

H A S S E L B L A D[®]

H A S S E L B L A D[®]

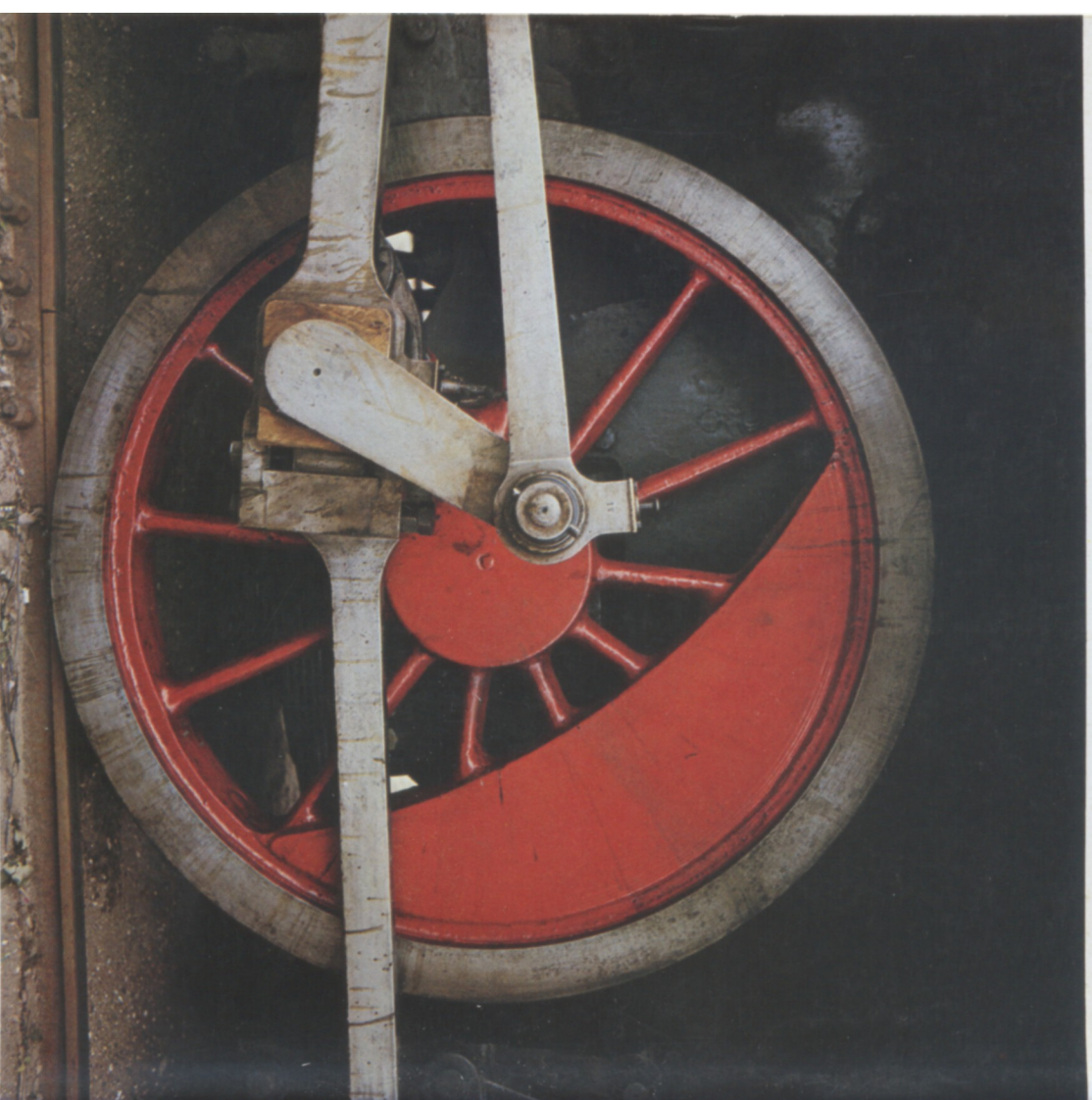


Photo: Carrebye Fotografi A/S

Distributor of Hasselblad Cameras in the United States:
Pallard Inc., 1900 Lower Road, P.O. Box 564, Linden, New Jersey 07036

VICTOR HASSELBLAD AKTIEBOLAG, Box 220, S-401 23 Göteborg, Sweden

Text: Anders Engman. Layout: Lars Gustafsson.

Printed in Sweden Typografiska Göteborg 3014 E 117 4 1975



PRESS
PHOTOGRAPHY

History

The question of who took the first news picture is the subject of controversy. When the Englishman, Roger Fenton, followed the British Army during the Crimean War in the middle of the 1850's, he must have been one of the first persons to do a real picture story, i.e. to follow and document a special event, using photography. He went out into the field with gear which, to our spoiled senses, must seem defective and bulky. Everything was packed into a wine merchant's covered wagon which also served as a darkroom and for the preparation of plates. It also held large containers for the all-important water, hay for the horses, a bed for the photographer etc. Things are a bit different today. Nowadays it's a question of honor to smuggle all your gear on board the plane as hand baggage.

At the end of the 1870's, the American newspaper the "New York Daily Graphic" hired the world's first, true press photographer. In March 1880, the same newspaper published the world's first photograph printed in a newspaper. In 1883 Georg Meisenbach, a German from Munich, took out a patent on the half-tone plate, i.e. the art of forming a half-tone image from a photograph on a zinc plate using an intermediate fine screen. And then suddenly the way was open for both the news picture and the news photographer. It had taken nearly 50 years before the photograph could be duplicated in newspapers and printed matter, 50 years from the time French authorities had presented Daguerre's patent to the world.

Rune Hasner, a top-flight Swedish press photographer, maker of films for TV, TV producer behind, for example, a unique TV series on the history of photography, and a really fine writer on photography, wrote the following in an article entitled "The Free Picture":

The Danish liberal, Jacob Riis, also found that his revealing social activities with camera and pen in the slums of New York at

the close of the 1880's were not regarded with unmixed joy by a group which felt its interests threatened. The 'difficult' Riis noted:

'We now know that there is no way out, that private greed and the neglect of matters vital to the community have their root in a system which has come to stay, a storm center in our civilization for all time. There only remains the task of making the best of a poor thing. Someone must tell the facts. That is why I became a reporter. I used photography — no more than that. I must confess that I am a poor photographer.'

With these poor pictures as a battering ram, Riis made the best of the situation. He succeeded in some of the city's worst slum areas cleaned up. Space was made for parks and playgrounds. The Government put up housing. Summer camps were established for children. Jacob Riis Park is still there today. And there is still a Jacob A. Riis Neighborhood Settlement in Long Island City, a part of Queens, N.Y., as a fine monument to photography and, of course, to Jacob Riis.

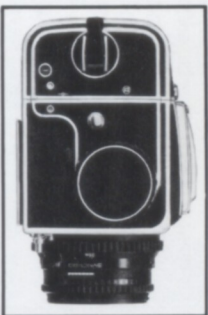
What Happened Next?

Photography is occasionally called an international language, a mighty maker of opinions, a visual power factor in our society. Every day, every week the press disseminates photos by the millions all over the world. Every day picture bureaus distribute tons of excellent picture stories to prospective buyers. Large photos are hung on walls in public places and in subways. It is impossible to avoid the photograph in our daily lives.

But when I read photo magazines and books, I occasionally get the feeling that not really very much has happened in press photography in the past few decades. Wide-angles have indeed become even wider and telephoto shots have become even more extreme. A few barriers have been razed but with the rather silly result that girls have



Cover photo: Karoly Gink. Photo above: Ulf Carlsson



A news picture can often be used in different ways. This photograph was originally taken as an illustration for an article on measures used to combat oil spillage. Pictures in the same

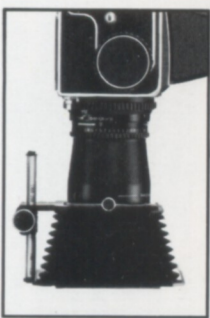
series were also put to use as illustrations in a report and as teaching aids.



Photo: Wolfgang Mennicken

Glowing steel lends drama to an industrial photograph. It is important to protect the camera in such an environment. A haze filter keeps dust off the front lens element. The Professional

lens shade also enhances image brilliance.



lost their bras and photographers their senses.

The Pulitzer Prize winning Vietnam pictures by the Japanese UPI photographer, Kyoichi Sawada, are really fantastic in their realism, crying out in protest against war, no matter where or between whom. But this was true also of Robert Capa's pictures more than 30 years ago.

What is press photography really?

Two politicians in one corner of the "tube", shake hands vigorously enough to loosen the pinstripes on their suits. In the other corner: a seething, howling pack of photographers popping off their strobes. Some people might ask: Does a photographer have to have a herd instinct? Does he have to take 100 shots when only one picture lands in the newspaper? My feeling is that he should try to avoid a herd mentality. But this is often easier said than done. Anyway, he should shoot, shoot, shoot until they have to carry him away. He should work like a vacuum cleaner and get as much material as possible. The task of looking for publishable pictures doesn't really begin until he gets back to the office and can see what he's got. My motto is: a hundred shots too many is better than one too few!

The press photographer's job, however strange it may sound to the layman, is a job requiring not only energy and stubbornness but planning as well, planning the purchase of equipment, planning how to shoot a job etc. He needs a little luck too. Luck is that something extra you get sometimes but can't or shouldn't count on.

The Glamorless Days

When people speak of press photography they almost always have the "icing on the cake" in mind. Even if you shoot stories for PARIS MATCH, STERN or just a simple local newspaper, you still run across a lot of dull ordinary, glamorless days in the week. It becomes hard to find relatively fresh angles when the weeks are filled with

rather insignificant interview portraits, weeks in which the only contrast is a welcome fussing with extension tubes to do some copying or close-ups.

But the really experienced and knowledgeable photographer shows his true colors in the midst of glamorless routine. It may be easier to travel to the other side of the world to take pictures, whose exotic nature alone is enough to guarantee sales, than to plod through the dreary weeks of February with rain and snow and slush.

When the Cream Turns Sour

The work of a press photographer can be frustrating indeed. Let me give you an example from a real situation. A certain revolution in a certain country! The world holds its breath. The event is covered in newspapers, magazines, radio and TV almost to the exclusion of everything else. The big and small picture magazines are packed with photos of freedom fighters in battle, at rest, sometimes joyful, and, gradually, in deep sorrow. After a few days of freedom for the people, the government in power, which was shaken for a time, puts an end to that freedom. The old bonds are tightened once more. They were never really as loose as they had seemed a few days before.

And the news pictures, especially in exquisite photogravure, are put to good use by those who have suddenly and brutally reclaimed power. These photographs of freedom fighters in battle and at rest are suddenly converted into death warrants. Sadly enough, it is difficult to imagine anything handier than a newspaper clipping to use in identifying "troublemakers" and punishing them for their desire for freedom. The question of the photographer's and, primarily, the newspaper's responsibility arises. The newspaper (or magazine) and photographer constantly walk a tightrope in trying to maintain 100% freedom for news pictures — freedom to depict events but not freedom from responsibility. A picture

should be able to shock or entertain but not hurt or harm.

TV — Friend or Foe?

The rather fantastic progress of TV as a provider of pictures has led to radical changes in the working conditions of press photographers and made many old rules and professional tricks obsolete, making one thing certain: not even the fastest evening newspaper in the world with a multitude of editions has any chance of competing with live TV. Thus, the news photographer in the field has to try and flee the TV cameras and "squeeze in behind" accidents, sporting events and the solemn marriages or funerals of great men and women so as to find an angle too difficult for bulky, conspicuous TV cameras.

But TV cameras for live transmission are getting smaller and handier all the time. In practice, competition between the TV picture and the press picture is getting even more intense. What can the press photographer do to meet the challenge of TV in some more or less honest manner? One is occasionally tempted to believe that picture quality is not enough. Ordinary people are usually not interested enough to notice the difference anyway. And TV news photographers, who are often recruited from the ranks of better press photographers, are getting abler every year. You could also put it this way: the events covered by TV increase interest and even pave the way for the stills which turn up in newspapers and magazines a day or week later.

Choosing Gear

The photographic profession really only has a few common denominators. The will to take good pictures and the choice of gear (with certain variations) are often common features. There are really only a few first-class camera systems around. Hasselblad has the finest all-around camera system. There are occasions when other first-rate makes might be more appro-

priate, but there is no other system, no matter what the negative size, capable of dealing with as many different photographic applications. Astronaut or school photographer! The Hasselblad can do the job. And results with the $2\frac{1}{4}'' \times 2\frac{1}{4}''$ negative size are better than with a stamped 35 mm.

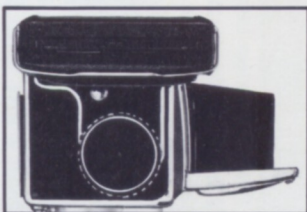
It is somewhat more expensive to shoot $2\frac{1}{4}'' \times 2\frac{1}{4}''$, but you end up far ahead anyway since it is far easier to sell $2\frac{1}{4}'' \times 2\frac{1}{4}''$ color to the world press. And a press photographer's pictures are supposed to wind up in print.

A lot of careful thinking should precede each purchase, I feel, even of the smallest accessory. Gadgets purchased on the spur of the moment display a remarkable ability to collect dust without ever being put into use and are among the least profitable investments you can make. In the lists below, I did my best to compose a few sets of "basic equipment" derived from my experience as a press photographer with assignments all over the world. The gear can be supplemented as required. The Hasselblad system has a truly comprehensive range of accessories.

Each photographer has his own way of working. So it's hard to recommend an out-

Everything has to be just right. Lighting, colors, movement, facial expression. A news picture you need time to take. A few test shots using the magazine for Polaroid film may pay off.

Photo: Fridmar Damm



fit suitable for everyone. But here is one suggestion which should suit most people.

Hasselblad 500EL/M or 500C/M

50mm f/4 T* Distagon

80mm f/2.8 T* Planar

150mm f/4 Sonnar

Meter prism finder

Sports viewfinder or frame viewfinder

Quick-focusing handle

Rapid-winding crank

Lens shades for all lenses

2 A12 magazines

A pack of magazine slides. (They have an incredible ability to disappear just when you are in a hurry to switch magazines.)

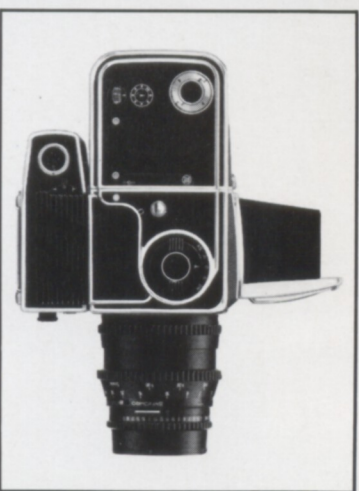
I pack this equipment in a case 518 which is sturdy, capacious and rather discreet.

An inexpensive haze filter kept on the lens guards against blue haze in color pictures by absorbing ultraviolet rays. It also protects the front element from unwelcome scratches.

When the time comes to supplement this basic equipment, one could be stricken by some buying mania. Equipment can be extended almost without limit without satis-

Photo: Jens Karlsson

Rush coverage. No time for testing. Everything has to be right at first take. A fully loaded Magazine 70. A Hasselblad 500EL/M. And you fire away.



fying the needs and working methods of all photographers. Advising on accessories is tricky. For a long while I thought the quick-focusing handle was a superfluous accessory. But I gradually came to appreciate it and would not like to be without it today.

If a press photographer has the equipment listed below, he should be equipped to handle anything from fast-moving street scenes to portraits, fashion, industry, sports and lunar pictures (if he ever got himself on a space flight). It will be a while before the moon surface is the common man's photographic battleground. But one thing is sure. The Hasselblad construction and system will last until then.

Suggestion for extended basic equipment:

Hasselblad 500EL/M camera body

Hasselblad 500C/M camera body

SWC with the 38mm f/4.5 T* Biogon

50mm f/4 T* Distagon

80mm f/2.8 T* Planar

150mm f/4 Sonnar

250mm f/5.6 Sonnar

Lens shades and haze filters for all lenses

Meter prism finder

Sports viewfinder

Frame viewfinder (150/250 mm)

Quick-focusing handle

6 A12 magazines

2 Magazine 70

I use the aluminum case 612 when I have a lot of gear to carry. This case can take hard knocks and seals out dust and moisture. The SWC gets a lot of use. In certain situations it is easier to work with than a standard camera with the 40mm Distagon lens.

You prefocus in the morning and can just about forget about focusing for the rest of the day. In contrast to the 500C/M and 500EL/M, the SWC has no focusing screen. Instead it has an optical viewfinder, and its lens is permanently attached to the camera body. This makes the Hasselblad SWC fast and simple to use.

Extremely short focal length lenses unavoidably produce distortion of perspective

unless the camera is perfectly aligned. But the optical laws governing this distortion should not stop a press photographer from trying to get good pictures.

It is hard to justify inclusion of the extremely wide-angle 30mm f/3.5 T* F-Distagon in a news photographer's basic equipment. But it is still a dream lens for occasions when there is time to experiment and seek out new and exciting angles.

Your setup is never really complete. Some desirable item is almost always lacking. The addition of accessories expands your range and your ability to tackle a wide variety of assignments. This is especially important to the press photographer anxious to provide his customers with comprehensive service. Here is a suggestion for some supplementary gear.

135mm S-Planar

Bellows extension

500mm Tele-Tessar

Platform gunstock

The 135 mm S-Planar and bellows extension make me the master of almost any kind of studio photography. A "studio" can sometimes be pretty modest. The color photograph used on a book cover was actually taken on the sill of an office window with daylight as the only source of illumination. You can do all right with the right equipment, a little imagination and a touch of luck. But it is frustrating to be faced by THE picture without the equipment needed to take it.

I included a 500mm Tele-Tessar in my supplementary list. It is not a lens you use every day, but it is sometimes necessary, even essential, to obtain just the right effect. Photographers are often assigned to spots far from the center of things. A long focal length lens is then a must. The 500mm lens, a platform gunstock and a fast shutter speed guarantee getting sharp pictures.

Sports Photography

Some quotations from an article on sports photography by Erich Baumann, one of



Photo: Erich Baumann

When the winner isn't your main source of interest. When movement, drama, the battle must be conveyed to the viewer. Then you can make use of slow shutter speeds and simultaneous panning. You pack what you need when you know what kind of assignment is involved. The case 518 is a winner. It holds a lot but is no problem to lug around.



Germany's most successful sports photographers:

"The laws of sports photography are determined i.a. by:

- the rapid course of events
- difficult lighting conditions
- topicality
- the demand to capture a unique moment

— high picture quality.

"Newspapers and sports magazines are published at a feverish pace. This imposes severe demands on the sports photographer.

"A sporting event often takes place far from the newspaper's offices. A game may have begun at 3 P.M. but the editor-in-chief demands without a blink to have the photographer's pictures on his desk by 5:15 P.M. the same day.

"Fog, rain, snow or a game played under poor lighting (or if flash pictures are forbidden in an indoor event) are problems which fail to interest the picture editor. He wants his pictures, exciting ones, attention-getters, which are easy to reproduce for printing.

"Pity the poor sports photographer who failed to 'get' the only goal of the day in a soccer match, who missed the knockout in a fight.

"The sports photographer's most important asset is unusually fast reflexes plus camera equipment suited to them. He should be able to predict the photographic high-point of an event and adapt himself lightning-fast to unforeseen circumstances.

"The assertion by journalists that the photographer doesn't have to think, just press the shutter release at the right moment, is obviously inaccurate. Before every sporting event you have to try and think of how to get original and unconventional pictures. You have to choose lenses with appropriate focal lengths, get yourself in the right position, have the right film loaded and have the right shutter speed, f/stop and focusing distance all set in advance. Even so, you could get into a fix.

"At a harness racing event in Iffezheim, a horse was crowded against the rail just as

I was in the process of changing from a telephoto to a wide-angle lens. I regained consciousness in a hospital's emergency unit.

They were in the process of sewing up a severe gash in my head. I asked the doctor

to hurry. I had to get back to the track.

The doctor told the nurse that since I was obviously quite mad, 14 days or so of rest to heal a brain concussion would hardly

matter. In fact, I had to sign a paper saying I was leaving the hospital at my own risk.

I was actually back in place by the fifth race! What kind of equipment does a sports

photographer use in his work? I have several set-ups, including a Hasselblad 500C/M,

of course, a SWC and a 500EL/M. I have 80mm, 250mm and 500mm lenses with

corresponding accessories, various viewfinders, magazines etc." Baumann also

wrote. "My experiences with the 500C and motor-driven 500EL have been good. The

ability to operate the camera from a radio transmitter is really wonderful. I almost

never miss a goal in soccer. My sales quickly paid for the 500EL."

I agree with Baumann. The 500EL/M with a Magazine 70 does make sports and news

photography much easier in general. The Hasselblad 500EL/M is a camera with an al-

most perfect fast film advance mechanism, even if some 35 mm cameras are faster.

Getting 12 exposures in 11 seconds with the Hasselblad 500EL/M and Magazine A12, or

more than 70 in 60 seconds with a Magazine 70, provides an almost reckless feeling

of never being able to miss a shot. The art of missing shots, however, is something no

camera in the world can cope with.

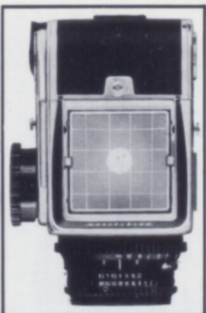
The Hasselblad 500EL/M and Magazine 70 is, thus, able to do a lot of things traditional

cameras are unable to do. It can be triggered in a number of different ways: manu-

ally on the camera itself or with the help of a cord up to 600 ft long, by radio from miles away or with an intervalometer for exposure at a special time or at regular



Photo: Bart Mulder



A group shot taken in ideal weather, i.e. slightly overcast. No problems with deep shadows. Determining the right exposure is easy. But the problem is to

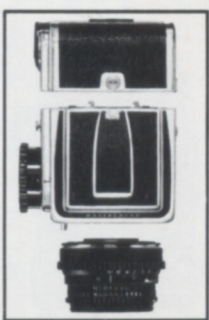
each person is in the right place. The checked focusing screen with central grid is ideal for this kind of work.



Photo: Ulf Ståstedt

There's a fire somewhere! The photographer has to be on the spot almost as fast as the firemen. Interchangeable magazines make it possible to get almost identical shots in both black & white and

color. The lens here was a 50mm Distagon. Interchangeability is a keynote of the Hasselblad system.



intervals from 2 seconds up to 12 minutes. Who needs a camera that advanced? The answer: anybody with photography as a trade. A press photographer not the least.

Flash photography

A lot of photographers joyfully scrapped their flash guns when Tri-X film was introduced in the middle of the 1950's. This fast film made it possible to get decent exposures using only ordinary room lighting. Since available light is often from above, subjects were rendered with black eyes caused by the shadows cast beneath their eyebrows. So flash was brought out of retirement. Not always as a main light source but usually to lighten up shadows. Modern automatic flash guns facilitate photographic work even more. A leaf shutter is an advantage in flash work. There are never any problems using a Hasselblad with flash outdoors, since the leaf shutters in Hasselblad lenses are synchronized at all shutter speeds. You can then use a shutter speed of 1/250 s or 1/500 s to freeze subject movement while still being able to fill in the shadows in a backlit subject. No focal plane shutter provides you with that much flexibility.

Automatic diaphragm control unit

"I suppose an automatic subject finder is the next thing they'll think up," muttered one disgruntled photographer when arguing that a photographer's skill lay in the ability to select the right combination of shutter speed and f/stop. But anybody can learn to make this choice. Getting a good picture is really a question of composition. The camera should always be ready to record the composed image. But the photographer picks the instant to make that record. Using an automatic diaphragm control unit, a photographer can move freely, devoting himself to subject composition, while the gently humming diaphragm control unit keeps the lens set at the correct f/stop.

Service — Wet and Dry

It should be easy to get your camera equipment fixed when needed. Even the best of cameras may need service at one time or another. You will understand what I mean about the importance of service if you have ever been stranded in a hotel room somewhere with a camera about as perky as a car without an engine. There is an extensive service network for the Hasselblad. And it is comforting to know that your camera is entrusted to well-trained technicians, most of whom trained at the Göteborg factory. In general, it is safe to say that both camera and film can take extremes of heat, cold, moisture and drought better than the photographer.

But dust and moisture are serious problems if you neglect them. Try to dust and dry off equipment as quickly as possible after use. Dust and rain together can, if worst comes to worst, make the whole camera "freeze up". High relative humidity can also lead to the growth of mold, i.e. fungus on lens elements or other types on the camera body etc. The no. 612 metal case, which is otherwise just a carrying case to me, can really justify its use under such difficult conditions.

One little tip from Hasselblad's service department: If a camera should, for example, fall in the water so that it gets really wet all through, try to get it to a repair shop in a sturdy plastic bag with a little fresh water in it. If you let the camera dry, especially if it has been in salt water, it's almost impossible for a repairman to clean it and get it working again.

Another good idea is to have your camera serviced regularly.

Equipment should be checked out at a service center once a year and before any major assignment.

This should be as natural as having your car serviced at regular intervals.

Details and the Whole Picture

My life, like the life of many other photog-

rappers, mainly consists of taking my own pictures and looking at other people's, not least in order to improve my own. Occasionally, I note that pros often take far too many close-ups. This is not absolutely wrong but becomes doubtful if depiction of the environment suffers. Photographers depend on the impact of the close-up, but seem to forget that pictures without their captions often could have been taken just around the corner. The dreadful events in Biafra have already been forgotten. This is a shocking example of what the 20th Century has to offer. But this is also an example showing the validity of what I've said about close-ups and milieu shots. Hundreds of thousands of stills and miles of TV film were taken. Stills were dominated by close-ups of children's faces "on the verge of death", shattering pictures in themselves. But there were few equally shattering pictures showing the surroundings. And the results were photographically excellent close-ups, often at the expense of the surroundings, i.e. pictures which *should* have been taken with wide-angle or normal lenses.

On the other hand, amateurs take far too few close-ups. Attempts are made to capture too much background or to take pictures too far from the subject itself.

So play it cool. Shift between close-ups and medium shots and change lenses if you have more than one. If you're a pro, try to force picture editors to realize that all picture requirements cannot be satisfied by tidy portraits.

"Write" the Family History

Press photography covers everything from the incredible lunar pictures taken by astronauts to the flood of pictures from the mass media, pictures of war, misery, hunger and prosperity, and to the pictures taken of anonymous families on Sunday picnics. Space pictures are history as well as the mass media's flood of pictures. For right in the middle of this mighty stream you will

find pictures with a value which, in my opinion, not even the best of oil paintings can compete with. The pictures from a Sunday picnic are family history, and I don't think I'm wrong when I regard all kinds of pictures as being equally important. And so I look on both astronauts and Sunday strollers as press photographers of a kind, important ones at that, the strollers not the least. If the Sunday stroller would only take pictures more seriously or consciously in his daily environment (not merely in the home with the baby in the bathtub), his pictures would be a big help to future scientists interested in how the small creeping things of the 20th Century really lived behind their Venetian blinds.

A creative Piece of Clay

You could hardly write a dozen words about photography without being forced to quote from one of the books by the world-famous photographer Andreas Feininger.

"In itself the camera is no more creative than a piece of clay, but like the latter it becomes a medium of artistic expression in inspired hands. There are no special 'eras' to win prizes with'. There are only photographers who win prizes.

"Technique is valuable only as long as it can be used for practical purposes.

"The press photographer's alpha and omega are Impact, Honesty and Drama."

In my years of travel I've hitherto followed the principle of not beating down doors but trying to talk my way in instead. Still, new blossoms sprout eternally in bureaucracy's jungle. In some places you never stop explaining why you are taking a picture of this or that on some street or in a square. If I had given way to pressure, I'd probably have a rather fantastic collection of pictures today from nearly 90 countries — pictures of statues of great men, shots of old but wellscrubbed monuments and/or charming, nicely-dressed children. To some extent, these conditions are the unfortunate result of years of rather dishonest international



Photo: Fridmar Damn



Man at the brink of a chasm or quietly seated in his flight with spaceship Earth. Straight lines not passing through the center of the field are curved by the 30 mm F-Distagon ("fish-eye")

lens. Here, this characteristic has been used to bend the horizon into an arc suggesting the globular shape of the earth.



Photo: Hakan Berg

photo-journalism practiced by colleagues from near and far who are skillful enough but who have no "conscience".

There is an inherent suspicion of foreigners in many places, but the suspicion of foreigners with cameras is just about universal. Books could be written about a press photographer's relations with strangers. Without getting in too deeply, I'll just point out that nothing draws more public applause than the sight of a photographer falling on his rear end, dropping his camera in the water or ending up with a 225 lb fullback in his lap. Sometimes when you burden your proud neck with 3—4 camera bodies with different lenses and films, you get your share of wisecracks from the public. I suppose you do look like some kind of mobile Christmas tree, but there is more to the tale. It's that old devil "mixed" color and B & W. Even if it's pretty easy to change Hasselblad magazines (despite the dark slide's incredible ability to "disappear" just when you need it), several camera bodies present the simplest (if not the cheapest) solution. It takes time, not a lot but sometimes too much, to change lenses or magazines. Clever film speed markings are fine but a handy piece of tape upon which film and speed are clearly marked is still the safest bet. Nowadays you can also stick a

piece of the film box in a slot on the back of the Hasselblad magazine.

Without a doubt the work of a press photographer is a real battleground for people with "go" — if you look at it positively — and for those with a smooth, well-oiled tongue and sharp elbows — if you want to be a little more critical (or realistic).

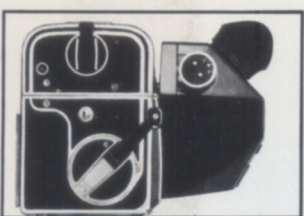
A real live prince somewhere in Europe, often photographed but not always from the best angle remarked on one occasion (admittedly long before the TV age but still worthy of a quote):

"A country without press photographers would be a country without eyes and out of contact with the present."

Sure, a great many rather meaningless press photographs are taken, almost clown pictures of statesmen getting along nicely at no. 2 hole on a golf course (England), lifting dogs by the ears (USA), sweeping a huge tankard of foaming beer close by the front of a grateful photographer's camera in a display of manliness (Germany) or rowing about in a leaky old rowboat (Sweden). The record is probably held by a Swedish local government official who, in front of a pack of press photographers, brushed his teeth in freshly discharged, purified effluent to prove the fantastic efficiency of a new sewage disposal plant.

Many learned men over the years have expressed opinions on press photography, its future and even its right to exist. As an industrial aid and even as a press picture it has surpassed the wildest of dreams and fears. It has never been accepted as an art form. Personally, I don't feel there is any need to try to elevate photography to the heights of one of the noble arts. Photography will manage fine in its own right.

A great deal has been said but one thing is certain: Opportunity knocks but once! A remark made about 40 years ago by a tired Swedish photographer after having stood in the snow and waited for hours, sums it up: "Opportunity makes its entrance at snail-pace but exits in a flash."



A tourist shot. New people, new surroundings and even new lighting conditions. Always having your light meter on hand is important. The simplest procedure is to use the meter prism finder.