



## NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA - TELEPHONE: 27456 - CABLES: SNUGGEST

People often ask me how I decide ~~XXXXXXXXXXXX~~ what to photograph; or what determines my choice of a subject, and if I don't make up some rationalization bases on principles of esthetics involving line and form and composition, and am perfectly forthright about it I will say I don't know, I can't answer that question. And ~~XXXXXXXXXXXX~~ it is unanswerable because to answer it meaningfully would require such depth of insight and examination of the forces, inspirations, and motives that have worked to condition my emotional receptivity since birth

People often ask me how I decide what to photograph; or what determines my choice of subjects. If I don't improvise some rationalization based on principles of esthetics and am perfectly forthright I will say I do not know, that I cannot answer <sup>e</sup>that question. It is unanswerable because to answer it meaningfully would require such profound self-knowledge, ~~XX~~ such factors awareness of all the ~~XXXXXX~~ influences that have worked to condition ~~my~~ <sup>only</sup> emotional makeup since birth, that ~~the vast network of data thus arrayed~~ <sup>trace</sup> to ~~untangle~~ <sup>tangle</sup> the ~~traces of~~ influences which ~~lead~~ <sup>be</sup> to these momentary choices through the vast ~~network~~ of data thus arrayed would ~~present an impossible task.~~





## NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA · TELEPHONE: 27456 · CABLES: SNUGGEST

People often ask me how do you decide what to photograph, or what determines your choice of a subject, and if I don't cook up some rationalization based on the so called principles of esthetics - form, movement, dynamics of composition - and am perfectly forthright and honest I will shrug and say, that's a question I cannot answer. And it is <sup>because</sup> because to answer it truthfully and meaningfully would require such depth of self-examination, understanding of self, and insight that this very knowledge of my ~~of ones own~~ motives and inspirations and all the forces that have been at work on me moulding and conditioning me since my birth would be such an appalling mass of data that the consciousness of it all arrayed before me like a vast score board would inevitably destroy my ability to untangle the tracks of influence that lead to this momentary choice. An electronic computer fed selected information could come up with an answer but then the computer is a crude instrument compared with the human brain, even my brain which by now has sluffed off several billions of ~~XXXX~~ neurons.

The answers one usually gives to questions of this sort if rationalization is avoided are to refer the matter to ones sensibilities, feelings, emotions, spirit. But these terms are only evasions; They only substitute one word for another and get no nearer to the core of the matter than the first shrug. They are displaced answers once or twice removed, honest enough in one sense, not rationalizations, but attempts to deceive by replacing one set of recognized vague esthetic terms by a vaguer set of subjective ~~XXXXXXXXXX~~ personal sensations. But such answers <sup>are</sup> ~~are~~ no nearer <sup>to</sup> arriving at a state called the truth, whatever that is.

But it is no easier to give a definitive answer to why one acts in a certain way in any field of endeavor than the arts. It comes down, it seems to me to a question of judgement and judgement depends on what one feels which brings it all back to emotion. And so we have come a full cycle and are back where we started.





## NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE

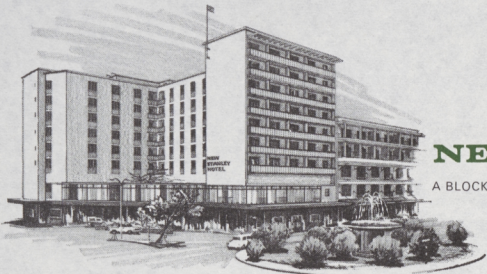


P.O. BOX 30680 & 75, NAIROBI, KENYA · TELEPHONE: 27456 · CABLES: SNUGGEST

People often ask me how I decide what to photograph; or what determines my choice of subjects. I could improvise some rationalization based on what I know about the principles of esthetics, but to be truthful I have to say I am unable to answer the question because I do not know.

Self analysis To understand the multitude of forces that have been at work on a ~~person~~ person since his birth, conditioning his emotional responses to the immensely complex exterior world - <sup>exclusive of</sup> even without considering his genetic endowment - would require a deeper self-analysis than I believe is humanly possible. ~~The most sophisticated electronic computer~~ The human brain, by far the most complex computer known, is <sup>yet</sup> ~~unable to~~ <sup>incapable of</sup> coordinate the vast amount of information <sup>necessary</sup> ~~involved~~ (to such an involved question) Our scientific indoctrination has conditioned us for ~~XXXXXX~~ a meaningful simple answer. ~~We have been conditioned to~~ believe that analysis if pushed deeply enough will reveal the causes and predict the direction of human responses. There is some justification for ~~this belief~~ <sup>this</sup> confidence in the scientific process when the responses to be expected are basic to our psychic makeup, but esthetic judgements are not in this category. So all I can say, which is selfevident, is that the subjects <sup>photographed</sup> appealed to me. The why, however, is buried in the vast network of neurons and synapses that compose <sup>a</sup> the human brain and ~~miraculously~~ from which miraculously arise the mysterious phenomena <sup>called</sup> of self-consciousness and individuality. <sup>hasn't</sup> It is still possible to say a great deal about the appeal, <sup>what of the appeal if not that?</sup> and that in its broadest sense, <sup>discuss</sup> I propose to ~~limit my remarks to~~. Plato discussing art said





## NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA · TELEPHONE: 27456 · CABLES: SNUGGEST

that a work to be successful must be appealing and must be convincing. The first criterion is not one that appears full blown in the individual. It develops <sup>in</sup> I firmly believe from <sup>inherent</sup> a capability, from a seed with <sup>in</sup> which each person, is ~~emerged~~ some in more viable form than <sup>as well as in different directions</sup> in others. To attain its full blooming however it needs the utmost of tender loving care. No upper limit to the potential of esthetic <sup>appreciation</sup> appeal exists; with encouragement it will continue to expand ~~XXXXXXXX~~ throughout the life of the individual. Actually the appeal of a subject, <sup>translated into a plot</sup> and the conviction that <sup>the plot</sup> it relates to reality - subjective <sup>or</sup> as well as objective - are part of the same thing, the appeal preceeding ~~the~~ conviction. First, one is attracted by something he sees; it could be a landscape or a small detail of nature, <sup>second</sup> and he wishes to transcribe this fragmant by graphic means to paper so that others may vicariously experience ~~XXXXXXXXXX~~ pleasure or at least some emotion <sup>success</sup> on seeing his copy. The ~~validity~~ of his effort is proportional to the degree that he has been able to arouse in ~~XXXXXX~~ his audiance a feeling allied to that <sup>which</sup> ~~appears~~ the real subject <sup>aroused</sup> inspired in him. The two emotions/need not, in fact they cannot, be the same for they are <sup>produced</sup> aroused in separate individuals and dissimilarity is the <sup>criterion</sup> definition of individuality.

In addition to esthetic appeal <sup>and</sup> inseparably joined to it as a necessary adjunct, is the requirement that the representation of nature ~~carry a~~ carry with it convincing evidence of its validity. This does not mean that the photograph should depict ~~a recognizable object or even~~ an object ~~XXXXX~~ conventionally with all





## NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA · TELEPHONE: 27456 · CABLES: SNUGGEST

its customary attributes, or even <sup>possibly</sup> a recognizable object, but it does mean that whatever inevitable or intentional distortion is incorporated it must not be offensive to the viewer. There will be, of course, disagreement on this point in many cases. But it cannot be denied that to those who find the distortions <sup>in legitimate</sup> ~~unconvincing~~ <sup>unconvincing</sup> the photograph is unconvincing and therefore with him fails <sup>in its</sup> ~~in its~~ to attempt to communicate. If all who look upon it are <sup>under the author's intention</sup> ~~offended~~ <sup>annoyed</sup> then it is a total failure. To those not offended the photograph may be a success. The point I am trying to make, however, is not <sup>that</sup> ~~there~~ <sup>in</sup> there can be a difference of opinion but that the success of a picture ~~is~~ <sup>is</sup> any one person's judgement requires that it appeals to him and convinces him of its validity.

As an example of the kind of distortion I have in mind, on which a difference of opinion exists, consider a photograph of green trees made with infra-red light. The scene will have something of the quality of a moonlit landscape, ~~with~~ <sup>with</sup> a jet black sky, but the ~~leaves~~ <sup>leaves</sup> of the trees will be ~~white~~ <sup>white</sup> as though covered with snow. To some people this departure from accepted reality is objectionable and ~~for~~ <sup>for</sup> them the photograph is not convincing; and not a success; to others with perhaps greater sensibility or greater imagination this ~~divergence from perceptible~~ <sup>divergence from</sup> perceivable reality is exciting.



Whereas in black and white photography/almost exclusively a matter of tonal emphasis (perspective distortions are possible also in any photographic medium because they are entirely optical; the extreme case being photographs made through a fish-eye lens, an example of which I have yet to see which appealed to me more than as a curiosity) in color photography the added dimension of color provided the photographer with a further means of emphasis and personal interpretation. When I speak of distortions I refer to the departure from some physically measurable quantity such as relative brightness <sup>which is</sup> ~~when talking about~~ black and white photography related to the spectral sensitivity of the human eye. <sup>But</sup> ~~In this term~~ distortion is inevitable in the photographic process whatever its nature when the ultimate product is a print; a <sup>less pejorative</sup> ~~more useful~~ term <sup>than distortion</sup> would be ~~to~~ emphasis because ~~it~~ <sup>includes</sup> the human factor. The distortions of the process are amenable to wide control by manipulation of <sup>in</sup> the various photographic ~~methods~~ <sup>techniques</sup> from which all the possible interpretations of tonal and color values arise and which make up the esthetic contribution of the photographer. In discussing this matter of the interpretation of reality one can get into serious trouble if ~~one~~ <sup>he</sup> allows himself to become bogged down in considerations of what constitutes reality. Let us say for simplicity that by reality we refer to the world outside us which we see through our eyes and about the nature of which most of us agree. Of course this definition leaves out of consideration the vast world of subjective experience - the inner workings of the mind <sup>in</sup> - but this <sup>can</sup> is not the world which concerns me in photography nor is it one/which I ~~am able to~~ visualize photographic possibilities and so it is not a field I could discuss.

<sup>The recording of images by optical devices</sup> subjective  
 or natural Perhaps we can agree now that photography consists of the/interpretation of the real/world by means of emphasising some and playing down other features of a selected part of it, according to the Being an interpretation, therefore photography is not a literal representation of nature, It has been said by some practitioners of black and white photography that and to the degree that it manifests the perceptions and sensitivities of the photographer it becomes art. It has been said by some practitioners of black and white photography that because it portrays nature more literally ~~XXXXXXXXXXXX~~ <sup>that of</sup> the creative potential of color photography is of a lower order than ~~is~~ black and white photography. In general it seems to me it can be agreed that the more literal the interpretation of nature the less the creative potential of the medium, but <sup>it</sup> nevertheless the choice of subject still <sup>remains</sup> an important factor in the evaluation.





# NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA. TELEPHONE: 27456. CABLES: SNUGGEST

ASSOCIATED WITH:- THE NORFOLK HOTEL. KENYA HOTELS LTD:- OUTSPAN HOTEL & TREETOPS.  
WILD LIFE LODGES:- KEEKOROK & SAMBURU GAME PARK LODGES.



Literal photographs whether in color or black and white are often boring because they leave nothing to the imagination. The <sup>viewer</sup> ~~audience~~ is presented with <sup>explicit</sup> ~~a flat~~ statement which he can do nothing with and he quickly loses interest. Usually, though, the explicit photographs of this nature are too all-inclusive; they encompass too much of nature and their fault lies <sup>in</sup> more in vastness of the subject than in the literalness of the portrayal.

That there is such strong opposition <sup>to color photography</sup> /among the higher echelons of the photographic fraternity I find very difficult to explain. It is a phenomenon <sup>as a whole</sup> I believe analagous to the low esteem in which photography ~~itself~~ was held by artists and critics generally during the early decades of this century until Alfred Stieglitz brought about its recognition as a valid creative medium in the arts. The opposition to color photography is the same kind of conservative reaction to something new. But to those who make color photographs but do not produce their own color prints ~~the experience will~~ <sup>by methods which offer</sup> the greatest degree of control the process will remain <sup>an awful</sup> one for the dilettante just as black and white photography will always ~~remain~~ <sup>be</sup> an incomplete creative experience for those who farm out their printing. <sup>Neither</sup> ~~They~~ can ~~ever~~ experience the emotional satisfaction derived from assembling a beautiful three color ~~print~~ or producing a fine black and white print.

It behoved me at this point to try to explain why I spend so much more of my time in color than on black and white photography. If I only made 35mm slides as so many amateurs do, it might with some justice be said that I was too lazy to make prints and therefore took the easy way out by using a medium that does not give itself readily to print making. But this criticism is invalid since I do make color prints <sup>from hundreds of transparencies/in 35 mm to 4x5 sizes by the/dye-transfer process which</sup> ~~of~~ <sup>requires</sup> ~~demands~~ meticulous precision. I became interested in color many years ago when on presenting a collection of black and whites of birds to a publisher I was told that they were not meaningful because the birds could not be identified and for that they would have to be in color. This occurred just after ~~the~~ Eastman Kodak began the production of Kodachrome. So then being younger ~~and~~ more energetic than I <sup>now am</sup> I set about photographing birds in color and after several years returned to the publisher with a new set of prints, in color. This time I was told by the same editor that he couldn't <sup>possibly</sup> publish them because it would cost too much. I didn't believe him and so I wasn't too discouraged and kept on photographing. At the same time, however, I began to point my camera at other subjects such as flowers, fungi, details of the forest floor.





# NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA • TELEPHONE: 27456 • CABLES: SNUGGEST

ASSOCIATED WITH: THE NORFOLK HOTEL • KENYA HOTELS LTD.: OUTSPAN HOTEL & TREETOPS, and kept on  
WILD LIFE LODGES: KEEKOROK & SAMBURU, GAME PARK LODGES, corners at other and



My wife seeing them said they reminded her of Thoreau and that I ought to do a book on Thoreau. This idea rapidly germinated while I read all of Thoreau I could find and eventually resulted in the publication of *In Wildness is the Preservation of the World*. The bird book is yet to come. With this commitment to color and its ultimate reward it is not surprising that I kept on making color photographs and as I continued my ideas on what constitutes a good color photograph began to take form and to crystalize.

objects

The first ~~experiences~~ <sup>among</sup> of nature that attracted me were as might be expected the most colorful ones. Of the birds it was those with the brightest plumage, while ~~other subjects that attracted me~~ were flowers, and lichens, and autumn leaves. Gradually the more subtle hues began to draw my attention - the colors of earth, of decaying wood, of bark, and then the strange colored reflections one sees when they are looked for. It becomes a matter of educating the perception, of training oneself to see; not that in my case ~~it was a conscious process~~ <sup>it was a conscious process</sup> that I worked at. If it had been I probably would not have succeeded but would have remained blinder than I am. The things I began to see came about spontaneously as the result of continuously <sup>focusing</sup> observing the fine structure of nature. It would have happened to any one ~~directing~~ <sup>directing</sup> his attention as I was in this direction and ~~it has~~ <sup>this actually</sup> happened to many young photographers. I began to see the effect of ~~sky light xxxxxx subjects~~ the available light either from a clear blue or from an overcast sky on my subjects, and I began to recognize that sunlight was often a disadvantage producing ~~a~~ spotty and distracting patterns. The only natural sources of light available for photography are direct sunlight and skylight, and the way ~~these two~~ <sup>all</sup> sources interact with the environment by reflection and absorption produces ~~sorts~~ <sup>all</sup> of wonderful effects. To those who aren't used to observing them they often seem unreal or false and they complain about the distorted and artificial colors in my photographs. But they are there although I sometimes emphasise or depress them in the printing process. To do this is no more than what the black and white photographer does with ~~neutral~~ tonal values during the steps of negative development and printing.

One of the most interesting and compelling subjects for me is water in its numerous forms and manifestations. As is well known it reflects the sky thus giving us the blue sea on a clear day. ~~xxxx~~ In rills and

relayed  
to base





# NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA. TELEPHONE: 27456. CABLES: SNUGGEST

One of the most interesting and compelling subjects for me is

color in its numerous forms and manifestations. As is well known it reflects

the sky and the hills and ASSOCIATED WITH THE NORFOLK HOTEL, KENYA HOTELS LTD.: OUTSPAN HOTEL & TREETOPS, WILDFIRE LODGES: KEEKOROK & SAMBURU GAME PARK LODGES.



puddles it also reflects the sky giving some marvelous effects in surroundings of quite different color, These small bodies of water ~~also~~ reflect light which has already been reflected from some other surface in which partial absorption has taken place. Thus the green vegetation beside a pool is reflected giving ~~the~~ an emerald cast to the water, or autumn leaves may turn it to gold. If the water is moving the ripples as they face in various directions reflect the light from different sources producing patterns of color. But not only water reflects: leaves and rocks reflect the sky too. <sup>upper</sup> The <sup>surfaces</sup> of the former turning at times as blue as the sky <sup>itself</sup> leaving the undersides still yellow green. The black oxides that form on sandstone in the ~~West~~ called desert varnish reflect the sky too almost perfectly in shaded ~~skiffs~~ alcoves and shine like windows in the ~~slit~~ cliff.

~~All these effects~~ Snow too reflects the sky as we all have seen <sup>in</sup> by the bluness of shadows in winter. On sunlit snow the blue is swamped out by <sup>do</sup> the intensity of the direct sun light, But the shadows really are blue, and ~~are~~ not simply appear so owing to a mechanism of visual perception that causes one to see the complementary color following ~~prolonged exposure to~~ <sup>strong stimuli</sup> a strong colored light. On an overcast day snow may appear slightly bluish, but is also perceived as neutral white. The bluness of <sup>the interior of</sup> ice and <sup>clean</sup> snow banks, described by Thoreau, is an example of the same phenomenon ~~that~~ of scattering that gives the sky its bluness.

~~All these effects~~ can be recorded on color film and can be enhanced <sup>in the print</sup> or diminished/as the photographer chooses. Should the emphasis of a color be carried too far an unreal effect may be produced which as in the case of infrared photography might be emotionally exciting or distasteful depending on <sup>the viewer's</sup> the viewer, but is not necessarily invalid. I believe that the reaction elicited is related to the experience of the viewer, the degree of his awareness, and his prejudices. By and large those who have been in closest contact with the natural environment are the most perceptive of nature's characteristics. They accept and are pleased with the emphasis. Others whose contact has been more superficial complain that the colors are unreal, artificial, that they have never seen anything like these colors although they have been to the same places, therefore they maintain that what I have done is to falsify nature. For them obviously the photograph is unconvincing and displeasing - a failure. They are like a painter friend I had who after seeing my exhibition of Glen Canyon photographs asked me how I could justify representing rocks in those garish colors. What color are rocks I replied. Rock color he said. He was a New Englander though he lived in the Southwest





## NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA · TELEPHONE: 27456 · CABLES: SNUGGET



and was unable to free himself from his early <sup>my</sup> impression (of stones as gray), ~~what Thoreau described as~~ the color of antiquity as Thoreau described the lichenized rocks of Concord. He could not <sup>in color</sup> contemplate ~~the more recent antiquity~~ of the Utah sandstones, <sup>being different from the</sup> ~~more~~ <sup>elicate</sup> ancient granites of Massachusetts. ~~XXXXXX~~ Blue highlights ~~produce~~ the same kind of reaction from others of my audience ~~xxxxxx~~ that the Navaho and Wingate formations produced in the painter friend - unbelieving incredulity. - a strange reaction indeed since blueness is such a pervasive feature of all earthly landscapes derived as it is from the scattered blue light of the atmosphere.

To invalidate color photography on grounds of excessive literalness is a contradiction of the criticism I have just considered that I exaggerate the colors of objects or create false color contrasts. The ~~critics~~ critics cannot have it both ways. But this is not a controversy which concerns me very deeply, whether color photography is too literal or not literal enough, for this difference of opinion could be applied to black and white photography equally well. The question I am concerned with, ~~is the scope of color photography~~ <sup>is the scope of</sup> ~~which is the theme of this discussion, and correlatively what attributes~~ <sup>is</sup> is what the necessary attributes are of a successful color photograph, and correlatively how they influence the scope <sup>of</sup> photography. I have already stated the two fundamental requirements for acceptance are that the photograph must ~~be~~ first be pleasing and second must ~~be xxxxxxxx in x~~ carry conviction. <sup>In the</sup> ~~discussion above~~ <sup>discussion</sup> on the ~~enhancement of colors~~ <sup>chromatic attributes</sup> of the environment contained the tacit implication that a relationship exists between color quality and the effect it produced on the viewer for whom if the photograph is to be accepted it must be a pleasant one. No requirement is included that the colors have to be exact reproductions of ~~someones~~ <sup>per-</sup> ~~determined~~ <sup>idea</sup> of their quality as reflected from the subject. They may be exaggerated and distorted to any degree the photographer desires just so long as the relationships are attractive. There will arise a difference of opinion between viewers of course on this matter, but the first person to be pleased must be the photographer himself. After him the judgement becomes a matter of consensus. Even such extreme manipulation as the reversal of colors in the printing process could be attractive, and here we come to the second criterion that the result shall be convincing.

The results I have seen, however, of switched colors in the three-color printing processes have yet ~~to xxxxxxxx~~ convince me of their validity.





## NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA · TELEPHONE: 27456 · CABLES: SNUGGEST



I think they are gimmickish, <sup>that</sup> are attempts to do something different for the sake of difference rather than expressions of creative insight. They seem to me to be the product ~~xxxxxxx~~ contrarily of creative impoverishment.

More moderate examples of color manipulation are accomplished by ~~using~~ <sup>the</sup> ~~process~~ the conventional techniques of photographic ~~control~~ used in all fields of photography. They include spectral selection and contrast control. The former in black and white photography is ~~is attained by~~ <sup>under</sup> the use of filters during negative exposure, and the latter ~~by~~ variations in exposure and development in both the preparation of the negative and the positive print ~~of it~~. These manipulations offer the photographer a very wide latitude for creative expression, as all ~~those~~ familiar with the writings of Ansel Adams and Minor White know. In color photography spectral selection during the exposure of the original positive or negative material ~~(xxxxxxx)~~ (Kodacolor etc) is a less extreme but much more subtle manipulation than in black and white. However, in the color printing processes spectral selection can ~~be~~ produce just as great <sup>environmental</sup> effects as I will illustrate with slides. Thus, a predominant color resulting from selective/reflection ~~xxxxx~~ can be suppressed by filters in the direct color printing techniques or by ~~dye~~ ~~xxxxxxx~~ selective dye control in the indirect techniques. Contrast ~~control~~ in dye-transfer printing is controlled in all four stages of the development of the final image: first, by masking, which by itself is a complicated process; second, by the development of the separation negatives similar to black and white negative treatment; third, by controlling the development of the positive matrices from which the final print is assembled; and fourth by controlling the amount of dye the matrices absorb for transferring to paper. So it is obvious that here too the photographer has at his disposal a tremendous range of devices for creative interpretation. The parallel between contrast control in black and white and color photography is only approximate in that in the latter at certain stages enhanced contrast produces increased color saturation. To avoid this effect the technician may find that he must resort to a reduction of contrast at one and an enhancement at a subsequent stage in the printing. But on the whole color printing is amenable to a degree of control equal to if not greater than that available to the maker of a black and white print. The one control in black and white printing not available to the ~~xx~~ dye-transfer printer is that of dodging. <sup>not selective</sup> All ~~differential~~ controls must be accomplished by ~~selective~~ differential masking.

If possible, it is always advisable to ~~attain~~ <sup>obtain</sup> the desired ~~spectral~~ <sup>xxxxxxx</sup> color -





## NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA • TELEPHONE: 27456 • CABLES: SNUGGEST



spectral - qualities in the transparency by the discriminating use of filters. They should be used conservatively since slight alterations in the composition of the light reaching the emulsion causes very noticeable effects on the color balance. The filters commonly used in color photography belong to the color correction and light balancing series ~~available~~ in steps from a slight tint to deep color available in the three primary colors red, green, and blue, and in the three respective complementary colors cyan, magenta, and yellow.

There are two general circumstances under which these filters can profitably be used. ~~THE~~ One is under conditions in which the ambient light ~~XXXXXXXXXXXXXX~~ contains a predominant wave length such as is the case with shaded subjects on a clear day when blue sky provides a large fraction of the illumination. Correction can be accomplished ~~by~~ through the use of light yellow <sup>or</sup> red filters or a combination of both. The degree of filtration <sup>needed</sup> ~~desired~~ cannot be stated precisely for it is determined by experience and judgement <sup>the photographer</sup> ~~at~~ the desired amount, <sup>individual</sup> ~~creative~~ interpretation ~~again~~. The other <sup>No</sup> condition requiring the use of filters arises from color film sensitometry. ~~All~~ photosensitive emulsions respond ~~to exposure~~ to light to a degree precisely <sup>the</sup> proportional to the exposure, in which exposure is defined as the product of ~~light~~ intensity <sup>of the</sup> and the light acting on the emulsion ~~times~~ and the duration of its action. Thus an exposure of 1/8 sec at f/45 for a ~~XXXXXX~~ subject light value of 15 will not be equalled in its effect on the emulsion by an exposure of 4min. at f/45 for a light value of the same subject of 4, although the total amounts of energy involved in the two exposures is equal. This lack of equivalence is called reciprocity failure. In multilayered emulsions in which each layer is sensitive to a different part of the spectrum as in color film the phenomenon of reciprocity failure occurs unequally in the different layers. In other words reciprocity failure is a function of wave length. The result is that with long exposure most color film - some types more than others - exhibit a hue shift from the color balance of short exposures. With Ektachrome this shift is towards ~~the~~ <sup>the</sup> towards green. The longer the exposure required the greener the result. To correct this effect a <sup>magenta</sup> ~~monochromatic~~ filter ~~XXXXXXXXXXXXXX~~ complementary to green is required, the density of which is correlated to the length of exposure. No absolute rule can be formulated for the choice of filter. It depends too much on personal preference and on a multiplicity of environmental factors. One photographer may like a warmer color balance <sup>in</sup> his photographs than another; or he may prefer more blueness in some subjects than in others.





# NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA • TELEPHONE: 27456 • CABLES: SNUGGEST



And <sup>quite</sup> the environmental factors, <sup>my</sup> cancel one another out. This happens <sup>with some types of film</sup> when a long exposure is required for a shaded subject illuminated chiefly by the light from blue sky. In the last analysis the decision <sup>on choice of</sup> as to what filter to use, if any, and how to expose the film comes down to the photographer's ~~concept~~ of the expectations, and his evaluation of the finished product is a measure of his aesthetic judgement, his taste.

<sup>all</sup> Photographers have their prejudices and I am no exception. Added to those who hold that color photography is too literal, to even the score, are a large number who make no black and white photographs because for them the medium is too limited. Even though in recent years I have done little black and white work I reject both of these points of view. My prejudices are more specific and <sup>relate to</sup> ~~concern~~ subject matter more than interpretation or expression, and perhaps paradoxically are concerned with aspects of color photography. I have said quite a lot about the influence of blue sky light on color quality and under certain conditions, and how this influence can be reduced, altered or accentuated. It is not the indirect evidence of blue sky that I find objectionable, it is the blue sky itself in color photographs that I dislike. Cloudless blue intrudes irrelevantly into the subject; it never seems to fit or to belong with the rest of the picture. To me it is a false note which can be mitigated to some extent, but not entirely, by the presence of white clouds. A white ~~skyy~~ <sup>to the same degree</sup> or very pale sky does not arouse <sup>in me</sup> this antipathy ~~in me~~, nor do black and white photographs of skies have this effect on me. Ah ha! the literalist will say, its because the effect is too literal that you object to it. Maybe so, but I think there is a more subtle reason which has to do with the totality of a photograph as well as with its explicitness. Blue skies almost always seem to me redundant; they add nothing to the information conveyed by the photograph, In fact they may detract from it by distracting ones attention away from the relevant parts of the picture. A photograph should contain no more than is necessary to convey the meaning the photographer had in mind or in his subconscious. There will of course be exceptions to this dictum and photographs of mine will turn up with blue sky but <sup>in</sup> they will be few- some may be the exceptions that prove the rule, whereas others the sky may actually contribute to the totality of the composition.

The total picture is in the end what counts. All the parts should combine to produce an integrated whole with greatest economy and least irrelevant  
re





# NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA • TELEPHONE: 27456 • CABLES: SNUGGEST

$$\frac{1}{4} \frac{28}{1} \quad 5$$

$$\frac{1}{4} \quad \frac{1}{5} \quad \frac{1}{20} \quad \frac{1}{3} = \frac{1}{12}$$



The more junk the viewer has to dig through to get the message the less the photograph will appeal to him and the less conviction it will carry. Intricacy <sup>but</sup> ~~and~~ of detail and complexity are not contradictions to harmony nor to a simplicity of the whole.





## NEW STANLEY HOTEL

A BLOCK HOTELS ENTERPRISE



P.O. BOX 30680 & 75, NAIROBI, KENYA • TELEPHONE: 27456 • CABLES: SNUGGEST

ASSOCIATED WITH:- THE NORFOLK HOTEL. KENYA HOTELS LTD.- OUTSPAN HOTEL & TREETOPS.  
WILD LIFE LODGES:- KEEKOROK & SAMBURU GAME PARK LODGES.