

EXAKTA

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THE MAGAZINE FOR EXAKTA PHOTOGRAPHERS

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Picture Credit: Cover, Bob Walloch. Miss Yolla Niclas' pictures from "David and the Sea Gulls," by courtesy of Lothrop, Lee & Shepard Co., Inc.



David and the Sea Gull

My Exakta Writes a Book

by Yolla Niclas

For some years now, my photography, mainly my professional work, has kept me and my Exakta almost continuously busy. Strangely enough, however, although my pictures have appeared in publications all over the globe and have won prizes in many countries, my work has recently gained what is for me an unprecedented nationwide attention. This has come not only through my devotion to photography, but also by the habit of always carrying my Exakta with me.



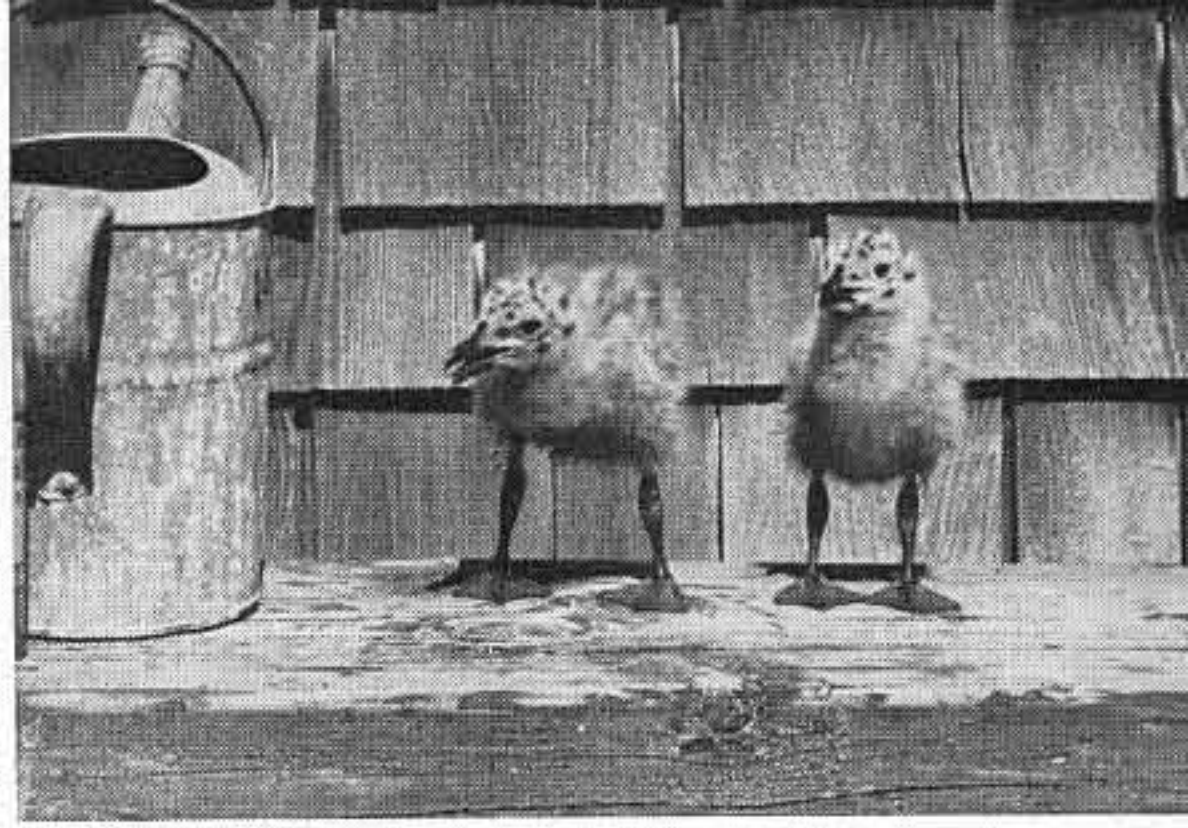
Yolla Niclas

It all began a few summers ago, when I finally decided on a complete rest. From friends, I'd heard about a quiet, picturesque fishing isle off the coast of Maine, Monhegan Island, favorite haunt of many artists and other professionals.

Although my vacation was supposed to be a complete change, far from the workaday world of lens and laboratory, could anybody imagine that an ardent photographer would leave her house for two weeks without taking her favorite camera? Monhegan was everything I'd heard, and more. Strolling about the island on the very first day, exploring its wildly beautiful, rocky shore, I happened to spy a ten-year-old boy in the act of picking up an injured sea gull and tenderly cradling it in his arms.

The setting, the composition, lighting, mood of the moment—all these conspired to focus my thoughts on the camera in the still-unpacked suitcase back in the cabin. Re-tracing my steps, I took it from its resting place and returned to the shore. The boy and his injured baby gull were still there. Moments later, I had made my first shot of young David Boynton.

During the weeks that followed, I was to take many more pictures of young David, going about his self-appointed task of caring for the helpless young and injured gulls among the numerous flocks that used Monhegan as



1/50 at F11, sunny day, on Super-XX film

a summer base and sometimes came to grief when storms and high winds dashed them against the rocky coast.

Many joyous, absorbing hours were spent capturing on film the activities of the boy among his incapacitated birds and probing with the camera's sensitive eye, the varying moods and meanings of the island. Often, in the wake of a summer storm, I would accompany David in his outboard boat, on a rescue trip to the bleak pile of rocks that is the nesting place of the gulls, unobtrusively taking shot after shot with my camera. *continued on page 4*

1/150 at F11, sunny day, on Super-XX film



continued from page 3

But if my Exakta was overworked, I was not, for I found there the complete release and relaxation that comes only through a labor of love.

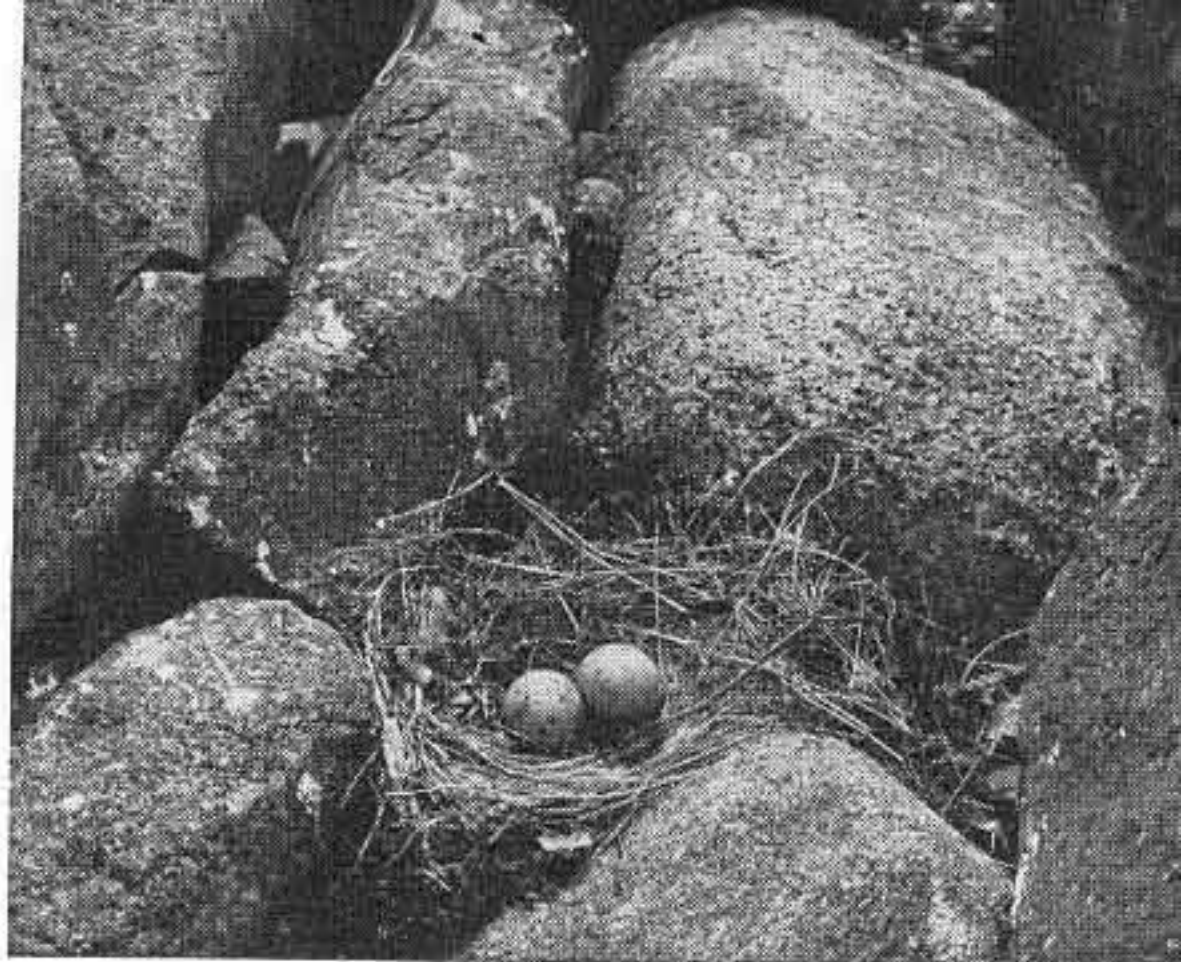
The following summer, my omnipresent Exakta and I returned to Monhegan, where I once again picked up the story of David and his feathered friends. This time I began to write down the text for the pictures that had already been taken.

After vacation, in between portrait assignments back in New York, I managed to develop and enlarge the David photos. (Mainly, I used Kodak Plus X film developed with #777 heat-sensitive developer, on BT2 Velour Black Paper.)

Encouraged by friends who enthused over the David series, I arranged to have fifteen or so of the prints exhibited in a show at the Village Camera Club in New York. Jacob Deschin, reviewing the exhibit in the *New York Times*, referred to the David photos in glowing terms. An editor at Lothrop, Lee and Shepard, publishers, read it and got in touch with me. An agreement was quickly reached for publication of the David photos in a book.

Somehow, even before publication, word got around about the series of Exakta-made photos, and arrangements were completed for an exhibition at the American Museum of Natural History. Once again my David pictures seemed to catch the fancy of professionals and public alike, so much so that I was induced to hold another exhibition of them in the Main Brooklyn Public Library, as well as in the Lincoln County Museum in Wiscosset, Maine and the Gallery of *Parents' Magazine*, N. Y.

The book itself, "David and the Sea Gulls," with accompanying text by Marion Downer, came out in spring '56 and has been adjudged a success, as these things go. To my delight, it has not only been received with virtually unanimous approval by book and photography reviewers, but by the public as well. Last May, over four thousand boys from all over the nation voted *David and the Sea Gulls* the Junior



1/50 at F16, sunny day, on Super-XX film



1/100 at F11, sunny day, on Super-XX film



1/100 at F11, sunny day, on Super-XX film

Book Award Certificate as the best liked book of the year. Sales of the volume are going rather nicely.

A clue to the wide appeal of the David pictures can be found in their adaptation into an excellent film strip for use by schools, nature study groups, Scouts and other organizations, with the cooperation of the nationwide Audubon Society.

Meanwhile, I did not idle during the summer just past. This time, taking an even more extended vacation—accompanied by my trusty Exakta, needless to say, I once again returned to the Maine coast. Emboldened by the

pre-publication acclaim accorded the prints of David and his sea gulls, I began another photo-narrative. During this "vacation," I managed to complete it.

Several publishers have already expressed interest. Although sharply different in subject matter from the David pictures, I have tried to impart to my new series the same lyric quality, love of nature, humor, sympathy and human understanding that people everywhere have told me they found and loved in *David and the Sea Gulls*.

Confidentially, I think that my Exakta has done it again! *end*



interview with MORRIS H. JAFFE

by Virgil Wolf



Morris H. Jaffe is a professional photographer. He resides in New York's famous Greenwich Village. During the dozen years in which he has operated out of his present studio, his highly distinctive work has attracted a considerable clientele and a widespread reputation. Many of his prints have appeared in national magazines.

When we learned that Mr. Jaffe had publicly spoken and written concerning his use of the 80-mm., f/2.8 Carl Zeiss Jena Tessar lens on his Exakta, we assigned one of our representatives to secure an appointment with him specifically for the purpose of getting his direct opinion and comments on the lens, as related to the Exakta.

We also requested that pictures be taken with the lens, for purposes of illustrating points that might be made, for the benefit of readers of the Exakta Magazine.

The questions asked by our interviewer and Mr. Jaffe's answers, follow.

Q—Where and on what kinds of days did you shoot these pictures?

A—They were taken indoors and outdoors, at various hours of the day, with available light, on both sunny and overcast days.

Q—What kinds of artificial light did you use?

A—None whatsoever. No flash or any other man-made lighting devices were used. I simply shot with available light, as I have just stated, relying on the strong light-gathering powers of the lens.

Q—Did you use a tripod on any of these shots?

A—No. As a matter of fact, I seldom, if ever, have recourse to a tripod in my 35-mm. work.

Q—In taking these shots, do you use a Penta Prism

Finder or a Waist-Level Finder?

A—Actually, I use both, alternating according to the particular problem on hand.

Q—Under what conditions do you prefer one over the other?

A—Well, when I have to shoot low, as in taking an animal shot, for instance, I use the waist-level finder. It's an excellent all-direction finder. You can get your subject from many different angles and still focus without changing your position. I have used the waist-level finder to good advantage in portraiture, especially for low-view approach.

Q—Do you find as much use for the Penta Prism viewfinder?

A—More! The Penta Prism is so invaluable, I use it on *most* of my shots, except where a low angle is mandatory, where I want to achieve a certain angle effect, or in certain portraiture problems.

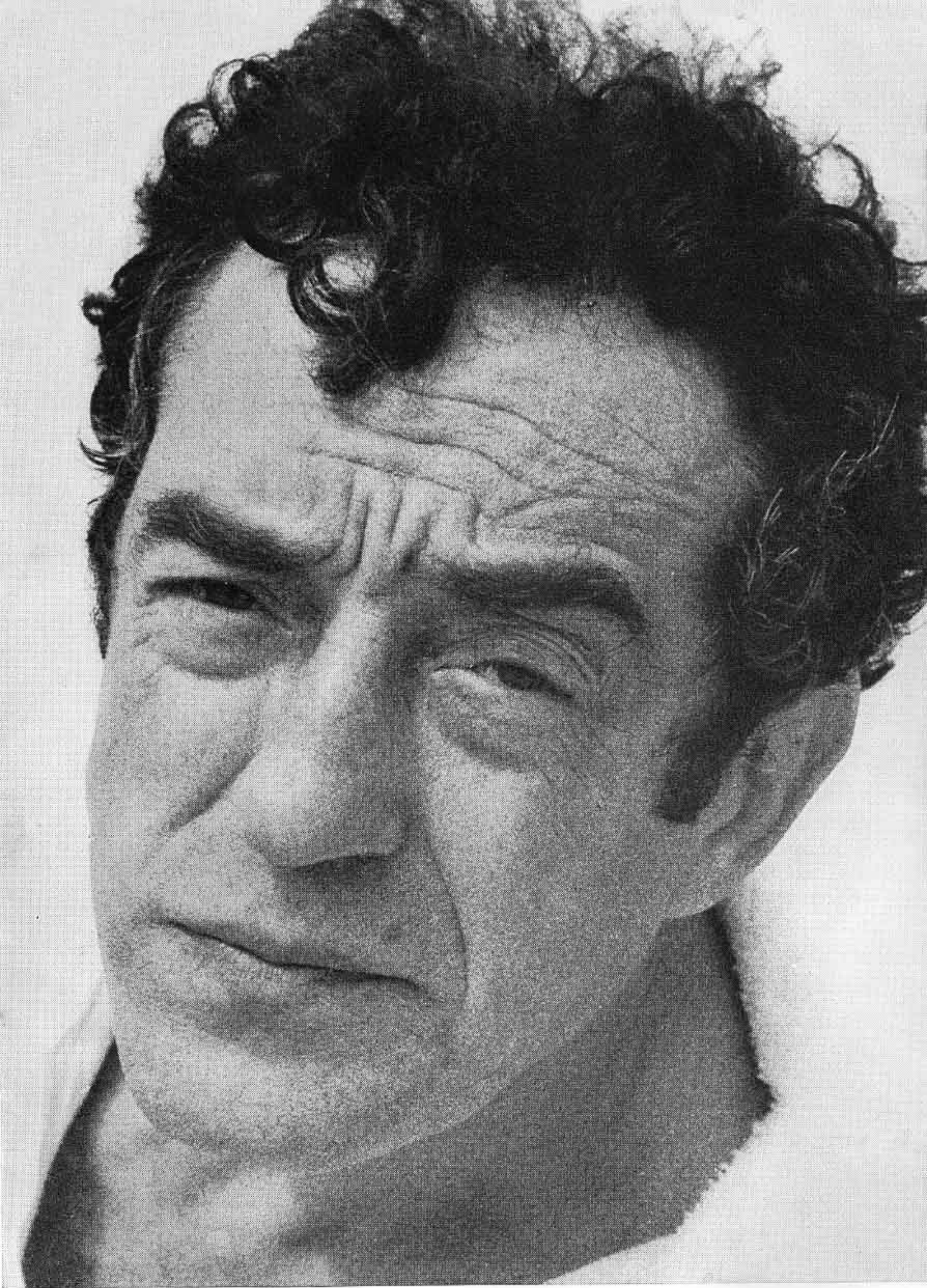
Q—What type of film did you use on these shots?

A—Plus X.

Q—What help did you have in setting up the models or props?

A—In these cases, I didn't need any help. Often, the very nature of the set-up demands multiple props and expert assistance in arranging them. However, you asked me to make *representative* shots with the 80-mm. Tessar lens, so I took these propless, no-help shots because that is how I prefer to do most of my work, for good or for bad, that is how I feel impelled to work, most of the time.







1/25 at F2.8 prevailing light in office, on Plus-X film



1/250 at F16, sunny day, on Plus-X film

1/500 at F11, outdoors, on Plus-X film



Q—How much time was required for posing?

A—Very little, I should say. Most of these pictures were shot “off the cuff,” so to speak. That is the way I usually work, informally, taking the shot at the instant the subject seems to me to fall into the “right” frame. Once in a while I will ask the subject to turn his head this way or that, but only to force a change of expression or to freeze a moment of dynamic action. I don’t particularly care for “posed” shots, in the old-fashioned sense of the word. I find that because of my inclination and the kind of work I usually do, the versatile, mood-following Exakta nearest fits my needs.

Q—Did you use filters on any of these shots?

A—No.

Q—Generally, at what distance did you shoot these pictures?

A—From five to ten feet. Mostly at five feet. I like to work close. Of course, if you get too close, you get distortion, facial features enlarged out of all proportion and the like.

Q—What about this picture of the building? How far away were you?

A—More than five feet, for sure! Precisely, *I was over four blocks away* when I took that shot. I know it’s hard to believe, in view of the *extreme* sharpness, but it’s so. I had a lot of confidence in the 80-mm. Tessar. I knew I could depend upon it. You see, I had an f/2.8 Tessar lens before the war, on my old vest-pocket Exakta, the old V.P. Exakta. It was very good. But now with the new methods of making glass, coating, and so on, I can understand that this lens is quite an improvement. Even so, I was surprised with the unusual sharpness of the 80-mm. Tessar *at that distance*.

Q—Can you tell us something of the other pictures you took? What about this picture of the man with the curly hair?

A—He’s a friend of mine, Jacob Lipkin. An animal sculptor. His face has a good deal of character. This was shot close. It was taken on an overcast day.

The picture of the dog was taken on a different day. Different lighting. It was taken on a sunny day. I just shot him while he was sitting.

Q—There’s something that interests me very much here. I notice that regardless of the type of day you shoot the pictures, they all seem to have the same tonal qualities and even lighting. How do you account for that?

A—No accident, I assure you. I compensate for this in the paper I use when enlarging. I use a harder paper for a flatter negative—it brings up the contrast. Most amateurs make the mistake of shooting pictures in the sun. This is a mistake, I think, and is unnecessary. By doing this you get people squinting and shadows on their faces. But this doesn’t mean that pictures in the sun can’t be good. They can. You must simply study the art of making them correctly.

Q—What would you say the predominant use for the 80-mm., f/2.8 Tessar is?

A—Basically, the lens is a semi-telephoto. I’d say that it is best for portraiture, although I myself have used it to excellent advantage in other ways. For portraiture, though, it’s hard to beat. Here’s why: Because of the focal length, you don’t have to get too close to your



1/25 at F4.5, indoors, with prevailing light, on Plus-X film

subject; yet, you don't have to get too far back. It's terrifically effective at an ideal distance. You don't have to crowd up on a subject and make him nervous and tense; on the other hand you are always near enough to maintain constant control of the situation. You don't have to make the sitter pose; you can catch him at his most natural, with the most sensitive expressions. Elements close to the camera are never distorted. An intimate closeness to the sitter is achieved, at an advantageous distance to the photographer.

Q—You mentioned your satisfaction with the unusual sharpness of the 80-mm. Tessar lens a while back. What about its definition?

A—No doubt about it. For definition, it must be marked "superb!"

Q—Would you care to comment on the lens' f/2.8 speed?

A—The f/2.8 speed is good, especially with present-day fast film. You don't have to worry about speed today. Look at the picture that I took in a room with only the light coming in through the window. I shot that picture of the man at 1/25th of a second. You can judge the results for yourself. You know, once you get into a faster-speed

lens in a telephoto, you'll find the cost becomes excessive. At least, that's been my experience.

Q—Compared with other lenses, is the 80-mm. easy to use? That is, in regard to distance settings, diaphragm stops, etc.

A—You know it is! The lens has knurled and beveled rings, which are a blessing. You can really reach and feel your way on the lens, making selected settings without taking your eye away from the viewfinder.

Q—Coming back to these pictures again, you said that you took them on cloudy days, sunny days, indoors and outdoors, without flash, strobe or artificial light . . .

A—Correction. Actually, one picture *was* shot with artificial light. It happened to be the prevailing light in the office. I shot the picture at f/2.8, at 1/25th of a second. Look at it. You can see for yourself how it stands up against all the other pictures. The 80-mm. lens was particularly good for this situation; I was able to fill up the negative without getting any distortion. Here I stood about five or six feet away.

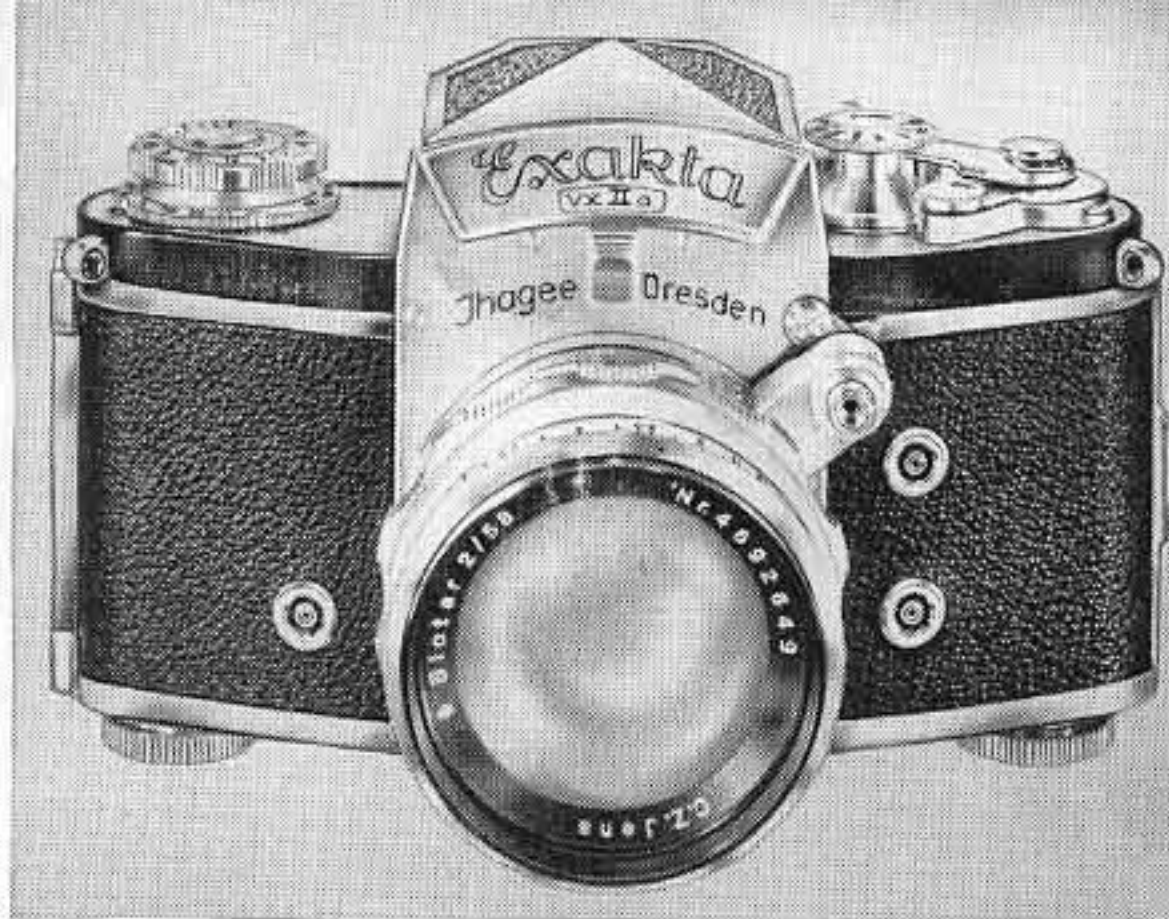
Q—One last question. How long have you been using 35-mm.?

A—Way back. As a matter of fact,

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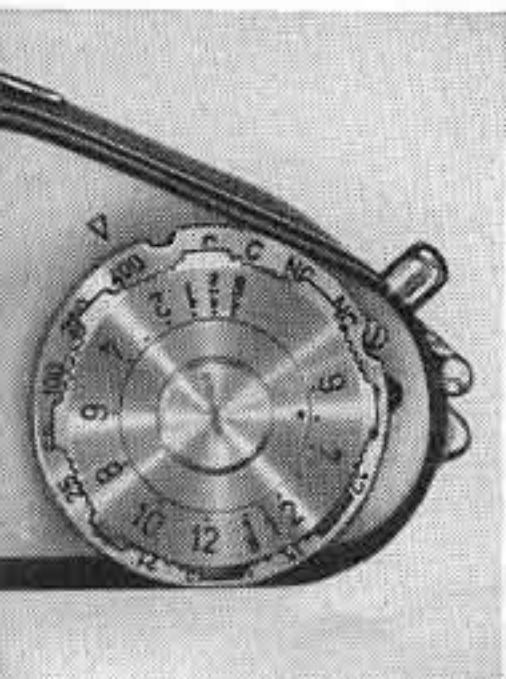
Introducing the new automatic

EXAKTA IIa



The new and fabulous Automatic Exakta IIa with noiseless slow speed shutter design has been hailed by the photographic public of amateur and professionals alike as the crowning achievement of a long line of world-honored optical instruments. Bringing once again a whole new range of improvements so typical of Exakta progress, the new Exakta IIa encompasses all of the exclusive, notable features for which the entire family of Exakta cameras is justly famed around the globe. The major changes which have been made in the new Automatic Exakta IIa include:

- 1: New *quiet* slow speed timing mechanism and delayed action shutter release.
- 2: Three separate synchronization sockets, for class M and class F flashlamps, and for class X electronic flash or "strobe lights."
- 3: A new reminder dial for the various types of films, both black and white, reversal color and negative color.
- 4: New window-covered rotodial, showing the actual advance of film during winding for each exposure.
- 5: A new "suspended" pressure plate which is self-adjusting for any type and thickness of film, or direction of winding.

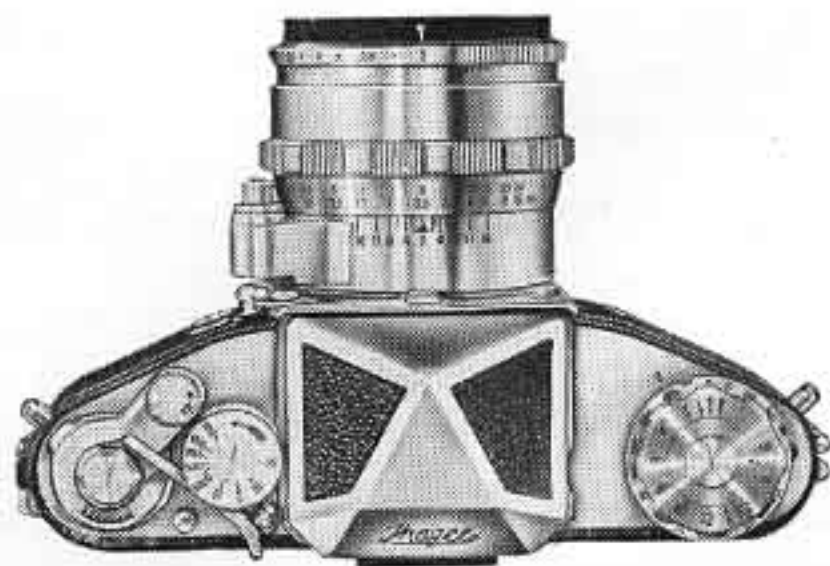


New quiet slow speed timing mechanism and delayed action shutter release. The Exakta IIa slow speed timing mechanism has been completely redesigned for quiet operation and easier shutter speed selection. The Exakta IIa also has a new reminder dial for the various types of films, both black and white, reversal color and negative color: and, a window covered rotodial showing advance of film during winding.

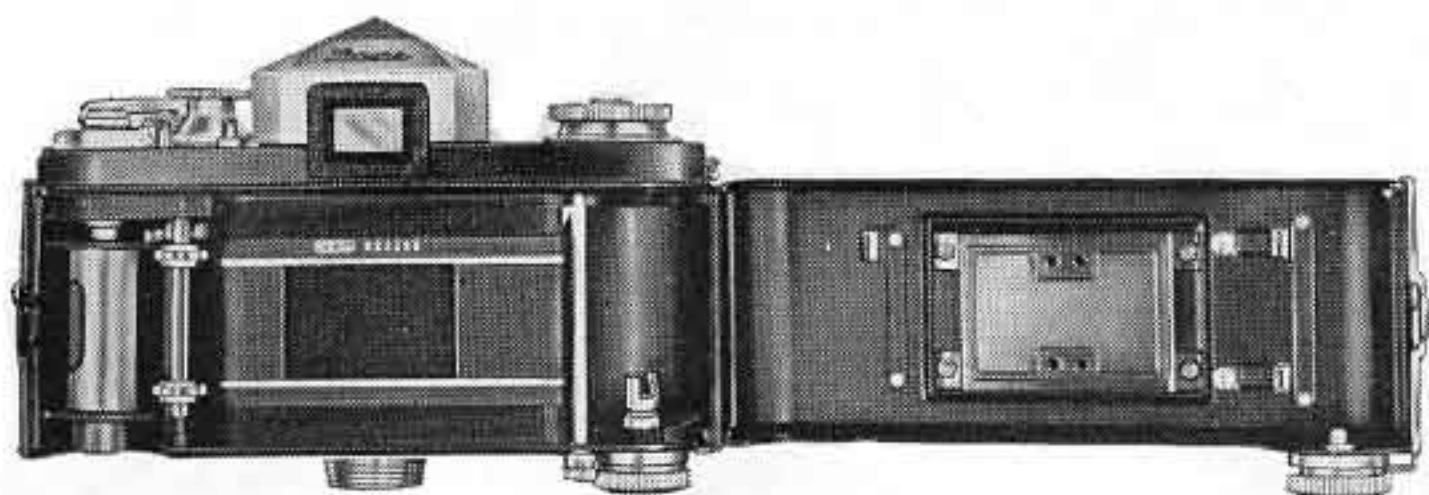
- 6: New automatic diaphragm lenses, automatically stopping down to a preset aperture as the exposure button is pressed.

The newest synchronization arrangements for flash illumination are embodied in the Automatic Exakta IIa. The new Exakta IIa has 3 separate plug-in sockets on the front of the camera, marked M, F, and X. Thus no adjustments are necessary for any type of flash lamp—it is simply a matter of plugging the flash unit into the proper socket.

For example when the unit is plugged into the M socket, the shutter opens 16 milliseconds after the electrical contact is made. This is correct for all medium-peak and long peak flashlamps, including the focal plane types GE or Westinghouse #6 or #31, or the Sylvania #26 or #2 which are particularly suitable for use with the focal plane shutter of the Exakta. Flashlamps can be inserted before or after film is wound, on the M socket.



The F socket makes contact 5 milliseconds after the shutter opens, and is designed for use with GE and Westinghouse SM and Sylvania SF lamps. These lamps should be used only with shutter settings of 1/25, 1/50 and 1/100 second, because of their short flash duration. It is important to re-



New suspended pressure plate
A new suspended pressure plate which is self-adjusting for any type or thickness of film, or direction of winding, is now available with the Exakta II^a

member, when using the F setting, that the contacts remain closed after the exposure, hence the flash lamp should not be inserted until after the film is wound and shutter cocked, otherwise premature firing will take place.

The X socket is intended for use with electronic flash or "strobe lights." It makes contact at the instant the shutter is fully open, and since with strobe lights it is essential that the entire film area be uncovered at the instant of the flash, this setting should be used only at shutter speeds of 1/25 and 1/50 of a second. The actual exposure time will, of course, be the same as the flash duration of the strobe light, which varies with different types from 1/500 to 1/10,000 second. Flashlamps may be inserted before or after film is wound when using X socket.

Another new feature of the latest Exakta is the new "suspended" pressure plate. Because 35mm. films vary in thickness, stiffness and curl between the various manufacturers, this new plate is designed to be self-adjusting, to hold the film flat in the focal plane during exposure, and to permit scratch-free winding in either direction.

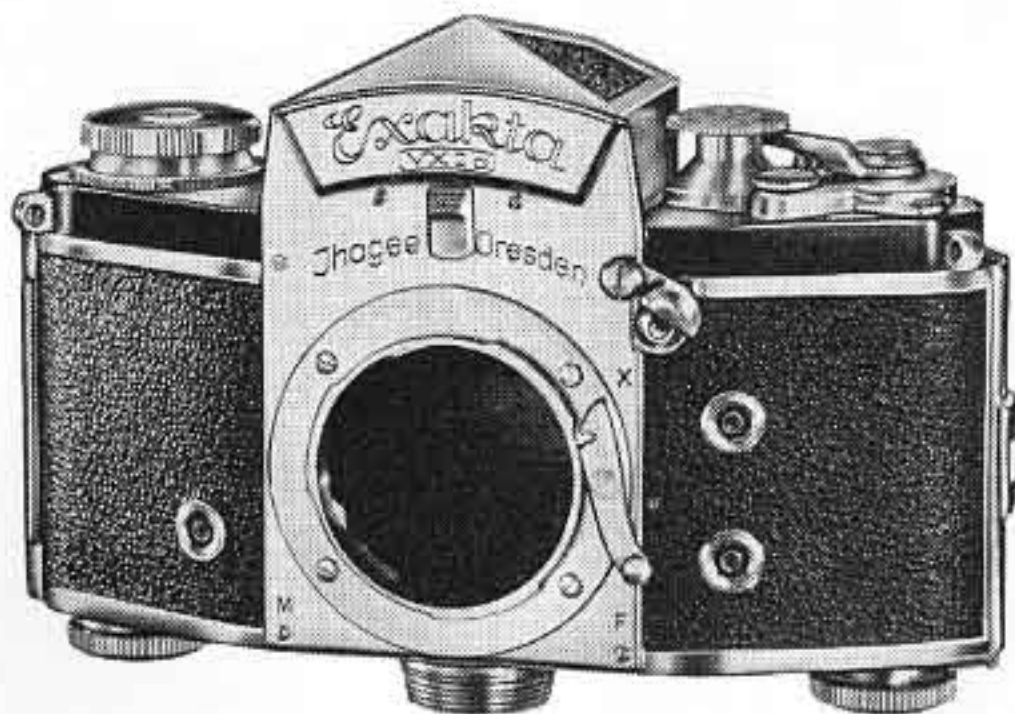
Some of the newer lenses for the Exakta II^a (they will, of course, also fit

the earlier models V and VX) have completely automatic diaphragms, which permit focusing at full lens aperture, and photography at any pre-set f/stop. A single button release operates both the diaphragm control and the camera shutter.

And now, with the high-magnification powers of the large family of Exakta long range tele-lenses, you are instantly brought astonishingly close to the object of your scrutiny. Any seat in the arena or grandstand brings you within seeming arms length of the action on the field, the track or the boxing ring, when viewing the scene through your Exakta viewfinder, for at such times your camera actually becomes a photo-telescope of highest quality. Through the magic of the Exakta tele-lenses, you are enabled to follow every moment, every change of pace or expression in your subject. While remaining unseen yourself, Exakta long range telephoto photography grants you the power to see distant people remarkably close up, going about their natural, un-self-conscious ways. Thus a whole new world of enjoyment is open to you in the field of sports, nature and news photography.

These new features of the Automatic

continued on page 12



New Internal Flash Synchronization

The Automatic Exakta II^a offers you the great technical advantage of built-in internal synchronization on three separate sockets for class M and class F flashlamps, and for class X electronic flash or "strobe lights."

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Exakta IIa are, in many ways, major changes, and they actually add to the convenience and simplicity of the Exakta camera. For the Exakta is more than just a camera—it is a system of photography! The reflex system of the Exakta provides the most accurate system of focusing ever devised in any camera because the image on the focusing screen is produced by the very lens which will make the negative. No “matched” lenses can ever equal the accuracy possible from using the same lens throughout. And, since the taking lens can be focused wide open or stopped down, you see the focus and the depth of field, exactly as it will be on the final negative—there need be no guesswork, and while depth of field scales are provided on all Exakta lenses, they are seldom required in practical work, because the photographer can see exactly what he is getting. He can study his composition wide open, he can watch the depth of field increase as he stops the lens down. In short, he is never in doubt on any of the factors that go to make up his picture. Yet, unlike other reflex cameras, it is not necessary to sacrifice the ease of eyelevel operation or of rangefinder focusing when using the Exakta. An interchangeable viewfinder is available which contains a penta-prism and built-in rangefinder of surpassingly ingenious simplicity. With the eyelevel viewfinder the image is visible and special attachments such as focal frames are unnecessary. When accessories are needed, however, they are available. Special equipment is provided for copying color transparencies, for making lantern slides from flat copy, for medical, dental and surgical work, for stereo, for almost any special type of photography through research instruments such as gastroscope, proctoscope, etc. Yet for the large part of photography, no accessories are required; the Exakta alone can do the job.

Having no connection with the lens itself except the light rays passing through both, it needs no specially “coupled” lenses, and will work with any lens that will fit the Exakta. Not only will it work thus, but it continues to work accurately when the taking lens is extended with a set of extension tubes. And having no moving parts, it can never get out of order, or out of calibration.

The Exakta photographer never has to shift his eye from one eyepiece to

another—rangefinder focusing, ground glass focusing and composition are all done in the one hood, through the one eyepiece, and in one operation. With this parallax-free system of framing and focusing, problems which are difficult with other cameras are easy with Exakta. Even photomicrography—one of the most difficult of all problems with ordinary cameras—can be done with the Exakta with no accessories except a single coupling to attach camera to microscope. In the Exakta System you see what you are going to get—and you get what you see. Extreme closeup work, such as copying and macrophotography, is easy with Exakta. No matter whether supplementary lenses, extension tubes, long bellows attachments or just the basic lens is used, you can see on the ground glass what you will get, and when it is perfectly framed and focused.

From beginner, to advanced amateur, to photographic specialist in any field, the Exakta System provides, within a single camera and a small range of accessories, the most complete adaptability, and the widest range of capability in the photographic equipment field. Therefore the new Automatic Exakta IIa is the most versatile of all 35mm. cameras. end



If you would like us to send a copy of the exciting “Exakta Unlimited” catalog to any of your friends, please send us their names and addresses, and we will promptly forward the catalog to them.

Exakta Pictures

Readers are invited to submit photographs for this page. We will pay \$10 for each published picture. Photographs are acceptable in any size, whether your own printing or that of a photo-finisher, but must be accompanied by complete technical information and return postage. If any persons can be identified in your photos, include a release signed by each individual, authorizing the use of the picture in advertising. Send pictures to Editor, Exakta Magazine, 705 Bronx River Rd., Bronxville, New York.



This issue's contributors: Top, Herbert Scolnick, Forest Hills, N. Y., "June," taken with an Exakta and f/1.9 Steinheil 55mm. Auto-Quinon on Plus-X exposed at 1/250 of a second at f/11 with a No. 6 flashbulb. Center, Charles Gellis, Roslyn, Long Island, "Sports Car Racing," taken with an Exakta and f/5.5, Meyer Tele-Megor 180mm. Telephoto lens on Super-XX exposed at 1/500 of a second at f/8. Bottom, Henry Wolf, New York City, "Surgery in Vienna," taken with an Exakta and f/2.8, Steinheil 135-mm. Quinar Telephoto lens on Tri-X exposed at 1/100 of a second at f/6.3 with available room light.



continued from page 9

before the war. Generally, I walk around with a 35-mm. camera. Exakta has been a favorite of mine for a long, long time. I mentioned my old vest-pocket Exakta, that I used before the war, with a Tessar f/2.8 lens. Today's Tessar is undoubtedly superior. The preset diaphragm is a tremendous feature. It's another fine feature that wasn't available before the war. The half-stops are fine for shooting color.

end

LABORATORY TESTING EQUIPMENT

Some precision laboratory testing equipment available at a fraction of original cost. I have for sale a few Universal Thermostats and other laboratory instruments. Write Box 200, Exakta Camera Company, Bronxville, N. Y.

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therefore it cuts down the amount of light available to the film. So, for instance, a yellow filter will have a factor of about 2x for most films—equal to cutting down by one lens stop. Red filters like the well known "A" filter have factors varying from 4x to 8x depending on the particular film you are using. Most green filters have factors of about 4x—that is, 2 lens stops.

So we have a choice—we can pick our color factor for the amount of exposure reduction we want, and how much color correction we'd like to have. For landscapes or architecture, the red or yellow filters will do; if people appear close by it is better to use the green, since a red filter causes flesh tones to appear washed out.

If, though, you only want a little color correction, and still have to cut down the light considerably, one manufacturer makes a pair of combination filters—the 3N5 and the 5N5, which combine a yellow filter with a neutral in one piece of glass. With these the exposure decrease is about 3 lens stops, depending on the film in use.

It is important, as mentioned, to remember that the factor of a color filter depends on the color sensitivity of the film, so that a given red filter may vary from 4x to 8x in different cases. For exact values, then, it is essential to refer to the tables of filter factors published by various manufacturers.

end



WEEGEE

*Photo-Journalist
with an EXAKTA*

To millions of photographers everywhere—as well as to millions more who have never held a camera in their hands — the name Weegee instantly brings to mind a certain kind of photography, a dramatically distinctive photo-journalism that is universally admired and widely imitated.

The next issue of EXAKTA MAGAZINE will feature a story on Weegee, the Exakta Photographer who has earned the title of uncrowned Photo-Poet-Laureate of city life.

PETER BASCH

famed as glamour photographer from New York to Hollywood, sets down for Exakta Magazine readers his basic approach to.....

Glamour Photography

In working with glamour subjects whether they be unknowns or motion picture stars, I am aware that there is a combination of elements that has to be captured in a photograph so that the magazine publishing the picture may get maximum reader interest. A pretty girl in herself is an attractive subject for any photographer, but a pretty girl is not necessarily a glamour girl and there are many pretty girls who will never achieve the status of a glamour star.

It is therefore the features of the face on which I concentrate. In some cases it is the figure, although I think that is secondary and stressed mainly when the face does not in itself have sufficient impact.

It is the features of the face then, plus that indefinable quality known as personality, that make it possible for the subject to project into a photograph, enough of lure and sex appeal to make the picture qualify in the very competitive category known as "glamour." The most successful photographers, as well as the most successful glamour subjects, are those that enjoy their involvement with the task at hand.

In order to help a girl like Anita Ekberg or Kim Novak, project the maximum amount, of what the Roaring Twenties called "It," and which we now more commonly describe by the word "Fire," it is necessary for me, as a photographer, to work very much like a director would if he were shooting a motion picture scene with the girl. It is essential that I believe first of all, that the subject in front of my camera possesses the integral quality of glamour that she is asked to project and it is necessary that my appreciation of this quality should evoke a maximum amount of response which, transmitted through the lens of my camera onto the pages of magazines, will draw the infinite number of potential fans and admirers to the box offices of the land, thereby help build the magnitude of the star.



OVEREXPOSED?

by George Andrews

There are occasions when a photographer has to keep his camera loaded with fast film for quick available light shooting indoors, yet must go out into the sun for a shot or two, without time to change films. Naturally, the film and lens combination which will produce good available light shots indoors will probably be too fast for comfort in bright sunlight.

Or, on other occasions, the photographer may want to take advantage of the ability of the large aperture Exakta lenses to subdue unwanted background detail, when used wide open. This, though, would result in overexposure unless we used an inconveniently fast shutter speed, which in turn would produce a "frozen" looking image. So it is necessary to cut down the exposure in some other way. The question is—how?

The answer is—FILTERS.

There are two kinds of filters available to the photographer today, and each of these provides a different way to solve the problem. If we want only to cut down the exposure, then the logical choice is the neutral gray or *neutral density* filter. This has no effect on the rendition of the image—it simply reduces the amount of light reaching the film, in the same way as a smaller lens stop, or a faster shutter speed would.

If we want color correction at the same time as exposure reduction, then we use the usual *color filter*—yellow, red or green.

NEUTRAL DENSITY FILTERS—As we said, the neutral density-filter is gray in color and does not affect the contrasts of the image at all; its only function is to cut down the amount of light reaching the film. The exact amount by which a given filter reduces the exposure is marked on its mount in one of two ways depending on the manufacturer. Some makers mark the filter directly in its multiplying factor—2x, 4x, 8x, 10x in one particular

case. This simply means that if you use the filter marked 2x, it cuts the exposure in half, the equivalent of one lens stop. The 4x filter reduces the exposure to $\frac{1}{4}$ of its original value, equal to cutting down the aperture 2 lens stops. And the 8x filter naturally, corresponds to a 3-stop reduction. The 10x filter, which seems to be an odd value, is useful when calculating in terms of shutter speeds—for example, if your exposure meter calls for 1/1000 second, you can use the 10x filter and a speed of 1/100 second. Or if you have an old meter that doesn't have high speed settings, use the 10x filter and 1/10 the film speed.

For example, take a film having a daylight Exposure Index of 400. You can set your exposure meter to Exposure Index 40, and using this filter over the lens, set diaphragm and shutter speed to the markings given on the meter.

Some other manufacturers mark their neutral filters in density values—.3, .6 or .9, for instance. It is only necessary to remember that each addition of .3 doubles the factor of the filter—thus a .3 filter is the same as a 2x, a .6 filter is the same as a 4x, and a .9 filter is the same as a 8x.

And since these filters have no color, this multiplying factor is the same, regardless of what film you are using.

COLOR FILTERS—In simple terms, any color filter causes colors of its own type to appear lighter in the final picture, and colors of the complementary variety to appear darker. That is, a yellow filter causes yellow objects to appear as lighter grays, and blue objects as darker grays. A red filter lightens both yellow and red, darkens both blue and green. Green filters lighten greens, darken purples.

But for our present purpose, we mainly take advantage of the fact that some of the light is always removed by a filter, and

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