOOTING BIG SHOTS

(Continued from preceding page) Nothing gives quite as much joy as lining up credit men and shooting them. For some reason or other they are camera shy . . . no flash pictures are ever to be had. So when they refused permission for the flash, I've dragged them out to a fire escape, had them stand in the doorway, and shot them. The results have been excellent in most instances. The important thing is to have these men

look as though they were having an interesting time. Frequently one has to hand out a line that should prove eligible for a diplomat. Being "staid" business men, they can look with interest and a relaxed face, yet they must lose none of their precious dignity.

One of the most important things to remember when making flash shots or shooting candid pictures is that the subject must never be taken in a compromising or ridiculous position. This my own paper has impressed (*Please turn to page 19*)

Zeiss Ikon Loan Exhibitions

The general sets of prints from the Zeiss Ikon Loan Exhibition will be shown according to the following schedule for the next few months:

January 1st to 21st, 1939:
Royal H. Carlock, 913 Penn. Ave. N.W., Washington, D. C.
Smith-Surrey, Inc., 129 Clinton Ave. South, Rochester, N. Y.
January 2nd to 28th, 1939:
Louisville Camera Club, Louisville, Ky.
St. Joseph Camera Club, St. Joseph, Mo.
Oregon Camera Club, Portland, Oregon
Roanoke Photo Finishing Co., Second St. & Luck Ave., Roanoke, Va.
W. Schiller & Co., 1109 Locust St., St. Louis, Mo.
January 9th to 21st, 1939:
Fotocraft, 47 Battery Park Ave., Asheville, N. C.
Kelly Studios, 1026 Peach Street, Erie, Pa.
Pelham Photo Copy Service, 223 E. Jackson St., Muncie, Ind.
Fuller & d'Albert, Inc., 815 Tenth St., N.W., Washington, D. C.
Ray Davis, Carlsbad, New Mexico
Meyers' Drug Store, 26 S. Chapman St., San Angelo, Texas
Williams' Studio, 106 West 3rd St., Big Springs, Texas
Mark Halsey Drug Store, 1219 Broadway, Lubbock, Texas
January 9th to 28th, 1939:
Chicago Camera Company, 2322 S. Michigan Ave., Chicago, Ill.
Moore Institute, Broad and Master Sts., Philadelphia, Pa.
January 9th to February 4th, 1939:
Photo Service Shop, 1 Division Ave. North, Grand Rapids, Mich.
January 13th to 23rd, 1939:
Carl K. Frey, 247 Genesee Street, Utica, N. Y.
E. W. Edwards & Son, Dept. 21, Syracuse, N. Y.
Francis Hendricks Co., Inc., 339 So. Warren St., Syracuse, N. Y.
January 13th to February 3rd, 1939:
City College House Plan, 138 Lexington Ave., New York, N. Y.
January 15th to 28th, 1939:
Bucknell Camera Club, Bucknell College, Lewisburg, Pa.
January 16th to 28th, 1939:
Port Sulphur Camera Club, Port Sulphur, Louisiana
Darmstaetter's, 35-37 No. Queen St., Lancaster, Pa.
Vermont Academy, Saxton River, Vermont
January 17th to 27th, 1939:
Marks & Fuller, 44 East Avenue, Rochester, N. Y.
Smith-Surrey, Inc., 129 Clinton Ave., South, Rochester, N. Y.
January 19th to 28th, 1939:
J. F. Adams, Inc., 459 Washington St., Buffalo, N. Y.
Buffalo Photo Materials Co., 37 Niagara St., Buffalo, N. Y.
January 23rd to February 1st, 1939:
Century Photo Co., 910 Main St., Niagara Falls, N. Y.
January 23rd to February 4th, 1939:
Klein & Goodman, 18 South Tenth St., Philadelphia, Pa.
Meloy Bros., Inc., 13-15 West Broadway, Shelbyville, Indiana
January 25th to February 4th, 1939:
Henry R. Head, 109 No. Aurora St., Ithaca, N. Y.
January 26th to February 6th, 1939:
Elmira Arms Co., Elmira, N. Y.
L. F. Hamlin, Inc., 34 Court St., Binghamton, N. Y.
Stickley Photo Service, Hawley & Carroll Sts., Binghamton, N. Y.
January 30th to February 11th, 1939:
James Lett Company, 225 N. Second St., Harrisburg, Pa.
February 6th to 11th, 1939:
Poughkeepsie High School Camera Club, Poughkeepsie, N. Y.
February 6th to 18th, 1939:
England Drug Company, Main at Park Ave., Alliance, Ohio
Wells-Smith Radio Corp., 71 East Adams St., Chicago, Illinois
The Radcliffe Drug Co., Hamilton, Ohio
Fuller & d'Albert, Inc., 815 Tenth St., N.W., Washington, D. C.
February 6th to 25th, 1939:
Chicago Camera Company, 2322 S. Michigan Ave., Chicago, Ill.
February 6th to March 4th, 1939:
Photo Service Shop, 1 Division Ave. North, Grand Rapids, Mich.
February 13th to 25th, 1939:
Vermont Academy, Saxton River, Vermont
February 13th to March 11th, 1939:
W. Schiller & Co., 1109 Locust St., St. Louis, Mo.
February 16th to 17th, 1939:
Harvard Club of Boston, Boston, Mass.
February 17th, 1939:
Glen Ellyn Camera Club, Glen Ellyn, Illinois

February 20th to March 4th, 1939:
Klein & Goodman, 18 South Tenth St., Philadelphia, Pa.
Meloy Bros., Inc., 13-15 West Broadway, Shelbyville, Indiana
February 27th to March 11th, 1939:
Darmstaetter's, 35-37 No. Queen St., Lancaster, Pa.
Douglas-Edwards Camera Shop, 205 Western Ave., Joliet, Ill.

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:

RICHARD WURTS ONE-MAN SHOW
January 2nd to 23rd, 1939
Museum of the City of New York, New York, N. Y.
February 1st to 28th, 1939
Dayton Art Institute, Dayton, Ohio
CLYDE BROWN ONE-MAN SHOW
January 1st to 25th, 1939
San Joaquin Camera Club, Stockton, California
January 30th to February 25th, 1939
Taft Camera Club, Taft, California
BOB LEAVITT, A.R.P.S., ONE-MAN SHOW
January 2nd to 31st, 1939
Baltimore Camera Club, Baltimore, Md.
DEVER TIMMONS, A.R.P.S., F.R.S.A., ONE-MAN SHOW
January 3rd to 31st, 1939
Dayton Art Institute, Dayton, Ohio
DEVER TIMMONS, A.R.P.S., F.R.S.A., FIFTEEN-PRINT LECTURE
January 25th, 1939
Owosso Camera Club Owosso, Michigan
GEORGE E. KIDDER SMITH ONE-MAN SHOW
January 5th to 19th, 1939
Wellesley College, Farnsworth Museum, Wellesley, Mass.
HERMAN DE WETTER ONE-MAN SHOW
January 3rd to February 8th, 1939
Brooklyn Inst. of Arts & Sciences, Dept. of Photography, Brooklyn, N.Y.
JOHN MULLER ONE-MAN SHOW
January 14th to February 4th, 1939
Tripod Club, 55 Hanson Place, Brooklyn, N. Y.
February 6th to 25th, 1939
Brooklyn Inst. of Arts & Sciences, Dept. of Photography, Brooklyn, N.Y.
JOHN MULLER FIFTEEN-PRINT LECTURE
February 20th, 1939
Greater Pittsburgh Photographic Society, N.S. Pittsburgh, Pa.
WALTER ENGEL ONE-MAN SHOW
February 1st to 13th, 1939
University of Wisconsin Camera Club, Memorial Union, Madison, Wis.
REX HARDY, JR.-CARL MYDANS COMBINED SHOW
February 13th to 26th, 1939
Baltimore Camera Club, Baltimore, Md.
M. U. WALLACH FIFTEEN-PRINT LECTURE
February 7th, 1939
Vermont Academy, Saxton River, Vermont
February 14th, 1939
La Porte Camera Club, La Porte, Indiana
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:
January 9th to 21st, 1939:
Raplee's, 149 N. Santa Fe, Salina, Kansas
Red X Pharmacy, 624 Commercial St., Emporia, Kansas
Wolf's Studio, 112 No. Fifth St., Manhattan, Kansas
Abel's Gift Shop, 221 North Main St., McPherson, Kansas
Randles Photo-Finishing Co., 16 East Sherman St., Hutchinson, Kansas
Graves Camera & Supply Co., 310 North Broadway, Pittsburgh, Kansas
January 23rd to February 4th, 1939:
J. P. Bell Company, Inc., Lynchburg, Virginia
The Huber Art Co., 124 — 7th St., West, Cincinnati, Ohio
February 6th to 18th, 1939:
Kay's Photo & Optical Co., 212 North 7th St., St. Louis, Mo.
Thurman Randle & Co., 208 North Akard St., Dallas, Texas
February 13th to 25th, 1939:
Saginaw Photo Supply, 507 Genesee Ave., Saginaw, Mich.
The Stambaugh-Thompson Co., Youngstown, Ohio
Zulandt's, 7th and Main Sts., Zanesville, Ohio

Notes & News

THE FIFTH ANNUAL EXHIBITION AWARDS

The juries for the three sections of the Fifth Annual, composed of the following judges:

Pictorial Photography

J. GHISLAIN LOOTENS, F.R.P.S., *New York*
DEVER TIMMONS, A.R.P.S., F.R.S.A., *Ohio*
DON WALLACE, A.R.P.S., *Illinois*

Press & Commercial Illustration

BOB LEAVITT, A.R.P.S., *Commercial Photographer*
KIP ROSS, A.R.P.S., *Supervising Photographer: Associated Press*
FENWICK G. SMALL, *Editor: ZEISS MAGAZINE*

Scientific & Industrial

HERBERT C. MCKAY, F.R.P.S.
DR. R. W. ST. CLAIR, A.R.P.S.
DR. MAXIMILIAN TOCH, F.R.P.S.

met shortly after the closing date for entries, the fifteenth of December, and selected prints by the following for awards in their respective sections:

Pictorial Photography

First Prize: C. D. RYAN
Second Prize: B. RUSSELL WHITTAKER, JR.
Third Prize: FRED TRUSSLER
Three Honorable Mention Awards:
DONALD BUKER
JULIUS SHULMAN
L. A. WHEELER

Press & Commercial Illustration

First Prize: CHARLES POLLAK REGENSBURG
Second Prize: WILLIAM VANDIVERT
Third Prize: W. EUGENE SMITH
Three Honorable Mention Awards:
HANS GROENHOFF
ROY PINNEY
PETER STACKPOLE

Scientific & Industrial

First Prize: GRACE FISHER RAMSEY, PH.D.
Second Prize: W. EUGENE SMITH
Third Prize: DR. ERNST SCHWARZ
Three Honorable Mention Awards:
GRACE COPELAND
CHARLES C. MUNRO
WILLIAM VANDIVERT

the cash awards in each section being First Prize: \$100.00, Second Prize: 50.00, Third Prize: \$25.00, and three equal Honorable Mention Awards of \$10.00 each. In addition to the eighteen prints awarded prizes, the three juries selected eighty-two other prints for hanging, these to be returned to the entrants at the completion of the travels of the Fifth Annual Exhibition.

Notification of award or acceptance for hanging has already been sent to each successful entrant, and the task of returning the balance of the almost four thousand prints received is being completed as rapidly as possible. The great number of prints entered will cause some little delay in returning all of them, during which time we ask the further patience and cooperation of the entrants.

The Fifth Annual Exhibition will be shown first at our New York Office, 485 Fifth Avenue at 42nd Street, and will be shown thereafter in various other cities under our sponsorship. The schedule of reservations for such showings—not yet completed—will be announced in the next issue of ZEISS MAGAZINE. When so exhibited, those viewing the exhibition will select by popular ballot the print they consider best from

among those receiving an award from the three juries. The print receiving the most votes in this popular balloting will be awarded a Grand Prize of \$100.00 in cash. After the Exhibition has completed its travels under our sponsorship, the one hundred prints selected by the judges for awards and hanging will be available for loan to camera clubs and art museums in the United States for exhibition.

NEW CONTAX TAKE-UP SPOOL

A new take-up spool that greatly simplifies the use of daylight-loading spools is now available for the CONTAX and other ZEISS IKON 35 mm Cameras. Containing the usual slots through which the film may be threaded if desired, a third slot with a pin on the inside at the lower portion of the spool permits instantaneous insertion or release of the film. For speed and ease in loading the new spool is preferable. The cost is \$.40 and your ZEISS Dealer will be pleased to demonstrate one to you.

PICTURES AT NIGHT

by M. U. WALLACH; 64 pp. with 56 illustrations; Knight Publishers, Inc., New York. (1938).....\$.75

To the night photographer—a must, for this inexpensive book both describes the taking of and illustrates every conceivable subject at which the photographer at night could point his lens. In addition, Mr. Wallach gives full information as to equipment and technical problems, also his own fine-grain formula with which he achieved such remarkable gradation and speed under very difficult—and sometimes almost impossible—conditions. One regret—in which those who have the privilege of seeing his one-man show now traveling the country* will concur—is that his pictures could not have been accorded better reproduction. But this in no sense detracts from the value of the book. If you have ever taken night pictures, if you are going to take night pictures, ask your ZEISS Dealer for a copy of *How to Take Pictures at Night*.

*Reservations obtainable on request to Carl Zeiss, Inc., 485 Fifth Avenue, New York, N. Y. Only available to camera clubs permitting review of the show by the general public.

CHAMPLIN ON FINE GRAIN

by HARRY CHAMPLIN; Second Edition Revised; 160 pp. with 24 black-and-white halftones and 1 line drawing; Camera Craft Publishing Company. (1938).....\$2.00

A complete revision of the original *Champlin on Fine Grain*, published in the Spring of 1937, everything has been brought to date, including the film-speed tables, and a chapter concerning the new Champlin 16 Developer has been added. This revised edition and its companion book—*Brilliance—Gradation—Sharpness*—by the same author and publisher should be studied by every photographer regardless of camera size or developing solution used. Both are more than a mere compilation of formulas; they constitute a complete discussion of all the technical steps in making a picture from the selection of the film to the completion of the print with a discussion of the characteristics of the various Champlin Developer Formulas.

THE FUTURE OF PHOTOGRAPHY

(Continued from page 7) object of worship and more of a medium of expression in the hands of thinking men and women.

Photographers will shed their inferiority complexes. Photography is photography. It can never be painting, drawing, or sculpture. Each art form has limitations. Photography has its limitations as well. But it has no apologies to any of the other arts. And the sooner photographers recognize that only the camera is capable of freezing a moment out of all eternity, the sooner will the art find its proper and relative place in the scheme of things.

The use of sequence photographs has never been realized fully. Photographs can be used as words are used to prove a thesis or to present a phase of life. When I use the term "sequence photographs," I do not mean sequence of action but rather sequence of ideas in making, or proving, a point.

Except where a sequence of action is selected to study that action, such as a golf swing, for example, action is best left to the motion picture camera. But for the presentation of a sequence of ideas the still camera is unsurpassed. Combined with an adequate story, or even with captions, the story can be much more effective and clearly interpreted than by words alone.

The picture magazines have made a start in this direction . . . but only a start.

Picture books will become more popular as more creative men and women who have something to say turn to the camera instead of depending on words alone. I have never been to China. I have read a lot about China and I have seen isolated pictures of China. Yet I do not have a clear idea of the people, their lives, and the factors influencing them. Three hundred pictures and several thousand words selected to exhaust one phase of China or Chinese life would make and leave a more indelible impression upon my mind.

Textbooks for schools on such subjects as geography, commerce and others wherein the child has no experience will be told more completely in pictures. Next to visiting a country and seeing all phases of its life, looking at pictures of these phases is most conducive to understanding.

Picture sequences will be used more extensively and effectively as propaganda. It is difficult for people to become excited over ideas and abuses of ideas by means of words alone. Words supplemented by an adequate number of selected pictures prove more moving and effective.

And in all of these possibilities photographs will be regarded more clearly as a medium of expression. The power of photographs will be harnessed and more closely related to the lives we live.

THE MONTHLY COMPETITION

(Continued from page 2) are working, a white wall directly behind the camera, reflecting a tremendous amount of light into the shadow side of the subject, causing some modification. Conversely, the absolute lack of reflected light on the shadow side of the subject may cause an even greater increase. The increase is necessary because shooting against the light causes greater contrast and full exposure is necessary to secure detail in the shadow portions. The great appeal of pictures taken against the light lies in their sculptural effect, the strong highlights and deep shadows of the figures having the effect of distinctly separating the figures from the background. Further, action is conveyed in this picture by the

different positions of the workmen and the strong diagonal lines of the black tar contrasted against the simmering white liquid being poured by the workmen.

PUBLICITY PICTURES

(Continued from page 13) places for the taking of pictures. In the meantime, you'll have to figure that one out for yourself as I did. Yes, we lose!

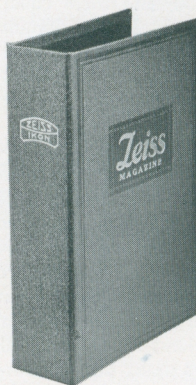
Finally, don't be too cautious with paper in making your final print. Don't let it be one that just gets in under the wire. Take your test prints and turn out a good, clean glossy that is brilliant because it's your application for future jobs. I think the most critical judges in the world are the men who pick the prints for newspaper and magazines. Yes, I know that you've seen some that weren't too good. They knew it too, but they always take the best that are offered. If you can send them better than that, your success is assured. You can do it—if you will judge your pictures as they are instead of as you wish they were. Look at them coldly, and if they are bad, throw them away. It will pay in the long run.

SHOOTING BIG SHOTS

(Continued from page 16) on me most strongly. For example, an advertising man seeking copy went to a New York night club, arranged cocktail glasses about an unsuspecting buyer . . . and the caption appeared with the picture reading something like this, "Miss S . . . was still going strong at the X . . . Club after her tenth cocktail." It so happened that Miss S . . . resigned in a hurry and had much difficulty in obtaining another job, due entirely to a silly idea of smartness.

In conclusion I might add that the bill went through to my paper, but I didn't dare mention I had done the work personally. I didn't know whether or not it would stack up against that being shot in other markets. After all I was only a tyro using a SUPER IKONTA A and a speed gun for the first time.

THE ZEISS MAGAZINE BINDER



With the commencement of a new year the attention of our readers is called to the patented *Permo Binder* as an inexpensive means of binding and preserving their copies of ZEISS MAGAZINE. It is easy to use and does not require punching or marring of the magazine. A click and the magazine is in . . . and its patented construction allows the removal of any individual issue without disturbing others in the binder. In addition to the protection it affords, the binder permits you to keep your copies of the magazine on the library shelf with the same security and appearance as a

bound book. The binders will each hold twenty-four copies—two full years—of ZEISS MAGAZINE and may be had from your ZEISS Dealer for \$1.50.

THE ZEISS IKON LOAN EXHIBITIONS

For the benefit of club secretaries, ZEISS Dealers, and others requesting the use of the various loan exhibitions, we again give information concerning them. If attention is given to the following in requesting a reservation, the making of such reservation will be expedited and we will not have to cause further trouble by requesting more specific information.

1. The loan exhibitions, of necessity, are divided into the following classifications, each of which can be loaned only to the type exhibitor mentioned:

a. *The Club Sets*, consisting of the one-man shows, the print lectures, and the Camera Club Exhibit, are only available to camera clubs, museums, colleges, and other non-commercial organizations. On account of our arrangements with the photographers, the one-man shows can only be loaned to those organizations able to place them on exhibition before the general public.

b. *The Dealer Sets*, consisting of the selections of prize-winning prints from the National Monthly Competition of ZEISS MAGAZINE, are only loaned to recognized ZEISS Dealers.

c. *The General Sets*, consisting of various selections of exhibition prints by outstanding American and foreign photographers, are available to both ZEISS Dealers and non-commercial organizations for either public showing or private showing restricted to members of the organization to whom the pictures are loaned.

2. In requesting reservation for a loan exhibition, please specify the following:

a. The particular show or print lecture desired if of the club sets, or the quantity of prints desired if of the Dealer Sets or General Sets.

b. The date on which the loan exhibition is to be received, and the length of time it is to be held for exhibition.

c. When a one-man show is requested, the name and address of the place where it will be shown if other than that of the sponsoring club, the hours and days it will be open to review by the general public, and the quantity of show catalogs that will be required for distribution before and during its showing.

d. If other than that of the person or organization making the request, the name and address to which the loan exhibition is to be shipped.

e. If possible, alternate dates, or with the one-man shows and print lectures an alternate show or print lecture, in the event that the one first requested is otherwise reserved.

ZEISS IKON LOAN EXHIBITIONS are available to any ZEISS Dealer or non-commercial organization without charge, the only restrictions being those given above. Reservations for the immediate future are given on the opposite page. See these exhibitions when they are shown in your locality. If none are being shown nearby, a request on the part of your local camera club, ZEISS Dealer, or other interested organization will correct this deficiency. But, in requesting a reservation, please be specific as to what is wanted; this will expedite the making of a reservation and avoid the necessity of our troubling you for further information.

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 4" x 5" 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.



The **IKOFLEX**
... MODEL III



THE twin-lens reflex camera with an advanced design and ease and dependability in operation not found in any other camera of its type. Its new, condenser-type viewing screen gives an extremely brilliant image with even illumination to the edges permitting sharp focusing of its Tessar $f/3.5$ 7.5 cm Lens under poor lighting conditions. Ask your Zeiss Dealer for a demonstration of this new automatic camera.

TWIN-LENS REFLEX

