

THE ART AND TECHNIQUE OF COLOR PHOTOGRAPHY—SIMON AND SCHUSTER

# THE ART AND TECHNIQUE OF C O L O R



# P H O T O - G R A P H Y

WITH 195 FULL-COLOR PLATES  
DESCRIPTIVE AND TECHNICAL INFORMATION BY 17 FAMOUS PHOTOGRAPHERS

SKC  
778-6028  
LIB

# THE ART AND TECHNIQUE OF COLOR PHOTOGRAPHY

A TREASURY OF COLOR PHOTOGRAPHS BY  
THE STAFF PHOTOGRAPHERS OF  
VOGUE HOUSE & GARDEN GLAMOUR

BALKIN BEATON BLUMENFELD CASSIDY COFFIN  
DENNEY GRIGSBY HORST JOFFÉ KERTÉSZ  
MATTER McLAUGHLIN MILI PARKINSON PENN  
RAWLINGS RUTLEDGE

EDITED AND DESIGNED BY  
ALEXANDER LIBERMAN  
ART DIRECTOR OF THE CONDÉ NAST PUBLICATIONS

DOCUMENTATION COMPILED BY  
JONATHAN TICHENOR

INTRODUCTION BY  
ALINE B. LOUCHHEIM

SIMON AND SCHUSTER-NEW YORK  
1951





778.6028  
Lib.



ENGRAVINGS BY CONDÉ NAST ENGRAVERS  
COLOR PRINTING BY THE CONDÉ NAST PRESS  
GRAVURE PRINTING BY PHOTOGRAVURE & COLOR CO.  
BOUND BY H. WOLFF MANUFACTURING CO., INC.  
MANUFACTURED IN THE UNITED STATES OF AMERICA



Indira Gandhi National  
Centre for the Arts

श्री सुनील कुमार चट्टोपगुप्त  
(Transliteration  
१९ दिसम्बर १९५१)

(Sunil Kumar Chatterji  
Philadelphia  
December 17, 1951)

THIS TREASURY IS A PRODUCT NOT ONLY OF  
THESE SEVENTEEN PHOTOGRAPHERS BUT ALSO  
OF THE COLLECTIVE EFFORTS OF THE FASHION,  
FEATURE, ART, DECORATING, AND GARDENING  
EDITORS OF THESE CONDÉ NAST PUBLICATIONS:  
VOGUE      HOUSE & GARDEN      GLAMOUR



# CONTENTS

FOREWORD	X
INTRODUCTION	XII
TECHNICAL DATA	195
INDEX	222

## IRVING PENN

PHOTOGRAPHER'S COMMENT	2
MOTHER AND CHILD	3
SUMMER DRINK	4
GIRL ON THE BEACH	5
STILL-LIFE: AFTER-DINNER GAMES	6
TABLE STILL-LIFE	7
CUZCO, PERU: 10 PHOTOGRAPHS	8-11
SUMMER SLEEP	12-13
COUNTRY KITCHEN	14
GIRL IN BATH	15
THEATRE ACCIDENT	16
GOLDFISH	17
DANNY KAYE	18
ORSON WELLES	19
MARGUERITE AND MEPHISTO	20
LIQUEURS	21
CARDS ON THE BEACH	22
SUNBATHER	23
BULLFIGHT IN BARCELONA	24
CRAYFISH STEW, BARCELONA	25
FUNERAL POMP, BARCELONA	26
THE GOYA SCARF	27
TECHNICAL DATA	196

## HORST P. HORST

PHOTOGRAPHER'S COMMENT	28
STUDY IN YELLOW	29
STUDY IN PINK	30
STUDY IN BLUE	31
GARDEN BY THE POOL	32
STILL-LIFE	33
COUNTRY ODALISQUE	34-35
CHILDREN'S ART CLASS	36
ARTURO TOSCANINI	37
FIGURE WITH COLOR PLANES	38
FASHION	39
COMPOSITION BY SALVADOR DALI	40
CORAL AND MARBLE	41
FASHION STUDY	42
FASHION STUDY	43
TECHNICAL DATA	199



## ANDRÉ KERTÉSZ

PHOTOGRAPHER'S COMMENT	44
BRIDGE IN THE WOODS	45
GARDEN IN THE FRENCH MANNER	46
ENTRANCE HALL	47
TECHNICAL DATA	201

## CECIL BEATON

PHOTOGRAPHER'S COMMENT	48
HER MAJESTY, QUEEN ELIZABETH	49
H.R.H. PRINCESS ELIZABETH	50
MRS. CORNELIUS VANDERBILT	51
CONVERSATION PIECE	52-53
AT A GARDEN PARTY	54-55
MRS. LEWIS T. PRESTON	56
IN THE SARGENT TRADITION	57
THE MUSIC ROOM	58
BACKSTAGE	59
"THE MADWOMAN OF CHAILLOT"	60
MARTITA HUNT	61
FASHION WITH DÉCOUPAGE	62
FASHION AND POLLOCK PAINTING	63
TECHNICAL DATA	201

## WILLIAM GRIGSBY

PHOTOGRAPHER'S COMMENT	64
MEXICAN SUNFLOWER	65
STILL-LIFE: FRUITS	66
PRIMULAS	67
TECHNICAL DATA	203

## CLIFFORD COFFIN

PHOTOGRAPHER'S COMMENT	68
FIGURES ON A DUNE	69
EARRING	70
BURNOUS	71
PRINCESS ALESSANDRO RUSPOLI	72
GIRL IN A DOORWAY	73
COUNTESS CORTI	74
HENRI MATISSE WORKING IN BED	75
TECHNICAL DATA	204

## CONSTANTIN JOFFÉ

PHOTOGRAPHER'S COMMENT	76
INDIA: 28 PHOTOGRAPHS	77-85
DOUBLE EXPOSURE, FIGURE	86
DOUBLE EXPOSURE, HEAD	87
TECHNICAL DATA	205

## NORMAN PARKINSON

PHOTOGRAPHER'S COMMENT	88
FLOWER GIRL	89
LEOPARD SKIN	90
PARK AVENUE	91
SALON OF MME. MENIER	92-93
ROMANTIC EVENING	94
GALA EVENING	95
AFRICA: 8 PHOTOGRAPHS	96-99
NUDE	100-101
TECHNICAL DATA	208





## HAANEL CASSIDY

PHOTOGRAPHER'S COMMENT	102
WINE GLASSES	103
GOURIELLI DINING ROOM	104
DOORWAY	105
GARDEN FURNITURE	106
CHINESE CABINET	107
TECHNICAL DATA	210

## RICHARD RUTLEDGE

PHOTOGRAPHER'S COMMENT	108
SUMMER	109
STUDY IN GREEN	110
SOLARIZED NUDE	111
DIFFUSED PROFILE	112
STILL-LIFE	113
TECHNICAL DATA	211

## SERGE BALKIN

PHOTOGRAPHER'S COMMENT	114
MRS. THOMSON, MRS. COOKE	115
THE CUMBERLAND GAP	116
ARIZONA DESERT	117
CALIFORNIA COAST	118
ZION NATIONAL PARK, UTAH	119
MRS. CLARK, MR. SHEERIN	120
MRS. JOSEPH E. DAVIES	121
TECHNICAL DATA	212

## GJON MILI

PHOTOGRAPHER'S COMMENT	122
PABLO PICASSO	123
"THE CONSUL"	124-125
"CARMEN JONES"	126
CIRCUS CLOWNS	127
TECHNICAL DATA	213

## JOHN RAWLINGS

PHOTOGRAPHER'S COMMENT	128
HANDS ARRANGING FLOWERS	129
SUMMER EVENING	130
MONOCHROME	131
PORTRAIT	132
SANDAL	133
FIRST COLOR BY RADIO	134
RENAISSANCE HEAD	135
MRS. WILLIAM S. PALEY	136
MRS. PHILIP ISLES	137
UNDERWATER	138
FLOATING FIGURE	139
"TROMPE-L'OEIL" TABLE	140
INTERIOR	141
THE DIAMOND NECKLACE	142
FASHION STUDY	143
TECHNICAL DATA	214

## HERBERT MATTER

PHOTOGRAPHER'S COMMENT	144
AVIARY	145



CONTEMPORARY AMERICAN ART	146-147
HOLY FAMILY: CRÈCHE FIGURINES	148
MADONNA AND CHILD	149
FÊTE CHAMPÊTRE	150-151
COLONEL AND MRS. BIDDLE	152
MRS. ANGLER BIDDLE DUKE	153
HOUSE PAINTERS	154
DISHWASHER	155
THREE HANDS	156
SUNLIGHT AND GREEN SHADOWS	157
TECHNICAL DATA	216

## ANTHONY DENNEY

PHOTOGRAPHER'S COMMENT	158
TULIPS	159
TERRACE AT BRAMHAM PARK	160
BEISTEGUI PARIS SALON	161
TECHNICAL DATA	217

## FRANCES McLAUGHLIN

PHOTOGRAPHER'S COMMENT	162
RED SCARF	163
YELLOW COAT	164
STRIPED BLOUSE	165
FOOTBALL GAME	166
MORNING PAPER	167
HONEYMOON PORTRAIT	168
GIRL WITH A BOUQUET	169
TECHNICAL DATA	218

## ERWIN BLUMENFELD

PHOTOGRAPHER'S COMMENT	170
RED CROSS APPEAL	171
MRS. WILLIAM S. PALEY	172
MRS. TOM KEOGH	173
THIRD AVENUE	174
TIMES SQUARE	175
MAKE-UP	176
FABRICS	177
AT A PARIS WINDOW	178
PUEBLO CLIFF PALACE	179
MARY MARTIN	180
BETTE DAVIS	181
GIRL WITH EYE-SHADOW	182
ILLIERS	183
FASHION	184
EXPERIMENT	185
LIGHT PATTERN	186
FACE	187
WESTMINSTER ABBEY, LONDON	188
HUDSON RIVER	189
HEAD WITH A SHOE	190
GIRL WITH A MIDGET CAR	191
MINK MUTATIONS	192-193
MANNEQUINS	194
TECHNICAL DATA	219



# FOREWORD

**M**an has ever been fascinated by reproduction of reality. Black and white photography gave him the indication of reality; since then the thirst for complete mastery has driven photography toward color. Technically, color photography was invented around 1870, but it was not until 1935 that the first practical film was put on the market in America. It is only, however, in the last few years that it has become available in a practical form to millions of photographers.

With the constant discoveries of science, the future of all mechanical visual arts—photography, movies, television, and publishing—is in color.

This book comes out at the threshold of the color era.

In the selected examples of the work of these photographers in a variety of subjects—landscape, portrait, still-life, reportage, abstraction—one can evaluate the possibilities and the limitations of the medium; and the full range of creative expression from straightforward reproduction of reality to a stylized abstraction of the same reality. It is through their passion to express themselves in the new art form that the photographers became the true pioneers of a new visual frontier. Their conquest had to be recorded and preserved, and the result is this book.

This collection makes possible to the art lover the study of the slow crystallization of a new art form; to the general public a striking commentary on the interests, tastes and aesthetic loves of the last decade; to the professional photographer the comparative study of styles and an insight into the creative mind resolving a visual problem; to the amateur photographer an example of how the masters of the camera have used the same tools that he uses. The section of technical data can bring to all a wealth of enlightening documentation.

Ingres, the most photographic of painters, once said: "Drawing is the probity of art"; so black and

white photography is the probity of all photography. It is still essential—seldom has a photographer been great in color without being good in black and white. Color is a deceiving element. Its flashy appeal can momentarily make one disregard the absence of the deeper values of a photograph—meaning, emotion, composition, style. But once the purely sensory pleasure wears off, the picture may not stand up to a renewed scrutiny. That is why, as many photographs in this book will prove, the greater number of successful efforts tend to a monochromatic color effect. In a good color photograph there must be a color dominant. The greater the number of colors the more necessary this “binding” of colors becomes. The binding can be a dark over-all tone in which bright colors sing as in a stained-glass window, or it can be light itself, giving a so-called “high key” effect.

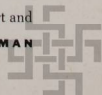
Few realize how physically difficult it is to create in color. The composed photograph as differentiated from the simple reproduction of nature poses infinite problems of assembling the various elements of a picture. Whereas a painter can add any spot of color, whereas the black and white photographer can use any equivalent form, the color photographer has to place physically an object of the color and shape he wants in front of his lens.

For these pictures to reach the public we are grateful to the photographic industry that has achieved a miracle of combining technical perfection with mass production. We have to thank the engravers, those behind-the-scenes workers who are also photographers and artists. To their respect for the creative efforts of the photographer and to their love of their trade we owe these superb reproductions. Color photography came into the public eye through the painstaking and often obscure labor of the “color finishers,” who will soon be helped by electronics. Last, but not least, to the printer goes the final credit for the successful spreading of the common achievement.

Here, the backstage work of magazine and studio staffs must be gratefully acknowledged; without the help of art, feature, fashion, decorating, and gardening editors many of these pictures would not have been possible. For the driving spirit behind all these common efforts is the magazine, the phenomenon of our age. It is the meeting place of all talents, a new salon where the whole world is on exhibition. Through their success magazines have become the patrons of the new art, and material means have been put at the disposal of the photographers to develop and search and create.

Color photography is still expensive and needs wealth in order to develop without fear of waste. An extraordinary cycle began: the public demanded pictures, better and better ones, and bought magazines that gave them what they wanted. The magazines in turn gave means to create and sent talented men all over the world in search of visual nourishment. The result is this unique treasury of documents. From New York to India, South America to Paris, London to Spain and Italy, color photographers have brought us report and stimulation as no other art form has been able to do.

ALEXANDER LIBERMAN





# INTRODUCTION

BY ALINE B. LOUCHHEIM

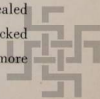
**W**ith what voluptuous and rapturous delight the heart responds to color! Only in ages of constraint, reform, and puritanism does man deny himself this pleasure and by the denial acknowledge its potency.

The temples and sculptures of Greece were once as bright as barber poles. Resplendent Byzantine mosaics kept "drowsy Emperors awake." Monks laid pigment of enamel-like brilliance on parchment and mediæval artisans invited the sun to splash translucent color patches on the grey stone of the Houses of God. The Renaissance passed in dazzling pageantry; the Baroque was theatrically chromatic; and the Rococo faded into a twilight of lovely muted hues.

But there were other moments. Savonarola's brown-hooded figure cast its dark shadow over the gaiety of Renaissance Florence. Later for a few decades—in the gloom and terror of the Reformation and the Inquisition—the populace of Italy and France wore black clothes for the first time. The Puritans were virtuous in grey. The color of war is olive-drab—and dictatorship is cloaked in brown shirts and black.

Our own age has recovered from a prejudice against color which finds its roots in the early nineteenth century when the influential French painter, Jacques Louis David, who was dictator of the arts, outlawed bright hues. The prejudice continued. The unsullied whiteness of Greek ruins was considered virtuous as well as beautiful and the proved facts of their original polychromy were admitted with reluctance. Later in the century, taste welcomed the monochrome greens of the Barbizon forests, the chilly tones of Pre-Raphaelite paintings and the brown-gravy drabness of the Munich School.

Outrage at Impressionism lay partly in people's lack of experience in seeing color radiantly revealed (in a way optical studies proved to be accurate), partly in the suspicion that there was something wicked in an art based so frankly on the appeal to sensation. Angry with Impressionism, the public was even more



furious with Gauguin, Seurat, and Van Gogh. And when at the beginning of our century a group of painters deliberately distorted the color of actuality for emotional impact they were castigated and called “Wild Beasts.” Yet these prophetic painters opened our eyes to color.

Each age seems able to develop not only the artistic but also the technical and technological means necessary for its self-expression. The invention of the camera came at a moment in the nineteenth century when both visual expression and scientific inquiry had reached a point that seemed to demand it. The invention of color photography—starting with some unsuccessful experiments in 1827, realized for practical purposes in 1935 when Eastman Kodak introduced Kodachrome, and increasingly common since the manufacture of other color films—was likewise a logical and inevitable invention of our time.

Color photography and painting are two completely different arts. Each has its own integrity as well as its own techniques. No matter how expertly the painting achieves verisimilitude one is aware that it represents a re-creation of an object. However exact the likeness, the object which appears on what was once empty canvas has been made by the artist. It bears no *tangible* relation to the real object. However realistic, a painting is always an abstraction.

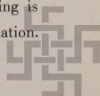
On the other hand, no matter how imaginatively or creatively the photographer manipulates his lens, what appears on the film always has some *direct* relation to the real object which the camera eye has seen. Therefore, no matter how “abstract” the photograph, it is always basically actual.

It has been said that the camera does not lie. In the deepest sense this is true. It can be made to distort, to emphasize, to reject, to alter, but no matter how untruthful in terms of normal vision may be the *way* it sees, it can only see what is there and so, in the final sense, it is wedded to truth. It is perhaps our unconscious awareness of this fact which gives the imaginative photograph its special magic.

Yet since the invention of the camera there have been, of course, reciprocal relations between painting and photography. Each owes something to the other. The closest kinship between color photography and painting lies in those styles known as “surrealism” and “magic realism.”

The surrealists cast their nets into the murky regions of the unconscious and the dream world, hauling to the surface images which become arresting and meaningful by their unusual context, their symbolism, and their surprising juxtaposition. The more actual and concrete the terms in which the object is presented, the more shocking and forceful the impact of the whole: thus the meticulous “photographic” technique of Dali & Co.

But the photographer can beat the painter at this game. Only with a sort of “double-take” do we realize the impossibility of Matter’s girl with three hands (page 156). Because we are aware of the camera’s actuality, these images, which we know rationally are impossible, seem to be valid visually. Seeing is believing, we think, but we cannot believe *this*, and yet it seems real . . . hence the special fascination.



So with the so-called "magic realist" painters. Since Hellenistic Greece when Zeuxis was praised for painting a bunch of grapes so realistically that the birds pecked at them, certain painters have tried to make objects so convincing that they "fool the eye." By realistic presentation, by close-focus and concentration of interest, however, they endow the objects with new significance. It is no mere rabbit they produce, but a rabbit conjured from a magician's hat. But here again the color photographer rivals the painter.

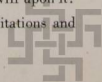
It would seem to be in these very realms of surrealist, magic realist, and stylized, abstract approaches that the color photographer is at his best. The coldness of his art as compared to painting is an advantage. He can make the implausible plausible and he can magnificently enhance a mundane object. (Could the painter, for instance, equal Blumenfeld's extraordinary contrast of living girl and dummy on page 194?) On the other hand, can even the best of the naturalistic landscape subjects challenge the painter's achievement in transforming the natural into imagined beauty?

When color photographers merely imitate paintings the results are inevitably banal, lacking at once the painting's subtleties and the camera's own virtues. But just as Brahms played variations on a theme by Haydn, it is possible to use paintings imaginatively. Penn's still-life, his kitchen scene, and his girl in the bath tub (pages 7, 14, 15) are creative variations on the Peales, Chardin, and Ingres, perceptively transformed into color photographs. Coffin's modern odalisque (page 74) is an imaginative homage to Matisse.

The range of color possible for painter and photographer differs. Moreover, there are certain colors—such as a piercing purplish-blue—which seem to be unique to color photography. The amateur tends to crowd as much color as possible into each picture; the professional has learned to limit for greater effectiveness. The best photographs in this volume illustrate the wisdom of a limited range with one or two deliberate accents or the success of a close orchestration of strange and surprising tones of the same color. A subject which is colorful in itself is no guarantee of a good color photograph. For the color must be chosen as arbitrarily and thoughtfully as in a painting. So selected, color can serve not only to delight the eye but also to establish a mood—thus, Beaton's "Madwoman of Chaillot" (page 60), the nightmare horror of Mili's "The Consul" (pages 124-125), the shrill pinks and vermilions that give princely splendor to Joffé's views of India (pages 77-85).

Although it makes the most startling effect, color is but one stone in the mosaic. Each of the disciplines of black-and-white photography applies to the color picture: composition or design; the unity of one compelling idea or mood; the realization of form (for the photographer, like the sculptor, is working with three-dimensional objects); the effect of lighting. In every picture in this volume each of these factors has been considered. They have been realized, each in terms of the other and all in terms of color itself.

How far does the good photographer follow the camera's lead? How far does he impose his will upon it? How much does he depend on accidental effect? In the sense that he at once respects the limitations and

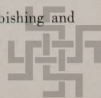


appreciates the potentialities of his instrument, the good photographer follows the camera's lead. He is not restricted by what the camera eye would see if left by itself instantaneously to snap an incidental scene; yet, while he exploits to the fullest the infinite things it *can* do, he does not force the camera to do what could be done better in another medium. The camera, therefore, is a tool subservient to his intention, his impulse, his desire, his knowledge—following, as does the painter's brush or the sculptor's chisel, the dictates of his mind, his eye, his heart. His style and personality shine through. One does not need the dividing introductory pages in this volume to distinguish one man's work from another. The personal signature is implicit in each picture.

It is difficult to fix exactly the place of the accidental effect. Every artist in every art is confronted by the accident, is amazed at those things which seemingly happen outside his plan or ken. What is important is his gift for dealing with these accidents, not the accidents themselves. Sensibility and skill, intuition and intelligence, temperament and technique, emotion and experience—all these shape the course he will take, the way in which he will use or exploit those chance effects, how he will "control" the accident. The amateur who photographs his tow-headed daughter in a white dress against a white wall under a cloudless summer sky may be horrified to find her rosy face appearing blue in the photograph. But deliberate manoeuvres for an eerie, summer quality produced the blue tones of Cecil Beaton's variation on Mary Cassatt (pages 54-55) and the brilliance of Horst's "Figure with Color Planes" (page 38). From the accident as well as from the plan come new developments, new possibilities, and new effects.

As Oscar Wilde so neatly put it, "Nature imitates art." We see the world in its image and through its spectrum. ("I find myself dreaming in Technicolor now," a woman remarked recently.) Beyond the intangible, vision-forming influences, such photographs as those in this book have a direct and calculable effect. They have made a new palette popular for fabrics and furniture, for fashion and make-up. The shocking pinks, the mustardy yellows, the sage greens, and frosty blues which the camera can reproduce for millions are peculiar to our time, as the fervent blues and blazing reds were for the Middle Ages and the crimson of velvets and gold of damask were for the Renaissance.

Color photography is a young art which is astonishingly precocious. The astounding fact is the rapidity of its development. The early daguerreotypists sought to "fix the color of nature," but it is only sixteen years ago that color film which could fit every camera and which needed only one exposure was put on the market. Yet color photography is already liberated from dependence on other arts and has evolved its own standards of excellence. The variety, the originality, the technical excellence, and the imaginative expression disclosed in this volume are impressive. The future is promising. Out of the cameras of amateurs and the darkrooms of professionals will come still more new discoveries, new possibilities, new techniques, refurbishing and developing an art form peculiar to, and wholly logical for, our time.



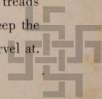


# P E N N

**T**he camera gave man a fascinating new toy. He could record the appearance of his face and of all his possessions and multiply the images of them to the delight of his vanity. Somehow (possibly as he first looked at a retouched photograph of himself) he decided that the camera does not lie. From that it was only a short step to the conclusion that the camera, therefore, always tells the truth. This was the perfect setup for the birth of color photography. For if the camera always tells the truth, the color camera must always tell the absolute truth. The contemporary color photographer is the fortunate inheritor of this useful legacy of belief.

But making and publishing color pictures is expensive and the use of them is big business, limited usually to media of wide circulation and to industries with something to sell in such great numbers that the high first cost of the picture can be spread thin.

The contemporary color photographer is a man peculiarly equipped to supply the commodity required. He can take the hypernaturalism inherent in his materials, and, making good use of the inclination people have for believing true anything they see in a photograph, he becomes the imager of a remarkable world—a world where all props are for sale, a marvellous world which can be entered and experienced vicariously for only the price of a magazine. In that world there is no room for less than perfection: there women do not wrinkle as they age, fruit does not decay, babies do not cry, bosoms are always ample. Unless he treads carefully, the color photographer will find himself trustee of all this. His skill must be used to keep the fantasy of perfection always fresh and desirable, to open his lens on the world for all to see and marvel at.





Indira Gandhi National  
Centre for the Arts





Gandhi National  
Museum for the Arts





Indira Gandhi National  
Centre for the Arts









Indira Gandhi National

CUZCO, PERU; FAMILY FOR OUR ARTS



MOTHER AND CHILD



MOTHER AND SLEEPING CHILD



FRUIT VENDOR FROM THE VALLEY



SHEPHERD WITH FIVE-TONED FLUTE







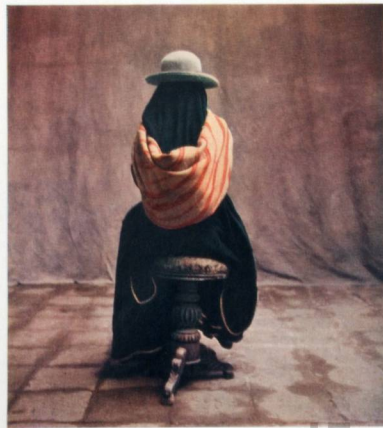
BEGGAR GIRL



EGG SELLER WITH SON

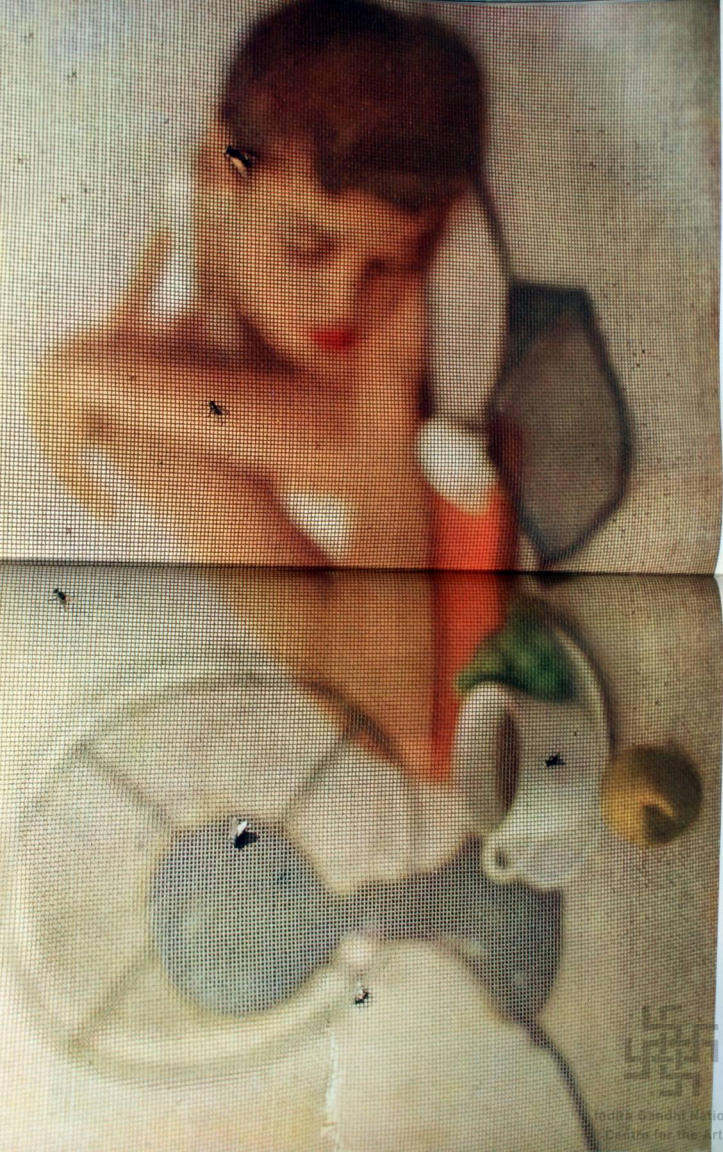


MOTHER AND DAUGHTER



SHY GIRL





Indira Gandhi National  
Centre for the Arts























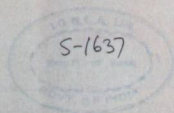












778. 1028  
L12



Indira Gandhi National  
Centre for the Arts







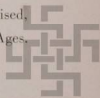
# H O R S T

I do not have many rules or theories about photography. Like everyone else, I am a photographer because I like taking photographs; I like taking photographs because I like life. The subjects themselves suggest to me the infinite variety of ways in which they can be photographed.

I do not believe that there is one intrinsically right way to photograph any subject. There seem to be no limits to the variety of experiments that the photographer can make with light, a variety which has been immeasurably increased by the discovery of color photography.

For myself, in color as in black and white photography, I used to be interested in dark subjects, with sharp, brilliantly-lit accents—subjects in which the shadows and dark colors blended into dark backgrounds. More recently, I have tried, in my color photographs, to make pictures in which every color shows distinctly, keeping the entire picture as light and clear and transparent as possible.

If there is any virtue in photography, I think it lies in its apparently infinite, and as yet barely realised, possibilities of development and change. Photography, although it is the art of light, is still in its Dark Ages.





Prince of Wales National  
Centre for the Arts







Indira Gandhi National  
Centre for the Arts















Indira Gandhi National  
Centre for the Arts

ARTURO TOSCANINI 37

















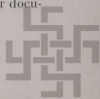


# K E R T É S Z

**C**olor photography has yet to find its exact expression. In all of our color work, we cannot help but be influenced by thousands of years of great painting; this history of art in our consciousness imposes itself upon color work. Black and white photography, on the other hand, is pure photography. It is a well-developed medium that stands by itself, different from painting, but just as pure. When the development of color photography reaches that point, we shall have come the whole way. We have already traveled quite far.

This must be realized by experience, by hard work. It is best to follow all the instructions exactly in the beginning. We must know without any doubt how to use the camera, the film, and the chemicals—just as the manufacturers tell us to use them. *Then*, when we have mastered that, experience comes from experiments and from accidents. Many things can be learned by discarding the rules, but one must first know the rules. Unhappily, the materials in color photography are not always cooperative. We might try a trick that worked successfully one time, only to have it fail another time, and for no apparent reason. The film reacts differently without any difference in our work. Something mysterious happens, but what? When we find that, we shall be able to cure many ills, and also we may be able to use this mysterious something to advantage in photographic experiments.

I try always to use my imagination with color. A color picture is pleasant to look at, but not realistic. Something should be added by the photographer to make up for the lack of realism. I do not try for documentation; I try to photograph what lies behind the surface of the subject.













Indira Gandhi National

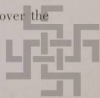
ENTRANCE HALL, NEUILLÉ SUR SEINE 447

# BEATON

**I**n theory, because a color photograph has to go through so many processes before it appears in a magazine, the bolder the color effects are, the more successful it is likely to be. A high-toned transparency, in which the beauty of the picture depends entirely on the nuances of tone and tint when engraved, can be ruined if the red is even slightly exaggerated. An attempt at realism nearly always defeats itself with the result that a color photograph instead of looking like a natural reproduction of nature merely looks like a color photograph.

The range of colors brought into a color picture should be very small. I dislike enormously a color photograph faithfully reproducing a herbaceous border. Why? Because there are too many colors and the camera has not asserted its point of view. The herbaceous border has taken control. Somehow the result is not good enough when, with the assistance of the best possible technicians, I am handed the pictures from a perfect color sitting.

I usually want to improve upon the pictures, if possible, or at any rate to impress my personality on the effect they will have in a magazine. Further, just as a painter might concentrate on stressing all the blues in his picture, so I sometimes ask the engraver to do the same thing when reproducing my color picture. I may even prefer the whole picture without any of the yellow tones in it whatsoever, or I might alter the engraver's negatives during the plate making. At times this personal touch can be created by lighting the picture itself in a trick coloring, so that instead of having a white dress against a white background, lit by a white light, the picture in front of me is made rainbow-colored by the use of colored gelatines over the lights. This is quite like stage lighting.

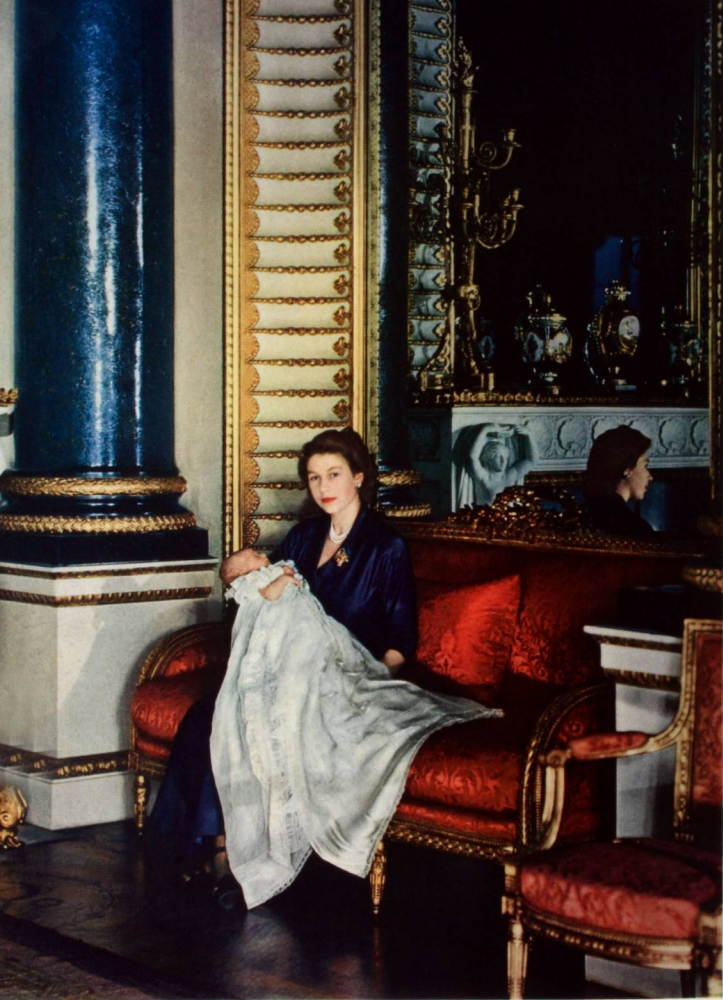




Indira Gandhi National

Centre for the Arts

HER MAJESTY, QUEEN ELIZABETH 49















Indira Gandhi National  
Centre for the Arts









Indira Gandhi National

Centre for the Arts

BACKSTAGE 59







Indira Gandhi National





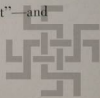


# GRIGSBY

**W**e are now approaching a state of maturity in color photography; a state in which the photographer thinks, not in terms of black and white or color, but only in terms of photography. The phenomenon of color, the excitement of seeing an image reproduced in full color, is becoming less compelling as the use of color becomes more commonplace. Searching realism, which is the major characteristic of color photography, is both an advantage and a handicap. It is an advantage (over black and white) when one tries to portray a subject as faithfully as possible, of course. A comparison of both black and white and a color version of a single subject reveals that the color photograph usually has a roundness, a heightened feeling of light, an elegance and drama that black and white does not possess.

The realism of the photographic image in color puts the photographer at a disadvantage in trying to establish a mood or feeling that depends largely on tones. The subtle variations and changes in tone from white, through gray to black, enable the photographer working in black and white to destroy realism if he so wishes. It is infinitely more difficult to do in color. Highly expressive color photography demands that the worker have a well-developed sensitivity to the formal and emotional qualities of color, and the ability to apply that sensitivity to the production of communicative photographic images.

All of this depends a great deal on experimentation—easy in black and white, but not so in color. The average photographer, inhibited by the high cost of color materials and processing, confines his experimentation to black and white (usually at slight cost) and saves his color for “pictures that count”—and these are most often attempts to capture reality.



Indira Gandhi National

MEXICAN SUNFLOWER ART 65









Indira Gandhi National

PRIMULAS the 67's

# C O F F I N

**W**hen I have to take a color photograph, my reaction is immediate and invariably the same—I'm extremely pleased.

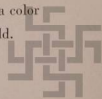
Color delights and excites me as an individual, and, as a photographer, I find it by far the more *natural* method of expression. After all, it is our nature to perceive the world about us in color—only dreams are limited to black and white.

For this reason, of course, color photographs are much easier to shoot. What one sees in the ground glass comes out more or less faithfully in the transparency; there is no need for the photographer to translate the colors before him into tonalities of black and white.

As a tool to use in photographing fashion and personalities, color is invaluable. This dimension can create a whole mood, underscore, underplay, or slant a mood. It can establish the beauty of a dress or complete its beauty, and always by the sheer thrill of color alone we can persuade our reader to stop and look before he turns the page—the end toward which every editorial person is working.

Personally, I prefer color used as an accent. I love monotones, the dirty, tertiary colors—greys, beiges, off-shades of white—and I like to punctuate them with a single splash, a sharp stab of brilliance. In fact, if I were to name the most interesting assignment I could imagine, I would ask to be given the job of photographing an ash blonde in a white dress in an empty white room.

The difference between a good color photograph and a bad one can be reduced, I think, to a matter of good and bad taste. And it is my belief that the surest arbiter of taste we have is nature itself—it is there that we find an infallible blending of colors. For this reason, I like to conjure up from time to time the most beautiful color memories I have. These are (and I think you will find in them the key to my concepts of color photography) Paris on a rainy day in winter, with the trees like black velvet against the sky and the streets gleaming as brightly black as patent leather; the Blue Grotto in Capri, all in shades of molten quicksilver; and the sky one late afternoon in New Mexico when nature proved to me that a color I had always avoided and despised—salmon pink—could be the most beautiful color in all the world.











Indira Gandhi National  
Centre for the Arts



Indira Gandhi Collection 73

Centre for the Arts

GIRL IN A "TROMPE-L'OEIL" DOORWAY











# JOFFÉ

**T**o us in the Western world, a knowledge of color and how to use it is the prerogative of a few. Our life is surrounded by steel and concrete, and we permit ourselves, sometimes, accents of color. But most of the time we live in a world of greys and beiges. Perhaps we do not even realize that this is so.

The people of India, and of certain other Far Eastern countries, on the other hand, have an innate sense of color, an all-pervading love of color. They have never heard of courses on color coordination, and they have no fear of choosing discordant combinations. In India the people, men and women alike, from untouchables to maharajahs, surround themselves with color—their clothes, buildings, altars, even their animals. The peasant's coarse cloth is brightly dyed. The maharajah's jewels are magnificently showy. The horns of the Brahma bull are entwined with field flowers. On returning to our advanced technological civilization, one is suddenly struck by the absence of color. Life seems grey.

As an observer of people and life, I find that the greatest value of color photography is that it permits me to capture reality. In reporting customs, attitudes, architecture, people—not simply reporting news—that reporting presents pictorially the flavor and the very essence of the subject, as well as the form. It can best be accomplished with color.

A vastly different kind of work is experimental photography, done under controlled conditions in the studio. These experiments, obviously, are quite the opposite of journalistic photography. Perhaps that is why I find them so fascinating—the tendency to go from one extreme to another, which I find appeals to me. Color, used in these pictures, adds enormously to the dramatic impact of the trick or experiment.











JAIPUR GUARDS



H.H. THE MAHARANI OF JAIPUR







CAVE TEMPLE AT ELLORA

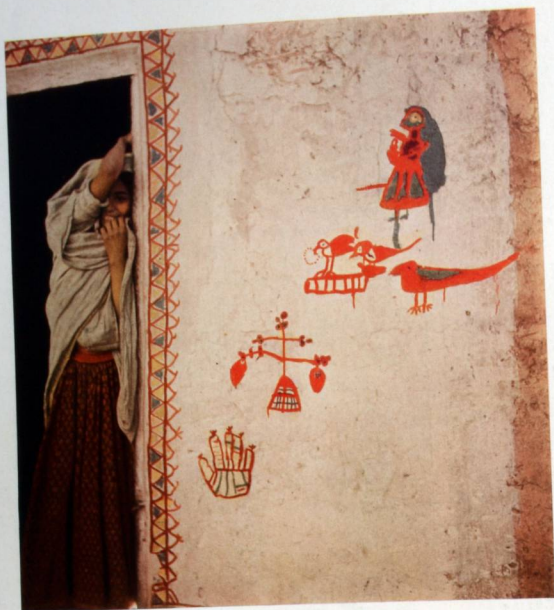


WAX FIGURE OF THE LATE MAHARAJA OF MYSORE









UNTOUCHABLE WITH WALL PAINTING

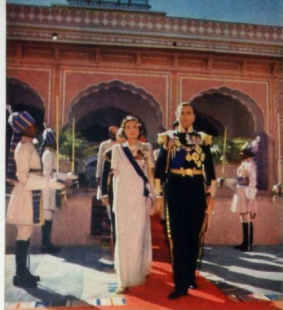


PEANUT VENDOR IN DELHI





JAIPUR GUARD



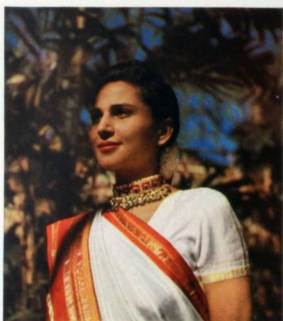
EARL AND COUNTESS MOUNTBATTEN



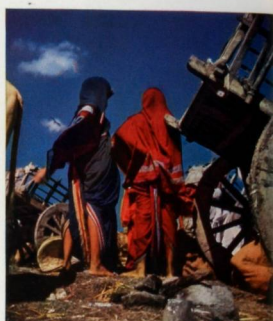
TEMPLE DANCE AT TRAVANCORE



RELIGIOUS WALL PAINTING



MRS. PREMILA WAGLE



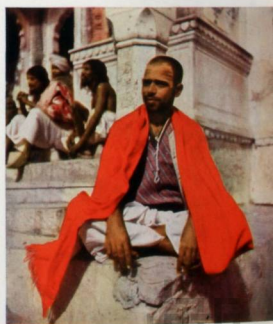
PEASANTS IN CENTRAL INDIA



NATIVES LISTENING TO A SPEECH



GOVERNMENT HOUSE GARDENS, NEW DELHI



BRAHMIN PRIEST





HYDERABAD LANDSCAPE



MRS. DINAH WADIA, JINNAH'S DAUGHTER



PALACE RECEPTION HALL, MYSORE



SALVATION ARMY WORKERS, TRAVANCORE



THE "WIND PALACE" OF JAIPUR



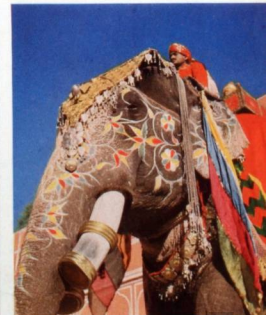
A HINDU BEAUTY



STONE OBSERVATORY INSTRUMENTS



GIRL WITH COCONUT FIBRE, MALABAR



STATE ELEPHANT, JAIPUR





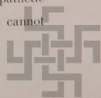




# P A R K I N S O N

**I** believe that if a picture looks good on the ground glass—even though it is ostensibly a black and white photograph—you should slip some color film in and give it five or six times the exposure. It's as simple as that. Any picture that will come out in black and white should look good in color, if you give enough exposure. And the color picture might be magic.

Yes, color photography is largely magic. Listen: between the lens and the emulsion, hiding in the bellows, there live dozens of minute hobgoblins, some good and some evil, and these little creatures can make or mar one's picture. They thrive on color work, which they prefer. So I emphasize that by sympathetic and tender appreciation the cooperation of these little gremlins should be sought always; one cannot succeed without them. The wildest risks will be magically successful . . . with their help.











Indira Gandhi National  
Centre for the Arts





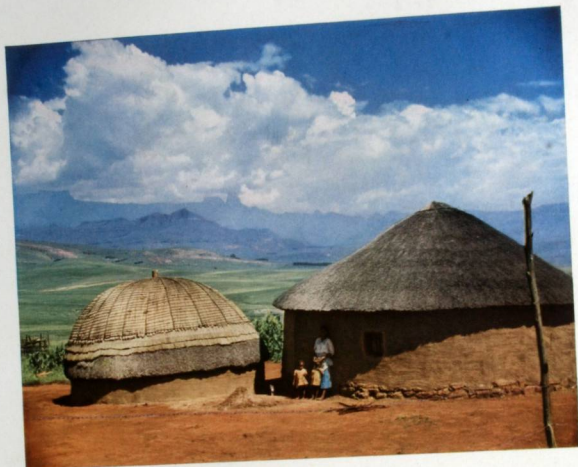






Indira Gandhi National  
Centre for the Arts





ZULU HUTS



UNCUT DIAMONDS









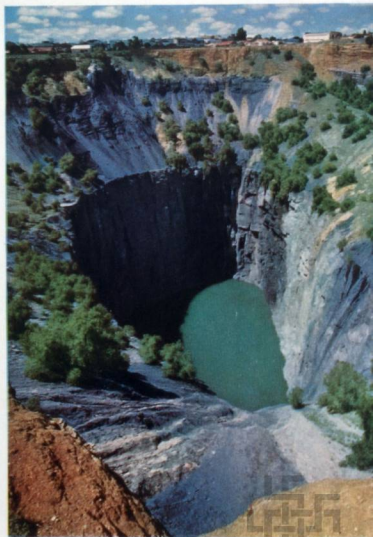
AFRICAN WILD FLOWERS



NIGERIAN HOUSE



ARCHITECTURE OF CAPE TOWN



THE ORIGINAL KIMBERLEY DIAMOND MINE





# CASSIDY

**A**long with all media of visual record or expression, color photography has its technical problems and difficulties. These must be mastered with exacting care, for there is rather little latitude for light-hearted guesswork. However, to gain a dequate control over the necessary technique is merely to make possible the facing of those greater and more important difficulties involved in achieving something worth-while through this medium.

Color photography achieves with relative ease an extraordinary degree of realism. This makes it ideally, and almost uniquely, suited to the recording of facts and the prettinesses of nature. Its importance journalistically and commercially is obvious, and it offers far and away the best means yet for making a record of Junior's developing charms. These are useful and even necessary activities and purposes, but they are often surrounded with a halo they do not merit, through confusion with other more difficult and, I feel, more valuable ends.

A casual, unedited, unorganized, and uncontrolled record of a natural fact can be a useful thing, but however beautiful its subject matter may chance to be, it is not in itself a thing of beauty or significance—it may constitute adequate reporting but it in no way rises above the fleeting and personal values of the topical, the individual, and the literal.

Raising it above this level is where the greatest and most exacting difficulties come in, and it is at this point that the uncompromising realism of color photography proves a doubtful blessing. To achieve any degree of universal interest or of lasting value, any visual statement must embody the beauties of ordered form and to some extent the emphasis accomplished through selection, elimination and, if necessary, exaggeration—which is, of course, a distortion of literal natural values of line or tone or color.

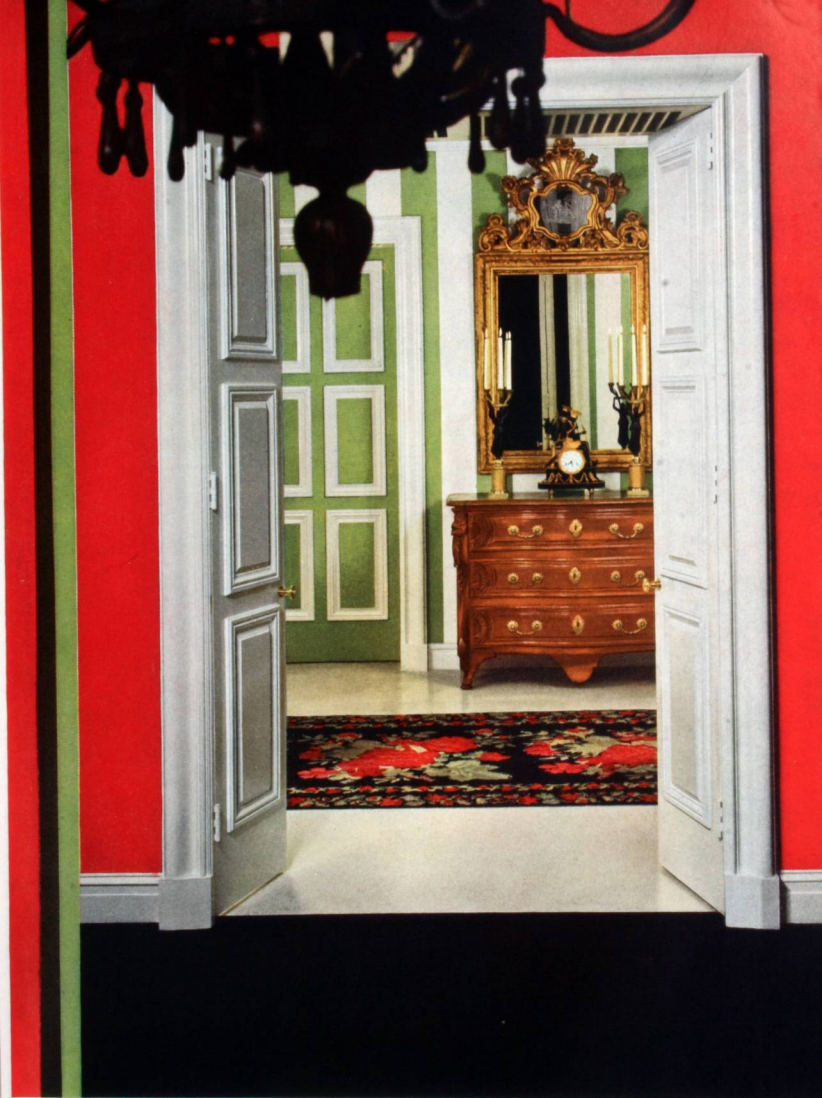
It will readily be seen that the opportunities for this sort of control are very limited, even devastatingly limited, in color photography. That it is difficult is good enough so long as the difficulties are overcome—the mastery of difficulties is in itself a source of great satisfaction—but unfortunately the tendency all too often is to shy away from the difficulties, lower the objectives, and to rely far too heavily on the innocent prettinesses of subject matter.













Indira Gandhi National  
Centre for the Arts





# RUTLEDGE

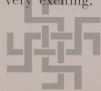
**C**olor photography is essentially the same as black and white—in my attitude toward it, and in the making of the picture. The processing is an exception, since it is removed from the photographer's direct control in color work if the film is handled by a laboratory. I like this; I think darkroom work is a chore, and I like the surprise of seeing the unexpected in finished color transparencies. What I really like best in color photography is the result.

There is a drawback: the slow speeds of color films. It is a handicap in that it makes me work harder to produce a picture. If comparable results, in black and white and color, were expected from a single subject, the color shot would require much more light—and care and work. I do not, incidentally, have any strong preferences for either daylight or tungsten type films. They seem equal in the results.

In the studio, I use a single lens reflex camera for nearly all pictures with models or other people; the same camera is used on location. For photographing still-life subjects, however, I prefer the 8 x 10 camera and sheet film. This camera enables me to make the necessary adjustments to have all parts of the composition sharp and free of distortion. Generally speaking, I try to make harmonious color combinations, light the scene, and expose the film in the recommended way, allowing the subject to dictate what must be done to establish the mood and feeling.

I like animated, live-looking expressions on the model's face; her own expression is much better than one she may have copied from seeing another picture. I make her behave naturally by looking at her, making her talk to me, or in some way making her forget that she is playing a part. Here, too, the small camera is useful. I shoot wide open, in order to get fast enough shutter speeds.

Sometimes, color film seems to do mysterious things. For no apparent reason, pictures may come back after processing looking not at all like the things I'd expected. Often these unknowns are very exciting.





Indira Gandhi National  
Centre for the Arts



Indira Gandhi National  
Centre for the Arts









Indira Gandhi National  
Centre for the Arts



# B A L K I N

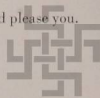
**W**e may soon be able to do everything with color that we can now do with black and white; it will take more time, more money, and much more knowledge. Our immediate concern should be to find ways of overcoming the technical faults in color photography. Much of this depends upon the photographer himself; certainly the demand for better materials and better processing is up to the photographer. These things which I shall set down are, then, a hope for the future.

A high individualism can be developed in black and white, because of the many years of experience, a variety of emulsions in positive and negative materials, and the fact that processing and printing are nearly always done under the supervision of the photographer. Color, under the usual present conditions, limits us to a standard procedure with uncertain results. Ektachrome—or whatever color material we use—changes in quality with every new batch of emulsion. Those who care for absolutely correct rendition go through nightmares of yellow, blue, pink or green casts; they must go through the agony of hundreds of filters used to correct this evil. I have sent film from a single sitting to three different processors—and got back three varying results in finished transparencies. I don't know why—and neither do they, but they are going ahead in attempts to find the solution. Unfortunately, most photographers haven't the faintest idea of processing color materials.

Maybe this is what makes color photography more difficult and, at the same time, more interesting than black and white. Whatever you do with the material must be done when you shoot, with few exceptions. These exceptions, such as stretching the sensitivity of the emulsion, filtering it with colors, applying a screen or using a trick, can of course be done in black and white as well as in color.

Color would be more flexible if the processing were done under the photographer's direct supervision; adjusted chemistry has shown remarkable results in helping to apply personality to color. We can increase contrasts, we can dodge, and perhaps soon *we can do basically everything in color that we can do in black and white*. I believe that color photography today, even in the hands of experienced professionals, is in a state of amateurism (in the worst sense); it reminds me very much of shooting snapshots and giving them to the corner drug store for development.

There is an easier way to achieve results. Shoot a thousand exposures—one of them should please you.



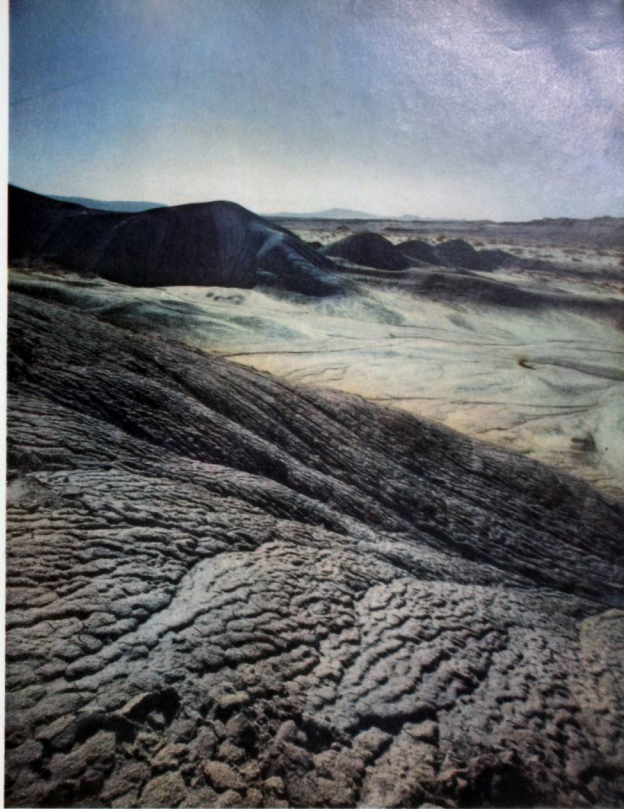


Indira Gandhi National

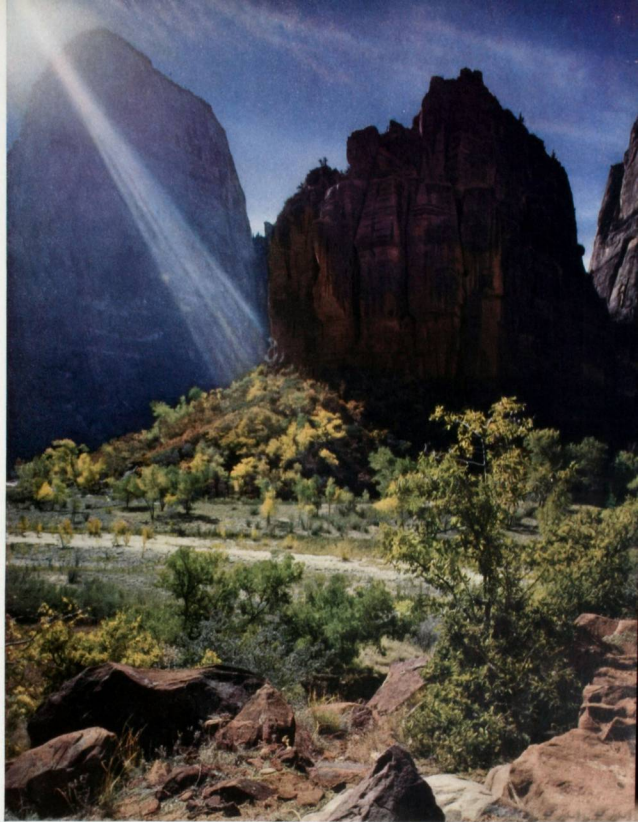
MRS. DOUGLAS THOMSON, MRS. BARCLAY COOKE, MADORA AND REBECCA COOKE th 1 15 s











Indira Gandhi National  
Centre for the Arts

ZION NATIONAL PARK, UTAH 119





Indira Gandhi National



# M I L I

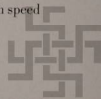
**M**y concern with color in photography is limited almost entirely to the experimental, to attempts at extending the technical limitations of the medium. I do not try ever to reproduce the subject in its natural color, unless specifically asked to do so. I try instead to create a color balance which would intensify the mood of the subject. This approach is dictated not only by my own inclination for experimenting, but also by the realization that even at best, with the processes presently available in color photography, it is extremely difficult to recreate a scene in its true color. Hence it is easier, in a technical sense, to establish a method of procedure which does not depend for its success entirely upon true color reproduction. If this makes the problem simpler technically, it also means that one must approach the taking of a photograph with a preconceived notion clearly in mind.

The photograph reproduced here of *The Consul*, Gian-Carlo Menotti's musical drama, is an example of this method of procedure. After seeing it twice, it seemed to me that the most significant single thing was the note of despair, brought to a climax in the final scene. There, the chief personality, the hunted man's wife, commits suicide by gas, and while dying sees—in a nightmare as it were—a strange procession of all the people in her life: her mother-in-law dressed like a bride, her husband, dressed as the groom, and all the rest as ghost spirits, humans wearing masks instead of faces. This feeling is achieved on the stage by lighting and make-up. How then to recreate this mood in a photograph? I decided that a high speed flash double exposure—one exposure of the set with the woman bent over the gas range, the other of the dance of death (all the people of the play in their make-up, moving in a trance)—might create the desired effect. The result was better than I had anticipated. The exposure of the set, superimposed as it is over the people, creates—through juxtaposition of lines and intermixtures of colors—an utterly unreal feeling. It is indeed a nightmare, which is what I was after.

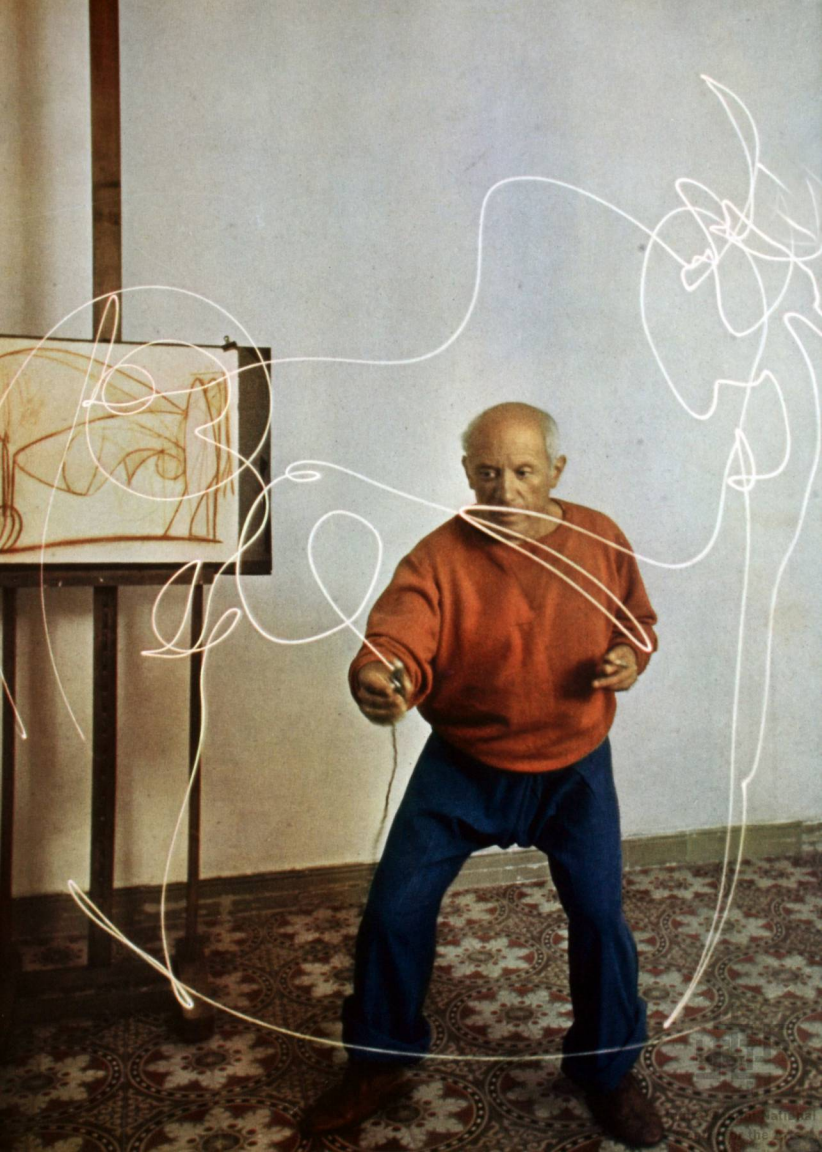
The photograph of the night club scene in *Carmen Jones* demonstrates a simpler way of recreating the mood of the opera. This is achieved in the main by underlighting and pointing up interest by judicious highlighting.

The circus piece is an example of what might be done with a subject when it is not readily possible to photograph in the subject's normal surroundings. The white background was chosen on purpose to silhouette the forms of the clowns and to make it easier to arrange a striking composition—to create an immediate design.

The method of doing the photograph of Pablo Picasso drawing in space with a light came about in a rather unusual manner. I was commissioned to do a portrait of Picasso, and in discussing the matter with various people who knew him, I soon realized that merely going up to Picasso and asking him to pose for a portrait would not do. It became evident from these talks that something unusual would be necessary. Fortunately, Xavier Vilato, Picasso's nephew, mentioned to me that Picasso had said: "To draw, you must close your eyes and sing." This gave me the clue of darkness, and then of drawing with a light in the dark. Picasso was given the "light pencil"; he made the design in space and, at the proper moment, the high speed flash captured the scene in the darkened room.









# RAWLINGS

**T**he advantage of color in photography is often said to be that it makes a picture more "realistic." But surely this notion, if not actually false, misses the important point completely. Is a painting in oils any more "realistic" than a line drawing? Could color add any greater measure of realism to a magnificent action photograph from Korea? The real advantage of color, it seems to me, is that it adds a new eloquence to a picture and is a way of getting at the emotions of people more effectively than black and white can ever do. This faculty resides in color itself. This is no mere esthetic opinion; it is a matter of psychological fact. It is well known that red—any blob of red—has the power to stir our emotions with greater violence than the more "soothing" colors such as blue and green. (That is why red is a favorite color for flags, and why we speak of "seeing red" when we are angry.) Of course, the artist, whether photographer or painter, chooses colors whose emotional impact is related to his subject matter. It is difficult to think of a Rembrandt done in the frivolous blues and pinks of a Boucher. But, again, the artist's aim is not to reproduce colors literally, but to choose those colors which have the emotional effect he wants.

If a good painter is not bound to a slavish literalness in the use of color, the good photographer should feel equally free. Today the technical equipment of the color photographer can translate many more of the phenomena of light with the camera than the painter can with pigment. The technique is there; we must simply discover how to use it. Photographers must learn to see and feel in terms of color. We must catch up with the potentialities of our own equipment.

To find out just what our equipment *can* do, experimentation is of the first importance. We must not be too timid in holding to a set of "rules." We must remember that the camera eye can catch effects which are too subtle or fleeting for the human eye. This is recognized as a commonplace in action shots. All of us are familiar with one or another of those great news photographs which have caught the emotional reaction of a crowd, or of a single individual, with a degree of insight which is almost embarrassing. But the camera lens is able to do the same thing with color. Some of my color photographs were obtained by using lenses with a high aberration point which upset the normal color balance of the spectrum. In the end, of course, the way a photographer makes use of such experiment adds up to a kind of personal signature. Over a period of time any photographer, just as any painter, will be found to favor certain moods—certain values in terms of color—which are closest to him. But only by the freest experimentation can he "find" himself in his medium and bring the finished picture near to his imaginative conception of it.

Too often we photographers carefully try to achieve a "red" or "blue" which is the "real" red or blue. In this we act as though there were a whole set of proper colors, put away in some official bureau of standards, which have to be followed as rigidly as the butcher's scale follows the official definition of the pound. But, fortunately, photographers don't have to be such literal tradesmen. We are free to use hundreds of different reds and blues—and the camera lens is waiting to discover them for us. It is only up to us to make the most, as artists, of this miraculous third eye which science has given us.









Indira Gandhi National  
Centre for the Arts







Indira Gandhi National  
Centre for the Arts









Indira Gandhi National  
RENAISSANCE HEAD 135  
Centre for the Arts





Indira Gandhi National  
MRS. PHILIP B. B. 1980 137 Arts



















# M A T T E R

**T**wo professions are involved in creating visual images on a flat surface: painting and photography. The painter has intuition, intellect, an inner and an outer eye, a hand, a palette of color of his own choice, a flat surface. The color photographer has some of these, too, but his outer eye is replaced by a lens, his hand by a mechanical, chemical device, and his palette is limited to the three basic, synthetic, lifeless colors. Furthermore, all works of art—in painting, sculpture, music, or poetry—are achieved through evolution over a period of time. It is a question whether photography is an art, that is, whether art can be achieved without being evolved. With these basic differences between photography and painting, neither of them can replace the other, nor can they arrive at the same results; and if they try, they will not be able to bring anything to life in their medium. Even if the results seem to have familiar similarities, comparison is a fallacy and leads only to confusion.

Photography stands alone in the world, without family or inheritance, and within its basic rules and essentials, the photographer must find his “security”—security that he has the gift of intuition to recognize the real aesthetic and pictorial values in his medium.

When I think of color photography, no individual artist comes to mind, but instead the name Kodak, a business giant. When I think of painting, or all other arts, the artists themselves, those giants of human behavior, come to mind.

As a creative act, color photography has been virtually non-existent. Doomed by its all-embracing usefulness and by the expense involved, it has been too often forced into a one-sided, entirely commercial field. Within these commercial limits, the photographer can make the picture more or less balanced, refined, well-composed, can use more or less imagination. But most photographers get buried under the weight of technical and practical problems and forget their knowledge or feeling for aesthetic and pictorial values.

Now let us suppose that some spirited soul, who has the strength to defy the existing situation, should emerge and quietly set to work. He would have to throw any “usefulness” and commercial value out of the window. His problem would be to do things that can be done only through the photographic medium and yet to find out how photography can come to life and become an art in its own right. According to his feelings, he would be inspired by nature or science, by abstract or dream images, or he would find ways to penetrate into the world and find realities unknown to the human eye. But always his ultimate aim would be to enrich visual sensations, to enrich human knowledge.

In my own experience, I have found the greatest “security” in montage, in mechanical or chemical manipulation of images in the peace of the darkroom, or even more, through motion pictures. Because all of these devices—reaching back into the family of the older arts—add a development in time and space to photography’s lonely existence.









AFTER TRILLES: A COLLECTION OF CONTEMPORARY AMERICAN ART















Indira Gandhi National









Indira Gandhi National  
Centre for the Arts







# DENNEY

**E**very artist knows that without emotional content no work of art can live, and will certainly not endure. Technique alone cannot make a picture of lasting interest; once the inspirational image has been evoked, the technique follows. Every picture presents its own set of problems to be solved—but for me, very few rules govern the solution.

My experience as a painter has facilitated several aspects of my approach to color photography: the creation of still-life groups, the selection of the more exciting aspect of any composition and, above all, the conception of every picture purely in terms of color. Color is not something which can be added to what otherwise might have been a successful black and white picture; it is an integral part, and often the stimulant and starting point of an idea. The effect of color is instantaneous and direct; no abstract convention intervenes as when transposing color into terms of black and white.

Some color combinations appeal to me more strongly than others: I like the bold clash of colors, blue with green; and the colors of the East, pink with orange. I like the subtle range of “very near” colors, where pink becomes chocolate through the overtones and massing of the many shades between. I like the exploration of hidden color found in the iridescence of mother-of-pearl, the textured warmth of weathered stone and the ever present harlequinade of checkered black and white. No colors disappoint me, for they at once evoke the search for a satisfying harmony of contrast. To me, the accidental or calculated effect is equally appealing. One’s choice is ever infinite as color changes with the light.

Where light can be controlled, I prefer subdued flat lighting. In the studio I generally dislike trick lighting of any kind. Out of doors, I use dull grey days, often unsuitable for black and white pictures, for certain effects in color, sometimes working until late on a summer’s evening when the light has almost failed. Occasionally, the reflected color and subtlety of form in a strongly back-lighted subject can be fascinating. In short, color photography is exciting because of the endless variety of light and color.





Indira Gandhi National  
Centre for the Arts







# M c L A U G H L I N

**C**olor photography, like ancient Gaul, is made up of three parts: the mechanical, or camera and lens; the chemical, obtaining an image on film; and lastly, the personal, the artistic. It is curious that, within the rigid framework of expression available to the photographer (the practical limits of the mechanical—camera and film—being more or less standardized), each one of us can achieve a highly personal expression in solving a photographic problem. It is my belief that the sincere photographer must be master of his mechanical medium and technique, must make it automatic—an extension of himself—and devote his total energies toward the experimental, pushing at the very rim of possibility. . . .

To illustrate in terms of color photography: in order to get straightforward color results one can hardly go wrong by following the specific and accurate "label on the box," but in actuality I have done color photographs under impossible conditions—in a snowstorm, after sunset, in shadow and out, in very minor-key lighting—to get the photograph I wanted.

What might be called a "snapshot" is disarming in effect and is apt to be underestimated by both amateur and professional photographers. My general philosophy toward photography can very well apply to both black and white and color. The figure suspended in reality before one's view by the eye of the camera—whether in motion or repose—is what I try to catch, each composition holding within its sphere a world to itself. It is not the world of sharp, sharp details of the long-exposed image, nor is it the blurred fantasy of the out-of-focus picture. But somewhere between the two is a narrow fringe, a corridor to which I limit myself, wherein lies the captured motion or reality, the feeling of a moment passing, the fleeting glimpse of recognition, a gesture, a smile then and gone—and the deep, haunting light of the early evening, half in shadow, half out.

In essence, the use of color is a bonus to the photographer. It can be a delight and an inspiration, but it can also be a headache. The low speed of color films limits one in the flexibility of use, as compared to black and white materials. I find it almost essential to expose at shutter speeds of 1/25 and 1/50 second to achieve what I want—a photograph that is neither blurred beyond recognition nor rigidly transfixed on film. Therefore I must stretch and sacrifice on depth of field and delineation of texture which one gets from long exposures with small apertures.

The last point is very important to me and has nothing whatsoever to do with exposure and camera technique. It has, rather, to do with performance. I believe the physical effort of making a photograph, the virtuoso ability, should not be revealed in the result. As with a professional dancer, whose hours of intensive practice in perfection of technique should not be apparent to the audience, the photographer should present to *his* audience the beauty and feeling, motion and emotion—not the technique. Again, the theatre can be compared to photography in that it presents an illusion of reality by artful contrivance, producing for the viewer the image of true life. The photographer meets this same challenge, and this is the truly fascinating aspect for me of making photographs.













Indira Gandhi National  
Centre for the Arts





Indira Gandhi National  
MORNING PAPER THE ARTS







# BLUMENFELD

ONLY a hundred years ago, by happy accident, a color-blind child was born in France: photography, a new art—not like the old ones born during thousands of years in caves, in which men instinctively wrestled with their media, clay and stone, until form was created. It was the first modern art, with chemicals and darkrooms, with an optical machine called the camera, and with an entirely new conception in visual life—the negative (which was later largely exploited by the cubist painters). Modern art was born. Without photography, Impressionism is unthinkable. For the first time in human history, art was there before the artist.

This was still more evident when, about fifteen years ago, a real American baby (the first American art), color photography came into this world. Invented, like the atomic bomb, by brains of all countries; concocted in plants by thousands of workmen, for millions of dollars—here was the new material for today's art, waiting to be mastered.

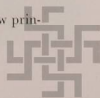
I remember the devastating impression made in Paris by the first Kodachrome reproductions shortly before the World's Fair in 1939. The photographers had to prove that they were able to catch all the colors in one single picture and the result was an orgy of the worst taste enhanced all the more by engravers, overdoing themselves to make the contrast still more painful to the eye.

After seventeen years of commercial struggle in Holland, I started as a professional photographer in Paris, in 1936. On the first day of my career I went to see André Thériade, editor of the surrealist magazine *Minotaure*, at his headquarters in a little stockroom at Patou. As his magazine was broke he couldn't buy any of my photographs. He looked, very quickly, very carefully, very silently through my work and asked me, "What do you really want from life?" I understood: there was no possibility of having my first picture published in *Minotaure* so I said, "I want to be a color photographer in the United States!" Like the Delphic oracle he said, "Granted! If a man is able to say so positively what he wants, no world can resist. He will get it. You will be a color photographer in the United States." (Half a year later he took fifty of my pictures with him to the U.S. and sold fifty—my first deal with America—and when he published *Verve* he used eighteen black and white photographs of mine for the first issue.)

So here I am, neither a frustrated painter (at the age of ten I was already a passionate photographer), nor a sophisticated window-display boy, but a photographer of today—working not in an ivory tower, but for publication in a rich magazine with headquarters in a skyscraper.

The influence of photographers on the life of this world is much stronger than the old masters could ever dream of. What we have in common with them is that a great magazine is a Mæcenas to us, with all the advantages and disadvantages of such a situation. Every page is seen by millions of people and we are responsible for the taste of tomorrow. Our pictures are the essence of a page and every page has to have its own face, its own spirit, to catch millions of eyes or it's only a scrap of printed matter.

Expectations for the near future: First, a color film as fast as black and white film; Second, a new principle in color engraving, in which no values of the transparency are lost.





Indira Gandhi National  
Centre for the Arts



Indira Gandhi National  
Centre for the Arts





Indira Gandhi National  
MRS. TOMMY KEECH 1973







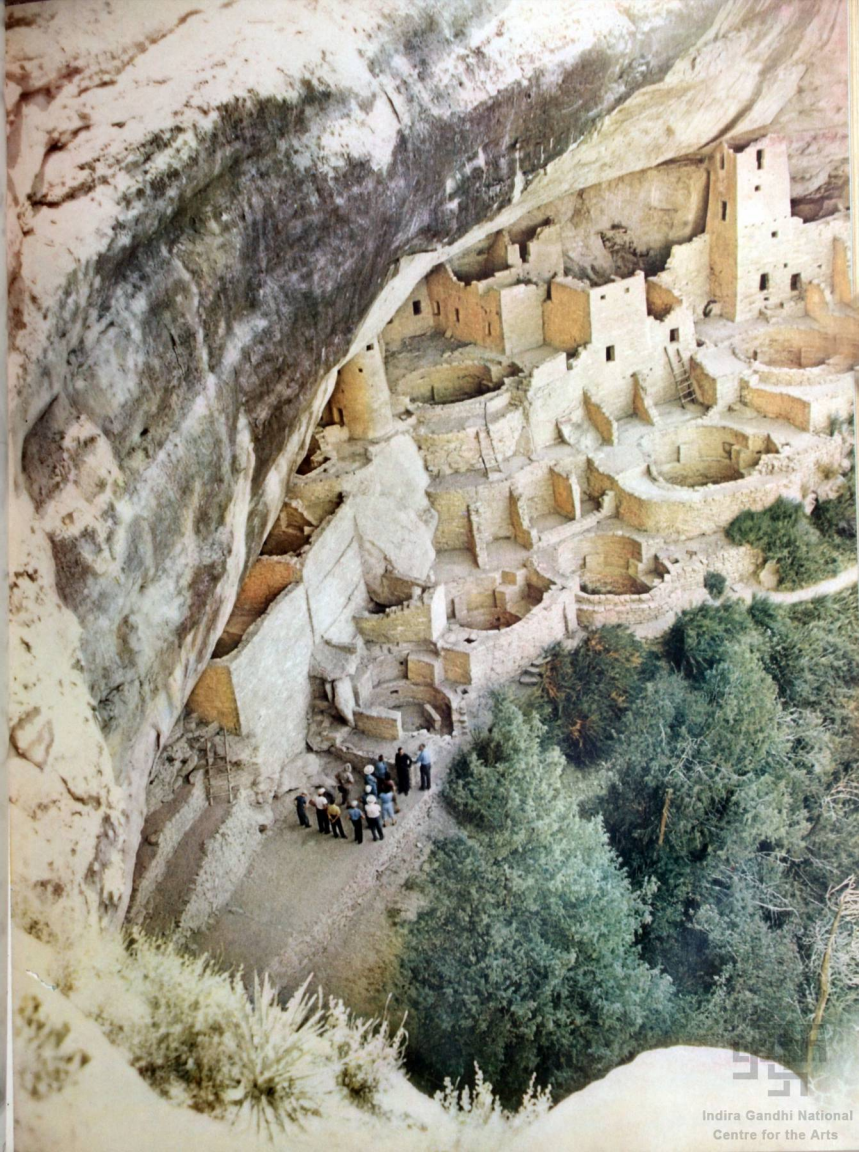


Indira Gandhi National  
Centre for the Arts











Indira Gandhi National  
Centre for the Arts







Indira Gandhi National  
Centre for the Arts



Indira Gandhi National

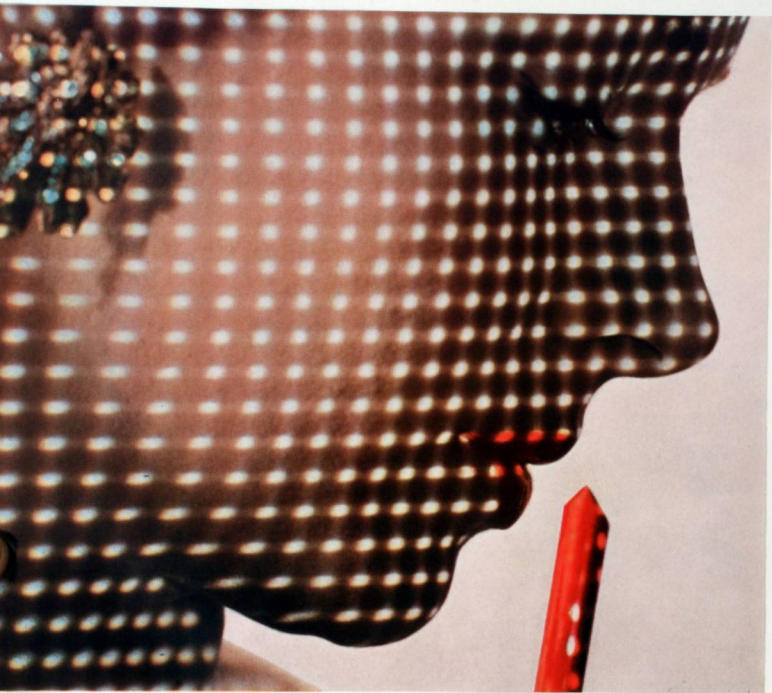
ILLIERS, WHICH PROUST CALLED COMBRAY At 183



Indira Gandhi National  
Centre for the Arts





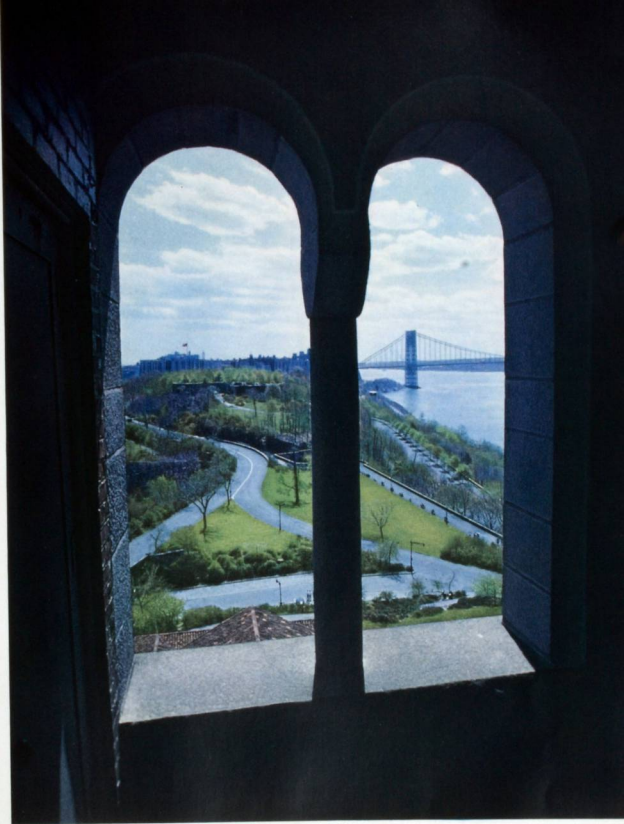


Indira Gandhi National  
Centre for the Arts









Indira Gandhi National

HUDSON RIVER FROM THE CHURCHES 189









Indira Gandhi National  
Centre for the Arts





# TECHNICAL DATA

26 pages of notes by the photographers  
giving descriptive and technical information  
for each picture and short biographical  
notes on the individual photographers.



# PENN

Irving Penn turned from painting to photography. He was born in New Jersey thirty-four years ago. Before becoming a photographer in 1943, he served as art director for a New York store and on a magazine for three years, and then was a painter for a year. In 1943 *Vogue* published its first Penn photographs. Soon afterwards he joined the American Field Service, which took him to Italy and India. On his return to the staff of The Condé Nast Publications, his work, divided about equally among fashions, personalities and travel, has taken him as far afield as Peru, China, India, and Turkey. Many of his photographs, both color and black and white, have been reprinted in *Life*, *Portfolio*, and *Graphis* magazines and in the *U.S. Camera Annual*, and they have been exhibited by the Museum of Modern Art in New York and in its travelling shows around the country's museums.



**3 MOTHER AND CHILD.** CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Daylight indoors. EXPOSURE, ½ second at f/5.6.



**4 SUMMER DRINK.** CAMERA, 4 x 5 Deardorff View. LENS, 90mm. Wollensak Raptar Wide Angle. FILM, Ektachrome Daylight Type sheet film. LIGHT, Daylight indoors, reinforced with blue electric light. EXPOSURE, 10 seconds at f/16.



**5 GIRL ON THE BEACH.** The sunlight shone through a pink umbrella, lighted the girl's face. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Sunlight on the beach. EXPOSURE, 1 second at f/22.



**6 STILL-LIFE: AFTER-DINNER GAMES.** CAMERA, 8 x 10 Deardorff View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B sheet film, with a pale blue filter. LIGHT, Multiple-source tungsten light. EXPOSURE, 15 minutes at f/64.



**7 TABLE STILL-LIFE.** CAMERA, 8 x 10 Deardorff View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B sheet film. LIGHT, Overhead multiple-source tungsten light. EXPOSURE, 5 minutes at f/64.



**8 CUZCO, PERU: FIESTA MASKS.** Peruvian Indians, wearing one of many types of masks which they use for their fiesta dances. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Daylight indoors. EXPOSURE, ½ second at f/5.6.



**9 CUZCO, PERU: FAMILY GROUP.** Indian family, in the city for holiday fiesta at Christmas time, photographed in an old photographer's studio. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Daylight indoors. EXPOSURE, ½ second at f/8.





**10-11 INDIANS OF CUZCO, PERU.** Having finished a long fashion photography assignment in Peru, I went to the ancient city of Cuzco, high in the mountains, at Christmas time, 1948. There I found an old, abandoned photographer's studio which I took over for this group of pictures. All of the persons are Indians who come from the surrounding mountains for the holiday fiesta. Here are family groups, mothers with their children, shepherds, farmers, beggars. The only light in the studio for

photographic purposes was daylight. All of the properties, backgrounds, and materials were part of the studio equipment. The subjects' reactions to the camera were as varied and interesting as could be found anywhere. Some were curious, some thought the photographer an odd creature, some posed and struck attitudes, some were shy. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, 120 Ektachrome Daylight Type roll film. LIGHT, Daylight only, in an old studio. EXPOSURES, varied from  $\frac{1}{2}$  to 1 second; apertures from f/5.6 to f/21.



**12 SUMMER SLEEP.** CAMERA, 8 x 10 Deardorff View. LENS, 30cm. Zeiss Tessar. FILM, Kodachrome Type B sheet film. LIGHT, One spotlight and multiple-source tungsten light diffused with woven glass. EXPOSURE, 40 seconds at f/32.



**15 GIRL IN BATH.** CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, 120 Ektachrome Daylight Type. LIGHT, Daylight indoors, from windows. EXPOSURE, 2 seconds at f/8.



**14 COUNTRY KITCHEN.** CAMERA, 8 x 10 Deardorff View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B sheet film. LIGHT, Overhead multiple-source tungsten light. EXPOSURE, 20 seconds at f/32.



**16 THEATRE ACCIDENT.** CAMERA, 8 x 10 Deardorff View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B sheet film. LIGHT, Diffused tungsten light. EXPOSURE, 8 minutes at f/6.8.







**17 GOLDFISH.** CAMERA, 4 x 5 Deardorff View. LENS, 3.5cm. Zeiss Tessar. FILM, Kodachrome Type B sheet film. LIGHT, 4 diffused tungsten floodlights on three sides and top of the bowl. EXPOSURE, 1 second at f/8.



**18 DANNY KAYE.** CAMERA, 8 x 10 Deardorff View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Kodachrome Type B sheet film. LIGHT, Multiple-source diffused tungsten light. EXPOSURE, 3 seconds at f/16.



**19 ORSON WELLES.** CAMERA, 8 x 10 Deardorff View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Kodachrome Type B sheet film. LIGHT, Diffused multiple-source tungsten light. EXPOSURE, 5 seconds at f/16.



**20 MARGUERITE AND ME-PHISTO.** CAMERA, 8 x 10 Deardorff View. LENS, 12" Goerz Dagor, f/6.8. FILM, Ektachrome Type B sheet film. LIGHT, Diffused tungsten light. EXPOSURE, 3 seconds at f/16. The slow shutter speed blurred the moving figure of Mephisto.



**21 LIQUEURS.** CAMERA, 8 x 10 Deardorff View. LENS, 12" Goerz Dagor, f/6.8. FILM, Ektachrome Type B sheet film. LIGHT, Diffused tungsten light. EXPOSURE, 10 minutes at f/64.



**22 CARDS ON THE BEACH.** CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, 120 Ektachrome Daylight Type roll film. LIGHT, Sunlight on the beach. EXPOSURE, 1/2 second at f/22.



**23 SUNBATHER.** Photographed in Peru, while on a job there. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Clear daylight. EXPOSURE, 1/2 second at f/16.



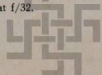
**24 BULLFIGHT IN BARCELONA.** CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Daylight. EXPOSURE, 1/2 second at f/3.6; camera hand-held.



**25 CRAYFISH STEW, BARCELONA.** This was made out-of-doors; the dish was placed on a napkin, spread out on the sidewalk. CAMERA, 4 x 5 Deardorff View. LENS, 13.5cm. Zeiss Tessar. FILM, Ektachrome Daylight Type, exposed through a yellow filter. LIGHT, Daylight out-of-doors. EXPOSURE, 30 seconds at f/32.



**26 FUNERAL POMP, BARCELONA.** CAMERA, 4 x 5 Deardorff View. LENS, 90mm. Wollensak Raptar Wide Angle. FILM, Ektachrome Daylight Type sheet film. LIGHT, Daylight in early evening. EXPOSURE, 25 seconds at f/32.





**27 THE GOYA SCARF.** Photographed in Paris. CAMERA, Rollei-flex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, 120 Ektachrome Daylight Type roll film. LIGHT, Daylight indoors. EXPOSURE, 3 seconds at f/8.

# HORST

Horst P. Horst turned from architecture to photography. Some forty-five years ago he was born at Weissenfels-an-der-Saale in Germany. Educated at Schulpforta, he left school for reasons of health and lived for a time in Switzerland and Capri. Then his parents sent him to Hamburg to work in an export firm, but shortly afterwards he obtained their permission to study instead at the Kunstgewerbeschule, a well-known school of applied art in the same city. While there, Horst wrote a letter to Le Corbusier, the famous architect, and as a result was invited to study at Le Corbusier's atelier in Paris. Not long afterwards Dr. M. F. Agha, at that time Art Director of The Condé Nast Publications, encouraged Horst to become a photographer, which led eventually to a job as staff photographer for Condé Nast in 1932. He has published two books of his work: *Patterns in Nature* and *Photographs of a Decade*. During World War II, Horst became an American citizen while serving as a sergeant in the United States Army.



**31 STUDY IN BLUE.** This was a very thin, pale transparency, yet the colors were all there, and correct. It is an effect that I like very much. CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Ektachrome Daylight Type. LIGHT, Daylight coming in the windows; taken in a white room. EXPOSURE, 1 second at f/8.



**29 STUDY IN YELLOW.** With a yellow jacket to photograph, I made the picture in late afternoon, with yellow light coming in the studio windows. CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Ektachrome Daylight Type. LIGHT, Late afternoon daylight in the studio. EXPOSURE, 1 second at f/8.



**32 GARDEN BY THE POOL.** I enjoy my garden nearly as much as I enjoy photography. This picture is a combination of both interests. CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Kodachrome Daylight Type. LIGHT, Daylight outdoors at 5 P.M. on a summer afternoon. EXPOSURE, 1/2 second at f/16.



**30 STUDY IN PINK.** This is a combination of life and still-life, the colors carefully selected to play against each other. CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Ektachrome Daylight Type sheet film. LIGHT, Daylight indoors, coming through a window. EXPOSURE, 1 second at f/11.



**33 STILL-LIFE.** CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Kodachrome Daylight Type sheet film. LIGHT, Daylight indoors near a window. EXPOSURE, 5 seconds at f/22.





### 34 COUNTRY ODALISQUE.

This photograph, like the one preceding, was made at my home. The only illumination was winter daylight, coming through the windows. CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Kodachrome Daylight Type sheet film. LIGHT, Winter daylight indoors, through windows. EXPOSURE, 30 seconds at f/8.



### 36 CHILDREN'S ART CLASS.

This illustration was made in the studio; background paper was used to simplify the entire composition. CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Kodachrome Type B. LIGHT, 5000-watt spot, 150-watt spot, 1500-watt overhead; 3200° K lamps. EXPOSURE, ½ second at f/16.



### 37 ARTURO TOSCANINI. This is

the first color portrait made of Maestro Toscanini. He was extremely kind and patient, and displayed none of the anger toward the camera that he is commonly believed to feel. CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Kodachrome Type B. LIGHT, 2000-watt spot, 750-watt spot, 1500-watt flood, 3200° K lamps, in the studio. EXPOSURE, ⅓ second at f/8.



### 38 FIGURE WITH COLOR PLANES.

The entire background interest here is in pieces of vari-colored background paper, cut out and tacked on the walls. CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Kodachrome Type B. LIGHT, 5000-watt spot, 750-watt spot, 1500-watt flood, 3200° K lamps. EXPOSURE, 1 second at f/11.



### 39 FASHION. CAMERA, 8 x 10

Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Kodachrome Type B sheet film. LIGHT, 2000-watt spot overhead, 1500-watt flood. EXPOSURE, ½ second at f/11.



### 40 COMPOSITION BY SAL VADOR DALI.

A trick photograph. The idea was Dali's, and he composed the picture. CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Kodachrome Type B sheet film. LIGHT, Two 5000-watt floods, two 750-watt spots, 1500-watt spot overhead, 1500-watt flood. EXPOSURE, ½ second at f/16.



### 41 CORAL AND MARBLE.

Photographed on the mantelpiece in the studio, with midday daylight through the windows. CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Ektachrome Daylight Type sheet film. LIGHT, Daylight at noon, through windows. EXPOSURE, 4 seconds at f/22.



### 42 FASHION STUDY. CAMERA,

8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Ektachrome Type B sheet film. LIGHT, 1500-watt spot overhead, 1500-watt flood, 5000-watt spot. EXPOSURE, ½ second at f/11.



### 43 FASHION STUDY. CAMERA,

8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Ektachrome Type B. LIGHT, 5000-watt spot, two 1500-watt floods. EXPOSURE, ½ second at f/8.





# KERTÉSZ

André Kertész turned from business to photography. Born in Budapest fifty-seven years ago, he was educated there and then started in on a business career. During World War I he served in the army, and after his discharge and recovery from war wounds, resumed his work. He soon left it, however, and took up photography professionally. He moved to Paris where his first one-man photographic exhibition was a major success. Four of his books of photographs appeared in France, and a fifth, *Day of Paris*, was published in the United States to which he had come in 1936. His work for The Condé Nast Publications has been primarily devoted to portraits, gardens, landscapes, and houses.



## 45 BRIDGE IN THE WOODS.

An extremely difficult photograph to take, because of the contrast between the dark shadows and bright highlights. It necessitated care in reading the light meter. CAMERA, 4 x 5 View, fitted with a roll-film back. LENS, 12cm. Zeiss Tessar, f/3.5. FILM, Ansco Color Daylight Type roll film. LIGHT, Daylight, with heavy shadows. EXPOSURE, By meter, no record kept.



## 46 GARDEN IN THE FRENCH MANNER.

A magazine assignment. I was surprised to find a garden like this in the United States. It is, I think, quite a successful picture. CAMERA, 4 x 5 View. LENS, 12cm. Zeiss Tessar, f/3.5. FILM, Kodachrome Daylight Type sheet film. LIGHT, Bright sunlight. EXPOSURE, By meter.



## 47 ENTRANCE HALL.

I was very happy to photograph in this beautiful château in France. The hallway shown was lighted only by sunlight, yet the walls and floor acted as natural reflectors. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ansco Color Daylight Type. LIGHT, Daylight. EXPOSURE, By meter.

# BEATON

Cecil Beaton turned to photography while still a child. Some forty-five years ago he was born in England and as a small boy collected post cards and photographs. At twelve he used a wine cooler for a tripod, later on vacation from Harrow and Cambridge transformed his parents' bathroom into a makeshift darkroom, and at twenty saw his photographs published in *Vogue*. Ever since, he has been on the staff of The Condé Nast Publications. During World War II, assigned to Britain's Ministry of Information, he took memorable pictures of the war fronts in Africa, the Near and Far East. In addition he has designed costumes and sets for half a dozen ballets and several plays, among them Oscar Wilde's *Lady Windermere's Fan*. His sixteenth book, *Photobiography*, has recently been published in England and the United States. A successful combination of photography and memoir, it includes pictures of many of the famous personalities of our times.



## 49 HER MAJESTY, QUEEN ELIZABETH.

I tried quite hard to make this portrait of Her Majesty look like the traditional court painters' portraits. All in all, a successful attempt, I think. CAMERA, 8 x 10 Eastman View. LENS, 14" Goerz Dagor, f/6.8. FILM, Kodachrome Type B. LIGHT, 3200° K studio lamps, on location. EXPOSURE, 1 second at f/8.



## 50 PRINCESS ELIZABETH.

I have made many portrait studies of members of the Royal Family, and particularly of Princess Elizabeth. This one I made shortly after the birth of Prince Charles. CAMERA, 8 x 10 Ansco View. LENS, 12" Goerz Dagor, f/6.8. FILM, 8 x 10 Kodachrome Type B. LIGHT, 3200° K studio lamps, on location. EXPOSURE, 1 second at f/11.



## 51 MRS. CORNELIUS VANDERBILT.

The great lady in her fantastic New York house. I felt that the inclusion of a lot of background, and the placement of the figure, were important to the portrait. CAMERA, 8 x 10 Eastman View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B sheet film. LIGHT, studio lights, 3200° K lamps, on location. EXPOSURE, 1/2 second at f/11.



## 53 CONVERSATION PIECE.

Admittedly a tour de force—any photograph involving more than one model becomes difficult; here there are eight! In such a situation, one can only give loud, clear directions, and insist on complete co-operation. CAMERA, 8 x 10 Eastman View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B. LIGHT, 1500-watt spots, on location. EXPOSURE, 1/2 second at f/16.



## 55 AT A GARDEN PARTY.

An interesting effect of blue on blue (tricked up in the engraving). I think it is successful enough in subordinating the background—as in Impressionist painting. CAMERA, 8 x 10 Eastman View. LENS, 12" Goerz Dagor, f/6.8. FILM, 8 x 10 Kodachrome Type B sheet film. LIGHT, Studio spotlights and floods, with 3200° K lamps. EXPOSURE, 1/2 second at f/11.



## 56 MRS. LEWIST. PRESTON.

I used tricks in taking a picture of this lovely girl because the dress was a pale blue, nearly white. Blue and green gelatins gave the unusual and dramatic effect of a rainbow dress. CAMERA, 8 x 10 Ansco View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B. LIGHT, Studio spots with gelatin filters. EXPOSURE, 1 second at f/8.



## 57 IN THE SARGENT TRADITION.

I think that this is lovely as a "straight" picture, but especially so as it appears here, with considerable hand work done on the plates during engraving. Note the next picture. CAMERA, 8 x 10 Eastman View. LENS, 14" Goerz Dagor, f/6.8. FILM, Kodachrome Type B sheet film. LIGHT, Studio spotlights. EXPOSURE, 1 second at f/11.



## 58 THE MUSIC ROOM.

Compare this photograph with the one immediately preceding. The models, the set, the props are the same. That is what I mean by "tricked" color; this one is untouched—a straight, though romantic, photograph. CAMERA, 8 x 10 Eastman View. LENS, 14" Goerz Dagor, f/6.8. FILM, 8 x 10 Kodachrome Type B sheet film. LIGHT, Studio spotlights. EXPOSURE, 1 second at f/11.



## 59 BACKSTAGE.

This was done in the Gordon Craig manner. The plates were manipulated during the engraving. I have wondered why more photographers do not work with the engravers for special effects. CAMERA, 8 x 10 Ansco View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B sheet film. LIGHT, 3200° K spots, simulating theatre lighting. EXPOSURE, 1/2 second at f/8.



## 60 "THE MADWOMAN OF CHAILLOT."

A very successful picture, made right after a performance of the play. The actresses held these quite difficult poses for 2 seconds, a wonderful feat even for a trained model. CAMERA, 8 x 10 Eastman View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B sheet film. LIGHT, The stage lights used in this scene of the play. EXPOSURE, 2 seconds at f/8.



## 61 MARTITA HUNT.

This too was made on-stage. The stage lights alone were used to light the picture, and the green and magenta filters on the lights give a very strange but suitable (to the mood) effect. CAMERA, 8 x 10 Eastman View. LENS, 14" Goerz Dagor, f/6.8. FILM, 8 x 10 Kodachrome Type B sheet film. LIGHT, The stage lights, with green and magenta gelatins. EXPOSURE, 2 seconds at f/8.



**62 FASHION WITH DÉCOUPAGE.** Matisse is brought to the fashion studio! But these are paper cut-outs, done by me. Backgrounds for fashion photographs may be extreme, but still they must be *backgrounds*. CAMERA, 8 x 10 Ansco View. LENS, 12" Goetz Dagor, f/6.8. FILM, 8 x 10 Kodachrome Type B sheet film. LIGHT, Studio spots and floods with 3200°K lamps. EXPOSURE, ½ second at f/8.



**63 FASHION AND POLLOCK PAINTING.** In a sense, this is similar to the preceding photograph—at least in the background. I used a large painting by Jackson Pollock; the abstract design and muted colors make it ideal for such a purpose. CAMERA, 8 x 10 Eastman View. LENS, 12" Goetz Dagor, f/6.8. FILM, Kodachrome Type B. LIGHT, 3200° K studio spotlights and floods. EXPOSURE, ½ second at f/8.

# GRIGSBY

William Grigsby turned from chemistry to photography. Some thirty-five years ago, he was born at Asheville, North Carolina; later educated at North Carolina State University. During World War II, he was a technical sergeant in the Army and worked as a photographer which led, after his discharge, to his joining the photographic staff of the Condé Nast Publications in 1946. His specialty: still-life.



**66 STILL-LIFE: FRUITS.** The small number of fruits and vegetables makes a simple design, and the arrangement on white paper added to the simplicity of composition. CAMERA, 4 x 5 View. LENS, 6½" Ektar, f/4.5. FILM, 4 x 5 Ektachrome Type B. LIGHT, 3200° K studio floodlights with diffusing disks to give a clear, but soft, light that is nearly shadowless. EXPOSURE, 2 seconds at f/11.



**65 MEXICAN SUNFLOWER.** The flower picture was made out-of-focus on a cloudy day. A fairly high shutter speed had to be used; this, with the long extension, made much depth impossible. CAMERA, 4 x 5 View. LENS, 6½" Ektar, f/4.5. FILM, Ektachrome Daylight Type sheet film. LIGHT, Dull, cloudy daylight. EXPOSURE, 1/50 second at f/6.3.



**67 PRIMULAS.** The great variety of size, shape, and color in a single species of flower made this an interesting picture to do. The arrangement of the flower-pots to make a harmonious pattern occupied me for an entire day. CAMERA, 4 x 5 View. LENS, 6½" Ektar, f/4.5. FILM, 4 x 5 Ektachrome Type B sheet film. LIGHT, 3200° K lamps in studio floodlights, with diffusers. EXPOSURE, 1 second at f/11.





# COFFIN

Clifford Coffin turned from business to photography. Some thirty-five years ago he was born in Chicago, later raised in California, and educated at U.C.L.A. After a job-hopping period in the hotel business, in an advertising agency, at M-G-M, and the Texas Oil Company, he switched to photography. *Vogue* in 1944 gave him his first professional photographic assignment. Since then, as a staff member of The Condé Nast Publications, he has lived and photographed in London and Paris, has roved to Rome, Honolulu, Havana, and Stockholm.



## 69 FIGURES ON A DUNE.

A "bathing suit picture," an illustration for magazine use, made on a beach in California. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar,  $f/3.5$ . FILM, 120 Ektachrome Daylight Type roll film. LIGHT, Bright, clear sunlight. EXPOSURE, By meter.



## 70 EARRING.

CAMERA, 8 x 10 Deardorff View. LENS, 12" Goerz Dagor,  $f/6.8$ . FILM, Ektachrome Type B sheet film. LIGHT, 3200°K studio spot and floodlights. EXPOSURE, By meter.



## 71 BURNOUS.

This picture was made on the beach. A full-length picture of the model was made at the same time and was used in one issue's fashion section. This picture was used as a cover on a later issue. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar,  $f/3.5$ . FILM, Ektachrome Daylight Type roll film. LIGHT, Sunlight on a beach. EXPOSURE, By meter.



## 72 PRINCESS ALESSANDRO RUSPOLI. Prince and Princess

Ruspoli are one of the most attractive young couples in Italy today. They spend a great deal of time in Capri, where this picture was made. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar,  $f/3.5$ . FILM, 120 Ektachrome Daylight Type roll film. LIGHT, Sunlight. EXPOSURE, By meter.



## 73 GIRL IN A DOORWAY.

The *trompe-l'œil* paintings in Balenciaga's Paris house are fantastic, and make wonderful photographic backgrounds. CAMERA, 4 x 5 Deardorff View. LENS, 5½" Zeiss Tessar,  $f/4.5$ . FILM, Kodachrome Type B sheet film. LIGHT, Portable studio spotlights, 3200°K lamps. EXPOSURE, By meter.



## 74 COUNTESS CORTI.

Count and Countess Corti travel between their home in Rome, where this photograph was made, and America and Mexico. Countess Corti, a beautiful young woman, is one of the trend-setters of Italy. CAMERA, Rolleiflex. LENS, 75 mm. Zeiss Tessar,  $f/3.5$ . FILM, Ektachrome Daylight Type roll film, with conversion filter. LIGHT, Artificial light in the house. EXPOSURE, By meter.



## 75 HENRI MATISSE WORKING IN BED.

The artist was extremely cordial when I called to photograph him, and permitted me to take whatever pictures I wanted. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar,  $f/3.5$ . FILM, 120 Ektachrome Daylight Type roll film. LIGHT, Natural light, indoors. EXPOSURE, By meter.

# JOFFÉ

Constantin Joffé turned from movie cameraman to magazine photographer. Some forty years ago he was born in St. Petersburg and was educated there and in Germany. After getting his start with UFA, the great German film company, he went on to a successful career as a cameraman in Berlin and then Paris. His movies include *Metropolis* and *Carnival in Flanders*, two masterpieces of the cinema. While in Paris, he switched to a career in fashion photography which lasted until he joined the French Army at the beginning of World War II. Captured by the Germans, he spent a year in a prisoner-of-war camp, from which he escaped, managing to make his way to this country in 1941. These war experiences he set down in a book, *We Were Free*, published here in 1943 and later in French and Spanish editions as well. Almost from the day of his arrival in the United States he has been on the staff of The Condé Nast Publications.



**77 INDIA: HINDU TEMPLE DANCER.** Radha, a beauty photographed when she was fourteen, is the daughter of the famous Indian movie actress, Subbulakshmi. Glowing with Mogul jewels, Radha is shown dressed for a temple dance in tribute to the god Shiva. CAMERA, Rollei-flex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Bright sunlight. EXPOSURE, By meter.



**78 INDIA: H.H. THE MAHARAJAH OF JAIPUR.** His Highness is shown at the Silver Jubilee of his reign. Jaipur is well-known as the "pink city." Note: I took to India the first 400 rolls of Ektachrome film to be released. CAMERA, Rollei-flex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Sunlight. EXPOSURE, By meter.



**79 INDIA: JAIPUR GUARDS.** A masterpiece of color-in-natural-state: pink walls, shocking pink uniform jackets, gold and orange; the guards at the Silver Jubilee celebrations. CAMERA, Rollei-flex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Bright sunlight. EXPOSURE, By meter.



**79 INDIA: H.H. THE MAHARANI OF JAIPUR.** Her Highness, daughter of the Maharani of Coochbehar, is shown with a lady-in-waiting in the palace grounds. CAMERA, Rollei-flex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Mixed sunlight and shade. EXPOSURE, By meter.



**80 INDIA: SEATED BODY.** The seated body of a follower of Vishnu is shown being carried on a wooden platform, decorated with flowers, to the cremation grounds. CAMERA, Rollei-flex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Bright sunlight. EXPOSURE, By meter.



**81 INDIA: CAVE TEMPLE AT ELLORA.** Looking like a Gothic nave, the cave is carved out of living rock at Ellora, contains an eighth-century statue of Buddha. The small amount of daylight filtering into the cave gave the picture a blue-green color. CAMERA, Rollei-flex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Daylight (a little). EXPOSURE, By meter.



**81 INDIA: WAX FIGURE.** In the palace of the Maharajah of Mysore we saw this beautiful jewelled wax figure of his father, seated in a state chair. CAMERA, Rollei-flex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Daylight coming through windows. EXPOSURE, By meter.





**82 INDIA: THREE HINDU WOMEN.** Standing like the Fates, three women of Banaras stand on an ancient roof balcony watching boats on the Ganges. Banaras saris are famous for their beauty. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Late afternoon sunlight. EXPOSURE, By meter.



**83 INDIA: UNTOUCHABLE WITH PAINTING.** The birds, the hand, and the designs painted on the wall are the work of villagers' loving hands. In the doorway stands a girl of the Untouchable caste. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Cloudy daylight. EXPOSURE, By meter.



**83 INDIA: PEANUT VENDOR IN DELHI.** Here subject, scene, and color combined to make a picture of rare beauty—luckily recorded by the camera. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Back-lighted with late afternoon sunlight. EXPOSURE, By meter.



**84 INDIA: JAIPUR GUARD.** Photographed in a courtyard of the palace, a member of His Highness's guard. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Bright sunlight. EXPOSURE, By meter.



**84 INDIA: EARL AND COUNTESS MOUNTBATTEN.** Lord and Lady Mountbatten are pictured at the Durbar of the Maharajah of Jaipur, before the independence of India and Pakistan. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Back-lighted by bright sunlight. EXPOSURE, By meter.



**84 INDIA: TEMPLE DANCE AT TRAVANCORE.** In the South Indian state of Travancore, this picture was made of a mythological dance at a Suchindram temple. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Bright sunlight. EXPOSURE, By meter.



**84 INDIA: RELIGIOUS WALL PAINTING.** Two small children, both from a lower caste, are pictured against a wall painting of a religious theme. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Daylight indoors. EXPOSURE, By meter.



**84 INDIA: MRS. PREMILA WAGLE.** The daughter of the Indian Ambassador to the United States; a lovely young woman, photographed outdoors in a garden. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Late afternoon sunlight and shade. EXPOSURE, By meter.



**84 INDIA: PEASANTS IN CENTRAL INDIA.** These peasants are shown at a religious ceremony for the monkey god, Hanuman. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Late afternoon sunlight. EXPOSURE, By meter.



**84 INDIA: LISTENING TO A SPEECH.** Members of the Rajput (military) caste are listening to a speech made by the Maharajah of Jaipur. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Late afternoon sunlight. EXPOSURE, By meter.





## 84 INDIA: GOVERNMENT HOUSE GARDENS.

These formal gardens at New Delhi were designed after a Mogul pattern by the architect Sir Edwin Lutyens. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Sunlight. EXPOSURE, By meter.



## 84 INDIA: BRAHMIN PRIEST.

The ash marks that can be seen on this Brahmin priest's forehead signify that he has observed the morning cleansing ritual. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Bright morning sunlight. EXPOSURE, By meter.



## 85 INDIA: HYDERABAD LANDSCAPE.

The dry, parched, far-stretching land in Hyderabad is dotted with small Mogul monuments. Five cameras were taken on the six-month photographic tour of India; all five were worn out by the time I returned to New York. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Bright sunlight. EXPOSURE, By meter.



## 85 INDIA: MRS. DINAH WADIA.

This picture of Mrs. Dinah Wadia, daughter of the late Mohammed Ali Jinnah, first Governor-General of Pakistan, was taken at the Bombay races. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Bright afternoon sunlight. EXPOSURE, By meter.



## 85 INDIA: PALACE RECEPTION HALL, MYSORE.

The great gold and green reception hall in the palace of the Maharajah of Mysore was a difficult room to photograph. The size of this enormous, dim hall made a quite long exposure necessary. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Daylight through windows. EXPOSURE, By meter.



## 85 INDIA: SALVATION ARMY WORKERS.

These Salvation Army workers in Travancore, which has a large Christian population make a gay sight in their orange clothes—quite unlike the blue uniforms we know here. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Sunlight. EXPOSURE, By meter.



## 85 INDIA: THE "WIND PALACE" OF JAIPUR.

This fantastic building in Jaipur City was built by the Maharajah Jai Singh, 200 years ago. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Bright midday sunlight. EXPOSURE, By meter.



## 85 INDIA: A HINDU BEAUTY.

This lovely girl is dressed in a Banarasi sari (see page 82), the most famous of all saris. One of the few photographs in India not taken in bright sunlight. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Open shade outdoors. EXPOSURE, By meter.



## 85 INDIA: STONE OBSERVATORY INSTRUMENTS.

This famous observatory, situated behind the "Wind Palace," has astronomical instruments made entirely of stone. The patterns of light and shade change constantly all day long as the sun moves. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Afternoon sunlight. EXPOSURE, By meter.



## 85 INDIA: GIRL WITH COCONUT FIBRE.

In the backwaters of the Malabar coast, I found this young peasant girl in a very romantic setting. She is cleaning coconut fibres. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Daylight at sunset. EXPOSURE, By meter.



**85 INDIA: STATE ELEPHANT, JAIPUR.** The gold in the elephant's decorations is pure, the silver, sterling. The huge beasts were decked out for the Silver Jubilee of His Highness the Maharajah of Jaipur. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar,  $f/3.5$ . FILM, Ektachrome Daylight Type roll film. LIGHT, Bright sunlight. EXPOSURE, By meter.



**86 DOUBLE EXPOSURE, FIGURE.** Double exposures with color films are being tried more often now than before, but the average photographer is slow to take the chance. Most important: plot the figure carefully on the ground-glass. CAMERA, 8 x 10 Deardorff View. LENS, 12" Goetz Dagor,  $f/6.8$ . FILM, Kodachrome Type B sheet film. LIGHT, 3200° K spotlights. EXPOSURE,  $\frac{1}{8}$  second at  $f/8$



**87 DOUBLE EXPOSURE, HEAD.** The problem was the same as in the preceding picture; the reason, to give meaning to a silhouette. CAMERA, 8 x 10 Deardorff View. LENS, 12" Goetz Dagor,  $f/6.8$ . FILM, Kodachrome Type B. LIGHT, Spotlights in the studio, with 3200° K lamps. EXPOSURE,  $\frac{1}{8}$  second at  $f/8$ .

# PARKINSON

Norman Parkinson turned from school to photography. Born thirty-eight years ago in Barnes, England, he was educated at Westminster School. After an apprenticeship at Speights, the photographers, he started his own studio in London, working primarily as a fashion photographer and soon joined the staff of The Condé Nast Publications. Just before World War II he became a week-end farmer in Gloucestershire and during the war combined farming with photography; he made a memorable series of pictures for the British Ministry of Information of soldiers, sailors, and airmen on the job.



**89 FLOWER GIRL.** CAMERA, Quarter-plate Graflex. LENS,  $6\frac{1}{2}$ " Zeiss Tessar. FILM, Ektachrome Type B sheet film. LIGHT, Studio lighting. EXPOSURE, By meter, no record kept.



**90 LEOPARD SKIN.** This is my wife, seated in a very elegant Rolls-Royce, unfortunately in a garage in New York City. The only light came from one tiny spot shining into the car. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar,  $f/3.5$ . FILM, Ansco Color Tungsten Type. LIGHT, One portable spotlight. EXPOSURE, By meter.



**91 PARK AVENUE.** This is New York for you—bustle and rush! A slow (relatively, of course, in bright daylight) shutter speed blurred that taxi in the background. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar,  $f/3.5$ . FILM, Ektachrome Daylight Type roll film. LIGHT, Bright sunlight. EXPOSURE, By meter.



### 93 SALON OF MME. MENIER.

A beautiful small apartment, full of magnificent paintings and *objets d'art*. A wonderful place to photograph! CAMERA, Quarter-plate Graflex. LENS, 6 1/2" Zeiss Tessar. FILM, Kodachrome Type B sheet film. LIGHT, Natural light plus portable studio spots. EXPOSURE, By meter.



### 94 ROMANTIC EVENING.

This shows what light and a model's pose can do to establish mood! CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ansco Color Tungsten Type roll film. LIGHT, Portable studio spotlights. EXPOSURE, By meter.



**95 GALA EVENING.** All the drama and brilliance (I hope) of Balenciaga's dress. Photographed chez Balenciaga, in Paris. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ansco Color Tungsten Type roll film. LIGHT, Portable studio spots. EXPOSURE, By meter.



### 96 AFRICA: MOTHER AND CHILD.

The extraordinary beads and bands of gold worn by this N'debele mother show her tribal importance. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Bright sunlight. EXPOSURE, By meter.



### 97 AFRICA: ZULU HUTS.

These giant huts of earth and thatch remind one of great beehives. Behind, the Drakensberg Mountains. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Type B. LIGHT, Bright sunlight. EXPOSURE, By meter.



### 97 AFRICA: UNCUT DIAMONDS.

These cleaned and polished, but uncut, beauties range in size from tiny grains to enormous gem stones. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Daylight indoors. EXPOSURE, By meter.



### 98 AFRICA: VICTORIA FALLS.

The spray from these tremendous falls filled the gorge like a jewelled fog, coated the Rousseau-like foliage (and the camera!) with moisture. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Daylight. EXPOSURE, By meter.



### 99 AFRICA: WILD FLOWERS.

This mass of wild flowers in the Queens Hotel, Oudtshoorn, was too tempting to resist photographically. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Daylight indoors. EXPOSURE, By meter.



### 99 AFRICA: NIGERIAN HOUSE.

The color of this native house is true, and so is the elaborate decoration. It is in Kano, Nigeria. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, 120 Ektachrome Type B roll film. LIGHT, Sunlight. EXPOSURE, By meter.



### 99 AFRICA: CAPE TOWN HOUSE.

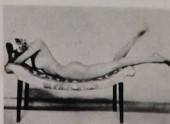
Partly Dutch, partly tropical, South Africa has an architecture all its own. That is the famous Table Mountain far in the background. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type. LIGHT, Intense sunlight. EXPOSURE, By meter.





## 99 AFRICA: DIAMOND MINE.

This is "The Big Hole," the original mine at Kimberley. The colors here are fantastic, and the camera can barely do justice to them. Mineral deposits tint the water that now fills the mine. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Bright sunlight. EXPOSURE, By meter.



**100 NUDE.** One of the most difficult photographs to do is a nude, particularly one intended to illustrate an article on beauty. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ansco Color Tungsten Type. LIGHT, Studio spots and floodlights. EXPOSURE, By meter.

# CASSIDY

Haanel Cassidy turned from teaching English to photography. Born some forty-five years ago in Tokyo, he later lived in Canada, was graduated from the University of British Columbia in Vancouver. On his return to Japan to teach, he became a Sunday photographer which led him some years afterwards to professional photography. For the past nine years he has been associated with The Condé Nast Publications.



**103 WINE GLASSES.** The problem here was one of tones; the subject is quite as presentable in black and white as in color, hence the monochromatic tones. CAMERA, 8 x 10 Deardoff View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B sheet film. LIGHT, Studio floods and spotlights with 3200° K lamps. EXPOSURE, By meter, no record kept.



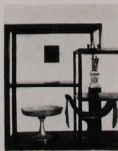
**105 DOORWAY.** This is not a room in a house; the entire set was built in the studio and therefore was more easily controlled from a photographer's point of view. CAMERA, 8 x 10 Deardoff View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B sheet film. LIGHT, Studio spot and floodlights with 3200° K lamps. EXPOSURE, By meter.



**106 GARDEN FURNITURE.** Familiar, even commonplace, objects can be arranged in the studio to form passable compositions, while not detracting from the subjects themselves. CAMERA, 8 x 10 Deardoff View. LENS, 12" Goerz Dagor, f/6.8. FILM, 8 x 10 Kodachrome Type B sheet film. LIGHT, 3200° K studio spots and floods. EXPOSURE, By meter.



**104 GOURIELLI DINING ROOM.** Again the monochromatic scheme is apparent. The light, coming only from windows, required an enormously long exposure. CAMERA, 8 x 10 Deardoff View. LENS, 12" Goerz Dagor, f/6.8. FILM, 8 x 10 Kodachrome Daylight Type sheet film. LIGHT, Daylight coming through windows behind and to left of the camera. EXPOSURE, By meter.



**107 CHINESE CABINET.** A studio arrangement. It might be noted that the picture was actually hung on the wall in that precise location, and not stripped in later. There would be no composition here without it in that spot. CAMERA, 8 x 10 Deardoff View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Type B sheet film. LIGHT, Studio spots and floods, 3200° K lamps. EXPOSURE, By meter.

# RUTLEDGE

Richard Rutledge turned from school to photography. Twenty-nine years ago he was born in Tulsa, Oklahoma, where he was raised and educated. When World War II began he took a job in a war plant in California, choosing the night shift so as to be free during the daytime to study photography at the Art Center School in Los Angeles. At the war's end, Rutledge moved to New York, where The Condé Nast Publications hired him as a photographer. Four years later the company sent him to Paris where he lived for two years, working for French *Vogue* and making photographic experiments.



**109 SUMMER.** The cool feeling (for a summertime illustration) was achieved by using indoor film with daylight for back-lighting. This gave a blue background color, while tungsten light illuminated the foreground. CAMERA, 8 x 10 Eastman View. LENS, 12" Zeiss Tessar, f/4.5. FILM, Kodachrome Type B. LIGHT, Daylight mixed with studio spots. EXPOSURE, ½ second at f/4.5.



**110 STUDY IN GREEN.** In order to get a soft effect over the entire picture, I used the Fresnel lens from a studio spotlight in place of the regular camera lens. An old Packard shutter served for the exposure. CAMERA, 8 x 10 Deardorff View. LENS, Fresnel spotlight lens taped to the camera. FILM, Kodachrome Type B. LIGHT, Studio spots and floods. EXPOSURE, Approximately ½ second.



**111 SOLARIZED NUDE.** Another trick that turned out rather better than expected. Colored lights were thrown on the model; the colors in the picture are the complementary colors, as a result of solarizing with white light. CAMERA, 2¼ x 2¼ Hasselblad reflex. LENS, 135mm. Ektar, f/3.5. FILM, Ansco Color Tungsten Type. LIGHT, Studio spots with gelatins. EXPOSURE, By meter.



**112 DIFFUSED PROFILE.** The spotlight lens again. I figured the "effective aperture" of the lens and the focal length in order to give the proper exposure. CAMERA, 8 x 10 Deardorff View. LENS, Fresnel spotlight lens. FILM, Ektachrome Type B. LIGHT, Studio lights, 3200° K lamps. EXPOSURE, Approximately ½ second; impossible to tell exactly with the old Packard shutter used.



**113 STILL-LIFE.** The photographer usually knows how a photograph will be used in a magazine. In this case the problem was to make as pleasing a design as possible, to conform to a single-page layout. CAMERA, 8 x 10 Deardorff View. LENS, 12" Zeiss Tessar, f/4.5. FILM, 8 x 10 Ektachrome Type B sheet film. LIGHT, Studio spotlights and diffused floodlights. EXPOSURE, 3 seconds at f/16.



# BALKIN

Serge Balkin turned from engineering to photography. Born some forty-five years ago in Russia, he later lived and was educated in Germany. After abandoning his first profession, he travelled around Europe as a journalist and photographer and had his work published in *Die Woche*, *Koralle*, and other publications. In 1940 he arrived in this country; two years later his photographs began to appear in *Vogue*, and in 1945 he joined the staff of The Condé Nast Publications. Since then he has made several trips to Europe and across this country, once following the steps of the pioneers to make an important series of color pictures for the magazine, four of which are in this book.



**115 MRS. THOMSON, MRS. COOKE.** This assignment was most happily worked out by taking the photograph outdoors in the country. The late afternoon light was wonderful for photographing. CAMERA, 8 x 10 Eastman View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Daylight Type sheet film. LIGHT, Daylight in the late afternoon. EXPOSURE, 1/10 second at f/11.



**116 THE CUMBERLAND GAP.** This, and the following series of landscapes, were all made with a view camera. It would not have been possible to "see" or compose the pictures with a small camera. CAMERA, 8 x 10 Eastman View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Daylight Type. LIGHT, Daylight. EXPOSURE, 1/10 second at f/11.



**117 ARIZONA DESERT.** On this entire trip, we had clear weather, but strong winds. It was sometimes necessary to hold down the tripod to make an exposure, even with the heavy view camera on it. CAMERA, 8 x 10 Eastman View. LENS, An extreme wide-angle lens. FILM, 8 x 10 Kodachrome Daylight Type. LIGHT, Daylight. EXPOSURE, 1/50 second at f/8.



**118 CALIFORNIA COAST.** An extreme wide-angle lens was used for many of the landscapes. It approximated what the eye sees more closely than would a normal lens, but gave trouble with distortion around the edges. CAMERA, 8 x 10 Eastman View. LENS, Extreme wide-angle. FILM, Kodachrome Daylight Type sheet film. LIGHT, Bright daylight. EXPOSURE, 1/25 second at f/8.



**119 ZION NATIONAL PARK, UTAH.** The weather, fine except for the constant wind all across the country, gave us an additional bonus here, as you can see in the picture. CAMERA, 8 x 10 Eastman View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Daylight Type sheet film. LIGHT, Late afternoon sunlight. EXPOSURE, 1/10 second at f/8.



**120 MRS. CLARK, MR. SHEERIN.** The colors here fortunately have a country look, but one never knows what to expect from color film. CAMERA, 8 x 10 Eastman View. LENS, 12" Zeiss Tessar, f/6.3. FILM, Kodachrome Daylight Type sheet film. LIGHT, Daylight in open shade. EXPOSURE, 1/2 second at f/6.3.



**121 MRS. JOSEPH E. DAVIES.** The room, beautiful though it was, happened to be very small. This picture is therefore a trick, in that the subject was made on a separate exposure and stripped into the background. CAMERA, 8 x 10 Eastman View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Daylight Type. LIGHT, Daylight (very little) through a window. EXPOSURE, By meter, no record kept.



# MILI

Gjon Mili turned from electrical engineering to photography. Born some forty years ago in Albania, he later came to this country for his education. While at the Massachusetts Institute of Technology he worked with Professor Harold Edgerton who had made the first experiments with high-speed flash and stroboscopic lighting in 1931. Some years afterwards Mili left his job at Westinghouse to become a professional photographer and was the first to adapt the principle of stroboscopic light—or more accurately “speed light”—to commercial photography. Soon afterwards Mili's photographs—usually action studies—began to appear in The Condé Nast Publications and elsewhere.



**123 PABLO PICASSO.** In the darkened room, Picasso drew in the air with a “light pencil”—then the high-speed flash was set off to show the artist. CAMERA, LENS, A specially-built 4 x 5 view camera, fitted with a wide-angle lens. FILM, 4 x 5 Kodachrome Daylight Type sheet film. LIGHT, EXPOSURE, High-speed flash, with very small aperture.



**125 “THE CONSUL.”** In an attempt to show the nightmare feeling of the music drama's high point, I made a double exposure. This was made on-stage after the performance. CAMERA, LENS, Specially-built 4 x 5 view camera, fitted with a wide-angle lens. FILM, 4 x 5 Kodachrome Daylight Type sheet film. LIGHT, EXPOSURE, High-speed flash, with a small aperture, for both the exposures.



**126 “CARMEN JONES.”** The mood for this scene was created by deliberate underlighting. This on-stage picture was highlighted by using a high-speed flash—shining from the wings. CAMERA, LENS, 4 x 5 specially-built view camera, with a wide-angle lens. FILM, Kodachrome Daylight Type. LIGHT, EXPOSURE, High-speed flash, with small aperture.



**127 CIRCUS CLOWNS.** Very often, it is not possible to photograph a subject in that subject's natural surroundings. This picture was made in the studio. CAMERA, LENS, 4 x 5 specially-built view camera. FILM, 4 x 5 Kodachrome Daylight Type sheet film. LIGHT, EXPOSURE, High-speed flash, with very small aperture.



# RAWLINGS

John Rawlings turned from window displays to photography. Born some forty years ago in Ohio, he later spent a year at Ohio Wesleyan. After several non-photographic jobs, he joined the staff of The Condé Nast Publications fourteen years ago. For nearly five years before World War II, he worked in the company's London and Paris studios. In 1945 Rawlings established his own daylight studio where he intersperses advertising work with his Condé Nast assignments. He is a member of the American Society of Magazine Photographers, and past president of the Society of Photographic Illustrators.



**129 HANDS ARRANGING FLOWERS.** The problem in this photograph was to show an impression of the gestures and movements of the hands in the act of arranging the flowers, but not to have them blurred unrecognizably. CAMERA, 8 x 10 Deardorff View. LENS, 14" Goerz Dagor, f/7.7. FILM, Kodachrome Daylight Type. LIGHT, Indirect daylight. 11:00 A.M. EXPOSURE, 12 seconds at f/4.5.



**130 SUMMER EVENING.** This effect is one that I had long wanted to try; I had a fairly good idea of what the result would look like. CAMERA, 8 x 10 Ansco View. LENS, 14" Ektar, f/6.8. FILM, Kodachrome Daylight Type sheet film. LIGHT, Indirect daylight—made very late on a summer afternoon during a rainstorm. EXPOSURE, 3 seconds at f/8.



**131 MONOCHROME.** The editorial point for this picture was a pink look in make-up and fabrics. The studio skylight was covered with pink theatrical cellophane. CAMERA, 8 x 10 Deardorff View. LENS, 14" Goerz Dagor, f/7.7. FILM, Kodachrome Daylight Type sheet film. LIGHT, Diffused indirect daylight. EXPOSURE, 1/10 second at f/11.



**132 PORTRAIT.** I like the result of this attempt to show a woman looking cool and crisp in spite of the heat. This was for a summer issue of *Vogue*. CAMERA, 8 x 10 Deardorff View. LENS, 14" Goerz Dagor, f/7.7. FILM, 8 x 10 Kodachrome Daylight Type sheet film. LIGHT, Indirect, reflected daylight. EXPOSURE, 1/25 second at f/8.



**133 SANDAL.** Problem: elimination of all unessential elements in order to show a dramatic and delicate new shoe, and portraying the strongest moment of putting it on. CAMERA, 8 x 10 Ansco View. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Daylight Type. LIGHT, Diffused daylight through a muslin tent completely surrounding subject; in early morning. EXPOSURE, 4 seconds at f/16.



**134 FIRST COLOR BY RADIO.** Aside from a fashion report (Paris, 1946), I had to produce separations for the first color transmitted overseas by radio, from Paris to New York. CAMERA, 3-shot, make unknown—circa 1900. LENS, Unknown. FILM, Unknown. LIGHT, Two 500-watt spots (Paris at the end of the war: electricity shortage). EXPOSURE, 17 seconds at possibly f/9—no calibrations on lens.



**135 RENAISSANCE HEAD.** CAMERA, 8 x 10 Ansco View. LENS, 14" Goerz Dagor, f/7.7. FILM, Kodachrome Type B sheet film. LIGHT, One 1000-watt flood, with 3200° K lamps. EXPOSURE, 1 second at f/11.





**136 MRS. WILLIAM S. PALEY.** CAMERA, 8 x 10 Deardorff View. LENS, 8½" wide-angle Ektar, f/6.3. FILM, Kodachrome Type B sheet film. LIGHT, One 1000-watt flood and one 750-watt spot, with 3200° K lamps. EXPOSURE, ¼ second at f/16.



**140 "TROMPE-L'OEIL" TABLE.** An experiment in optical illusion—half the objects are painted, half actual. CAMERA, 8 x 10 Ansco View. LENS, 14" Ektar, f/6.8. FILM, Ektachrome Daylight Type sheet film. LIGHT, North daylight. EXPOSURE, 8 seconds at f/22.



**137 MRS. PHILIP ISLES.** CAMERA, 8 x 10 Deardorff View. LENS, 14" Plasmat (conversion lens), f/4. FILM, Ektachrome Daylight Type. LIGHT, North daylight with one 500-watt flood fill-in. EXPOSURE, 1/10 second at f/16.



**141 INTERIOR.** CAMERA, 8 x 10 Deardorff View. LENS, 16" vintage unknown, and not color-corrected. FILM, Kodachrome Daylight Type. LIGHT, Direct afternoon sunlight. EXPOSURE, ½ second at approximately f/16.



**138 UNDERWATER.** A complicated but easily-made studio setup. The picture was made to show the nail polish and jewellery. CAMERA, 8 x 10 Ansco View. LENS, 10" wide-angle Ektar, f/6.3. FILM, Kodachrome Daylight Type sheet film. LIGHT, Daylight and one 500-watt spot directly behind the subject. EXPOSURE, ½ second at f/11.



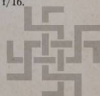
**142 THE DIAMOND NECKLACE.** An experiment in tones. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, 120 Ektachrome Daylight Type roll film. LIGHT, Daylight. EXPOSURE, ½ second at f/11.



**139 FLOATING FIGURE.** This swimming-pool picture was part of a summer sportswear story for *Vogue*. CAMERA, 8 x 10 Deardorff View with a 4 x 5 back. LENS, 12" Goerz Dagor, f/6.8. FILM, Kodachrome Daylight Type. LIGHT, Daylight. EXPOSURE, ½ second at f/22.



**143 FASHION STUDY.** CAMERA, 8 x 10 Ansco View. LENS, 14" Ektar, f/6.8. FILM, Ektachrome Type B sheet film. LIGHT, One 1000-watt flood, with 3200° K lamp. EXPOSURE, 1 second at f/16.





# MATTER

Herbert Matter turned from a career as a painter to that of a photographer. Some fifty-odd years ago he was born in Switzerland, educated there, and in a few years became known throughout the world for his posters, his advertising and industrial design, and later for his films and photographs. He began using the camera in 1935, which led to his combining photography with other visual techniques. In recent years his work has been divided among editorial photography for The Condé Nast Publications, advertising photography, designing exhibitions for The Museum of Modern Art and Knoll Associates, and making motion pictures. In 1950 he made a movie of the work of Alexander Calder.



**145 AVIARY.** Although many people did not want to believe it at the time this photograph first appeared, all of the birds were alive when photographed. CAMERA, 8 x 10 Deardorff View. LENS, 12" Schneider Xenar, f/4.5. FILM, Ektachrome Type B sheet film. LIGHT, Studio spot and floodlights, 3200° K lamps. EXPOSURE, By meter, no record kept (very high shutter speed was necessary).



**147 CONTEMPORARY AMERICAN ART.** Really two pictures: one of the wall containing the paintings; the other of the figures. The two images were then stripped in when the engraving was made. CAMERA, 8 x 10 Deardorff View. LENS, 8 1/2" wide-angle. FILM, Ektachrome Daylight Type. LIGHT, Speed lights, because of their great brilliance. EXPOSURE, By meter.



**148 HOLY FAMILY: CRÈCHE FIGURINES.** A Christmas-time still-life illustration. CAMERA, 8 x 10 Deardorff View. LENS, 12" Schneider Xenar. f/4.5. FILM, Kodachrome Type B. LIGHT, Studio spots and floods. EXPOSURE, By meter.



**149 MADONNA AND CHILD.** A companion-piece to the preceding illustration. Both are calm, quiet still-life studies. CAMERA, 8 x 10 Deardorff View. LENS, 12" Schneider Xenar, f/4.5. FILM, Kodachrome Type B sheet film. LIGHT, Studio spots and floods. EXPOSURE, By meter.



**150 FÊTE CHAMPÊTRE.** This was made quite a long time ago. The small figures add to the pastoral air, while the oval cropping quite definitely forces the viewer to see the picture as an old-fashioned kind of illustration. CAMERA, 4 x 5 Speed Graphic. LENS, 135mm. Zeiss Tessar, f/4.5. FILM, 4 x 5 Kodachrome Daylight Type sheet film. LIGHT, Daylight. EXPOSURE, By meter.



**152 COLONEL AND MRS. BIDDLE.** A difficult assignment, showing people with their cars, in a country atmosphere. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Daylight. EXPOSURE, By meter.



**153 MRS. ANGLIER BIDDLE DUKE.** Here again, the problem of showing an attractive woman, outdoors with her car, while maintaining in the picture an easy, informal air. CAMERA, Rolleiflex. LENS, 75mm. Zeiss Tessar, f/3.5. FILM, Ektachrome Daylight Type roll film. LIGHT, Daylight. EXPOSURE, By meter.



**154 HOUSE PAINTERS.** Two exposures were made in the studio, each exposure showing two painters. Then the pictures were stripped together in the proper size, when the engravings were made. CAMERA, 8 x 10 Deardorff View. LENS, 12" Schneider Xenar, f/4.5. FILM, Ektachrome Type B sheet film. LIGHT, Studio spots and floods. EXPOSURE, By meter.



**155 DISHWASHER.** The basket, lifted out of the dishwasher, was set up in the studio for a still-life illustration. CAMERA, 8 x 10 Deardorff View. LENS, 12" Schneider Xenar, f/4.5. FILM, Ektachrome Type B sheet film. LIGHT, Studio spots and floods. EXPOSURE, By meter.



**156 THREE HANDS.** A beauty page illustration, done in slightly unconventional fashion. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar, f/6.3. FILM, Ektachrome Type B sheet film. LIGHT, Studio spots and floods. EXPOSURE, By meter.



**157 SUNLIGHT AND GREEN SHADOWS.** A trick. The girl was photographed in color, in the studio; a separate transparency was made of the green pattern. The two transparencies were "sandwiched" in position for the engraving. CAMERA, 8 x 10 Deardorff View. LENS, 12" Schneider Xenar, f/4.5. FILM, Ektachrome Type B sheet film. LIGHT, Studio spots and floods. EXPOSURE, By meter.

# DENNEY

Anthony Denney turned from painting to photography. Born some thirty-five years ago in England, he studied painting and design at the Royal College of Art. During World War II he was with British Intelligence in India. His photographs of flowers and of interiors reflect his expert knowledge of plants, furniture, antiques, china, and jewellery. He joined the British staff of The Condé Nast Publications as a photographer in 1947.



**159 TULIPS.** A windy day, in an exposed position overlooking the Thames Valley, made it extremely difficult to prevent movement in the flowers. I like this kind of dull, grey light. CAMERA, Quarter-Plate Soho reflex. LENS, 6½" Ross Xpress, f/4.5. FILM, Kodachrome Type A. LIGHT, Daylight at 11 A.M. on a dull April day, with occasional sun gleams. EXPOSURE, ½ second at f/16.



**160 TERRACE AT BRAMHAM PARK.** CAMERA, Rolleiflex. LENS, 7.5 cm. Zeiss Tessar, f/3.5. FILM, 120 Ektachrome Daylight Type roll film. LIGHT, Daylight at 12 noon, in May. Sunshine, with some clouds. EXPOSURE, ½ second at f/22.



**161 BEISTEGUI PARIS SALON.** Made on a dull day. The room's lighting was inadequate and the French wiring system unsuitable for studio lights. CAMERA, 8 x 10 Plaubel. LENS, 18 cm. Weitwinkel-Orthar, f/6.8. FILM, 8 x 10 Ektachrome Daylight Type sheet film. LIGHT, Daylight, 3 P.M. in January, with silvered reflectors used to light the ceiling. EXPOSURE, 12 minutes at f/36.

# McLAUGHLIN

Frances McLaughlin turned from art school to photography. Born some thirty years ago in New York City, she was raised in Connecticut and then returned to New York to attend the Art School of Pratt Institute. While there she took a course in photography under Walter Civiardi. Upon graduation she won an honorable mention in *Vogue's* Prix de Paris contest and then got a job as a fashion coordinator. After six months she left to become assistant to a professional photographer and in 1943 started on her own as a full-fledged photographer for The Condé Nast Publications.



**163 RED SCARF.** Although this is a favorite picture of mine, I dislike working on location indoors because of the limited light available. CAMERA, 8 x 10 Eastman View. LENS, 14" Schneider Symmar, f/6.8. FILM, Ektachrome Daylight Type. LIGHT, Morning sun through windows, with blue photo-flood bulbs for fill-in light. EXPOSURE, 1/10 second at f/7.



**164 YELLOW COAT.** This photograph, too, seems to me to have an air of mystery which is appealing. Technically, it represents what can be done with color materials exposed at less than the recommended level. CAMERA, 4 x 5 Graflex. LENS, 18cm. Zeiss Tessar, f/4.5. FILM, Kodachrome Daylight Type sheet film. LIGHT, Dull, cloudy daylight out-of-doors. EXPOSURE, 1/10 second at f/4.5.



**165 STRIPED BLOUSE.** The problem in this case was the light, which was constantly changing. This necessitated continual checking with the meter. CAMERA, 8 x 10 Eastman View. LENS, 12" Zeiss Tessar, f/4.5. FILM, Kodachrome Daylight Type sheet film. LIGHT, Daylight from the window and skylight, mixed with No. 4 blue photo-floods, for fill-in. EXPOSURE, 1/2 second at f/8.



**166 FOOTBALL GAME.** The 8 x 10 camera can be used for snapshots! The light in this case was again below recommended levels, but with good results. The men in the picture are Princeton undergraduates. CAMERA, 8 x 10 Ansco View. LENS, 12" Zeiss Tessar, f/4.5. FILM, Ektachrome Daylight Type sheet film. LIGHT, Heavy overcast daylight; with a CC14 filter. EXPOSURE, 1/2 second at f/6.3.



**167 MORNING PAPER.** Here is the solution I like for such problems—building a complete set in the studio, rather than going out on location. The art director provided the idea and let me carry it out. CAMERA, 2 1/4 x 2 1/4 Hasselblad reflex. LENS, 8.5cm. Ektar, f/2.8. FILM, 120 Ektachrome Daylight Type roll film. LIGHT, Bright morning sunlight in the studio. EXPOSURE, 1/25 second at f/6.3.



**168 HONEYMOON PORTRAIT.** This was the opening picture for a magazine portfolio of trousseau clothes. The old-time photographer's props help to convey a feeling of nostalgia and repose. CAMERA, 8 x 10 Eastman View. LENS, 14" Goetz Dagor, f/6.8. FILM, Kodachrome Type B sheet film. LIGHT, 3200° K Boodlights in the studio. EXPOSURE, 2 seconds at f/8.



**169 GIRL WITH A BOUQUET.** This was made on location at the Botanical Gardens in New York. I used paper to subordinate the busy background, but kept the shadows of the plants to give the "feel" of a conservatory. CAMERA, 4 x 5 Graphic View. LENS, 6 1/2" Zeiss Tessar, f/4.5. FILM, Kodachrome Daylight Type sheet film. LIGHT, Diffused sunlight through a skylight. EXPOSURE, 1/10 second at f/6.3.



# BLUMENFELD

Erwin Blumenfeld turned from selling leather goods to photography. Some fifty years ago he was born in Berlin, was educated there, and started work as an apprentice dress designer. After World War I he moved to Amsterdam and opened a leather goods shop. Eventually he moved to Paris, where he renounced his amateur standing as a photographer and in 1938 joined the staff of French *Vogue*. When World War II broke out, he came to this country to work, live, and to become an American citizen. Ever since 1944 he has photographed for The Condé Nast Publications here.



## 171 RED CROSS APPEAL.

The model is standing behind a big piece of ground glass, on which a red cross of Cellophane is taped. An attempt to create a bold poster effect for a cover. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Kodachrome Type B sheet film. LIGHT, Studio spots and floods, 3200° K lamps. EXPOSURE, By meter, no record kept.



**174 THIRD AVENUE.** A hot, sleepy summer day with nothing moving, and the sunlight broken up by the "El" pillars. CAMERA, Linhof. LENS, Zeiss Tessar, f/4.5. FILM, 4 x 5 Ektachrome Daylight Type. LIGHT, Natural daylight, sunshine and shade. EXPOSURE, By meter.



## 175 TIMES SQUARE.

New York is the greatest living beauty. This is an attempt to show the dazzle of lights on Broadway. CAMERA, Linhof. LENS, Zeiss Tessar, f/4.5. FILM, Ektachrome Type B sheet film. LIGHT, The lights of Broadway. EXPOSURE, By meter.



## 172 MRS. WILLIAM S. PALEY.

Posing the subject and providing a single clear bright light source were the problems here. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Kodachrome Type B. LIGHT, Studio spots and floods, 3200° K lamps. EXPOSURE, By meter.



## 176 MAKE-UP.

Here I am innocent. I only contributed the photograph; the art directors made the arrangement. This was photographed in black and white, but with the purpose in mind of adding color in the engraving. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Panchromatic. LIGHT, Studio spots and floods. EXPOSURE, By meter.



## 173 MRS. TOM KEOGH.

The subject, the former Theodora Roosevelt, has attention directed toward her by the placement of the man in the picture. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Kodachrome Type B sheet film. LIGHT, Studio spots and floods, with 3200° K lamps. EXPOSURE, By meter.



## 177 FABRICS.

This shows the importance of layout; imagine this figure at different sizes, then notice how eye-catching this is. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Ektachrome Type B sheet film. LIGHT, Studio spots and floods, with 3200° K lamps. EXPOSURE, By meter.



**178 AT A PARIS WINDOW.** This was a successful picture, but it could not have been simpler to do. A model was posed in the window of the *Vogue* Paris office; I was in the street with the camera. CAMERA, Linhof. LENS, Zeiss Tessar, f/4.5. FILM, Kodachrome Daylight Type. LIGHT, Daylight. EXPOSURE, By meter.



**183 ILLIERS.** The little village of Illiers-sur-Loire, Proust's Combray. The charm of this picture is due to the fact that the emulsion of the film was badly balanced, and too sensitive to blue. CAMERA, Linhof. LENS, Zeiss Tessar, f/4.5. FILM, Ektachrome Daylight Type. LIGHT, Sunlight. EXPOSURE, By meter.



**179 PUEBLO CLIFF PALACE.** Mesa Verde, the fabulous Indian city—a preview of Rockefeller Center one thousand years ago. CAMERA, Linhof. LENS, Zeiss Tessar, f/4.5. FILM, Ektachrome Daylight Type sheet film. LIGHT, Daylight. EXPOSURE, By meter.



**184 FASHION.** A clear statement of what I was expected to say for this fashion assignment; no tricks. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Ektachrome Daylight Type sheet film. LIGHT, Studio floods and spots, 3200° K lamps. EXPOSURE, By meter.



**180 MARY MARTIN.** Two months before *South Pacific* opened, I took this picture of Mary Martin seated on my trade-mark—the ice cream parlor chair. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Ektachrome Type B sheet film. LIGHT, Studio flood lights, 3200° K lamps. EXPOSURE, By meter.



**185 EXPERIMENT.** The problem here was to show three new shades of lipstick. The model was carefully posed in front of a broken mirror, the shattered reflection was photographed, and the lipstick colors were corrected by the engravers. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Ektachrome Type B sheet film. LIGHT, Studio floods and spots. EXPOSURE, By meter.



**181 BETTE DAVIS.** An unconventional portrait perhaps, but the pose and the camera angle helped to accent Miss Davis' good looks and extraordinary eyes. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Ektachrome Type B sheet film. LIGHT, Studio floods and spots, with 3200° K lamps. EXPOSURE, By meter.



**186 LIGHT PATTERN.** As spot-light thrown through a screen projected this pattern on the model's face; for a cover illustration. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Ektachrome Type B sheet film. LIGHT, Studio spots and floods. EXPOSURE, By meter.



**182 GIRL WITH EYE-SHADOW.** This picture was made for a cover and dedicated to François Clouet (the secret of smuggling art into a page). CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Ektachrome Type B sheet film. LIGHT, Studio floods and spots, 3200° K lamps. EXPOSURE, By meter.



**187 FACE.** The full credit should go to the art department and the engravers, who transformed a black and white photograph into a sensational cover. Admittedly a specialized technique, but justified by the result. Hard bright light eliminated modelling and details on the face. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Panchromatic. LIGHT, Studio spots. EXPOSURE, By meter.



# 188 WESTMINSTER ABBEY

**LONDON.** The daylight film I used here turned out to be unduly sensitive to blue, but it accounts for the charm of this picture of the surrealist agglomeration of marble in Westminster Abbey. CAMERA, Linhof. LENS, Zeiss Tessar, f/4.5. FILM, Ektachrome Daylight Type sheet film. LIGHT, Natural light filtering into the Abbey through windows and doors. EXPOSURE, By meter.



# 189 HUDSON RIVER.

This view of the Hudson was made from the Cloisters and is treated like a medieval miniature. CAMERA, Linhof. LENS, Zeiss Tessar, f/4.5. FILM, Ektachrome Daylight Type sheet film. LIGHT, Bright daylight. EXPOSURE, By meter.



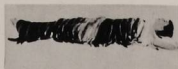
# 190 HEAD WITH A SHOE.

Hair and a shoe, all blond, for a fashion illustration. The leg? It's a dummy from a shoe store window. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Ektachrome Type B sheet film. LIGHT, Studio floods and spots. EXPOSURE, By meter.



# 191 GIRL WITH A MIDGET

**CAR.** Very long, very pretty legs, made longer by a midget automobile. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Ektachrome Type B. LIGHT, Studio spots and floods. EXPOSURE, By meter.



# 192 MINK MUTATIONS.

What would seem to be a commercial problem, showing the color range of mutation mink, solved in a non-commercial way. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Ektachrome Type B. LIGHT, Studio spots and floods. EXPOSURE, By meter.



# 194 MANNEQUINS.

For a cover illustration, a dummy of wax, with expression, next to a live model, without expression. CAMERA, 8 x 10 Deardorff View. LENS, 14" Ektar. FILM, Ektachrome Type B sheet film. LIGHT, Studio floods and spots. EXPOSURE, By meter.



# INDEX

The photographs are listed under 9 different headings,  
and under each heading  
the photographers are listed alphabetically.

## EXPERIMENTATION

BEATON: AT A GARDEN PARTY	54-55
BEATON: IN THE SARGENT TRADITION	57
BEATON: THE MUSIC ROOM	58
BEATON: BACKSTAGE	59
BLUMENFELD: RED CROSS APPEAL	171
BLUMENFELD: TIMES SQUARE	175
BLUMENFELD: MAKE-UP	176
BLUMENFELD: FABRICS	177
BLUMENFELD: EXPERIMENT	185
BLUMENFELD: LIGHT PATTERN	186
BLUMENFELD: FACE	187
BLUMENFELD: MANNEQUINS	194
CASSIDY: GARDEN FURNITURE	106
HORST: FIGURE WITH COLOR PLANES	38
HORST: COMPOSITION BY DALI	40
JOFFE: DOUBLE EXPOSURE, FIGURE	86
JOFFE: DOUBLE EXPOSURE, HEAD	87
MATTER: HOUSE PAINTERS	154
MATTER: THREE HANDS	156
MCLAUGHLIN: YELLOW COAT	164
MILI: "THE CONSUL"	124-125
PENN: SUMMER SLEEP	12-13
PENN: MARGUERITE AND MEPHISTO	20
RAWLINGS: HANDS ARRANGING FLOWERS	129
RAWLINGS: SUMMER EVENING	130
RAWLINGS: MONOCHROME	131
RAWLINGS: FIRST COLOR BY RADIO	134
RUTLEDGE: STUDY IN GREEN	110
RUTLEDGE: SOLARIZED NUDE	111
RUTLEDGE: DIFFUSED PROFILE	112

## FASHION

BEATON: FASHION WITH DECOUPAGE	62
BEATON: FASHION AND PAINTING	63





BLUMENFELD: GIRL WITH EYE-SHADOW	182
BLUMENFELD: FASHION	184
BLUMENFELD: HEAD WITH A SHOE	190
COFFIN: EARRING	70
COFFIN: BURNOUS	71
HORST: STUDY IN YELLOW	29
HORST: STUDY IN BLUE	31
HORST: COUNTRY ODALISQUE	34-35
HORST: FASHION	39
HORST: FASHION STUDY	42
HORST: FASHION STUDY	43
McLAUGHLIN: RED SCARF	163
McLAUGHLIN: STRIPED BLOUSE	165
McLAUGHLIN: GIRL WITH A BOUQUET	169
PARKINSON: LEOPARD SKIN	90
PARKINSON: PARK AVENUE	91
PARKINSON: ROMANTIC EVENING	94
PARKINSON: GALA EVENING	95
PENN: THE GOYA SCARF	27
RAWLINGS: SANDAL	133
RAWLINGS: THE DIAMOND NECKLACE	142
RAWLINGS: FASHION STUDY	143

## FIGURES

PARKINSON: NUDE	100-101
PENN: GIRL IN BATH	15
RAWLINGS: FLOATING FIGURE	139

## ILLUSTRATION

BEATON: CONVERSATION PIECE	52-53
BLUMENFELD: THIRD AVENUE	174
BLUMENFELD: GIRL WITH A CAR	191
BLUMENFELD: MINK MUTATIONS	192-193
COFFIN: FIGURES ON A DUNE	69
DENNEY: TULIPS	159
GRIGSBY: MEXICAN SUNFLOWER	65
HORST: STUDY IN PINK	30
HORST: GARDEN BY THE POOL	32
HORST: CHILDREN'S ART CLASS	36
MATTER: AVIARY	145
MATTER: AMERICAN ART	146-147
MATTER: DISHWASHER	155
McLAUGHLIN: FOOTBALL GAME	166
McLAUGHLIN: MORNING PAPER	167
McLAUGHLIN: HONEYMOON PORTRAIT	168
MILI: CIRCUS CLOWNS	127
PENN: COUNTRY KITCHEN	14
PENN: CARDS ON THE BEACH	22
PENN: SUNBATHER	23
RAWLINGS: 'TROMPE-L'OEIL' TABLE	140
RAWLINGS: INTERIOR	141
RUTLEDGE: SUMMER	109

## INTERIORS

CASSIDY: GOURIELLI DINING ROOM	104
CASSIDY: DOORWAY	105
CASSIDY: CHINESE CABINET	107
DENNEY: BEISTEQUI PARIS SALON	161
KERTÉSZ: ENTRANCE HALL	47
PARKINSON: SALON OF MME. MENIER	92-93



## LANDSCAPES

BALKIN: THE CUMBERLAND GAP	116
BALKIN: ARIZONA DESERT	117
BALKIN: CALIFORNIA COAST	118
BALKIN: ZION NATIONAL PARK, UTAH	119
BLUMENFELD: HUDSON RIVER	189
KERTÉSZ: BRIDGE IN THE WOODS	45
KERTÉSZ: GARDEN	46
MATTER: FÊTE CHAMPÊTRE	150-151
PARKINSON: AFRICA: VICTORIA FALLS	98

## PORTRAITS

BALKIN: MRS. THOMSON, MRS. COOKE	115
BALKIN: MRS. CLARK, MR. SHEERIN	120
BALKIN: MRS. JOSEPH E. DAVIES	121
BEATON: QUEEN ELIZABETH	49
BEATON: PRINCESS ELIZABETH	50
BEATON: MRS. CORNELIUS VANDERBILT	51
BEATON: MRS. LEWIS T. PRESTON	56
BEATON: MARTITA HUNT	61
BLUMENFELD: MRS. WILLIAM S. PALEY	172
BLUMENFELD: MRS. TOM KEOGH	173
BLUMENFELD: AT A PARIS WINDOW	178
BLUMENFELD: MARY MARTIN	180
BLUMENFELD: BETTE DAVIS	181
COFFIN: PRINCESS RUSPOLI	72
COFFIN: GIRL IN A DOORWAY	73
COFFIN: COUNTESS CORTI	74
COFFIN: HENRI MATISSE	75
HORST: ARTURO TOSCANINI	37
JOFFÉ: INDIA: HINDU TEMPLE DANCER	77
JOFFÉ: INDIA: MAHARAJAH OF JAIPUR	78
JOFFÉ: INDIA: MAHARANI OF JAIPUR	79
MATTER: COLONEL AND MRS. BIDDLE	152
MATTER: MRS. ANGIER BIDDLE DUKE	153
MATTER: SUNLIGHT AND SHADOWS	157
MILI: PABLO PICASSO	123
PARKINSON: FLOWER GIRL	89
PENN: MOTHER AND CHILD	3
PENN: GIRL ON THE BEACH	5
PENN: DANNY KAYE	18
PENN: ORSON WELLES	19
RAWLINGS: PORTRAIT	132
RAWLINGS: RENAISSANCE HEAD	135
RAWLINGS: MRS. WILLIAM S. PALEY	136
RAWLINGS: MRS. PHILIP ISLES	137

## REPORTAGE

BEATON: "MADWOMAN OF CHAILLOT"	60
BLUMENFELD: PUEBLO CLIFF PALACE	179
BLUMENFELD: ILLIERS	183
BLUMENFELD: WESTMINSTER ABBEY	188
DENKEY: TERRACE AT BRAMHAM PARK	160
JOFFÉ: INDIA: JAIPUR GUARDS	79
JOFFÉ: INDIA: SEATED BODY	80
JOFFÉ: INDIA: CAVE TEMPLE	81
JOFFÉ: INDIA: WAX FIGURE	81
JOFFÉ: INDIA: THREE WOMEN	82
JOFFÉ: INDIA: UNTOUCHABLE	83



JOFFE: INDIA: PEANUT VENDOR	83
JOFFE: INDIA: JAIPUR GUARD	84
JOFFE: INDIA: EARL MOUNTBATTEN	84
JOFFE: INDIA: TEMPLE DANCE	84
JOFFE: INDIA: WALL PAINTING	84
JOFFE: INDIA: MRS. PREMILA WAGLE	84
JOFFE: INDIA: PEASANTS	84
JOFFE: INDIA: NATIVES	84
JOFFE: INDIA: GARDENS, NEW DELHI	84
JOFFE: INDIA: BRAHMIN PRIEST	84
JOFFE: INDIA: HYDERABAD LANDSCAPE	85
JOFFE: INDIA: MRS. DINAH WADIA	85
JOFFE: INDIA: PALACE RECEPTION HALL	85
JOFFE: INDIA: SALVATION ARMY	85
JOFFE: INDIA: THE "WIND PALACE"	85
JOFFE: INDIA: A HINDU BEAUTY	85
JOFFE: INDIA: STONE OBSERVATORY	85
JOFFE: INDIA: GIRL	85
JOFFE: INDIA: STATE ELEPHANT	85
MILI: "CARMEN JONES"	126
PARKINSON: AFRICA: MOTHER	96
PARKINSON: AFRICA: ZULU HUTS	97
PARKINSON: AFRICA: UNCUT DIAMONDS	97
PARKINSON: AFRICA: WILD FLOWERS	99
PARKINSON: AFRICA: NIGERIAN HOUSE	99
PARKINSON: AFRICA: CAPE TOWN HOUSE	99
PARKINSON: AFRICA: DIAMOND MINE	99
PENN: CUZCO, PERU: FIESTA MASKS	8
PENN: CUZCO, PERU: FAMILY GROUP	9
PENN: CUZCO, PERU: MOTHER AND CHILD	10
PENN: CUZCO, PERU: MOTHER AND CHILD	10
PENN: CUZCO, PERU: FRUIT VENDOR	10
PENN: CUZCO, PERU: SHEPHERD	10
PENN: CUZCO, PERU: BEGGAR GIRL	11
PENN: CUZCO, PERU: EGG SELLER	11
PENN: CUZCO, PERU: MOTHER	11
PENN: CUZCO, PERU: SHY GIRL	11
PENN: BULLFIGHT IN BARCELONA	24
PENN: FUNERAL POMP, BARCELONA	26

## STILL-LIFE

CASSIDY: WINE GLASSES	103
GRIGSBY: STILL-LIFE: FRUITS	66
GRIGSBY: PRIMULAS	67
HORST: STILL-LIFE	33
HORST: CORAL AND MARBLE	41
MATTER: HOLY FAMILY	148
MATTER: MADONNA AND CHILD	149
PENN: SUMMER DRINK	4
PENN: STILL-LIFE: GAMES	6
PENN: TABLE STILL-LIFE	7
PENN: THEATRE ACCIDENT	16
PENN: GOLDFISH	17
PENN: LIQUEURS	21
PENN: CRAYFISH STEW, BARCELONA	25
RAWLINGS: UNDERWATER	138
RUTLEDGE: STILL-LIFE	113





COLLABORATORS IN THE MAKING OF THIS BOOK

JACK MOGNAZ, FOR LAYOUT

OTTO VONDERHORST, FOR ENGRAVINGS

PAUL H. BONNER, JR., FOR EDITORIAL ASSISTANCE



Indira Gandhi National  
Centre for the Arts



BY:

SERGE BALKIN

CECIL BEATON

ERWIN BLUMENFELD

HAANEL CASSIDY

CLIFFORD COFFIN



ANTHONY DENNEY

WILLIAM GRIGSBY

HORST P. HORST

CONSTANTIN JOFFÉ

ANDRÉ KERTÉSZ

HERBERT MATTER

FRANCES McLAUGHLIN

GJON MILI

NORMAN PARKINSON

IRVING PENN

JOHN RAWLINGS

RICHARD RUTLEDGE