



# Exakta

THE MAGAZINE FOR EXAKTA PHOTOGRAPHERS

FALL, 1950

henri leighton





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THE MAGAZINE FOR EXAKTA PHOTOGRAPHERS

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Photo by Guy Gillette





## *motion*

*SPEED almost finds voice in this picture of frenetic motion. Using an Exakta with a Tessar f 3.5 lens, Leighton exposed for 1/2 second and panned the camera to distort the background and lights.*

*MAD DASH of cab along the street makes a more exciting subject than many oft-photographed ones. Photographers are beginning to document such exciting facets of urban civilization.*

By Henri Leighton

**F**OR too long photographers have restricted their vision and ideas to ordinary subjects. In fact, photography has reached the point where for the most part it is monotonous and repetitious, where almost everyone is copying rather than attempting something new.

Not everyone wants to be a pioneer, of course, and not all pictures can be new. But for the photographer who does not have to meet a deadline or a client's demand, for the individual who is in photography for the sheer pleasure and creative release it affords, the field is wide open.

Our eyes and vision are growing wider. We can see uses for the camera undreamed of by Daguerre, Riis and even Steichen.

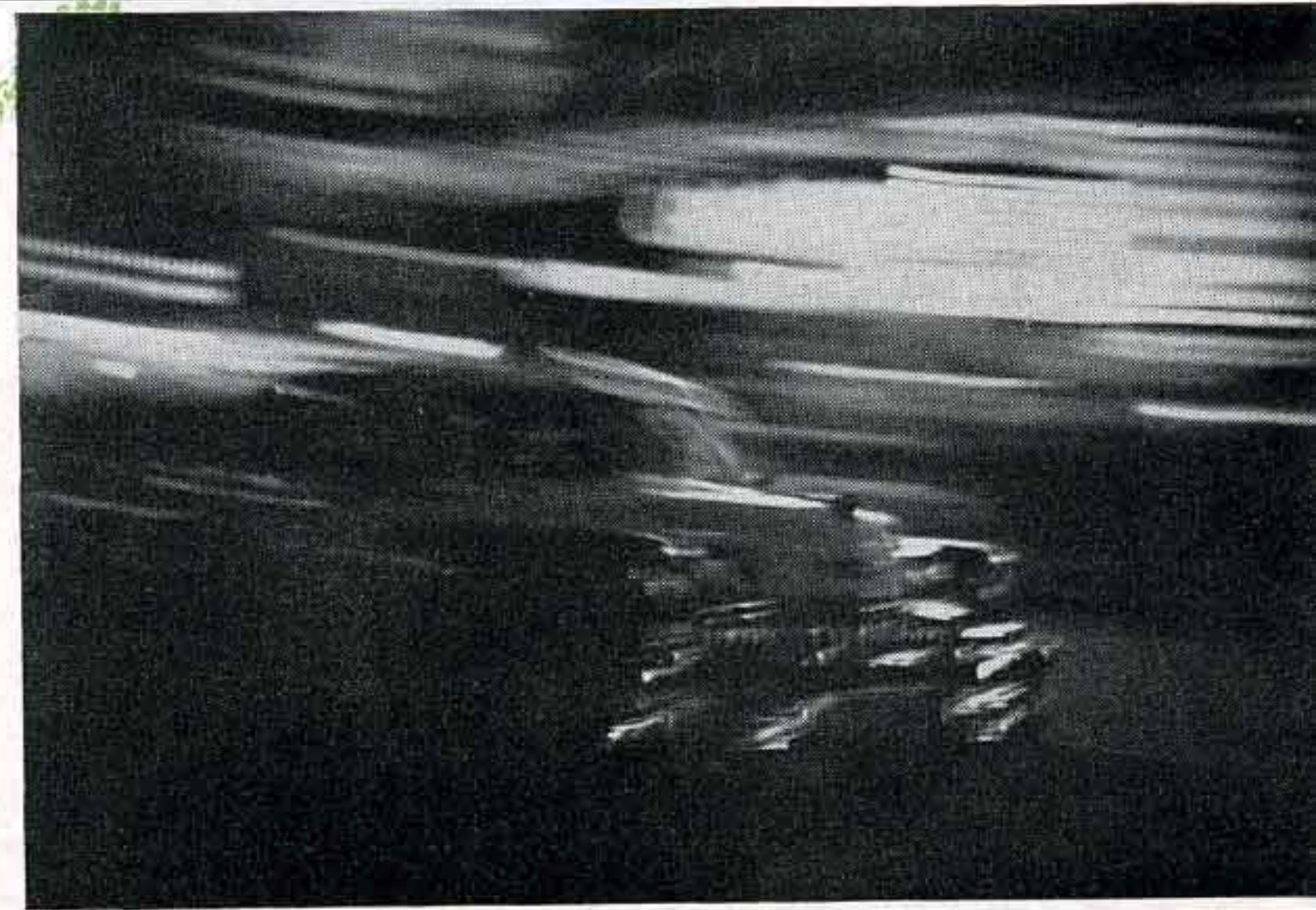
There are many facets of our civilization yet to be explored by the camera's eye. Motion is one of them. For years, cameramen and manufacturers have attempted to fence in photography, to narrow it to the sharp, stop-motion concept. Today, however, we are beginning to recognize that motion in itself can make a good picture, especially when it is a true document of the times.

It is with this feeling that I went to Times Square, New York, which probably has been photographed a million times. I did not want just another straight, technically perfect shot.

I wanted to capture something of the tempo and feeling of the area. I wanted the reckless traffic, screeching brakes, darting pedestrians in my pictures. I wanted the loud, boisterous, noisy pictures that would scream.

The technique for photographing these scenes was quite simple. I focused my Exakta roughly into the field where the action would occur, then opened the Primoplan f 1.9 lens to widest aperture and set the shutter speed at 1/5 second. I also used my Tessar f 3.5 at 1/2 second.

When an interesting grouping of cars and/or pedestrians oc-



curred, I released the shutter and panned the Exakta evenly with the action. Panning with the camera served to define sufficiently the principal moving shapes and distort the background into strange patterns that heightened the effect I sought.

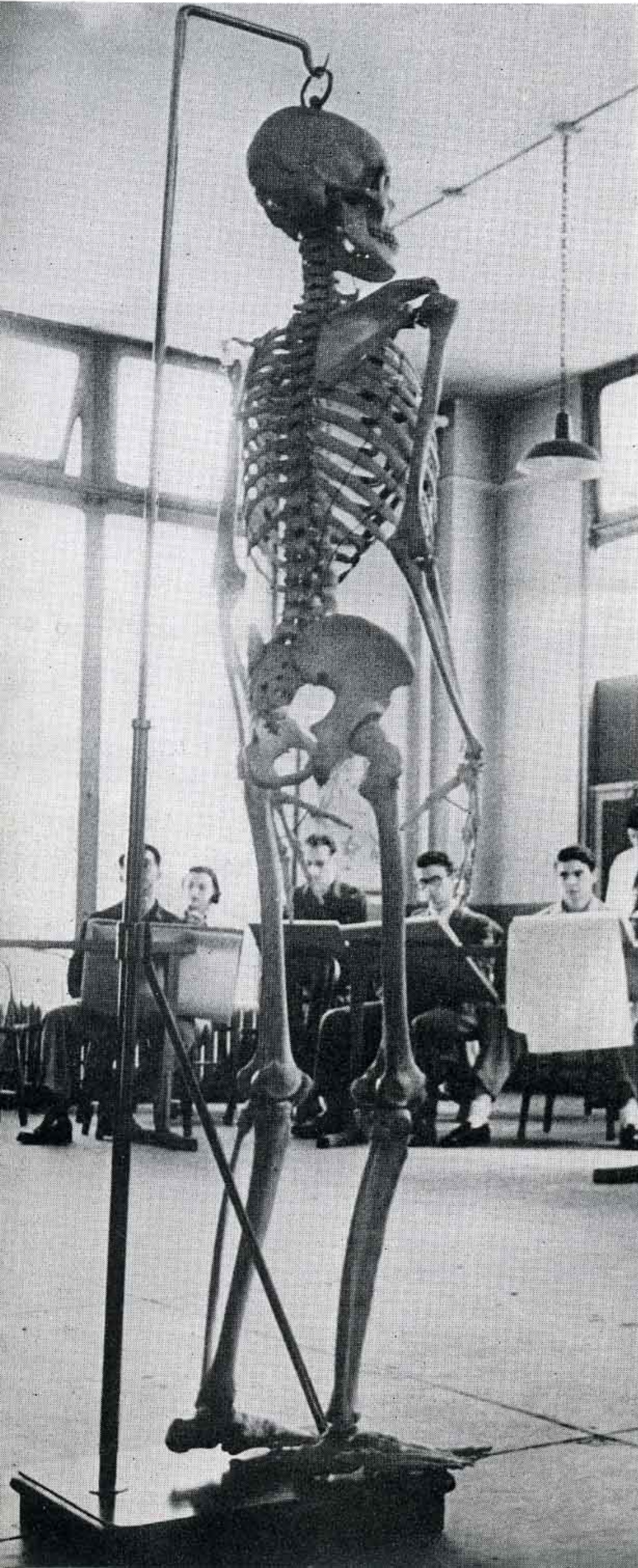
The exposure was ample for the amount of light reflected by all the brilliant signs. The negatives received normal fine grain development in Edwal 20 and were printed on Varigam.

Numerous exposures were made and the best five or six selected for enlarging. In picture taking of this sort, it is necessary to shoot and shoot and shoot until the law of averages assures you that you will have something good among the many you have taken.

Most photographers adhere faithfully to the common axiom about not wasting film. I agree with it in principle, but photographers should realize that film is the cheapest thing in the gadget bag and it is better to expend some film than miss a good picture.



Photos by Ray Shorr



## depth of

By David Gerritt

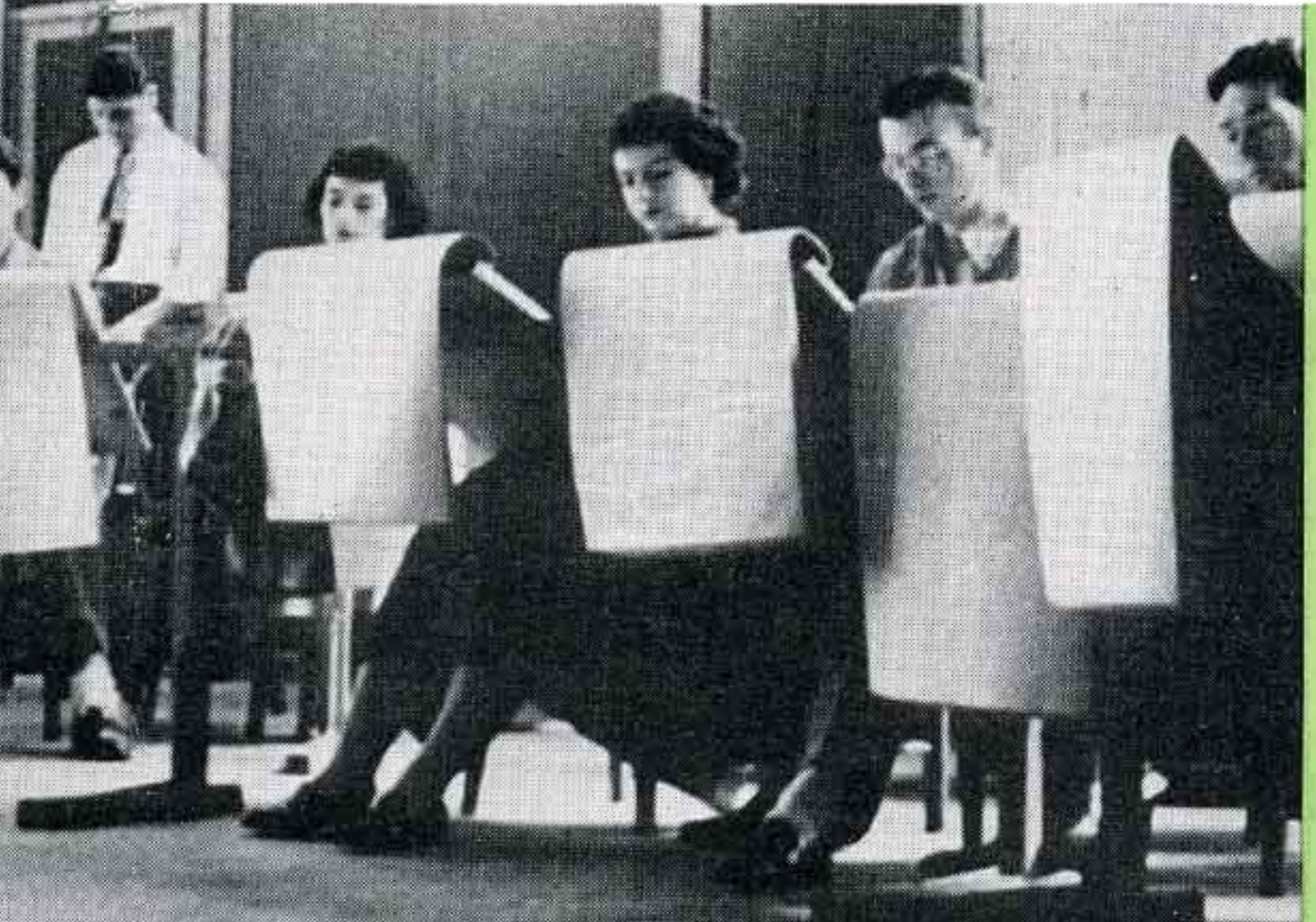
**O**N THE barrel of each Exakta lens, there is a useful tool quite often disregarded or not fully utilized by the camera owner. It is a depth-of-field scale, a guide to the area that will be sharp in your picture.



The scale is composed of two sets of numbers, one showing distance and the other lens diaphragm aperture. Using the aperture stop number, you can see at a glance how far in front and in back of a specific point your picture will be sharp when your lens is focused upon this point.

Depth-of-field (often wrongly called depth of focus) is invaluable information and has many applications if the photographer fully understands it. Knowledge of the principle cannot help but result in better pictures and will aid immeasurably in solving the many problems that arise during a picture-taking session.

***DANGLING SKELETON and art students create depth-of-field problem, solved by stopping down the lens.***





# field

Technically speaking, the conventional lens can give a critically sharp picture of only one plane, the plane or spot focused upon (called the plane of focus). This means that everything outside the plane of focus (that is, before and beyond it) actually is unsharp.

The reason for this is that when a lens is focused on a pre-determined distance, the light rays from other distances are not all brought to a focus exactly on the focal plane. Some are focused on the plane, some ahead and some behind it.

If the lens were able to bring objects at varying distances to a sharp focus on one plane, then they would be sharply defined all over the film. Since this is contrary to optical principles, each ray that is brought to focus in front or behind the focal plane records not as a point of light but as small circle, called the circle of confusion.

So the image will be composed of many sharp points from the plane focused upon plus many overlapping circles of confusion from objects nearer or farther away from the plane focused upon. This may blur the image and destroy definition.

Fortunately, however, a tiny circle looks like a point to the eye if it is 1/100 of an inch or smaller. Therefore, this is the maximum circle of confusion permissible.

When the diameter of the circle of confusion is 1/100 of an inch or smaller and the point is viewed at a distance of 10 inches,

the image will appear sharp. Therefore, the depth-of-field scale on your lens actually will indicate the area in your picture that will appear sharp to your eye because the unsharpness is minor.

This area of apparent sharpness may vary from a few inches to hundreds of feet, depending upon several factors. Depth of field, to begin with, varies with the focal length of the lens. A short focal length lens (say, of 50 mm.) has much greater depth of field than a long focal length lens (say, of 180 mm.) when both are focused upon the same spot from the same position.

The extremely great depth of field of the Exakta lenses of approximately two inches (50 mm.) in focal length is one of their greatest assets.

Depth of field also varies with the distance the lens is focused upon. When the lens is focused upon a point very near to the lens, a distance of four feet, for instance, the area of apparent sharpness is no more than a few inches. When the lens is focused upon a far point, however, the depth of field is extremely great.

The aperture of the lens diaphragm likewise influences depth of field. When the lens diaphragm is wide open, the area of apparent sharpness is very small. When the iris is closed down, depth of field increases considerably.

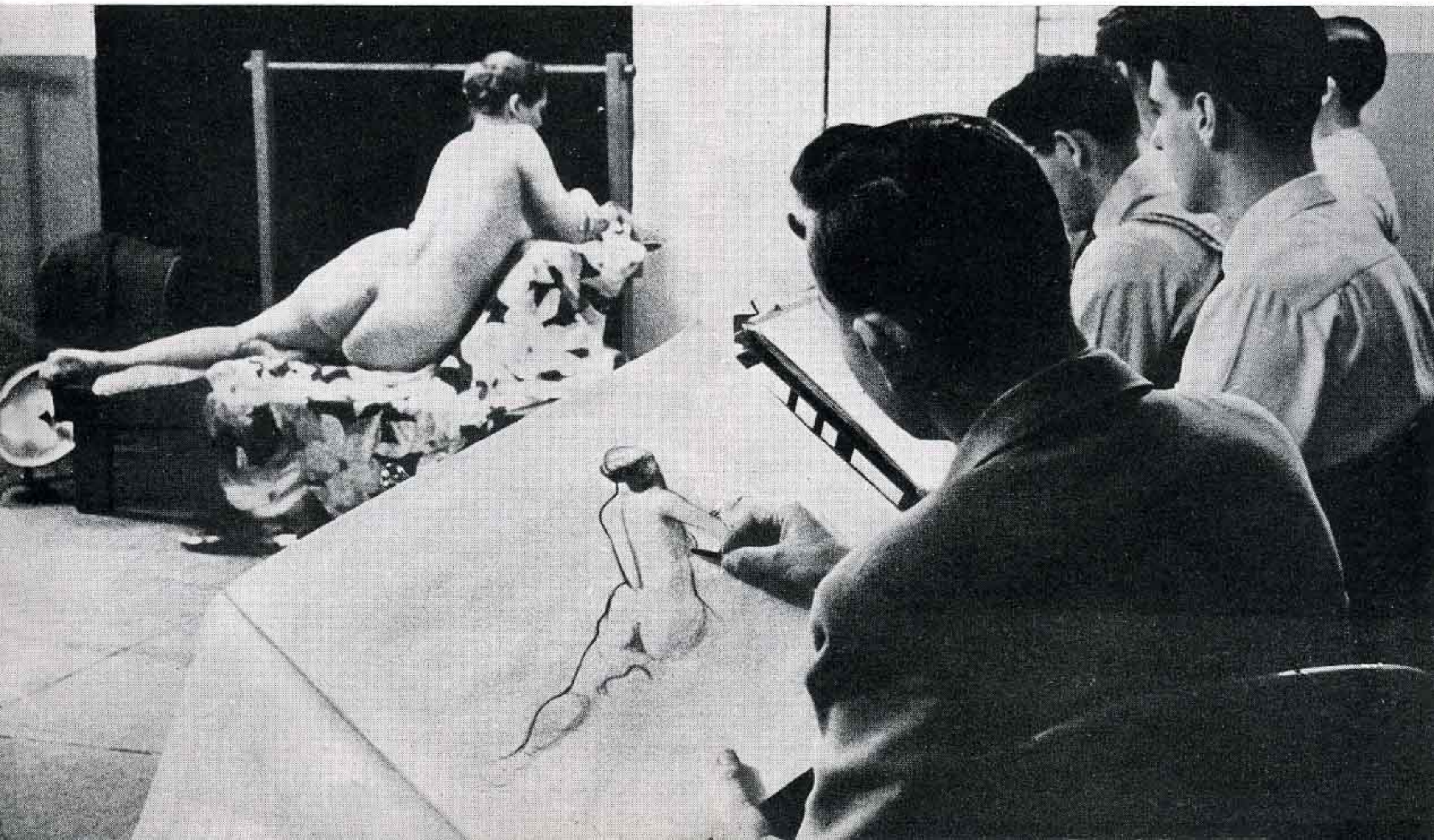
Depth of field, therefore, offers the Exakta owner an excellent method of controlling picture taking. By considering what he wants sharp in the picture and what will improve the picture by remaining unsharp, the camera owner can achieve what he wants.

For example, in portraiture the background may be objectionable or too confusing and the photographer may want to throw it out of focus to make it less objectionable. By opening the lens aperture wide, this can be accomplished.

On the other hand, the camera owner may want to have sharp a large area in his picture. Stopping down the lens will assure this. Naturally, compensations in exposure must be made.

The depth-of-field scale on the Exakta lens, used in conjunction with the ground glass on the camera, makes picture taking with the Exakta scientific. A photographer can take the guesswork out of photography by predetermining his sharpness range and then viewing the picture through the magnifying glass attached to the regular ground glass finder or through the prism finder.

**NUDE MODEL** and sketching student both are sharp in this picture. The lens was focused on the drawing because the photographer wanted it to be the sharpest element, then stopped down to increase depth of field enough to cover the entire area.





# using the exakta penta prism



*INSTALLING the Penta Prism is easy. The release button on the camera front is pushed down (left) and the finder is slipped in.*

*SIGHTING through the new Penta Prism finder is a thrill. The picture appears life-size, upright and is not reversed laterally.*

**I**N 1949, a new invention—the prismatic finder for the single-lens reflex camera—was introduced that may well revolutionize the photographic technique. The prismatic finder, the result of many years of research, may be compared with previous inventions of similar importance, such as the 35 mm. camera, the double-lens reflex and the single-lens reflex, all of which altered the methods of picture taking and made possible undreamed of types of photographs.

As everyone knows, the standard viewing device of the ordinary camera consists largely of a monocular which actually serves to locate the picture and gives only an approximation of the actual photograph the cameraman gets. The rangefinder system is based on this principle, except that it has two mirrors located in different places on the camera. By regulation of a lever or the focusing device on the camera, the images are superimposed in a central finder and the photographer knows the camera is in focus.

In the reflex camera, the light rays are caught by a mirror and reflected onto a ground glass which can be viewed by the photographer. Both these systems have their advantages and disadvantages.

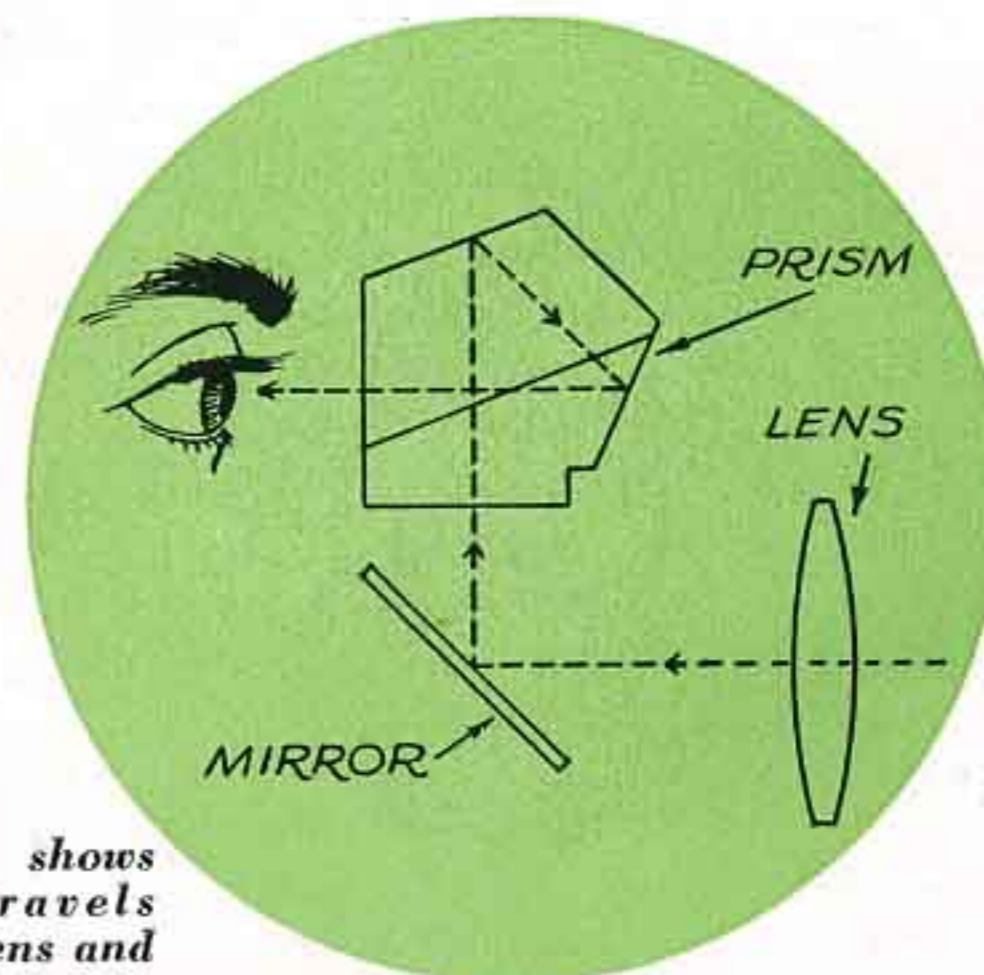
It would be phenomenal, however, if the advantages of both systems were combined and the disadvantages avoided. If the finder would provide the photographer with an exact-size, life-size picture of what he will get, a brilliant image and permit precise focusing at eye level, this would indeed be a dream instrument. This is precisely what has been achieved with the Penta Prism finder for the Exakta V.

The Penta Prism contains an actual prism, which is an optical

system that bends light in any direction wanted (horizontally, vertically, diagonally, etc.). To get the light rays to bend at the proper angle so that the eye sees them as the scientists wish is the work of years of mathematical computations and actual trial and error.

In every previous viewing device, owing to the basic optical rules involved, the picture never appears as the eye sees it; that is, it appears reversed. In some finders, the image is upside down and reversed from right to left. In others, the image may be upright but still reversed from right to left.

The Penta Prism, however, bends the light rays coming through the lens in such a way that the eye sees it exactly as it is in real life. At the bottom of the Penta Prism, there is a ground glass that picks up the image from the mirror in the Exakta V. The prism inside the finder receives the image from the ground glass, reverses it so that it is corrected back to natural position and then corrects it again so that it is life size.



**DIAGRAM** shows how light travels through the lens and prism finder to eye.



When viewing through the Penta Prism finder, the photographer gets a thrill never before experienced with any other camera. With other eye-level finders, the photographer must close one eye in order to see his image. With the Penta Prism, however, the photographer sees his image with one eye and keeps the other one open to follow the actual scene, without any confusion or difficulty. This is extremely important in action photography because the camera can be panned in the same direction as the subject's movement, rather than in reverse as with other finders.

The prism finder must be handled and used for full appreciation of its many wonderful merits.

The Penta Prism is interchangeable with the waist-level finder and can be installed and removed at moment's notice. The release button on the front of the camera just below the name is simply pressed down and the hooded finder removed. Then, the Penta Prism is slipped down easily without forcing until it locks into place.

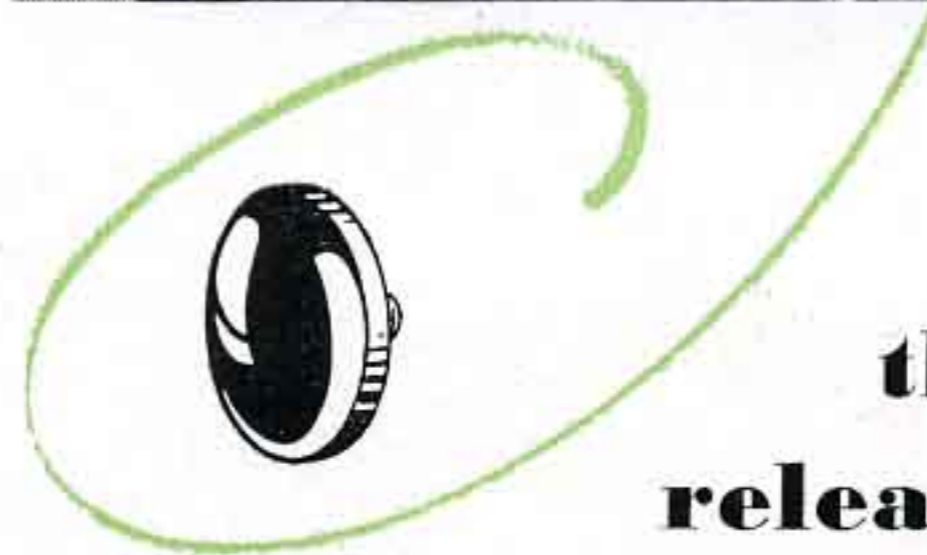
The Penta Prism is a miracle of Ihagee engineering. The prism, ground glass and eyepiece are contained in a compact, satin-finished case. The ground glass is removable so other types of ground glasses may be utilized for scientific and other special work. Chess board, center cross and other kinds of ground glasses will be available in the near future. In addition, a clear-spot ground glass will be manufactured for microphotography.

The Exakta V is the only single-lens reflex camera that offers both direct eye-level and chest-level focusing. Parallax, of course, is never a problem in either case.

The Penta Prism, like the regular hooded finder, provides a brilliant image for precise focusing. Even when the lens is stopped down, focusing is hardly a problem.

The prism finder is extremely useful in taking action shots of subjects moving at high speed, such as sports, autos and airplanes. It is also extremely helpful in the composing of pictures.

The Penta Prism is not merely another accessory. It is an integral part of the camera when installed, but does not replace the other finder. Like a second lens, it is an additional tool to be used with the Exakta V, the camera that makes masterpieces.



## the giant release knob

EXAKTA'S constant efforts to make picture taking as easy as pressing a button have resulted in another unique accessory, the giant release knob, exclusive with Exakta. With this oversize knob, releasing the shutter literally becomes as easy as pressing a button. The knob is circular and has a concave surface which fits the ball of the finger and makes shutter release smooth and easy, even when you are wearing gloves. The knob can be installed simply by screwing it into the shutter-release button on the front of the camera. It does not interfere with closing of the case, therefore, may remain on the camera permanently if you wish. Every Exakta owner should have one to prevent slipping of the finger and camera movement when the shutter is tripped. The knob sells for \$1.25.

## the rewind lever

ANOTHER unique Exakta accessory is the rewind lever, an invaluable aid to the camera owner who likes to work quickly and waste as little time as possible when changing film rolls. Rewinding of 36-exposure rolls can be tiresome, since five feet of film must be returned to the original cartridge. This requires about 72 turns of the rewind knob. With the lever, however, you have a little hand-operated "motor" that speeds up your rewinding immeasurably. The lever slips under the rewind knob ring and locks there automatically. Then you can turn the rewind ring as fast as your fingers can operate the lever with the assurance that the film will flow evenly back into the cartridge without halting and buckling, which cause scratches. When you are through rewinding, the lever can be disengaged and you can reload for more pictures. The all-metal lever sells for \$2.



### Important

### for owners of Exakta B cameras

The following accessories for the Vest Pocket (127) Exakta are once more available:

|   |         |
|---|---------|
| Set of 3 extension tubes.....                 | \$15.00 |
| Microscope adapter to fit extension tubes.... | \$18.00 |
| Flashgun, deluxe.....                         | \$17.45 |

Order from your dealer or the Exakta Camera Company, 46 West 29th St., New York 1, N. Y.

### Telephoto lenses for your Exakta (35 mm. only)

The following lenses are available now in small quantities. They are all coated. Prices include federal excise tax. Order now from your dealer or the Exakta Camera Company, 45 West 29th St., New York 1, N. Y.

|   |          |
|---|----------|
| Zeiss Biotar f 1.5, 75 mm.....            | \$225.00 |
| Zeiss Triotar f 4, 135 mm.....            | 99.00    |
| Steinheil f 2.8, 85 mm.....               | 69.95    |
| Steinheil f 4.5, 135 mm.....              | 69.95    |
| Plaubel Tele-Makinar f 5.4, 210 mm.....   | 87.50    |
| Schneider, Xenar f 4.5, 135 mm.....       | 79.50    |
| Schneider, Xenar f 4.5, 240 mm.....       | 154.18   |
| Schneider, Tele-Xenar f 5.5, 300 mm.....  | 145.78   |
| Schneider, Tele-Xenar f. 5.5, 360 mm..... | 164.15   |



# the hostess with the mostes'



By Guy Gillette



**ETHEL MERMAN** and Paul Lukas, stars of new Broadway hit, "Call Me Madam," pose while a photographer shoots a scene during the New Haven tryout. An assistant stands by, holding an auxiliary flash reflector. No. 6 and 31 bulbs should be used for such shots. They can also be taken without flash with the aid of a fast lens.





**T**HE national magazines are always anxious to get pictures of a new Broadway show. To meet their deadlines, photographers must shoot their photos at an early dress rehearsal, usually out-of-town before the New York opening.

Recently, *Call Me Madam*, with a roster of names reading like Who's Who in the Theater, had its out-of-town tryout in New Haven. I was sent there by *Theatre Arts* magazine to shoot the show.

Since the stagehand's union requires the producer to pay extra salaries when pictures are taken, the press agent tries to crowd as many photographers as possible into a picture call. The picture call for *Call Me Madam* drew a dozen, armed with a variety of cameras and equipment.

As usual, not all was serene at the tryout. Although an accredited photographer for a national magazine, I was mistaken for a member of the local camera club and invited to step out into the alley for the duration of the performance. After getting my public relations in order, I set up my equipment only to have to wait an hour before the dress rehearsal got underway.

Don't let the term "dress rehearsal" fool you. This may mean only that some of the costumes are ready. Director George Abbott saved much film by blowing his whistle and screaming, "Don't take that, that's not her costume." Many scenes could not be shot because the costumes were not on hand.

The photographers, in a desperate attempt to get the most interesting angles, spent most of the evening climbing over each other and equipment in the first few center rows of the theater. Jockeying for position, they climbed up on chairs, ladders and a large platform placed across the seats.

They dashed in and out of boxes and balconies and even at times climbed on the stage. When Graphic House's Eileen Darby, in grey flannel slacks, got stuck making a college try between the orchestra and the stage, I was happy to give her a helpful boost.

Many theater photographers shoot machine-gun style, working on the principle that they'll get more good pictures by shooting a lot of film. I watch the actors carefully and try to capture moments that best combine the atmosphere of the play with dramatic form. By carefully selecting what I want, I find that the results contain a very big percentage of dramatic pictures.

Stage lights permit me to shoot at 1/25 of a second with a fast lens like the Primoplan f 1.9 wide open. A fast lens is vital because anything slower won't stop motion. Even at 1/25, you often pick up some movement in the subject. Naturally you must use the fastest available film, like Super-XX.

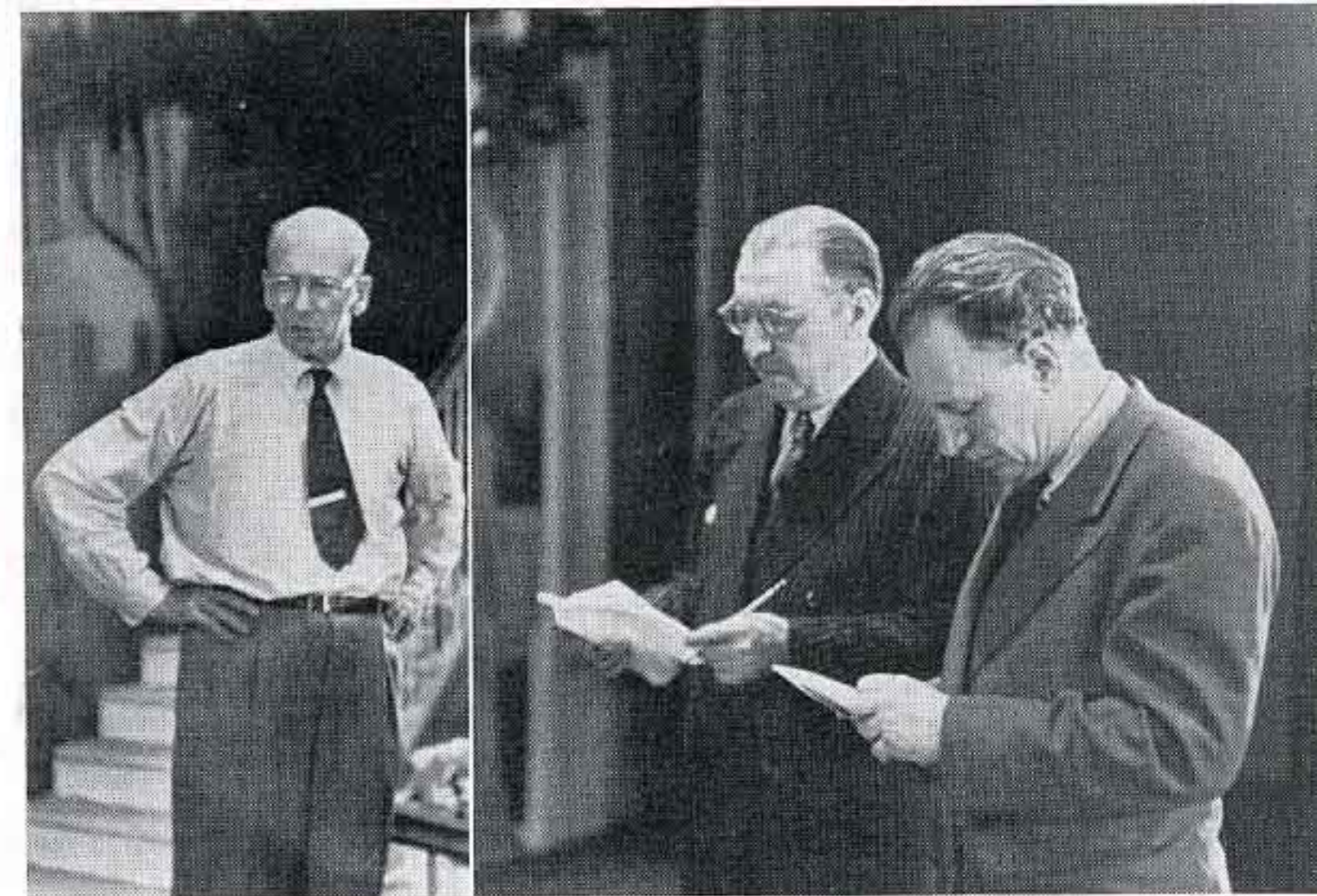
For long shots, I shoot from the boxes and first balcony of the theater.

I develop all my film in 777 for 8 minutes and print my shots on Velour Black T, grade No. 1.

Theater photography is exhausting, but exciting work. You can keep going as long as is necessary to get your pictures but once you've got them you collapse. When Irving Berlin crawled wearily over the footlights in the early morning hours and said, "Well, I'm going home," all I could say was, "Me, too."



**LOST IN ADMIRATION.** Lukas watches Miss Merman put over a song. Gillette shot at 1/25 of a second, wide open to get this picture. Slower speeds will not stop action.

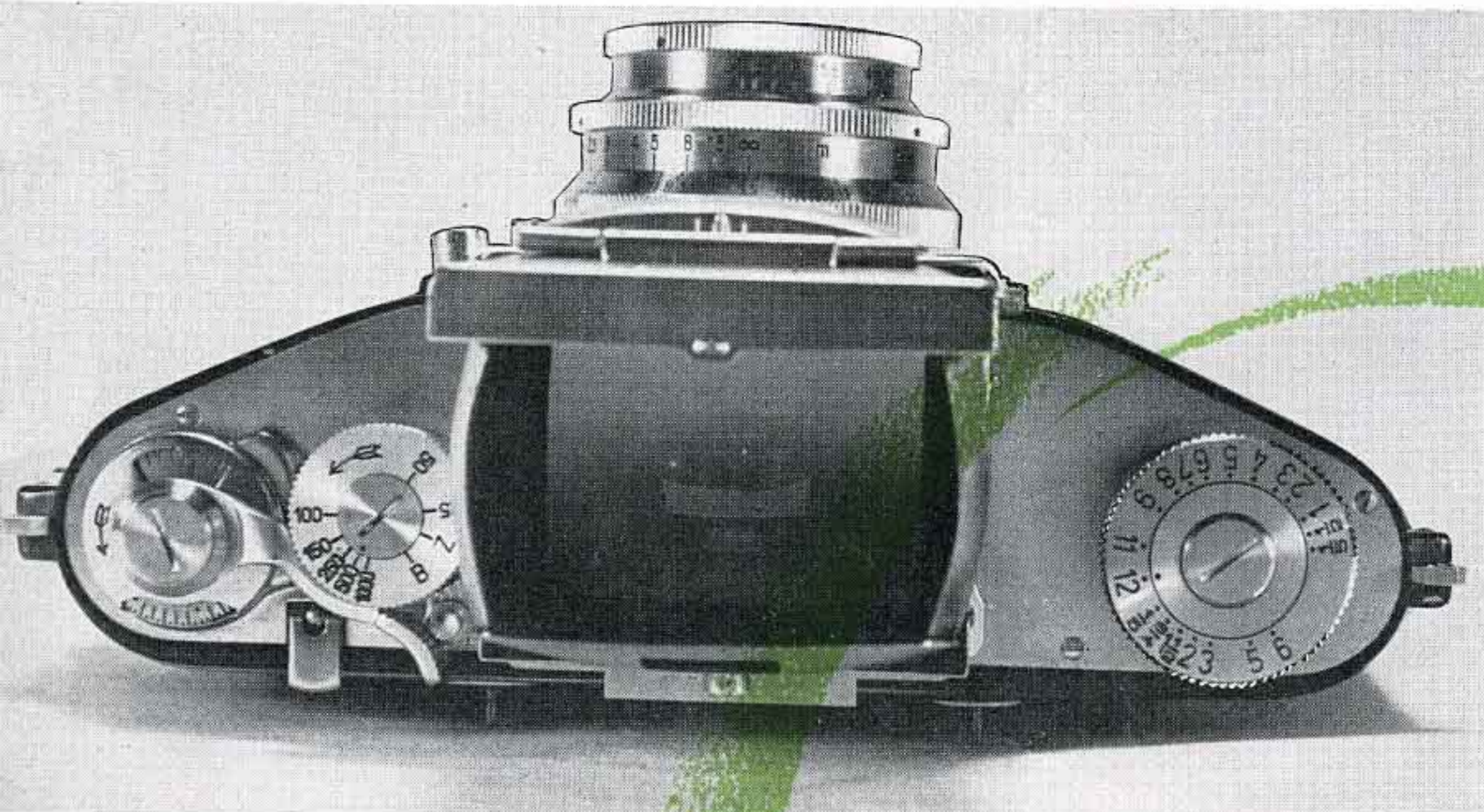


**GEORGE ABBOTT**, famed Broadway director-producer, writer (left) was caught watching the rehearsal, while equally famous Howard Lindsay and Russel Crouse check the script. Magazines like to get such shots of celebrities.

**ACTION SEQUENCES** such as the one below, are always sought by theater photographers because editors often use them. They require rapid and continuous shooting, permitted by the 36-exposure roll of film used in the Exakta.







## the slow-speed knob

**O**NE of the remarkable features of the Exakta is the fact that it has 29 exposure settings, ranging from 1/1000 of a second to 12 seconds. This great range of exposure permits the taking of any type of picture under almost any conditions.

Most camera owners are familiar with the fast exposure settings and their uses. A number of Exakta owners do not utilize the slow speed settings, however, because they think the procedure is complicated and limited. Nothing could be more untrue.

The slow speeds of the Exakta are of as great importance to the photographer as the fast ones, sometimes even more. A few moments of careful practice in setting slow speeds will reward any camera owner by placing within his reach several intriguing type of photography possible only with such exposures. And fear of the slow exposure knob will be licked once and for all, permitting the Exakta owner to make full use of this very valuable photographic tool.

With any other camera, if you require an exposure of more than a second, you must expose at the bulb or time setting and either guess the time or check it with a watch. With the Exakta, however, all you have to do is set the exposure time up to 12 seconds on the slow exposure knob, which is to the right of the finder on top of the camera, and expose.

The slow speed knob has settings for exposures of 1/5, 1/2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 11 and 12 seconds. These are the black numbers and are operated by direct release; that is, by pressure of the photographer's finger on the shutter release.

To use the slow exposures, first cock the shutter by winding the shutter-winding lever and then set the fast exposure knob on B or Z. Next wind the slow speed knob clockwise as far as it will go. Then lift it. In this raised position, it can be turned in either direction to set the desired exposure, indicated by the black dot on the exposure guide. Release the shutter as usual, by pressing on the button.

Do not release the shutter on slow speeds until the fast exposure knob is set at B or Z. Otherwise you may ruin your shutter by operating it on two opposing speeds.

If you have forgotten to set the fast exposure knob at B or Z before winding the slow-speed knob, merely reset the fast speed knob at any time before releasing the shutter.

The slow exposure knob requires different amounts of winding, depending upon the speed set. Therefore, wind the knob clockwise as far as it will go with firmness, but stop when you feel by pressure that it is fully wound, just as with a watch. Do not use excessive force in winding because the stop pin inside the camera may be damaged.

The slow exposures are invaluable for such fields as table-top and night photography, photomicrography and any other occasion where the light is insufficient and cannot be increased at will. Always use the camera on a tripod during such occasions.

The slow-speed knob also carries settings for delayed, self-release exposures (the red numbers). This means that the camera can be set on a tripod and the self-release mechanism will expose the picture without any aid from the photographer after a time lapse of 13 seconds.

This feature is invaluable to photographers who want to include themselves in pictures or for catching subjects unawares.

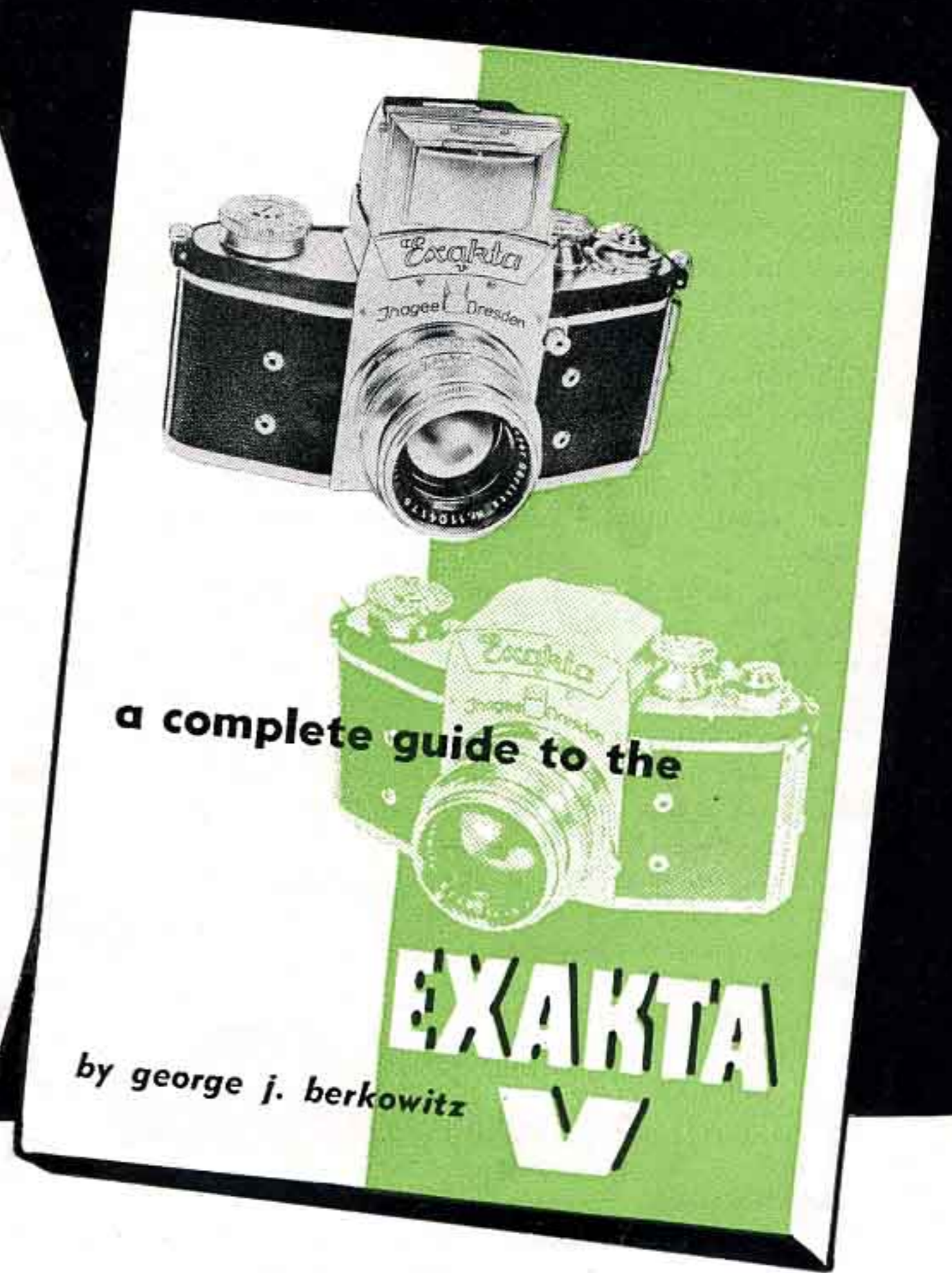
For slow speeds with the delayed action mechanism, wind the shutter as usual and set the fast speed knob on B or Z. Then wind the slow speed knob at far as it will go. Lift it and set the desired speed (red number) against the index dot on the exposure guide. Self-release exposures at speeds of 1/5, 3/4, 1 1/2, 2, 3, 5 and 6 seconds are possible. (Fast exposures also are possible with the self-release mechanism.)

One of the advantages of the delayed action mechanism is that the shutter is released without vibration, an extremely useful factor in taking pictures at slow speeds.



In answer to thousands of requests, we proudly announce the publication on January 1 of

**A COMPLETE GUIDE TO THE EXAKTA V,** a new book written especially for the Exakta owner. The author is George J. Berkowitz, Editor, Exakta Magazine, and formerly Eastern Editor of Modern Photography and Minicam Photography and Associate Editor of Popular Photography. This authoritative book is the first available guide to the operation of the new 1950 Exakta V and contains information invaluable to *all* Exakta owners. It has complete instructions and technical data for the new Exakta and comprehensive information on such subjects as lenses, exposure, depth of field, flash, strobe, black-and-white and color photography, closeup and microphotography. Order now to reserve your copy. . . . \$1.50



going



THESE three delightful pictures of a Minnesota striped gopher were taken by A. G. Skoglund, chief engineer of the Bethesda Hospital in St. Paul. Skoglund shot the pictures while sitting in his car and through the open door. He used an Exakta adapted to his Speed Graphic (Graflex back) on which he had a 12½-inch lens. The pictures were taken at 1/100 second, f. 6.3, on Plus-X film. In order to get the gopher to pose, Skoglund tossed it a cookie.

11

going



gone





**W**HEN the temperature becomes unbearable, either high or low, I hie myself down to the basement, arrange one or more humorous tabletop scenes, set up my Exakta and shoot.

Of course, I don't limit myself to this class of work. I also make salon prints, some of which have been exhibited in several cities. But I must admit that I get more fun out of making humorous tabletops than I do out of any other branch of photography.

These pictures entertain my friends, and the main purpose of a picture is, after all, to entertain. My salon prints are admired, but the real fun begins when I bring forth my camera comics. At that moment hilarity bursts its bounds and small talk begins to flow.

I was bitten by the photographic bug in the Gay '90's and since then I have owned perhaps a dozen cameras. Some of them were mere toys, others precision instruments, but for the close-up work in which I so often indulge I know of no camera that will serve me as well as the Exakta.

To be able to compose the picture on the ground glass, full-size and right side up, and to be able to photograph exactly what I see—these features are invaluable and I have them with the Exakta. No measuring of distances for close work, no wondering how much of a subject will be included, or how sharp the focus will be—these things are all foreign to the Exakta owner. And the small size of the camera means ease of manipulation.

I have a box full of actors for my tabletop comics, all of them on call at any time and all excellent models. I also have many species of insects pickled in alcohol, all waiting to climb out of their spiritous bath and pose before the camera.

I also have other accessories, such as various kinds of wallpaper to serve as backdrops or floors; miniature cameras, easels and musical instruments; moss for foregrounds and weeds that will serve as trees, bushes or flowers. Nature is full of miniature growths that can be called into play, and where nature fails to provide the dime store steps in.

For most of my work I use Super-XX film. My average exposure is three seconds at f 22, according to my Weston meter. When working close to your subject, it is always necessary to use the smallest diaphragm opening in order to bring all planes of the picture into as sharp focus as possible.

I always use artificial lights in reflectors. For the main light I use a 60-watt bulb, and for the secondary light a 40-watt lamp, both placed at an equal distance from the set. Or I may use two 40-watt bulbs, one placed farther away from the scene than the other.

If I am certain that I don't want to make enlargements greater than 5 x 7 or 8 x 10, I develop my films in ABC Pyro. My reason for doing this is that the developer is used once, then thrown away. With a fresh solution for every film, I never have to worry for fear my developer has become exhausted.

Solution A, which contains the pyro, oxidizes rapidly if there is any air space in the bottle. I, therefore, keep my stock of A solution in one-ounce bottles and the B and C solutions in 10-ounce bottles.

When I am ready to develop, I take the entire contents of a one-ounce bottle and add one ounce each of B and C. To these three amounts I add 14 ounces of water to fill my tank.

I determine the developing time by using a Kodak Developing Guide. Setting the dial at 65 degrees, I get a normal negative in 18 minutes.

My prints are made on any of the fine papers now on the market, such as Kodabromide or Velour Black. The No. 2 grade usually gives me the proper contrast. I use Selectol developer for my prints.

Let me add that correct exposure and full development are a must in enlarging. I know some professional photographers



*SPANISH SINGERS, whom Dr. Lehman Wendell heard one evening, were the inspiration for this tabletop. The tree is really an oak twig, the singers two figurines he had handy.*

## tabletops

By Dr. Lehman Wendell

who do not develop their prints fully and the result is a loss of quality.

On the other hand, one expert photographer develops his prints up to five and even 10 minutes to get fine quality.

If you have a negative that does not give you the correct tonal value in the light area, try prolonging the development. However, if the exposure is not correct, the print may become too dark.

I get my ideas in many ways. At a show one evening I heard an unusually fine duet by a Spanish couple. The singing was superb and the setting was very romantic. I wanted to put the scene into permanent form as a reminder of a pleasant evening.

Fortunately I had a couple of figurines that would serve the purpose adequately, and I soon had them posing by an oak tree against a dark sky that contained a full moon. The photo called "Serenade" on this page was the result.

The shot on the next page of the grasshopper in his al fresco studio endeavoring to photograph a couple of newlyweds is only one of many I have taken using insects. I started comic insect photography years ago. Various insects can be used but grasshoppers are the best because they look so human.

The foreground of the grasshopper picture is a species of



moss that grows on the high cliffs overlooking the St. Croix River not too far from Minneapolis. The flowers are dried weeds, and the background is a print from a cloud negative.

I have a shot of grasshoppers swinging that took me almost a year to do. For that length of time I had the picture in mind but looked in vain for a twig that would look like a tree. Then one day when I was mowing the lawn I found one that had just dropped from a tree.

I stuck the twig into a bit of moss, attached a swing to the tree, and placed two grasshoppers in position. In the picture the swing is in the air. How did I get that tilt to the swing? Did I use a wire?

No, it would be difficult to get the legs of a grasshopper to cling to a smooth wire. I used a thread, then tilted the entire landscape until the thread from the branch to the arms hung perpendicular. Then I tilted my camera to the same angle.

One day at the beach I noticed how the men ogled the bathing beauties. The sight gave me an idea.

Upon my return, I took "Mutt and Jeff" out of their hiding place and escorted them to my miniature beach in the basement. I said to them, "Sneak up behind that rock and you'll get an eyeful." They were quick to obey and their eyes fairly popped out of their sockets when they beheld a ravishing houri sunning herself in the distance.

Mutt and Jeff and the bathing beauty (see picture on this page) are porcelain figurines about three inches tall. The tree is a weed and the sky a print from a cloud negative.

Two lights were used to illuminate the scene, one on each side. With the Exakta there is never any guesswork about using

then pasted the enlargement over the opening. My next move was to build a street and sidewalk.

The street is a piece of rather dark grey cardboard mount, and the sidewalk is made from the reverse, somewhat lighter side of the same mount. These two cut-outs were carefully put into place, after which it was a simple matter to set up my figurine and celluloid dog, which later was added to increase interest and improve composition.

This will give you some idea of what you can do if you make your own camera comics. The possibilities are limited only by your imagination and skill and the fun is unlimited.

So go to it and you'll find a new way to relax and have pleasure out of your Exakta.



*THE CAMERAMAN and newlyweds are pickled grasshoppers from Dr. Wendell's extensive collection and often serve as models for his tabletops. The foreground is moss, and the flowers are dried weeds. The background is a print from a cloud negative.*



*SETTING UP the bathing beauty shot shown below, Dr. Wendell (left) sharply contrasts with tiny models he uses. The figurines are only three inches high, the tree is a weed and the sky is a print from a cloud negative. Two lights were used for this tabletop picture.*

lights. They can be shifted this way and that and the effect studied critically before making an exposure.

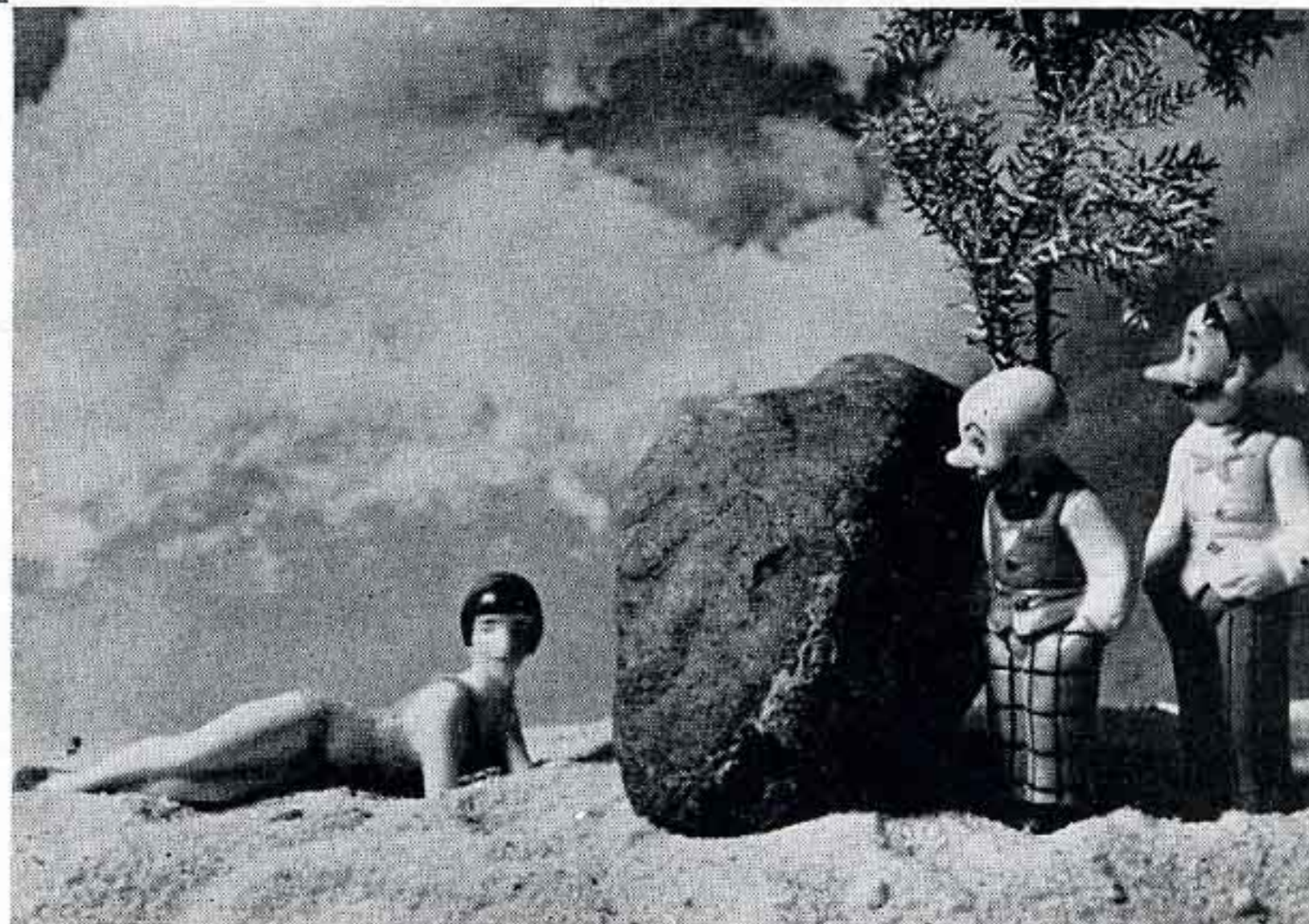
One of my most difficult pictures is a night scene with a downtown background. I saw a figurine in a dime store and immediately knew how I wanted to use it. It was to be part of a night scene, so my first thought centered around the background.

I wandered around the Minneapolis loop looking for a group of buildings that might serve my purpose, but I found no grouping that seemed quite right. Then in the rotogravure section of the *Minneapolis Sunday Tribune* I found what I wanted, downtown New York photographed in bright sunlight with a red filter. The picture showed almost white skyscrapers against a black sky.

I copied this picture with my camera and made an 8 x 10 enlargement but it still looked like a daylight scene. I made a second, much darker enlargement, but it was only slightly better for my purposes than the first.

I made a third attempt, increasing the exposure considerably, and the result was an almost opaque print. By transmitted light the buildings stood out dimly, just the way I wanted them.

I found an 8 x 10 corrugated paper box, placed a light inside,





# christmas cards

By Don Berke

ONE of the nicest things about being a photographer around Christmas time is that you get a batch of greeting cards that for ingenuity, spirit and attractiveness can't be matched by any of the printed cards on the market.

If you made your own photographic cards in previous years, you know the note of real pleasure that sounded in the voice of every person who received one when he thanked you. You also know the deep satisfaction that comes with creating something different, a card that won't be duplicated by any other individual's, and one that won't be tossed into the fireplace with the New Year's Day refuse.

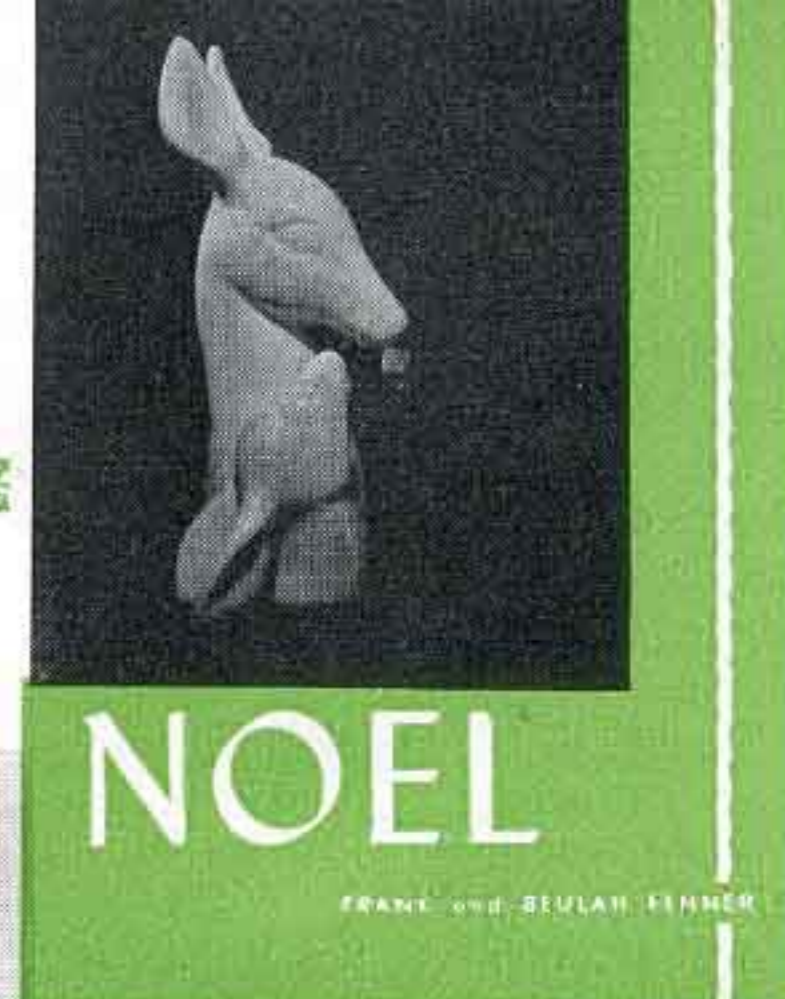
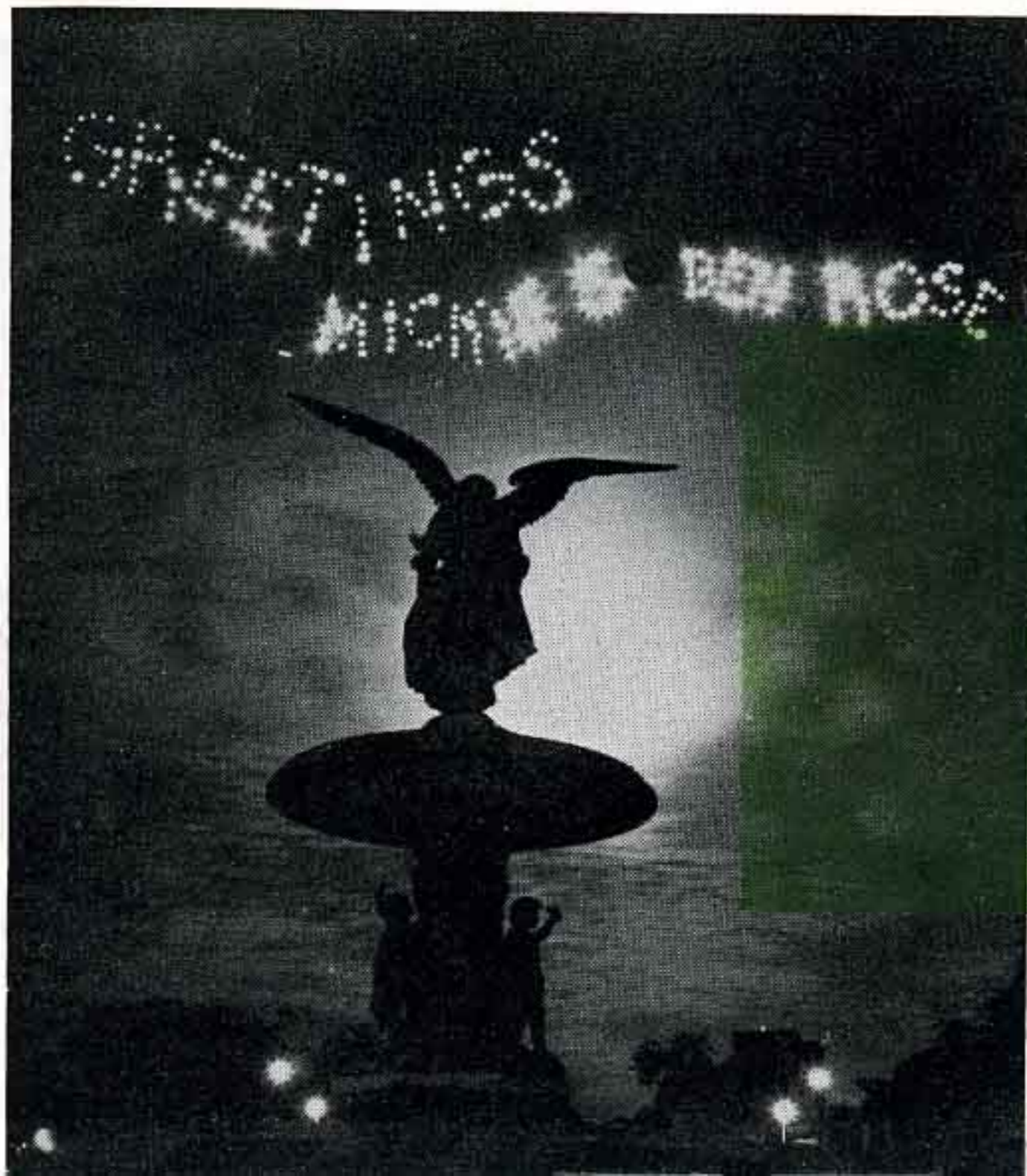
If you haven't made your own cards yet, now is the time to start. You have the essential equipment—that is, your Exakta camera—and all you need in addition is the idea and the bit of material to carry it out.

Photographic greetings range in technique from simple photographs with a greeting superimposed on them to elaborate affairs that are real art work. Don't be floored by the fact that some people produce intricate cards. Pick the type of card you think you can turn out well and devote yourself to doing a good job on it, leaving the more difficult ideas for some other year when you have more skill and experience.

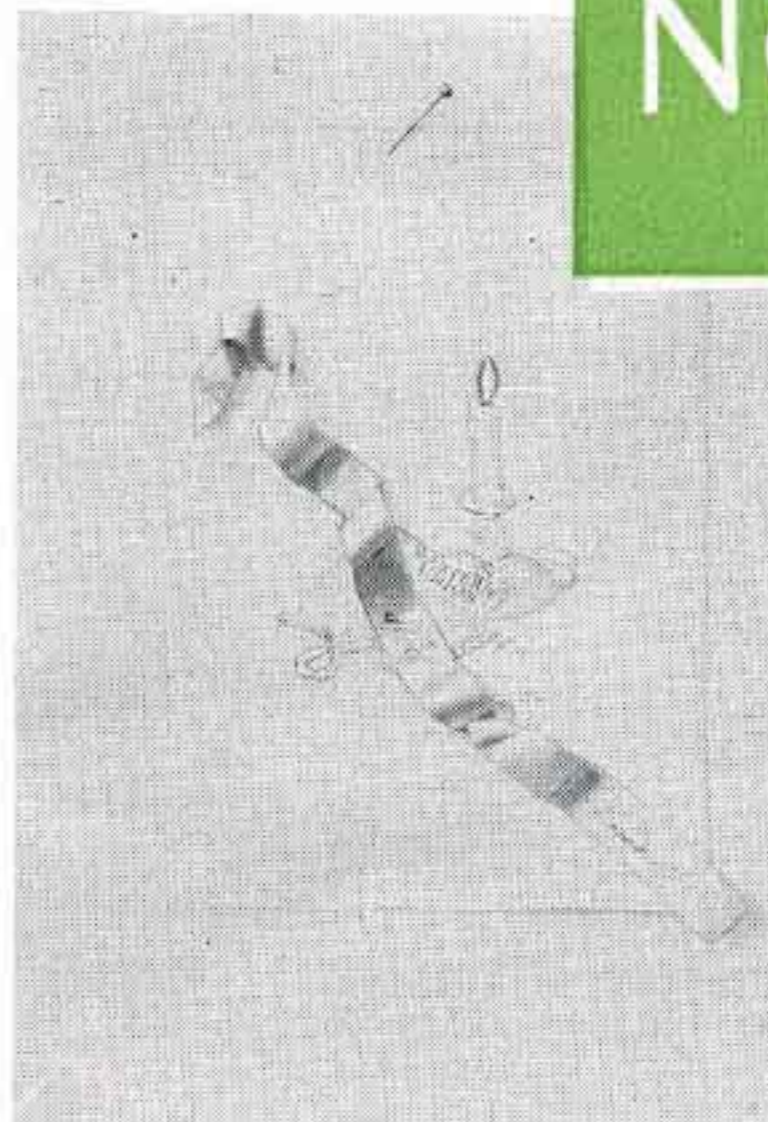
There are several simple cards within the skill of any Exakta owner. For instance, you may decide to design a card that will have a photograph pasted on a piece of colored paper, on which you can letter or have printed your own personal greeting. In this case, all you have to do is print up as many copies of an appropriate picture as you need in the right size and with the aid of a pastepot turn out some dandy looking cards.

Another way is to make an 8 x 10 of your favorite negative. Then letter your greeting on paper and cut it out so it can be placed on the 8 x 10 print. Make a copy negative of the print and lettering and then print the cards just as any other picture on a stock of your choice, with straight or deckle edges.

**BEN ROSE, well-known New York fashion and commercial photographer, made this card with the aid of a diffraction grating over the camera lens for the star effect.**



**DIGNIFIED, simple card above was made by pasting photo on message-imprinted card.**



**SOLARIZATION was used for card by famous fashion photographer Ben Somoroff.**

Still a third way is to letter a message on a thin sheet of transparent cellulose which can be bound to the negative so both are printed at the same time. Practically all the tricks of photography and commercial art can be employed to make effective greeting cards.

Many photographers use tricky folds to put across a special message. Others use masks, cut-outs, tabletops and special designs. Imagination is the sole limitation.

Commercial photographers often employ difficult techniques in making their cards to demonstrate their ability. To make the card below, well-known fashion and commercial photographer Ben Rose started with a negative of the basic picture. He then punched holes in a piece of black paper to spell out his message and set the paper up with lights behind it. Using a diffraction grating screen with a star-shaped iris over the lens of his camera, he made an actual-size negative on Kodalith film of the message.

The grating gave each light a star-shaped effect. Then he taped the Kodalith negative to the easel so it would come down in the same place each time and put his basic negative of the statue in the enlarger. The basic and Kodalith negative were printed at the same time.

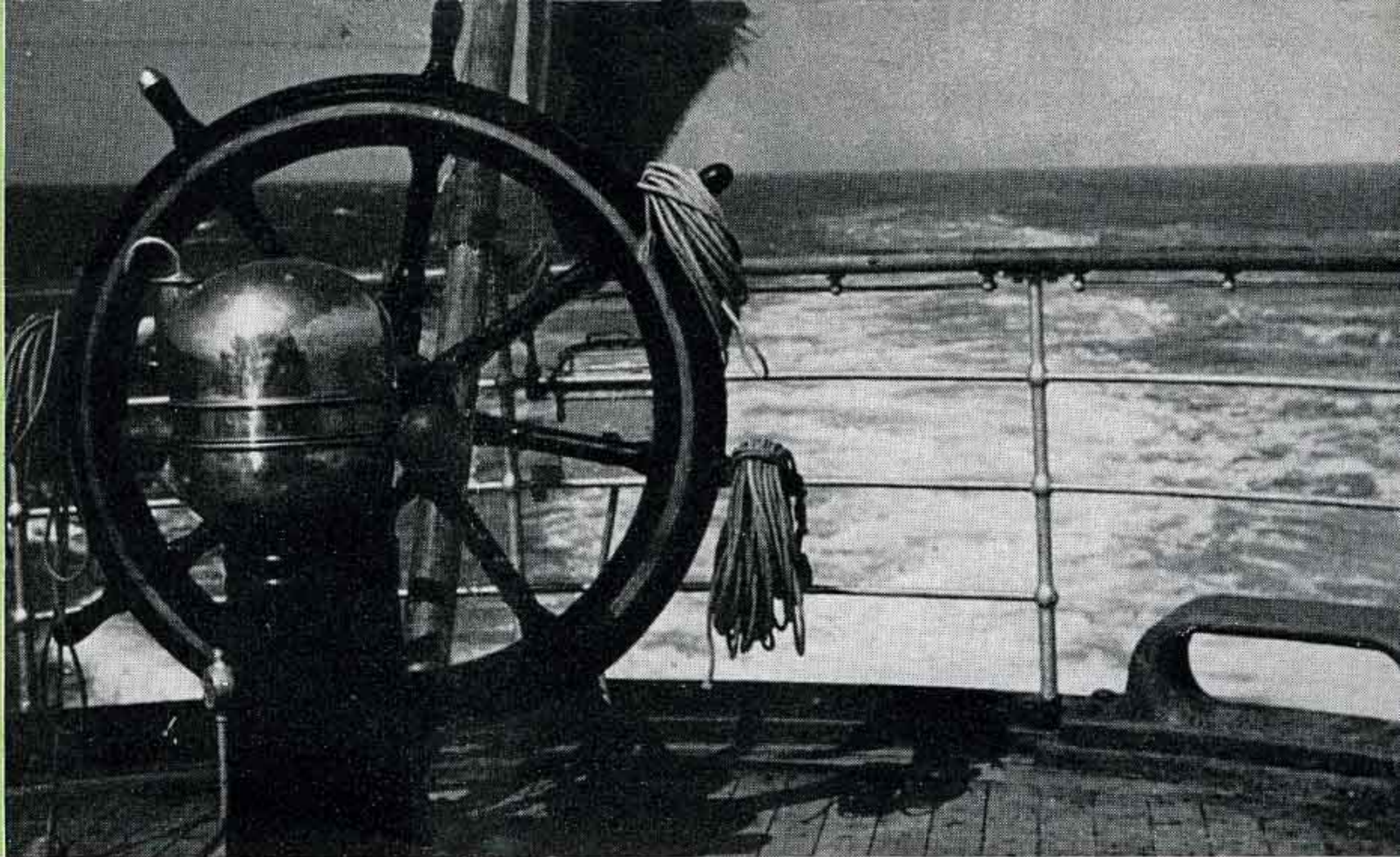
## Christmas Card Contest

Exakta owners are invited to send in samples of their Christmas cards for possible future publication. For the best card sent in, \$10 will be awarded. For all cards published, \$5 will be paid. None of the cards will be returned and the editors of Exakta Magazine reserve the right to reject any cards not received by Jan. 15, 1951. All cards must be made with the aid of an Exakta camera and must be accompanied by complete details and technical data. If any persons appear in the card, a release form authorizing this card to be used in an advertising publication must accompany it. Address cards to Editor, Exakta, 46 West 29th St., New York 1, N. Y.



# exakta pictures

Readers are invited to submit photographs to appear on this page. Complete technical information and a release authorizing use of the picture in advertising and signed by every person in it must accompany each photograph.



*B. E. WEBB, of Essex, England, took this interesting composition (above) with his Exakta equipped with a Biotar f 2 lens. He shot at 1/100 second, with the lens stopped down to f 11, and used a yellow filter to get contrast between sky and water.*



*USING PLUS-X film in his Exakta, equipped with a Tessar f 3.5 lens, Myrlin Wieder, of San Gabriel, Calif., exposed at 1/100 second, f 5.6 to get this photo (left). For obvious reasons, the picture is called "The Pause That Refreshes."*

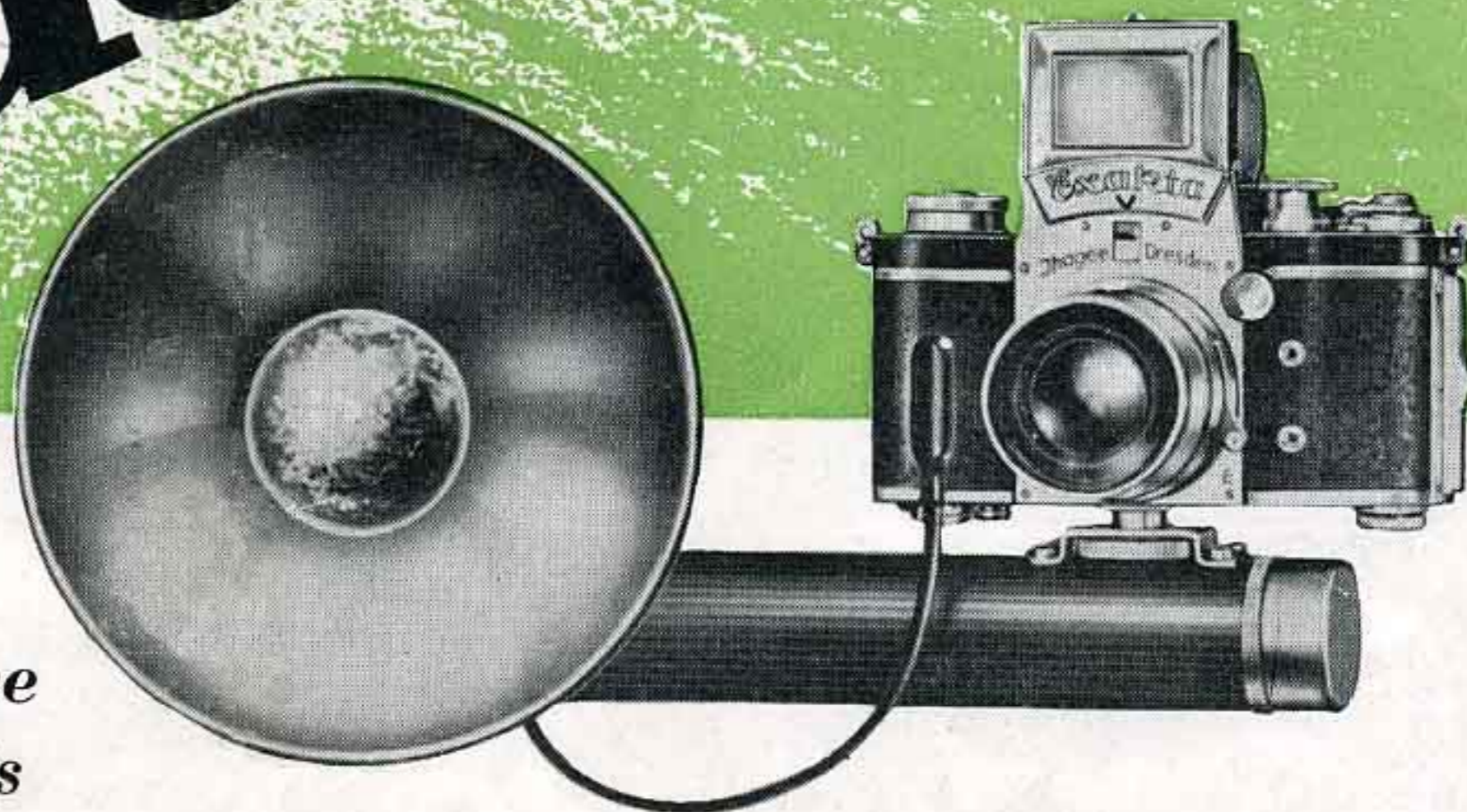
*A STRIKING sunset at Lake Arrowhead required a slow shutter speed, but A. L. Arnold, San Francisco, Calif., came up with a splendid shot (below). He used a Tessar f 2.8 lens on his Exakta, exposed 6 seconds on Super-XX, lens stopped down to f 11.*

*FUGUE IN WHITE (below) was taken by Dr. Ramon Parres, Ossining, N. Y. Shot on infra-red film, this picture shows the superb results possible with the Exakta and this type of emulsion. Dr. Parres used a Biotar f 2 lens closed down to f 16 and exposed 2 seconds in bright sunlight.*

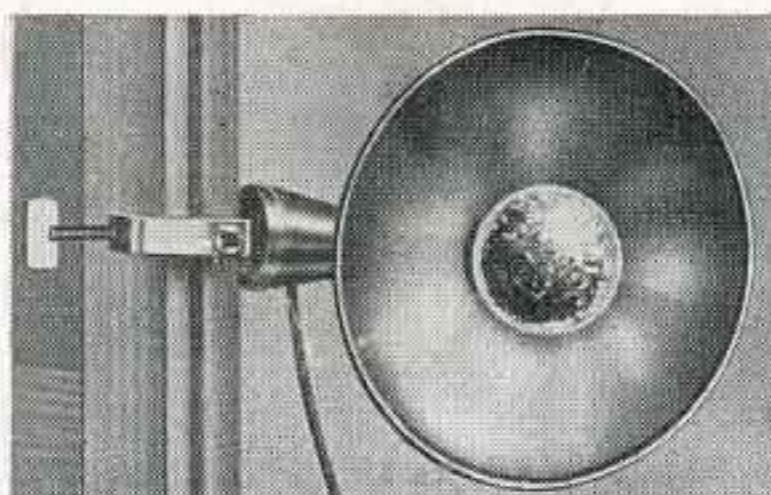




# flash



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