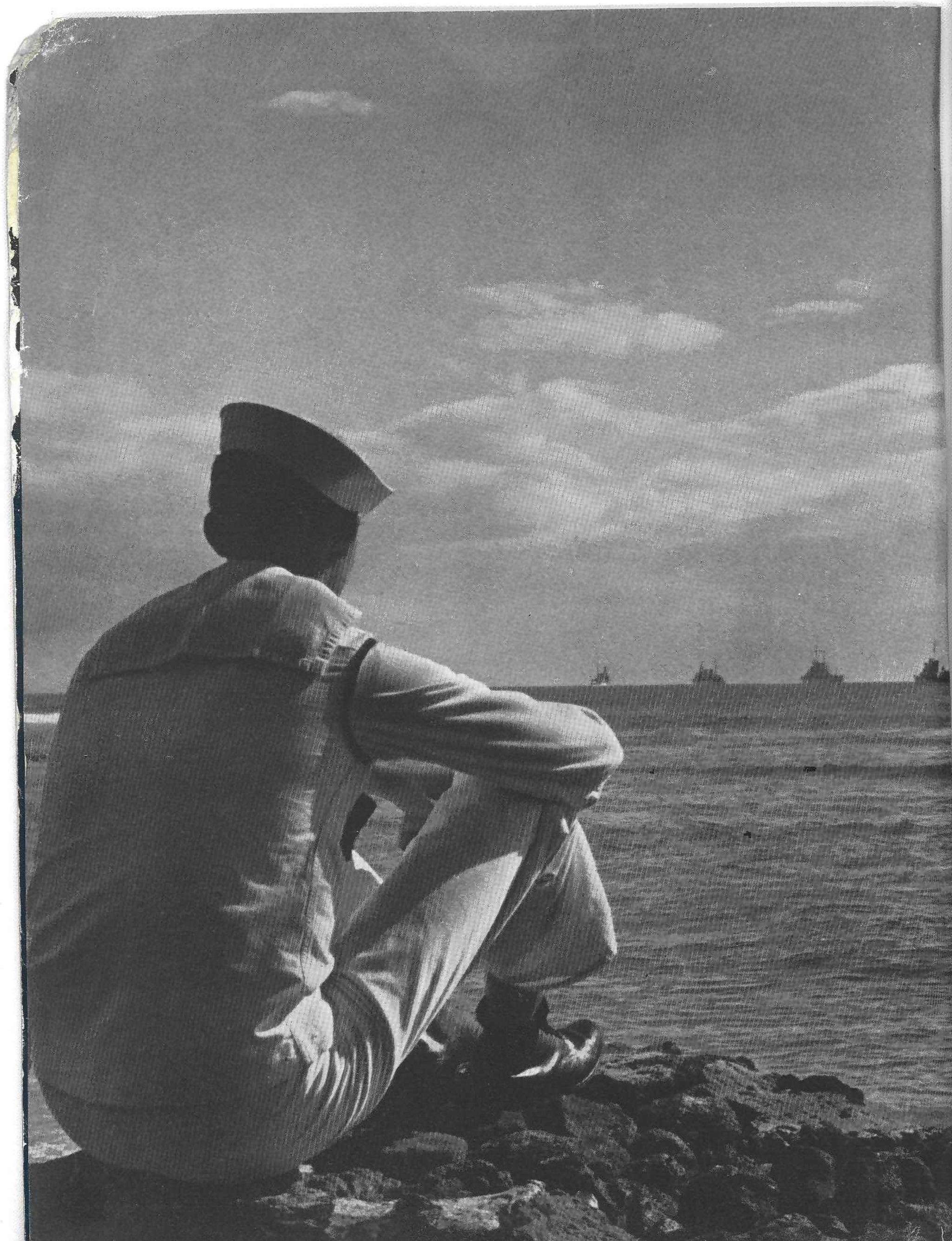


COMMENCE SHOOTING!

A NAVY MANUAL ON WAR PHOTOGRAPHY



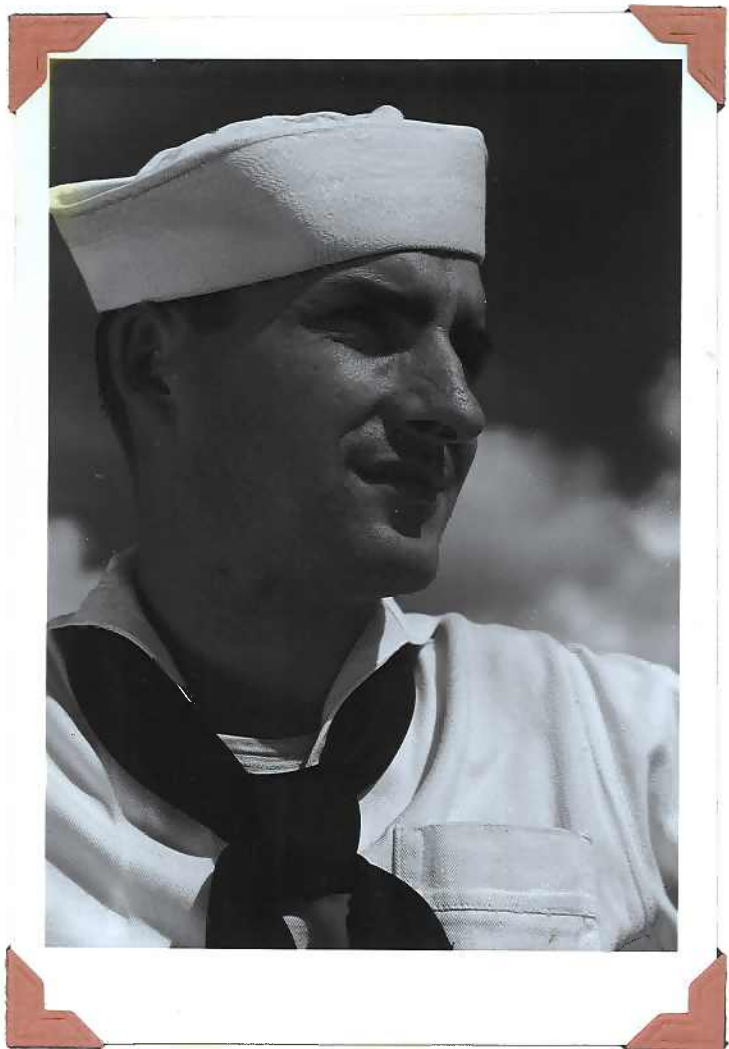
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COMMENCE SHOOTING!



PREPARED BY THE PHOTOGRAPHIC SECTION, BUREAU OF
AERONAUTICS, WITH THE COLLABORATION OF THE EDITORS
OF LIFE MAGAZINE AND OF THE MARCH OF TIME NEWSREEL.





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A MESSAGE FROM THE SECRETARY OF THE NAVY



FRANK KNOX, SECRETARY OF THE NAVY

The Navy Department desires that, to the fullest possible extent, a pictorial record be compiled and preserved of the war in which we are today engaged. To further those ends a board was appointed in August 1941, to consider the photographic needs of the Navy and how best to meet them. The board recommended that full responsibility for fulfilling the photographic requirements of the entire Navy be delegated to the Bureau of Aeronautics, because of the wide experience it has had in this work. This book is one of the fruits of its labor.

I cannot overemphasize the tremendous importance of pictures to the Navy. They serve more varied and vital purposes than most Navy officers and men realize. Their first, immediate importance is to provide a report to the American people on who is fighting their battles and how they are being fought. They will also preserve for future Americans a graphic and living history of our efforts and sacrifices, made in these trying times to win freedom for the world.

Still and motion pictures are always needed and constantly used within the Navy, Marine Corps and Coast Guard for purposes of instructing, training and indoctrinating officers and men. They are being used to teach aviation mechanics the mysteries of their jobs. They reveal to engineers and research boards the cause and result of damage incurred during action. They explain the reasons for aircraft disaster and record the extremely important visible evidence of destruction wrought by our men and ships upon those of the enemy. They furnish data which are used by commanding officers in planning the strategy of attack or defense against the nations at war with this country.

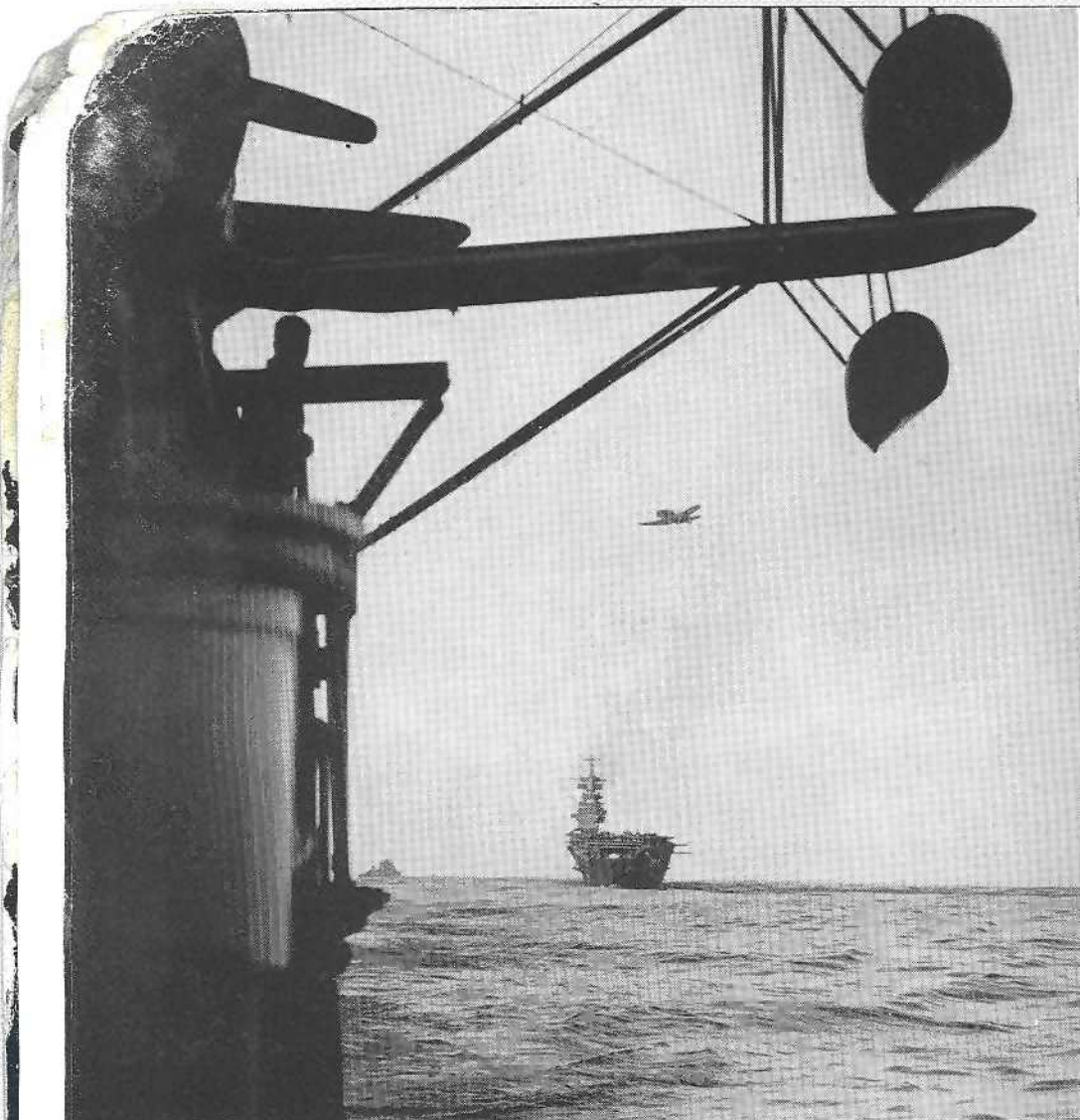
It is for these several and important reasons that the Navy has its own photographic personnel. These men are enlisted photographers, trained in the Navy's own schools or in those furnished by civilian organizations.

These men have been trained in the techniques of military photography and pictorial journalism and their specific duty is to take pictures of naval activities. It is a job which is as important as that of a gunner, signalman or engineer. I earnestly recommend that all officers assist these photographers as much as possible in the pursuit of this important mission.

The primary aim of this non-technical manual, *COMMENCE SHOOTING!*, is to guide those photographers who have not had the benefit of specialized schooling in pictorial journalism. Secondly, it will serve to refresh all photographers, whether schooled or not, in the rules and importance of their profession. But it will also be of value to all officers of the Navy. Through it they may gain some insight into the precise and demanding profession of photography. They will, I hope, find a greater understanding of the problems of those men who are doing so much in keeping the country informed as to the progress of the war and, at the same time, are proving themselves of immense technical aid to the Navy.

We are fighting a war for democracy and one of the tenets of democracy is an informed people. The Axis nations have long realized the power of pictures, but have misused them as propaganda. While this war is being fought, and after we have won it, I am sure that the naval photographer's camera will mirror a true picture of our aims, our might and our victory.

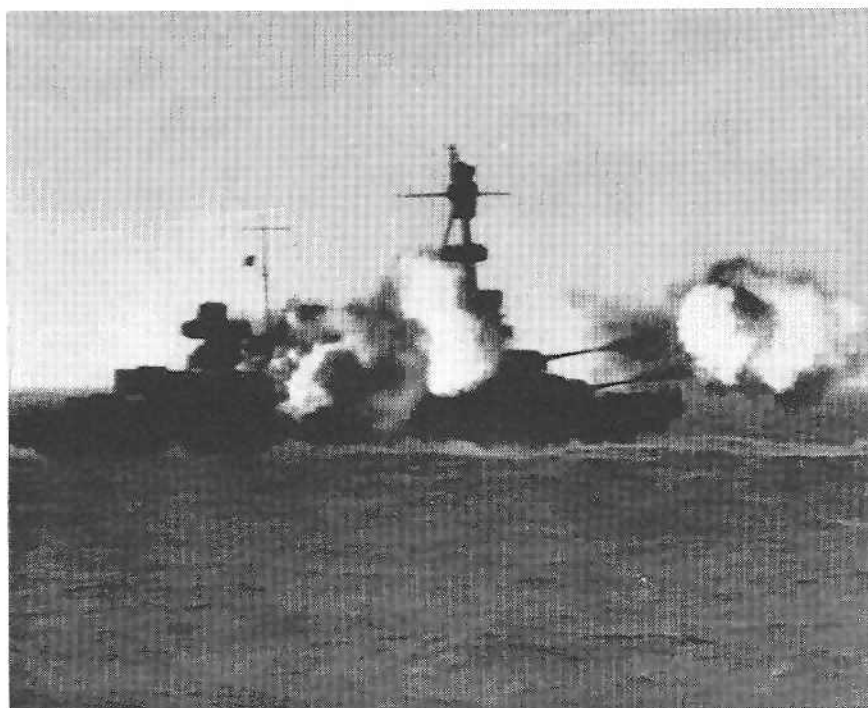
Frank Knox



FROM THE CARRIER'S DECK PLANES TAKE OFF FOR THE RAID

NAVY PHOTOGRAPHERS GO ALONG TO THE WARS

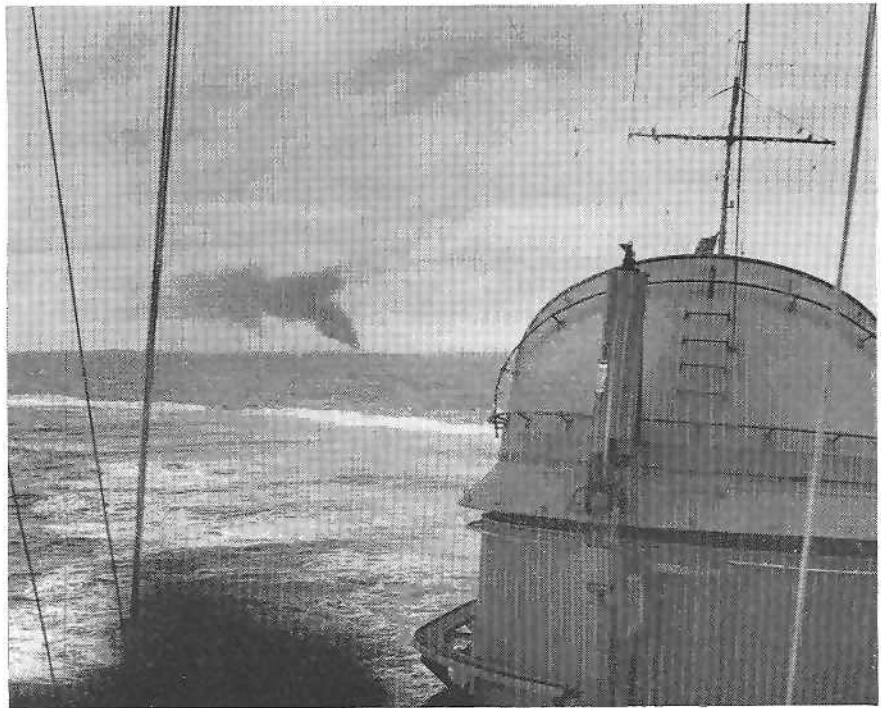
On Jan. 31, 1942, when a U. S. Navy task force went on the offensive against the Japanese stronghold on the Gilbert and Marshall Islands, the Navy's photographers also went on the offensive. The great newspictures which came out of this battle were distributed within a fortnight to thousands of newspapers and magazines throughout the U. S. and the world. Millions of people in America and in other free countries saw the still photographs and motion pictures of the Navy's victory and were thrilled by what they saw. Recruiting in the U. S. jumped sharply. Editorials praised the Navy. Movie theaters shook with applause. The American people had a chance to express their approval of the Navy's spirit and its conduct of the war. They got this chance because the photographers of the Navy did a good job under fire.



A HEAVY CRUISER, shelling the Jap islands beyond the horizon, shakes with the recoil of her big guns and the camera on a nearby ship catches the violence of the warship's effort.



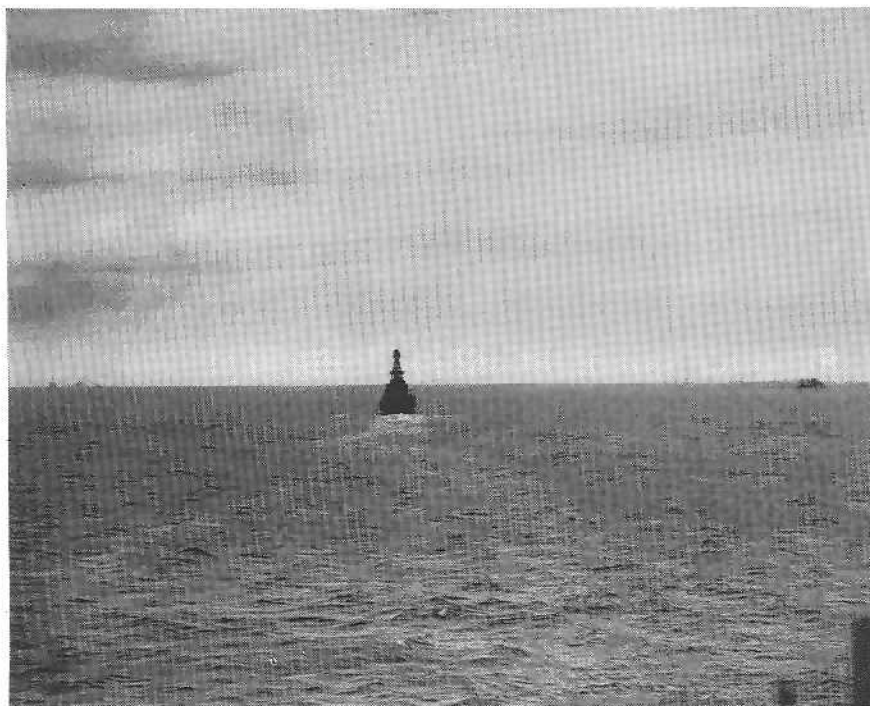
AFTER THE BATTLE WAS OVER, A NAVY OBSERVATION PLANE



THE DESTRUCTION that the Navy's guns inflicted on the surprised shore bases shows as a high pillar of smoke from aft the U. S. cruiser's bridge where the photographer was stationed.



AND A SCOUTING PLANE (WHICH TOOK THIS FINE AERIAL PICTURE) FLEW OVER WOTJE ATOLL TO OBSERVE THE DAMAGE DONE



THE SPREAD-OUT TASK FORCE was never in tight enough formation to permit a single mass shot but the camera was able to catch destroyers shelling bases from close in to shore.



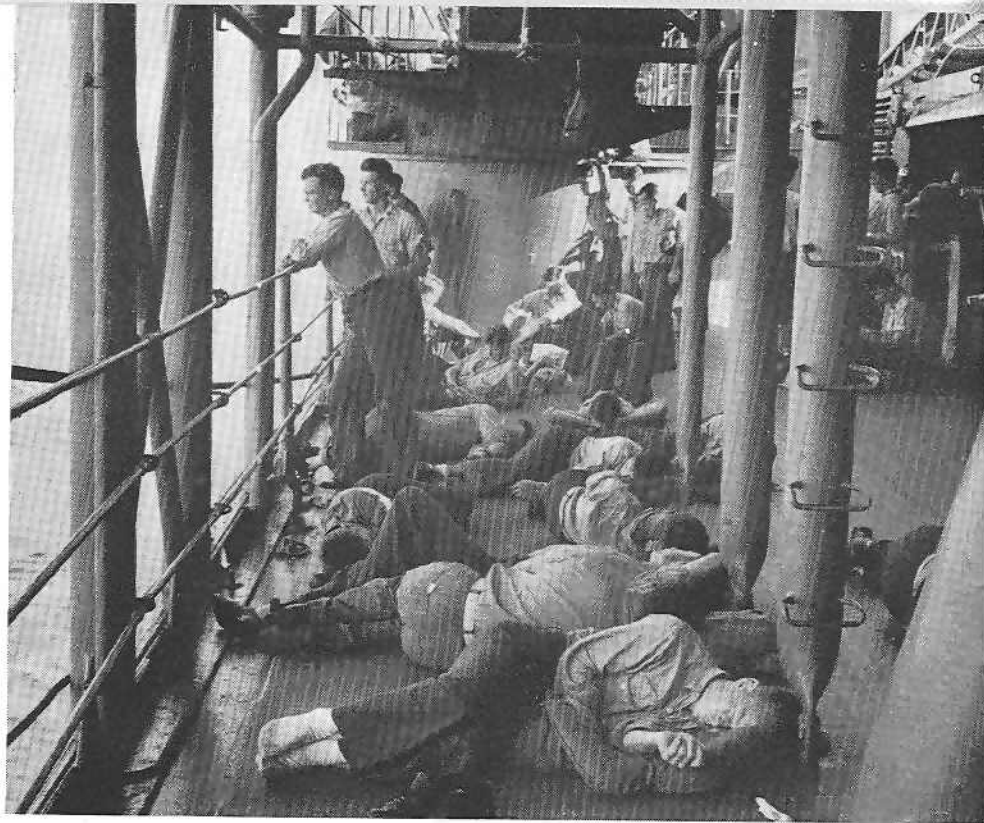
ABOVE THE CLOUDS, the Navy's camera flew near two carrier bombers as they hovered over an island base, waiting for their chance to hurtle down and drop their bombs on the enemy.

CAMERA SHOWS ALL SIDES OF BATTLE

In documenting an action, the Navy photographer must show the battle as a whole. The high dramas of warships meeting in a death struggle at sea produce the biggest and most thrilling shots. But the small things of battle are of very real importance. They make the story personal and understandable to the people at home.

Shown on these pages are some of those little things which took place during the Gilbert and Marshall action. They might have been very easily overlooked. Much more exciting things were going on at the time. These pictures, taken by a civilian who was with the task force as LIFE Magazine's accredited correspondent, make the whole series a true and complete story—much more than a tale of blazing guns and big explosions. Every photographer must be certain to show all phases of an action, not only its climax.

For this purpose, it is practical to have two cameras when working during action. One of them can be fitted with a telescopic lens for distant battle scenes. The other, conveniently slung around neck, can be used to capture minor incidents on deck which help make a picture story live.



THE WAY SAILORS SLEEP shows their readiness for battle. On topside in tropical weather they sleep with clothes on so that in sudden emergency they can get to battle stations without waste of moment's time



THE DANGERS Navy men face are made vivid by this photograph. In the midst of an empty ocean a plane's crew perches on the main float of their capsized plane, rubber boat in-

flated, waiting for a destroyer to pick them up. By showing the helpless men on a waste of glistening water, the photographer has emphasized the terrifying loneliness of men adrift at sea.



RECORD OF DAMAGE is important. Engineers who will overhaul ship get clear information to go by, damage-control men can study effect of bombs.



THE REPAIR JOB was finished next day. By shooting from the same place from which he took picture at left, the photographer provided clear documentary evidence of speed and efficiency of repair parties.



THE SACRIFICE an American sailor has made and is always ready to make for his family, his friends and his country is mutely recorded in this scene. Here a group of sailors send

a dead shipmate to his long rest. The picture shows the final moment, heart-breaking in its simplicity, as the sailor's body slips from under the colors to be received by the eternal sea.

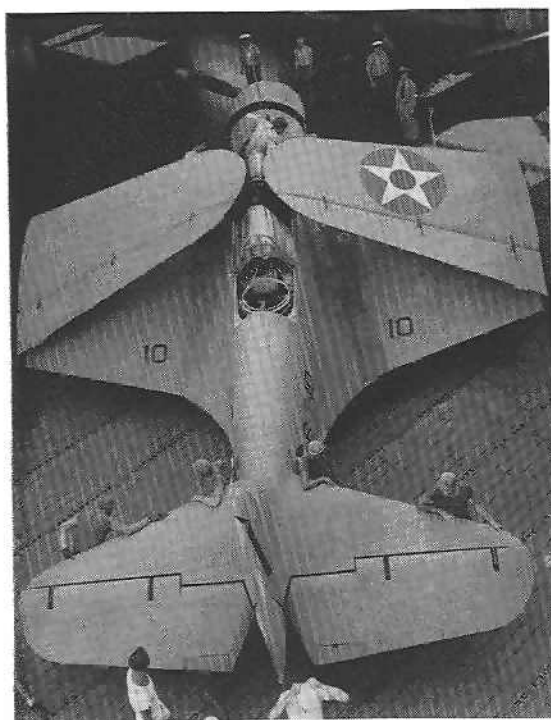
EACH NAVY SHIP IS A COMPLETE STORY IN ITSELF

The Navy photographer should never forget that he lives and works in the midst of pictorial surroundings which in themselves are a cameraman's delight. The happy combinations of light and shade, of water and sun, present him with thousands of stimulating technical contrasts. His prime subject is a ship, whose clean lines of practical beauty have always fascinated landmen. The operation of that ship and her crew can best be expressed in pictures. Every one of those pictures is of untold interest, whether the ship be a tanker or a cruiser.

The next eight pages tell the picture story of one ship—an aircraft carrier. This is a good example of pictorial journalism, a photographic essay on one subject. Before the photographer began to work he first clearly understood his subject. An aircraft carrier's prime purpose is to carry, launch and recover combat planes. The pictures point this out. If the essay were to be on a tanker, the photographer's main object would be to show in pictures that this vessel carries oil to distant bases and to fighting ships at sea.

Before he starts to take the long story, the photographer must know clearly what he wants his finished product to be. A very good way to begin is to make a complete preliminary tour of the subject. After becoming thoroughly familiar with the problem, the photographer should then make a detailed scenario or shooting script, listing all the pictures he plans to take and the times they can be taken most conveniently. This will not only save the photographer's time but will also avoid disrupting a ship's schedule or any Navy work. The photographer should remember that the Navy's work is itself more important than any picture story about it and every effort should be made not to interfere with routine while photographing the story.

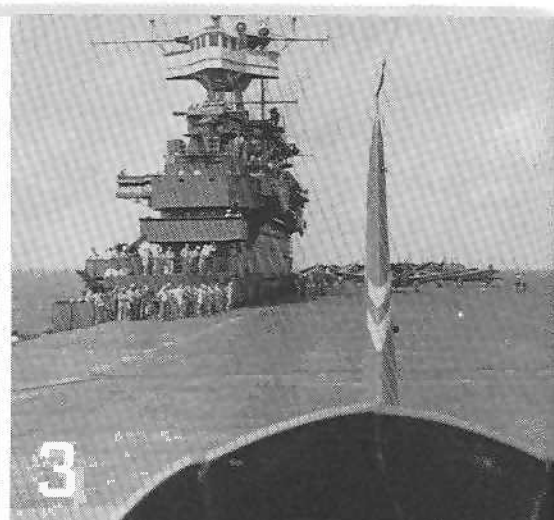
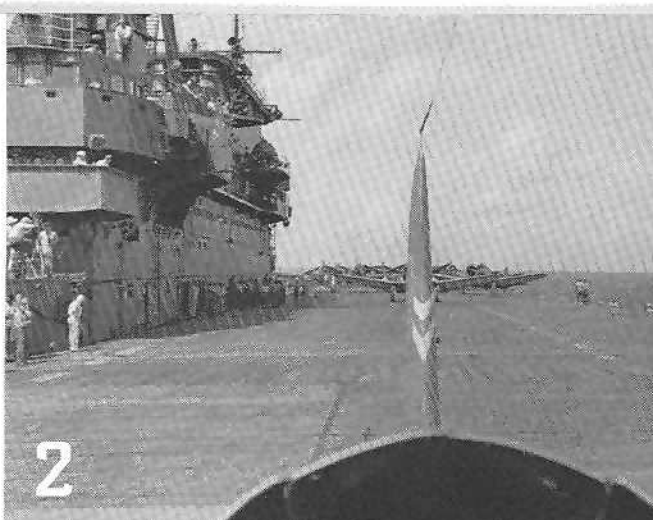
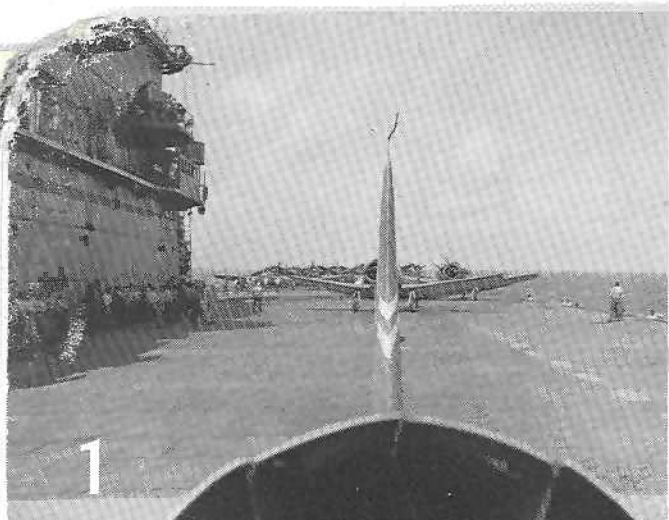
The most necessary single picture is a good general view of the subject. This will be the preface. The rest of the story will elaborate and amplify it. For his story on the aircraft carrier, the photographer has logically shown his whole subject from the air (*right*). He has shot down at an angle from one of the carrier's own planes. As he banks above the broad deck, he can see the airplanes on it and the blue sea around it.



CARRIER PLANE FOLDS BACK ITS WINGS





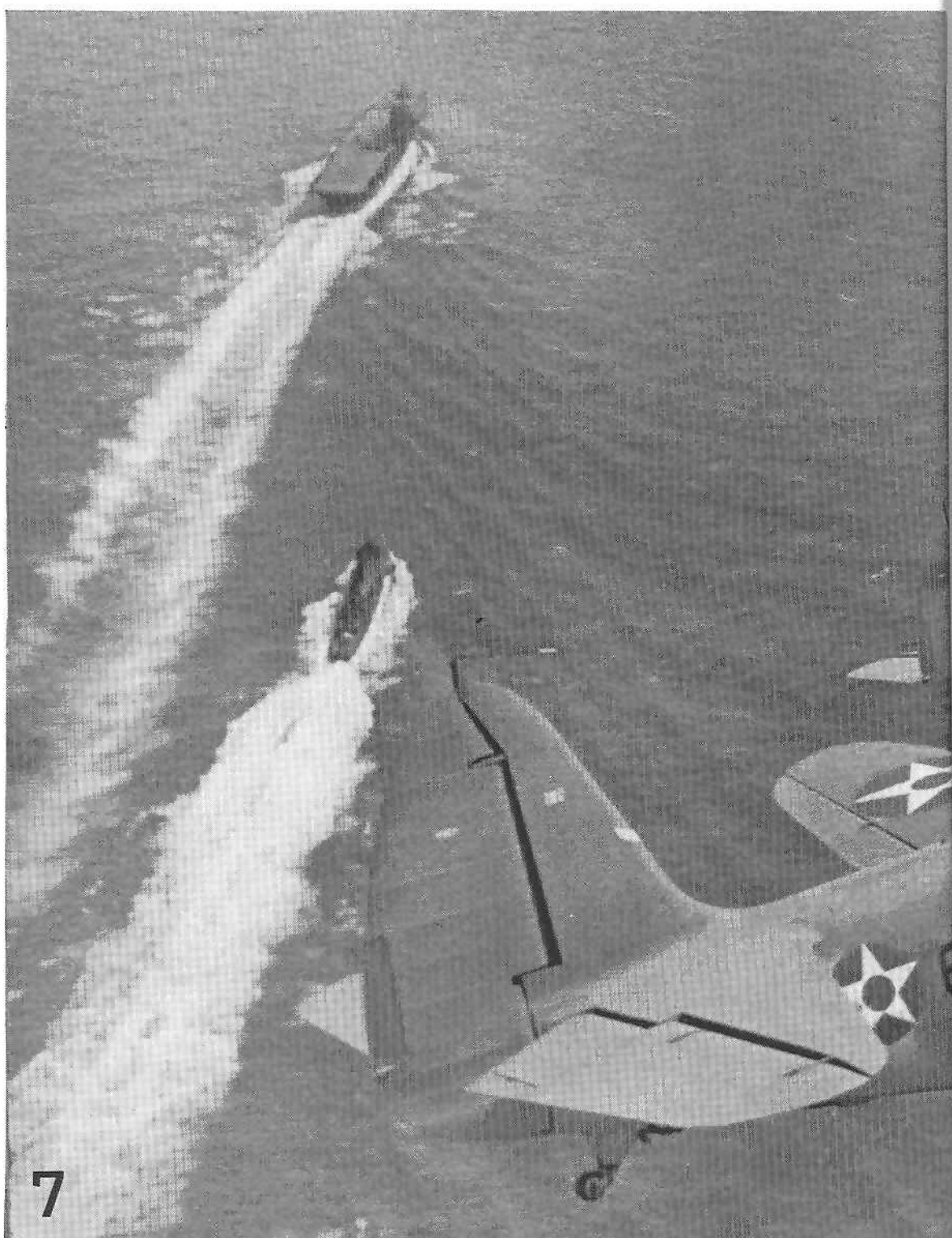


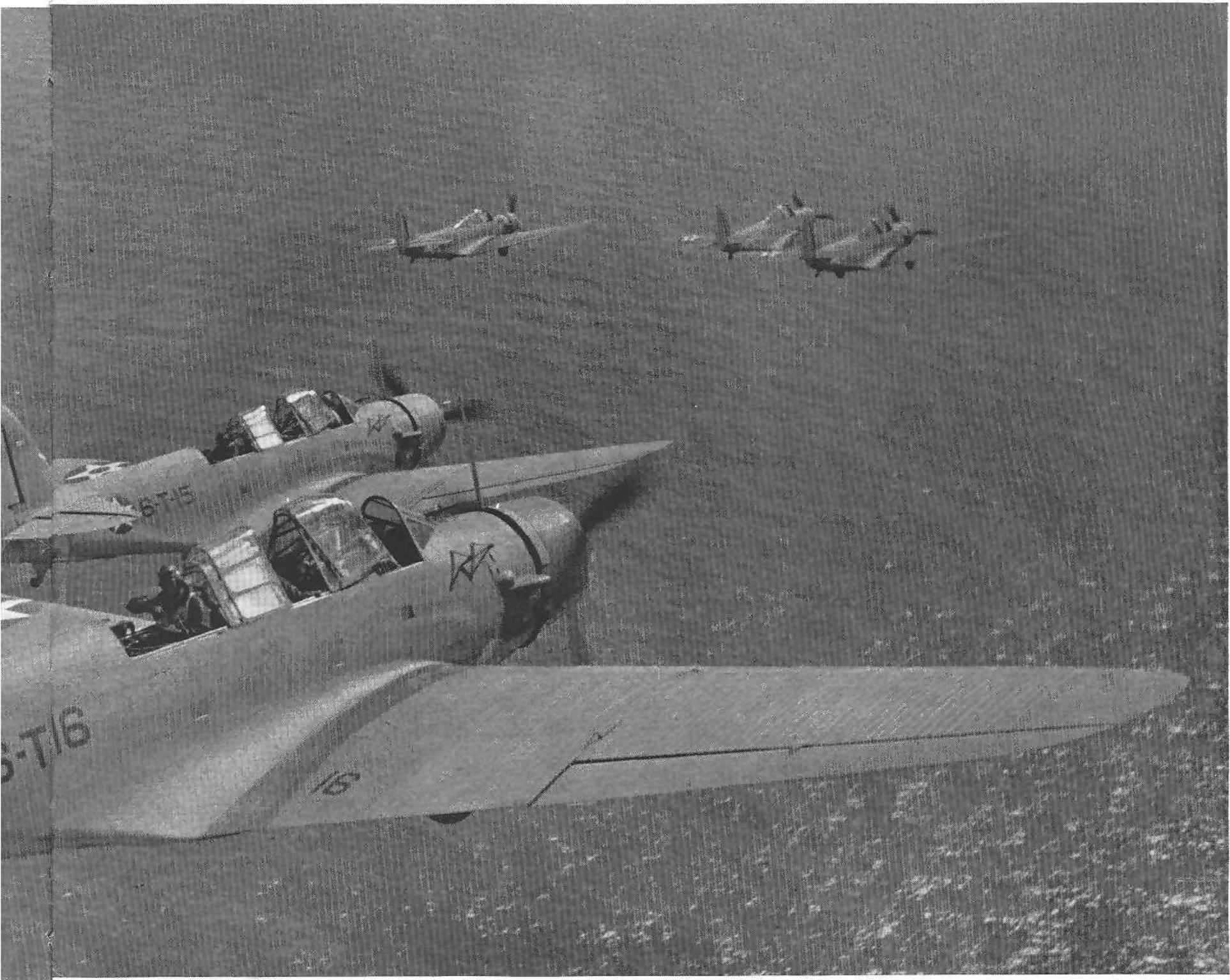
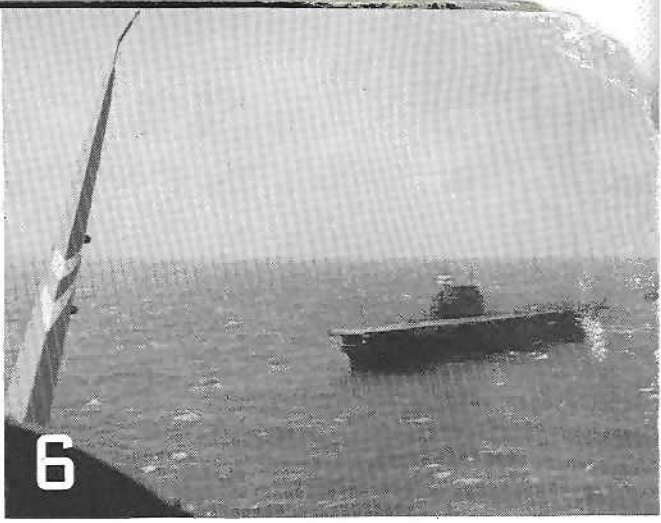
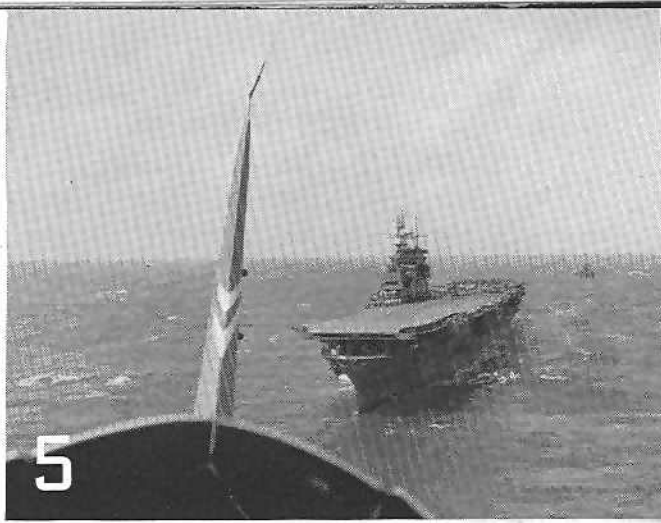
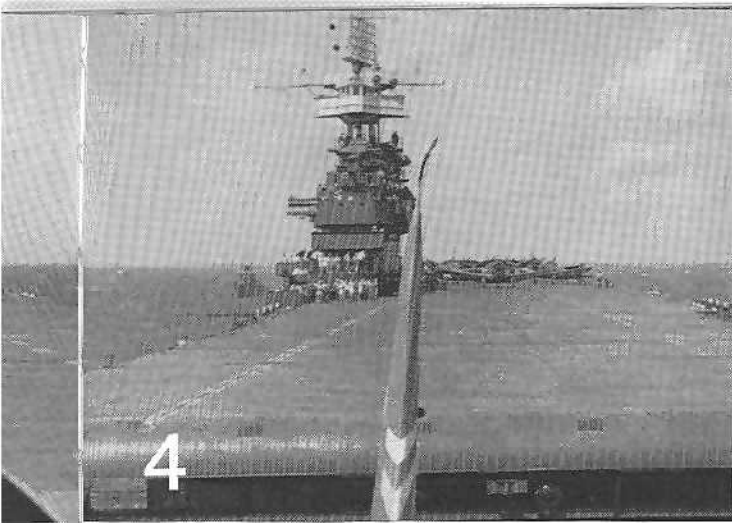
STEP-BY-STEP PICTURES TELL ACTION STORY

The most important thing about an aircraft carrier is the aircraft she carries. Her brood of 80-odd swift, stinging planes provides an umbrella of protection and a far-reaching arm of attack. Everything the carrier does is predicated on her planes. Without the carrier the planes would be useless and without the planes the fleet would be dangerously vulnerable. The photographer, therefore, had to focus on the planes. In two superbly simple sequences he showed how the planes leave and come back to the carrier (*top and bottom*).

The sequences were taken by a still camera. The photographer sat in the rear cockpit of a scout bomber and, shooting past the tail, rapidly took a series of pictures as the plane roared along the flight deck and lifted into the air. Coming back, he leaned out and shot a sequence as the plane nosed down for the landing, catching the white windbreak of the signal officer as he waved the plane in. Getting the fast and proper spacing of pictures shown here was a hard job for a still photographer. This is a place where a motion-picture camera would have been superior. The movie camera is the most effective medium for portraying a swiftly moving series of events, where every instant of action is vital. Here, however, the still photographer has done a first-class job, capturing the feeling of the continuity and the sense of speed and movement.

The picture at the right is another intensely interesting part of the photographer's story. As a squadron of torpedo-bombers turns above the carrier and an escorting destroyer, the photographer has pointed the camera down at the planes and ships. The pattern of the picture suggests that the planes are leaving the carrier to go off on a mission, which is an exciting moment. But more than this, the photographer shows ships and planes working all together as a team, and explains why Navy aviators must have Navy training. And finally, the picture gives a vivid idea of the great skill it takes to land a fast plane on a small moving airfield far out in the ocean.







PLANES ON FLIGHT DECK are shot from a high angle. This brings out the stimulating pattern of uplifted wings and tail assemblies, the straight black

lines of the propellers. Notice that in all these pictures men are shown busying themselves with the planes, thus emphasizing the human element on the carrier.



PLANE GOES DOWN ELEVATOR, carefully held in place by handlers. Man in foreground adds life to picture. Parallel lines of wings and deck edges

make good pattern. In the picture below, the photographer has gone down to the hangar deck, has shot up to show interesting detail of carrier's super-structure.



THE CAMERA SEES AIRCRAFT BELOW

The heart of an aircraft carrier is the long, high hangar deck where planes are stowed and repaired. On its bulkheads are secured propellers and other spare parts. Here motors are stripped down and rebuilt, planes are serviced and sent up or bit elevators to the flight deck above. No picture story of a carrier is complete without coverage of the hangar deck. It is not as dramatic as the flight deck but just as important. The drama of the flight deck—fast planes being launched and recovered—is set off by the practical, unceasing work of the men of the hangar deck.

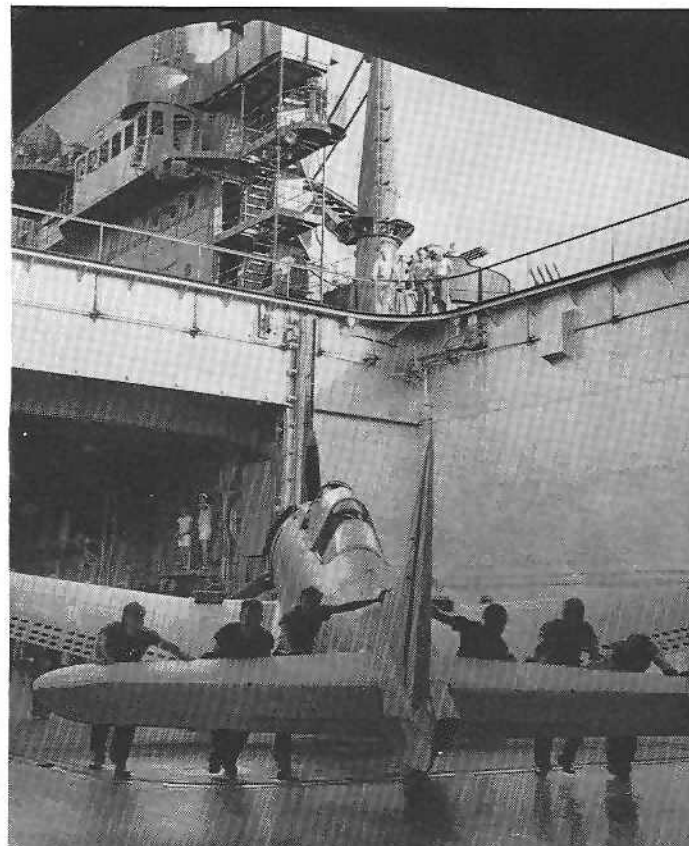
In the pictures on these pages, the cameraman has used a very simple and effective technique. Starting at upper left, the camera follows a plane from the flight deck, down the elevator to the hangar deck. On opposite page the cameraman gives a photographic impression of the deck's vast size. He gives an impression only, not the actual full sweep of the deck.

This he does for two very practical reasons: 1) a revealing picture of the hangar deck, with its planes in place and equipment easily seen, could never be published for reasons of security; 2) to get an over-all picture of the deck the photographer would have had to place lights down its entire length, causing a great deal of confusion and interrupting vital work—one thing the Navy photographer should never do. By cleverly using natural light pouring through the open elevator and by placing a lot of men in the foreground of the picture, the desired effect of size and ordered energy is achieved.

Besides using an over-all technique in his picture series, the photographer has been adept with pattern in individual pictures. He has shot down on planes to utilize an interesting design of wing and tail. He has shot up at the descending elevator, purposely using the darkness of the hangar deck to frame the all-important plane as it is carried down to its storage place. Finally, he has not forgotten the importance of men in his pictures. They are the instigators of all the bustling activity of the carrier and the camera has shown them everywhere. In one shot they guide the plane onto the elevator. In another they steady it as it descends. Then they push it off the elevator when it gets below. They have been skilfully worked into each picture's pattern so that the human equation is always present.

Some of the shrewd techniques of pictorial journalism are demonstrated on the opposite page. Long rows of half-shadowed men are combined with the lines in the deck, the bulkheads and the overhead supports to point straight to the plane. The picture is framed by darkness and grows lighter as it comes close to the center of attention. Finally, in the picture's center, with light streaming down on it and men grouped about, is the plane—the ultimate reason for the carrier's existence.

MEN WHEEL PLANE OFF ELEVATOR ONTO DECK







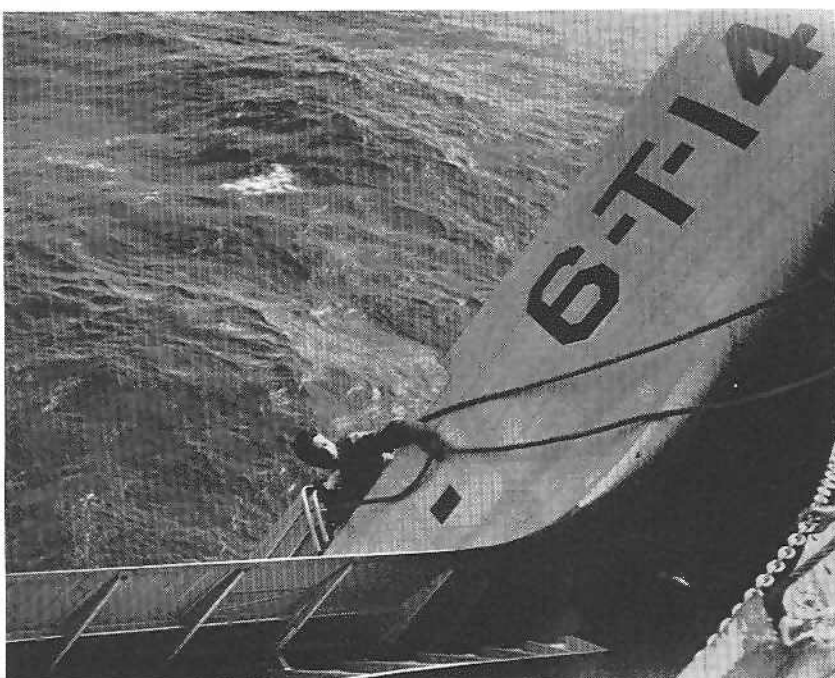


THE PILOT OF A CRIPPLED TORPEDO BOMBER CLAMBERS UP TO THE CARRIER'S DECK. HE IS THE FIRST MAN TO BE RESCUED

INCIDENTS HELP MAKE PICTURE STORIES LIVELY

A good story is always made better by side lights which point up or make more understandable the main photographic theme. Side lights are the small things, usually little known to the layman, which happen in the ordinary course of the Navy's work. Here are typical examples. They show what sometimes happens on the best-run carrier. A torpedo bomber coming in for a landing didn't quite make it and crashed, happily with no great damage. The photographer ran

to the scene of the accident, arrived before the crew was rescued. He got a graphic shot of the plane hanging nose first over the side (*opposite page*), in itself a good detail. But the photographer made the story come alive by showing men of the crew clambering up on deck. By-product of this interesting series is the technical information on causes and results of crashes that these shots yield. A photographer who combines technical and general information is doing a good job.



SECOND MAN TO CLIMB UP ON DECK IS THE RADIO MAN



LAST UP OF THE UNHURT CREW IS THE AIRPLANE'S GUNNER

ARTISTS SAW NAVY PICTURES BEFORE CAMERA

Pictorial records of the U. S. Navy's many memorable engagements go back as far as the history of the Navy itself. The practice of preserving great battles and great victories in pictures is an honored Navy tradition. It has served to show generations of Americans what their men-of-war look like and how they operate. It has made them proudly familiar with the famous heroes of their Navy—Jones, Preble, Decatur, Farragut, Dewey and Sims—and with the unsung men of the bridge, fo'c'sle and between decks.

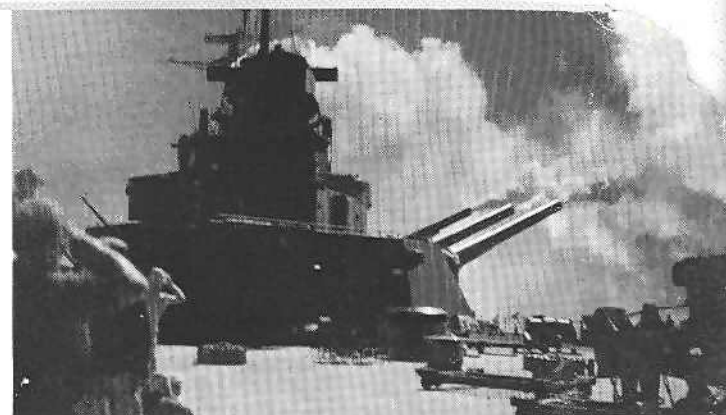
The old-time naval artist, working in his studio long after the battle, always has had the advantage of being able to arrange his subject to suit himself. He has had control of the whole situation—lighting, action, smoke, even the cloud formations. Consequently, his paintings have usually been very dramatic and effective. The painting below is of the famous engagement between the "Constitution" and the British frigate "Guerrière" on Aug. 19, 1812. Captain Isaac Hull met the "Guerrière" and, by skilful maneuvering and coura-



USING EVERY TRICK IN A NAVAL ARTIST'S PALETTE, THE PAINTER HAS GLORIFIED THE STIRRING TRIUMPH OF THE IMMORTAL U. S. S.

geous fighting, roundly trounced her. During the engagement, the "Constitution" won her nickname of "Old Ironsides" when the British cannon balls bounced off her solid oak decks and sides. The battle electrified a disheartened America. Thomas Birch's painting reflects the brilliance of the feat. It is not, however, a true representation of the event. Such a scene as shown below probably never occurred during the duel. Dramatic as they can be, naval paintings never have had the authenticity of photographs.

Military photography is limited to actuality and by this very fact can be more powerful than the product of any artist's imagination. The Navy's historic photographs shown on the following pages are both honest and engrossing. The picture of the battleship "North Carolina" (*right*), firing her first 10-ton broadside into the Atlantic Ocean, is as thrilling as the romantic painting below. It is in the best tradition of the Navy's pictures. The Navy photographer today must live up to the tradition and do his best to give it even greater glory.



"CONSTITUTION" OVER THE "GUERRIÈRE." HE CHOSE THE MOMENT WHEN THE BATTERED BRITISH FRIGATE STRUCK ITS COLORS

1862



FEDERAL IRONCLAD "MONITOR" was one of the first naval vessels ever to have her picture taken. This photograph of part of her crew on the historic vessel's deck

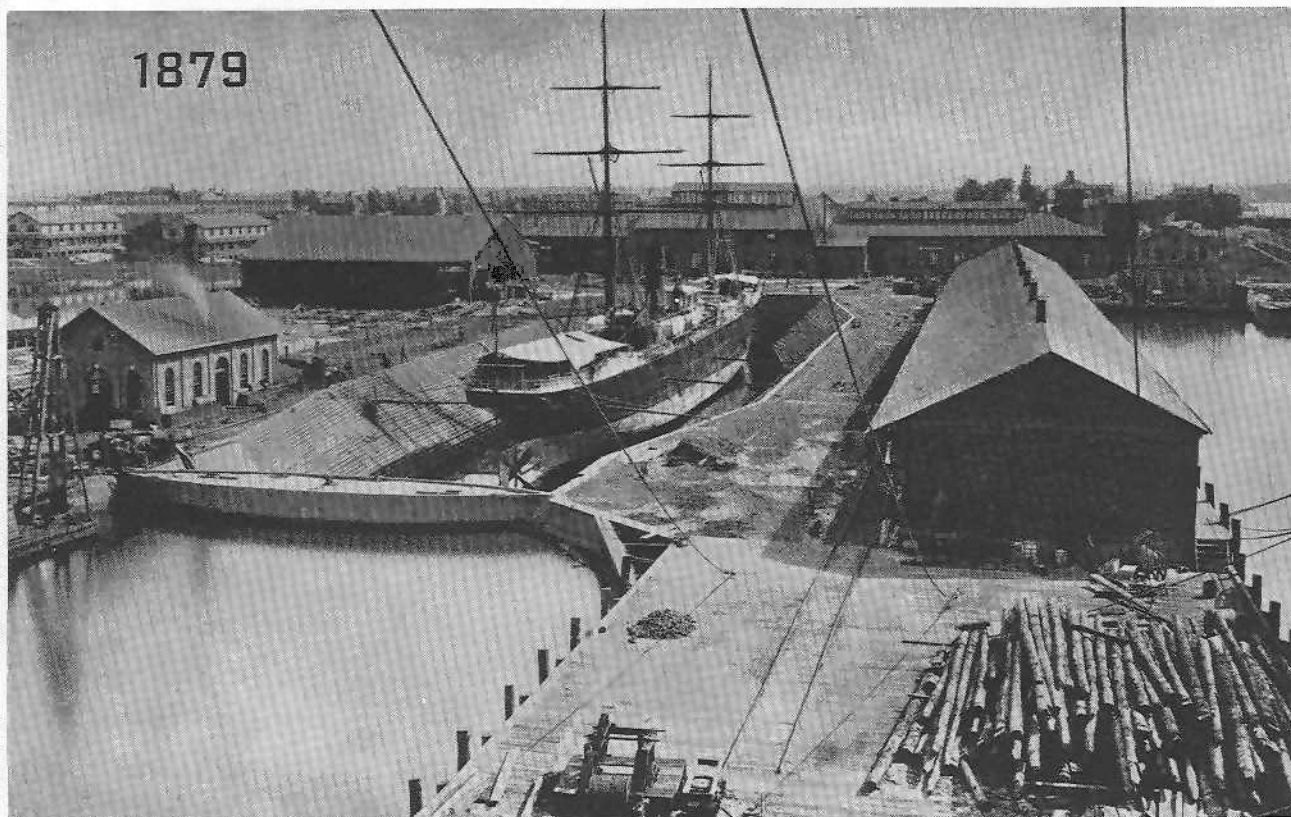
was taken by Mathew Brady, the great Civil War photographer. It shows her just after she had fought the Confederate ironclad "Merrimac" in Hampton Roads in March, 1862.

1907



FIRST LIBERTY PARTY goes ashore in Yokohama during the "Great White Fleet's" cruise around the world in 1907-08. The next American naval visitors to Japan will not be greeted

1879



BALTIMORE DRYDOCK with a frigate inside is shown in another early photograph. By 1879, photography had ceased being a curiosity and was used seriously by the

Navy as a means of record. Scene below shows U.S. forces landing artillery at Apia, in Samoa, in 1899—the year that our naval forces occupied this strategic South Pacific island.

1899



EIGHTY YEARS OF ARE RECORDED

DAMAGED DESTROYER "SHAW" PUTS INTO

1918





quite so cordially. Picture below shows destroyer U.S.S. "Shaw," whose bow was torn off by a collision in the English Channel. The Navy's present "Shaw" suffered similar damage at Pearl Harbor.

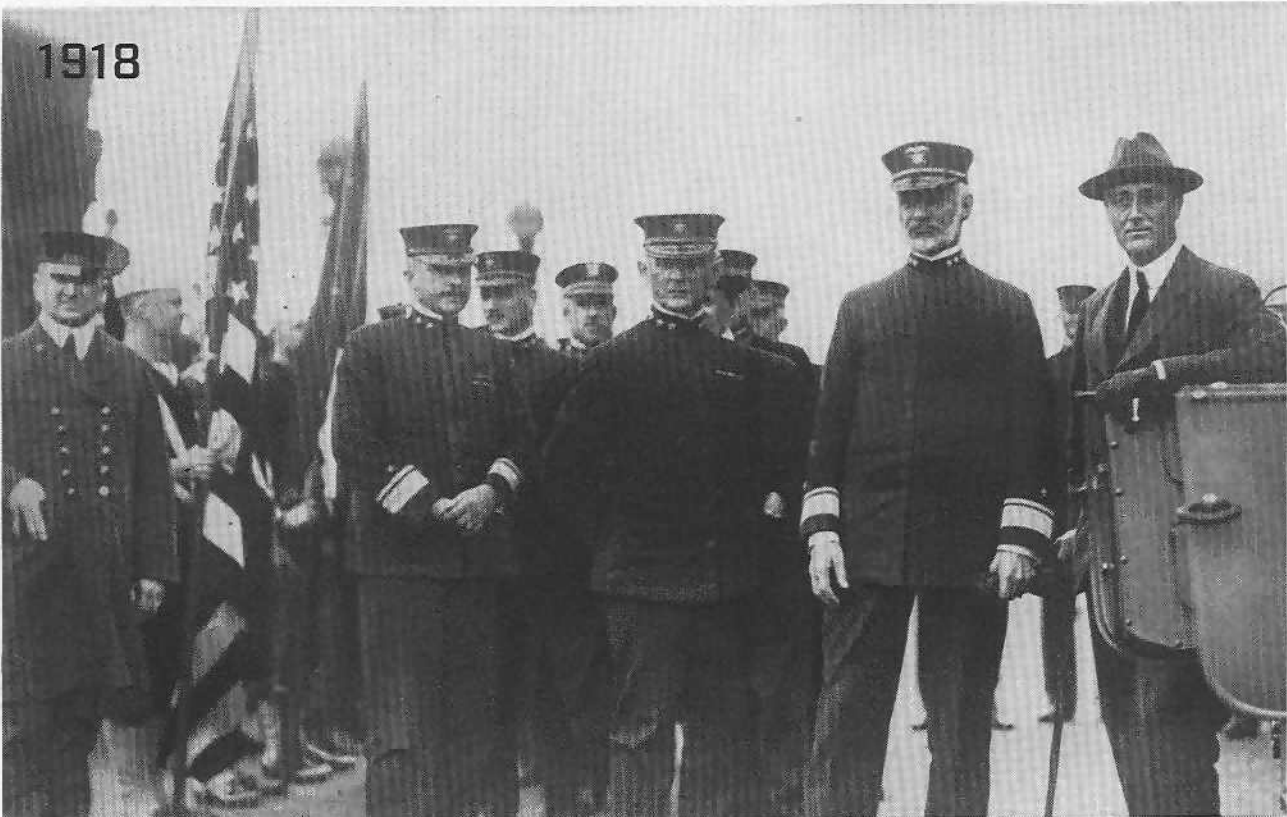
NAVY HISTORY BY THE CAMERA

BRITISH PORT IN WORLD WAR I FOR REPAIRS



1914
STREET FIGHTING in Vera Cruz, during the Mexican Border trouble, was photographed by a cameraman who went along with the troops, braving bullets of Mexican snip-

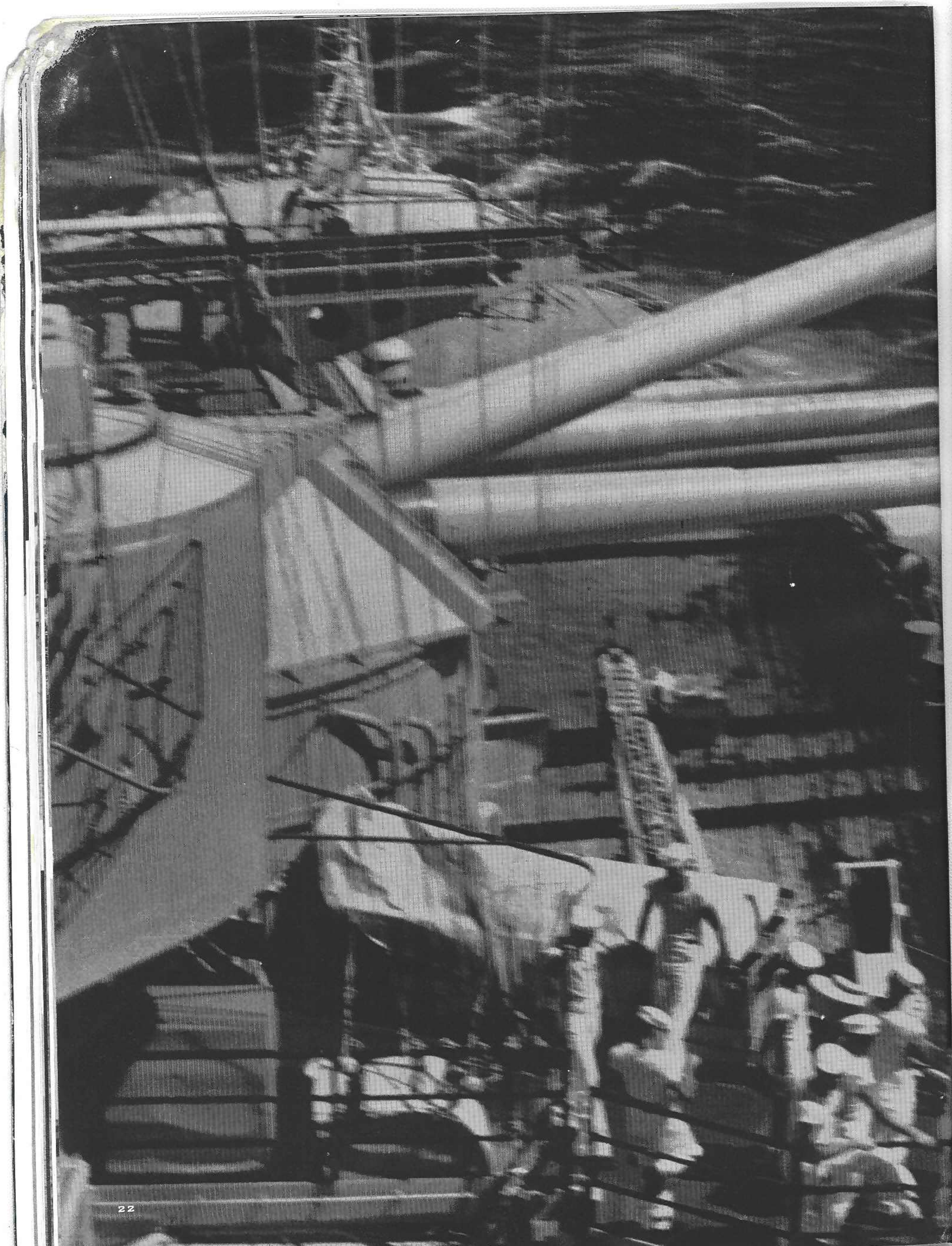
ers to get this authentic and stirring shot. Like any other sailor, the cameraman must expose himself to danger. This is the Second Company of Marines, from battleship "Utah."



1918
REAR ADMIRAL SIMS, World War I commander of U. S. Naval Forces in Europe, arrives in New York en-route to Washington to confer. Franklin D. Roosevelt, then

Assistant Secretary of the Navy, stands next to him. Below: the Navy's camera at the Battle of the Coral Sea catches a great war picture—the sinking of the carrier "Lexington."

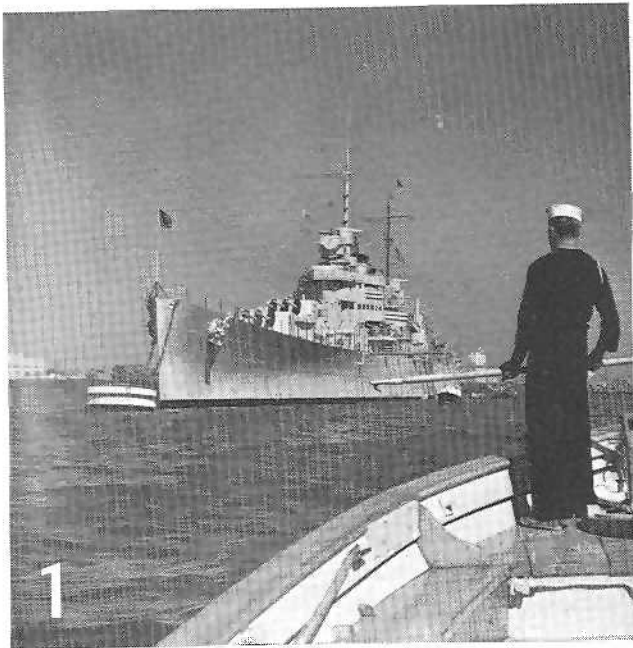




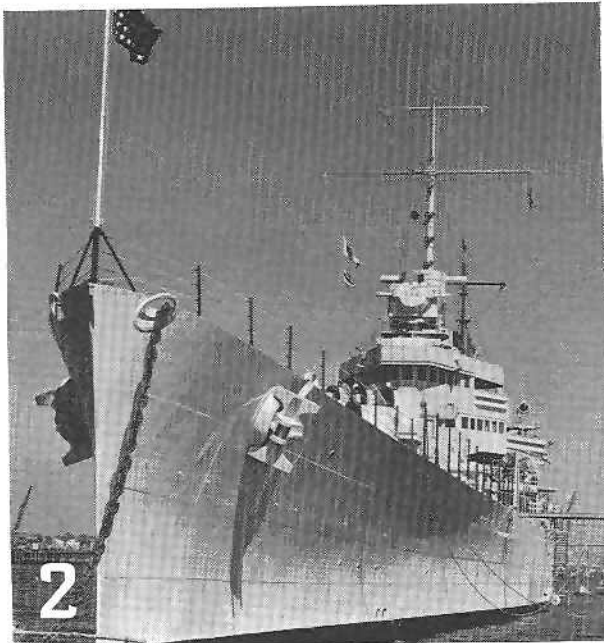


CAMERAS ARE WEAPONS

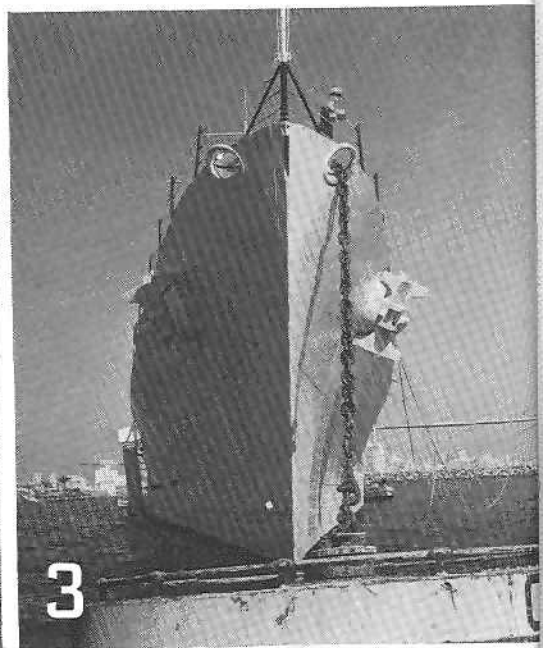
THE CAMERA IS A WEAPON JUST AS THESE BIG GUNS ARE WEAPONS OR AS PLANES OR A MAN'S STRONG ARM ARE WEAPONS. THE PHOTOGRAPHER MUST BE TAUGHT JUST AS A GUNNER MUST BE TAUGHT. HE MUST LEARN MANY THINGS—HOW TO COPE WITH BLEAK ARCTIC LIGHT, HOW TO MAKE USE OF BLAZING TROPICAL SUN, HOW TO USE FILTERS, FILMS AND LENSES. HE MUST KNOW HOW AND WHEN TO AIM HIS CAMERA. FOR ALL THIS HE NEEDS SKILL AND FOR SKILL HE NEEDS TRAINING.



1 SHIP IS IN BACK, MAN IS TOO PROMINENT



2 WITHOUT THE MAN PROPORTION IS LOST



3 THIS IS CLUTTERED, DISTORTS SHIP

GOOD PICTURES COME OUT OF ENDLESS TRYING

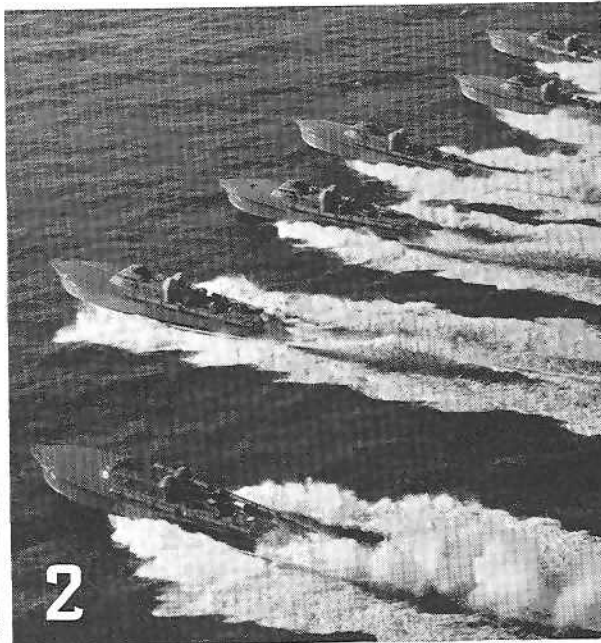
No photographer is good enough to be sure of always getting just the right shot on his first try. It is worth a great deal of any photographer's effort and film to get one really good picture. It is worth endless experimenting, patient shooting from all angles and under all lighting conditions. Naturally, such experimentation cannot be done during a running sea battle. But whenever conditions permit, it should be done. The two ex-

amples shown here give some idea of what experimentation involves.

The first series shows what happened when a photographer went out to get a shot of a light cruiser. In picture No. 1, he put a man in the foreground but then found that the ship was too small. In No. 2, he left out the man and thus lost all idea of the cruiser's size. In No. 3, he again combined ship and man but this



1



2



3

THE BOATS ARE TOO SMALL IN SHOTS 1 & 2



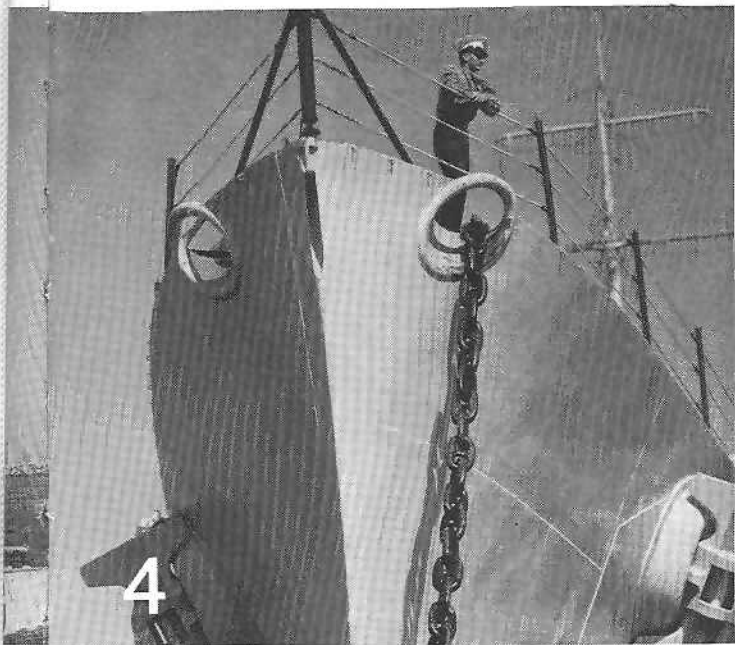
4

BOATS ARE STILL TOO FAR FROM CAMERA



5

PICTURE NO. 5 GIVES GOOD VIEW OF

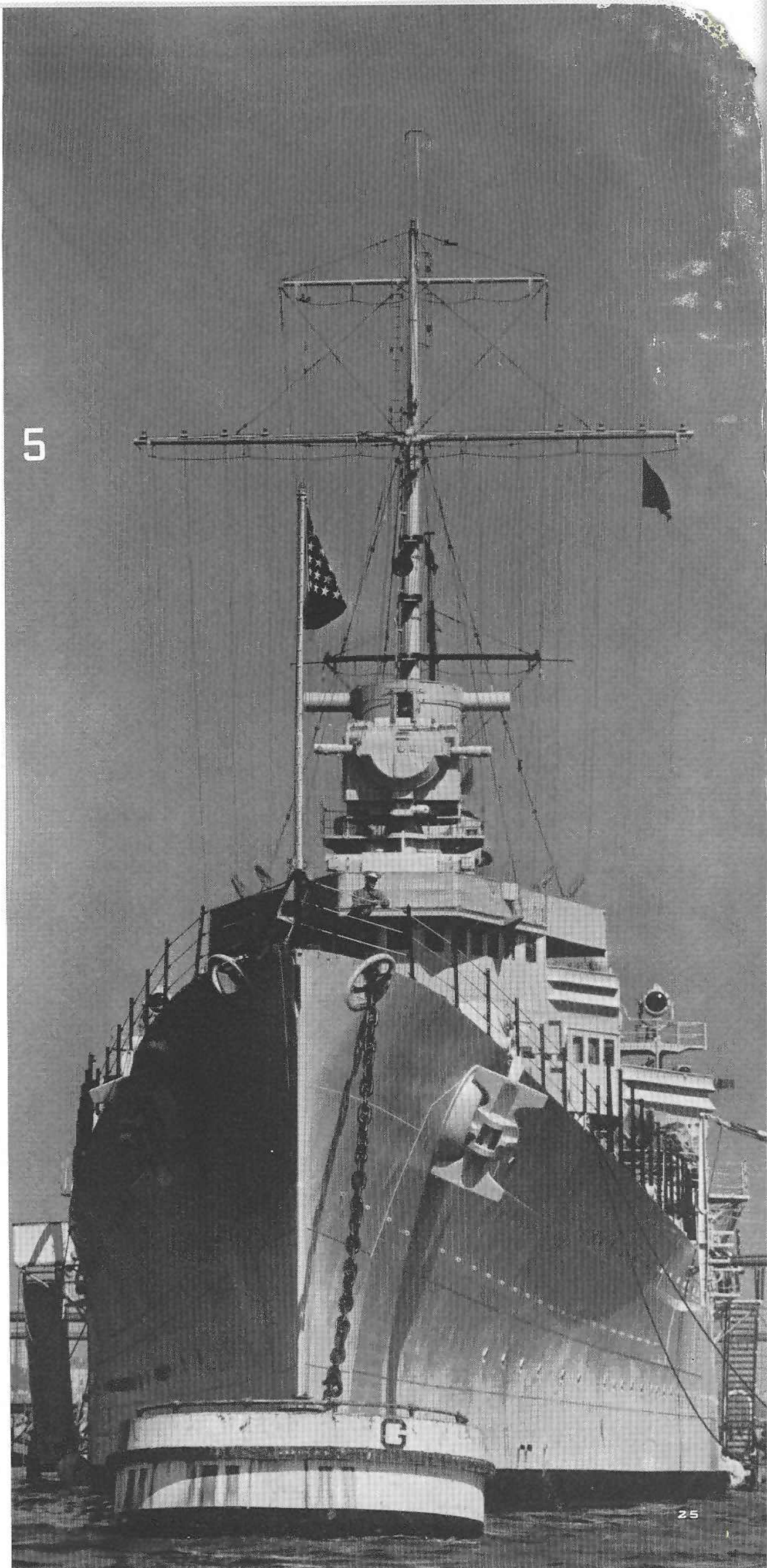


HERE THE SHIP IS CUT OUT ENTIRELY

time cluttered up his foreground with an anchor buoy. When he shot No. 4, he cut off the cruiser above and below, reducing the ship to almost nothing. After all this experimenting, he got what he wanted in No. 5 (right), a picture of the whole ship which shows her massiveness, her clean lines and her proportion. The pictures of the PT boats shown below are another example of what can finally be achieved by always trying.



PT BOAT; WHITE WAKE INDICATES SPEED





THOUGH OARS MAKE PATTERN OF PARALLEL LINES, THIS PICTURE OF SAILORS ROWING IS FLAT AND VERY UNINTERESTING

CAMERAMEN MUST SET THE PICTURE STAGE

The Navy photographers should always be imaginative. When it is possible to make his picture better by a bit of stage direction, he should not hesitate to shape the material to suit his purpose. The example shown here is a good instance of how smart direction turned a weak picture subject into a strong one.

The photographer wanted to make a picture of sailors in small boats. He took a stern view of the men row-

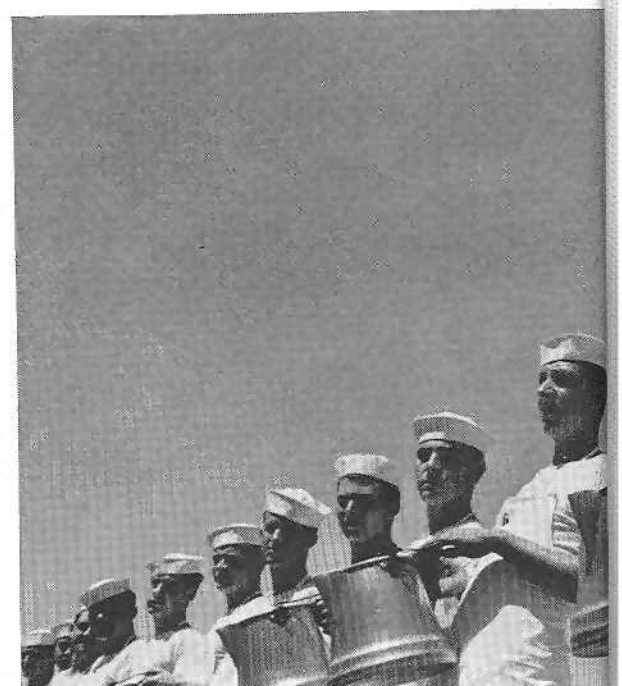
ing (top). Finding the result unsatisfactory, he had the men toss their oars and took a view of the starboard side (bottom). This also left much to be desired, so he took more drastic steps. He moved several boats close together and asked all the men to toss their oars again. He told them not to look at the camera. Then, standing slightly above the boats, he shot the excellent picture shown on the opposite page.



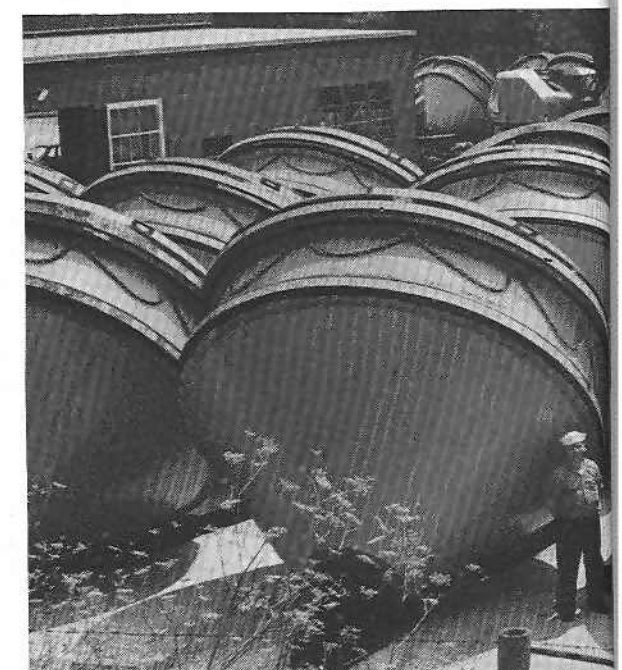
THIS PICTURE IS AN IMPROVEMENT BUT THERE IS TOO MUCH WASTE SPACE. MEN SHOULD NOT BE LOOKING AT CAMERA



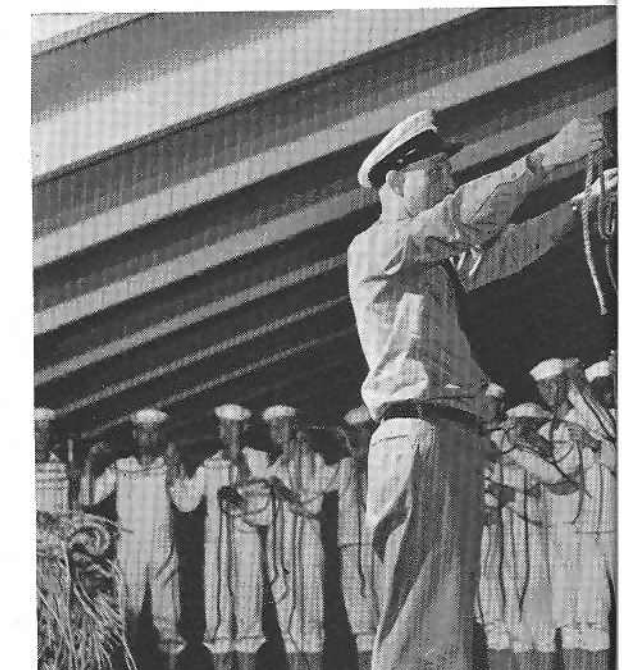
PATTERN SHOTS



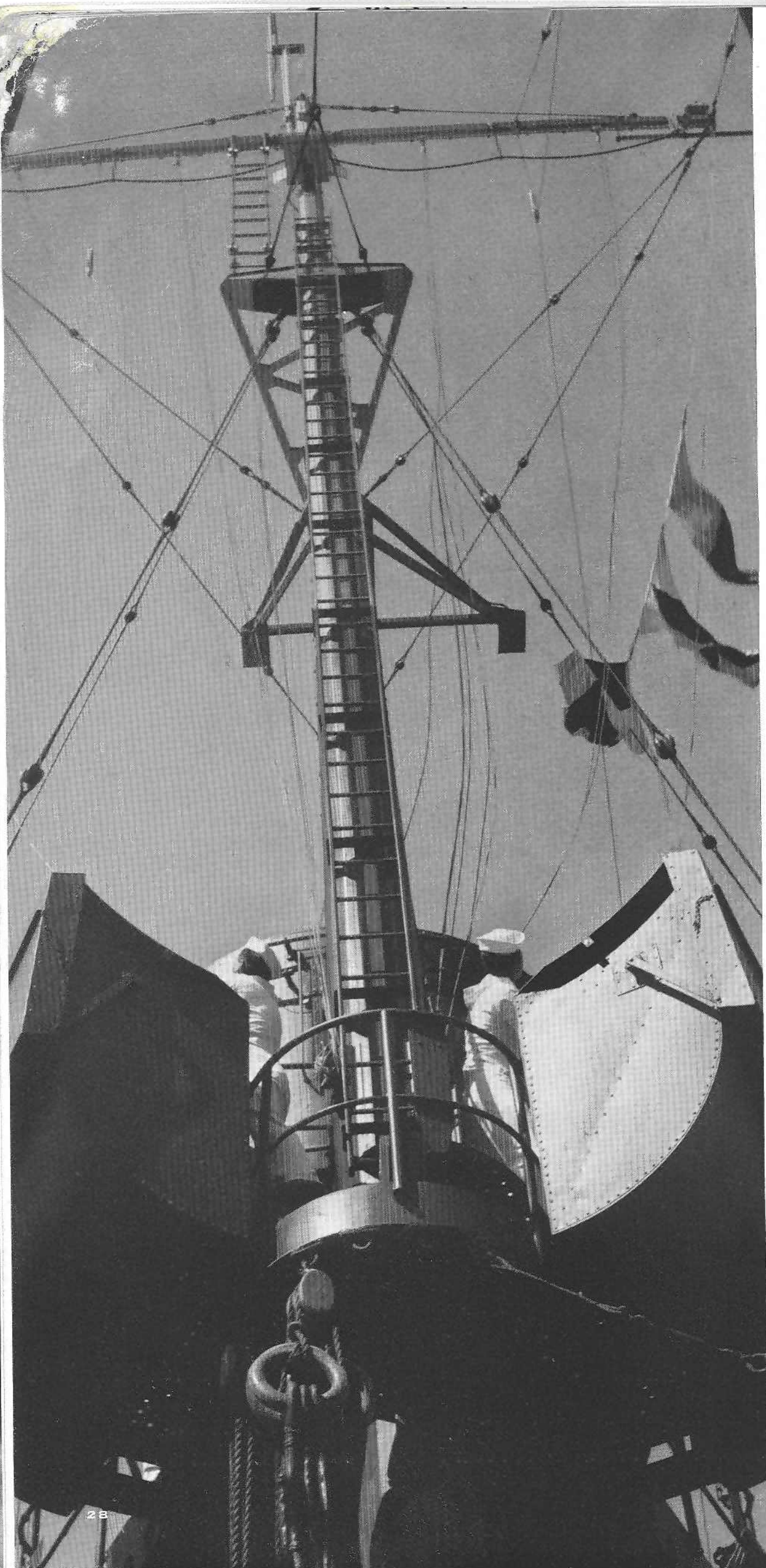
A LINE OF MESSMEN on a battleship present their coffee pots for inspection. The receding pattern of white hats and shiny



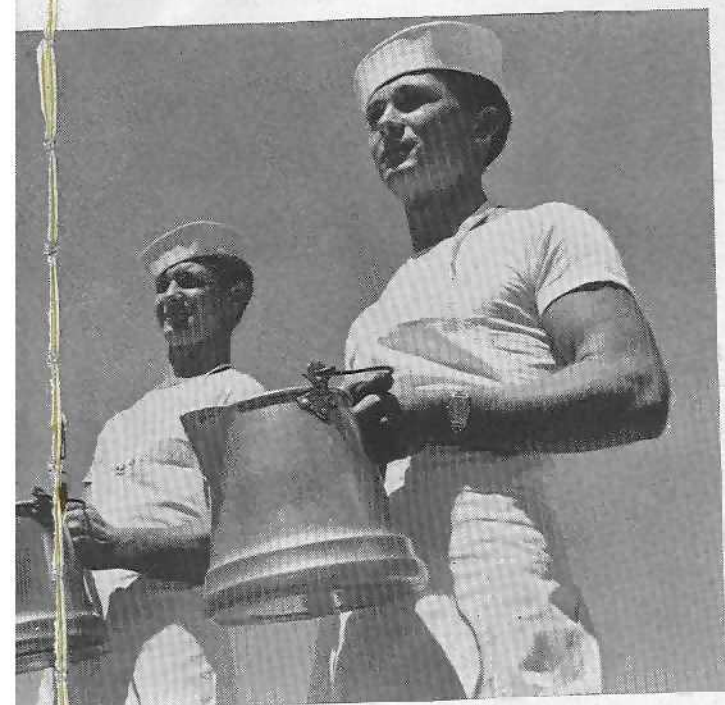
NET BUOYS sprawl like gigantic tops in a storage yard of the Navy's Mine Depot at Yorktown, Va. Photographer has placed



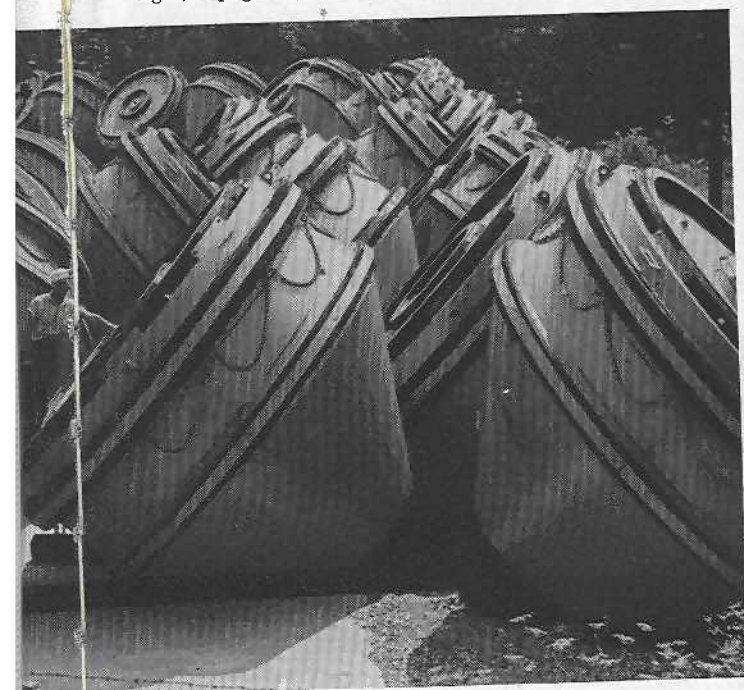
BOOT CLASS at Great Lakes Naval Training Station is taught the mysteries of splices and bends. Low camera angle of semicir



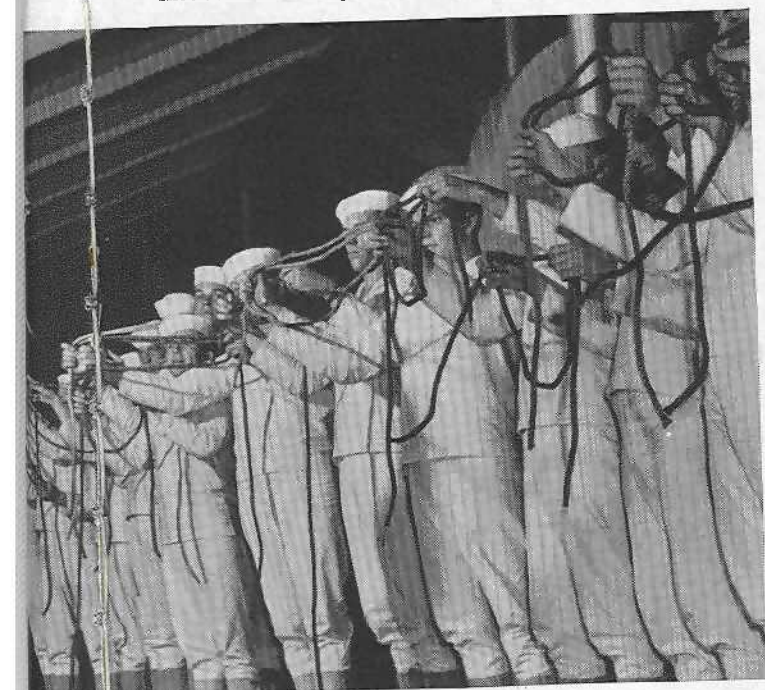
PROVIDE VARIETY



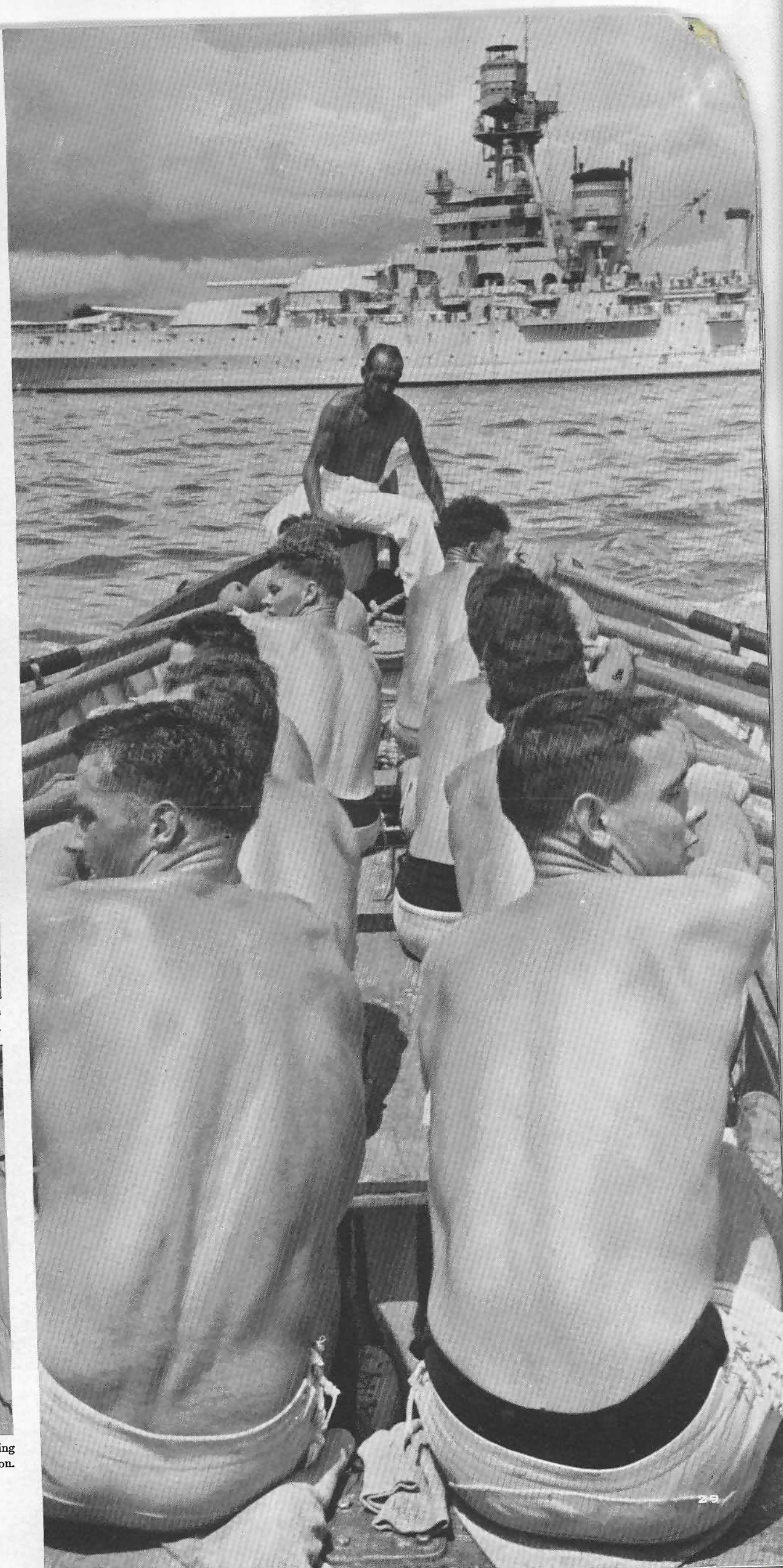
pots, like the oars and sailors' backs in the picture shown at the right, helps greatly to heighten the reader's interest in the subject.



men in foreground to emphasize the immensity of the buoys, has shot down from a high angle to make a good pattern of the whole.



cle of men improves pattern here. In picture at left, stays crossing halyards and parallel ladder rungs make pleasing composition.





NEWS PICTURES CAN BE EXCITING

The men of the U.S. Navy are as different as its ships. Each face reflects a different personality, a different type of man. It is these Navy faces and personalities that are of greatest interest to the American public in wartime. For they are fathers, brothers and sons and

are the most personal kind of news. The camera learns how to photograph faces. He is always on watch for portraits like this one of Lieutenant Commander Edward O'Hare looking out of the cockpit of his plane, which bears the tally of five Jap aircraft



ADMIRAL KING: UNUSUAL SHOT

In Admiral Ernest J. King's face are reflected his manifold responsibilities. This portrait of him on the bridge of his flagship, the "Augusta" (taken before he became Commander-in-Chief), is a study of a commander as well as of a man. As the photographer here portrays

him, he is master of his ship and fleet, eyes confidently looking out to sea, hands resting easily and firmly. There is no greater way to boost morale than to send a picture of a boy back to his home-town newspaper. Whether he is admiral or boot, local pride is the same.



THE NAVY WARSHIP'S BUNTING IS KEPT IN CONSTANT REPAIR



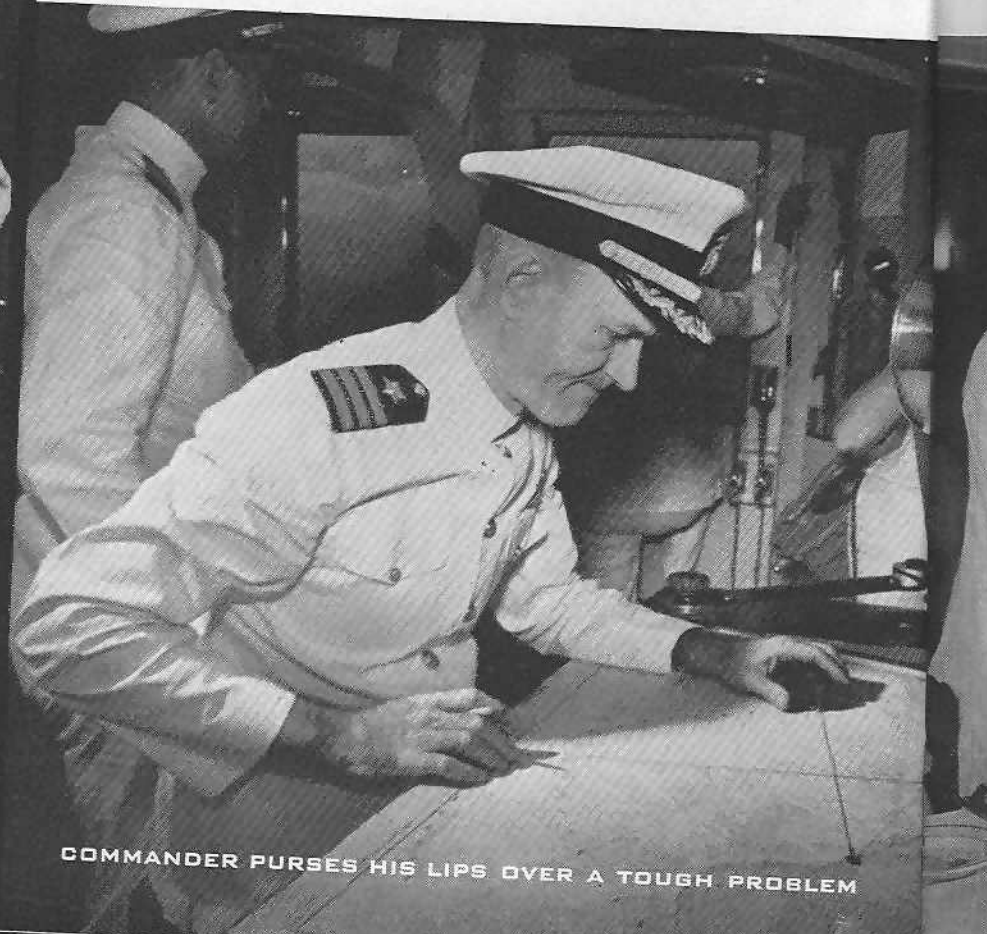
FEW CIVILIANS EVER SEE THE WARDROOM OF A WARSHIP.

EVERY SHIP OFFERS A

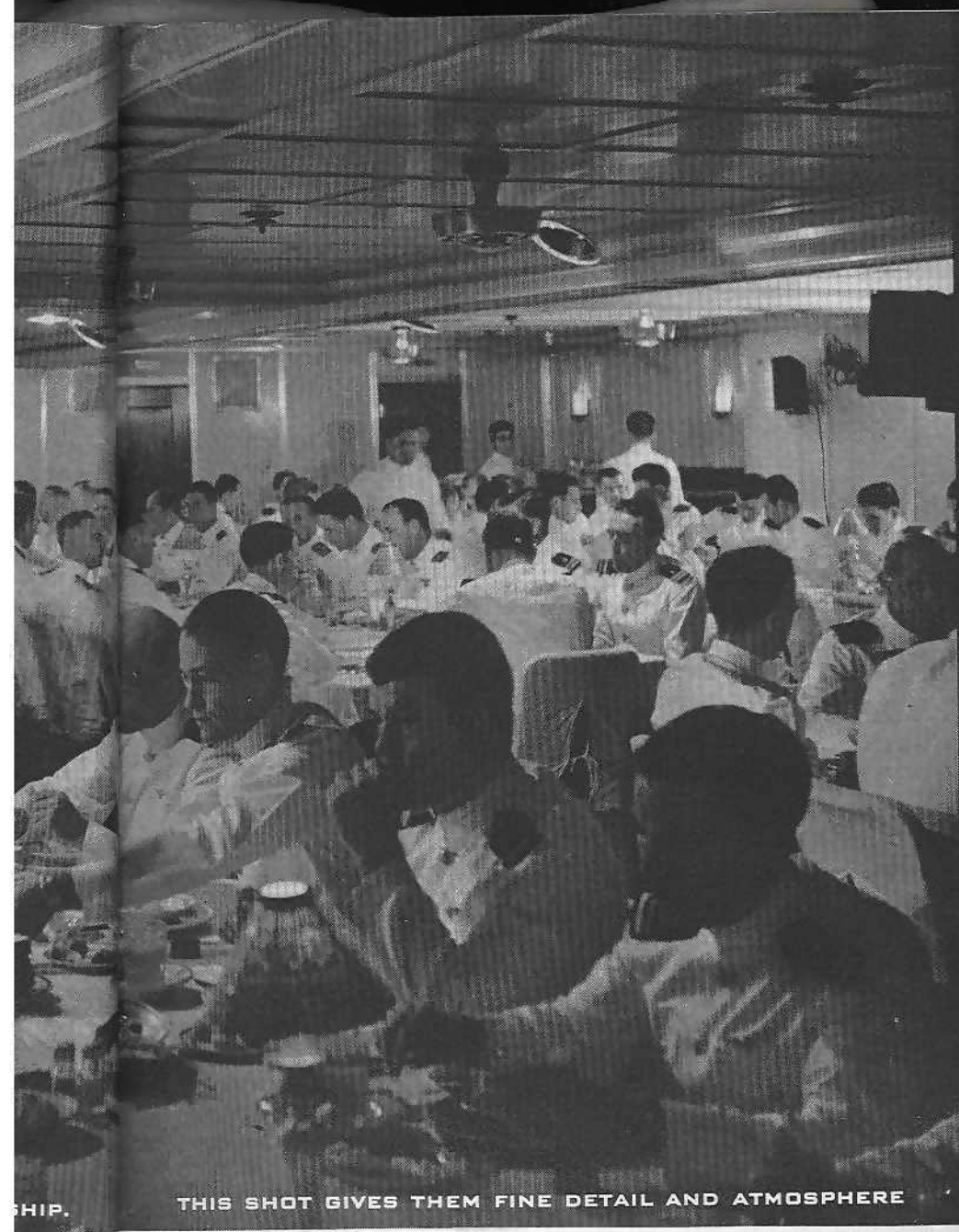
The civilian is fascinated by the various activities aboard a Navy ship. Every phase of a warship's life is so different from his own on shore that even the most minute part of it is absorbing. This is something which the Navy cameraman sometimes forgets. He is living in such close contact with his fellows that he often fails to see how strange and romantic their life appears to the average landsman. The photographer should always try to put himself in the outsider's place, to see the familiar things around him the way someone who had never been on a ship before would see them. A ship, no



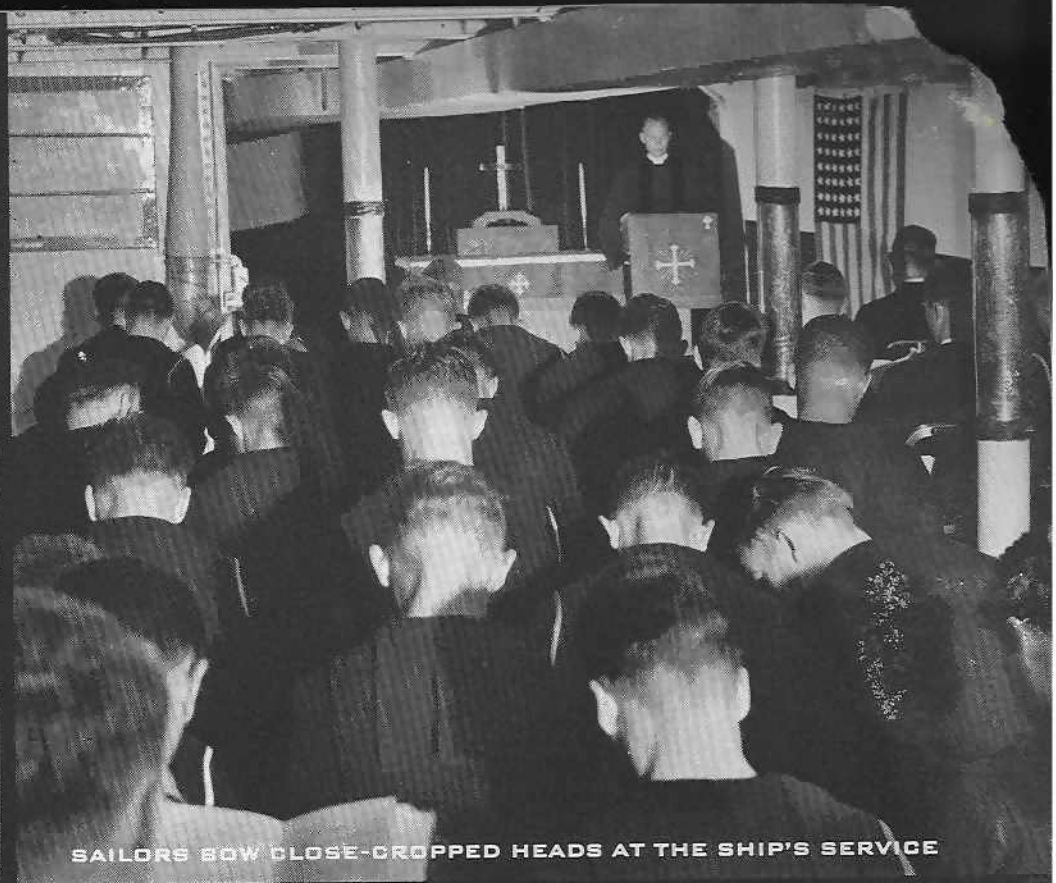
32
STOPWATCHES ARE CHECKED BY CHRONOMETER BEFORE USE



COMMANDER PURSES HIS LIPS OVER A TOUGH PROBLEM



SHIP. THIS SHOT GIVES THEM FINE DETAIL AND ATMOSPHERE



SAILORS BOW CLOSE-CROPPED HEADS AT THE SHIP'S SERVICE



A SAILOR DOES THE JOB OF POLISHING OFFICERS' CUTLASSES

A THOUSAND PICTURES

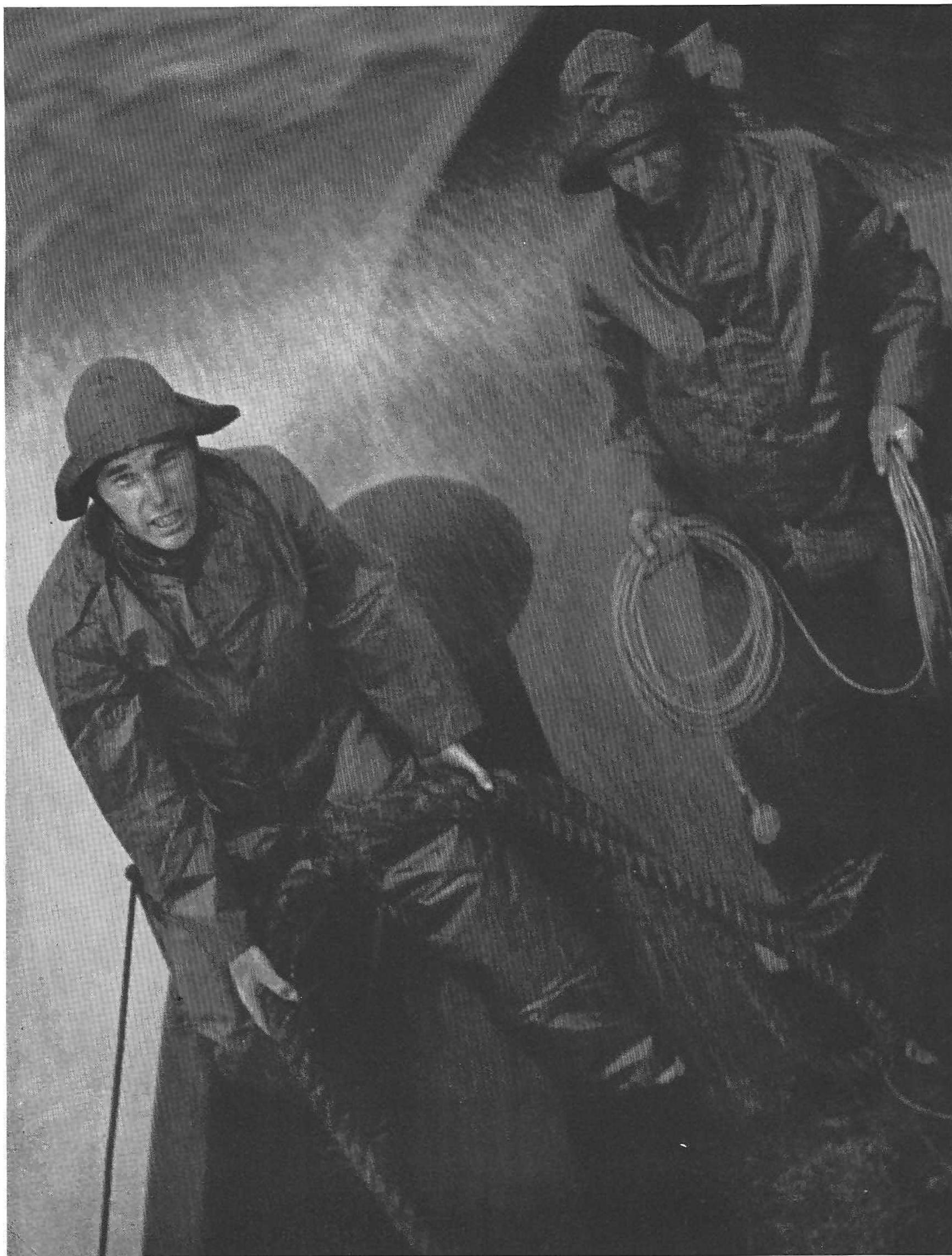
matter how small, is a small but complete city in itself. It has its own government, its own stores, its own customs and recreations. All of these activities involved in a warship's life lend themselves to good pictures. Even more pictorial are the things that pertain only to a warship—its guns, turrets and other instruments of war. The daily life of a sailor as it is influenced by the ship's institutions makes an engrossing picture story. The small events and routine occurrences, such as the ones shown here, should not be overlooked by the cameraman. It is these unimportant human things that interest people the most.



AIRMAN IS GIVEN CAKE ON COMPLETING 1,000TH LANDING



EVEN AT SEA, THE OFFICERS AND MEN HAVE TIME FOR HOBBIES



A FEELING OF ACTION was brought into this picture which is, essentially, a static scene of two sailors holding a hawser and a heaving line. The sense of action was obtained by

angling camera so that the deck tilts sharply and by catching the picture at the moment when spume breaks over the men's oilskins. Contrasts in lights and darks add excitement.



SAILORS ON A DESTROYER LOAD A TORPEDO. NOTICE HOW ACTION IS EXPRESSED BY THE MEN'S TENSED ARMS AND LEGS

ACTION LENDS DRAMA EVEN TO SIMPLE SHOTS

There are times when pictures are made solely to portray an everyday action. They catch the spirit of Navy life in the thrust of an arm, the ripple of a signal flag, the expression of a face. Such action is suited both to still photography and to motion pictures. Here are four shots which might have been taken anywhere, any time. They are commonplace facts of Navy life. But the photographer has taken his pictures with a

sharp eye for action and these commonplace things become symbols of Navy life.

Getting an action picture is not simply a matter of shooting something at 1/500 of a second. It is more a matter of taking the picture at just the right moment to get a gesture or an attitude which will convey dramatically the idea of action. A good sense of timing brings quick life to these simple scenes.



SIGNALMAN'S OUTSTRETCHED HAND and tense face make routine scene memorable, show how completely he concentrates on sending flags aloft with whip and snap.



THE DETERMINED FACE and tense legs of recruit reflect the singleminded intensity with which he is practicing his bayonet charge. They also suggest the Navy's fighting qualities.





INSIGNIA FIRST CLASS

THE OFFICER CAN BE OF VERY GREAT HELP

CAMERAMAN SHOULD MAKE HIM AN ALLY

Navy officers are busy men who are perfectly willing to oblige photographers provided that it will not interfere too much with their other work. But a Navy photographer soon learns that it is not enough simply to get an officer's permission to take pictures. He must also enlist the officer's cooperation. This requires a tactful and sensible approach.

Even though he may take more liberties than other enlisted men in approaching an officer, he must never burst in and ask him to pose right off. An officer usually wants to know what the photographer is doing and what kind of picture he wants. The photographer must state his business quickly and accurately. If he doesn't, the officer may 1) be reluctant to

give much time to the cameraman or 2) not understand the request and fail to do just what the photographer would like.

Once the photographer has his subject ready, he must proceed quickly. This is no time to experiment with lighting or camera angles. Fussing not only makes an officer impatient, it also forces him into tired and uncomfortable poses. On the other hand, the photographer must not rush headlong into his pictures. He must try to put the officer at ease and coax him out of any glazed expression or rigid attitude. The officers on the opposite page, although faced by a small squad of cameramen, seem pleased and quite content to wait until the photographing is done.

In many cases it is best to ask permission to take a series of pictures of an officer while at work—without interrupting or intruding. Pictures taken this way seem natural and real. It is sometimes worth doing a whole series in order to get one unposed picture with the expression that means "Navy."

Photographers must face the fact that some busy officers regard the camera as a bother and a nuisance. They have to be sold on the camera's value. One diplomatic way of doing this is to get the officer interested in the job and the equipment, to have him inspect the cameras and try them out as is being done below. An interested officer becomes more than a photographer's subject. He becomes the photographer's ally.



A NAVY OFFICER TRIES OUT CAMERA while the photographers stand by. Squinting through the finder,

the officer sees just what the cameramen are trying to take. Pushing the "pan" handle around, he finds out how the

equipment works. All of this gives him a firsthand interest in the job, makes the cameraman's work easier and better.

MAKING SOUND MOVIES REQUIRES SPECIALLY TRAINED CAMERAMEN

In many ways, the most vivid and effective vehicle for telling a story or teaching a lesson is the talking motion picture. In the Navy's task of winning the war, this medium is playing a direct and vital part. Its most immediately useful function in World War II is the education and instruction of an expanding personnel. But apart from training and purely military uses, the motion picture is invaluable in preserving an historical record of the war and in reporting to the American people the day-by-day activities of their Navy. To be effective in any of these categories, the motion picture must be expertly photographed and skillfully edited. Unlike a still photograph, which can be cropped or retouched after having been taken, the motion picture scene, once photographed, cannot be altered.

For this reason, the moving-picture photographer must plan his work with very great forethought and in great detail. He must act as a reporter who records

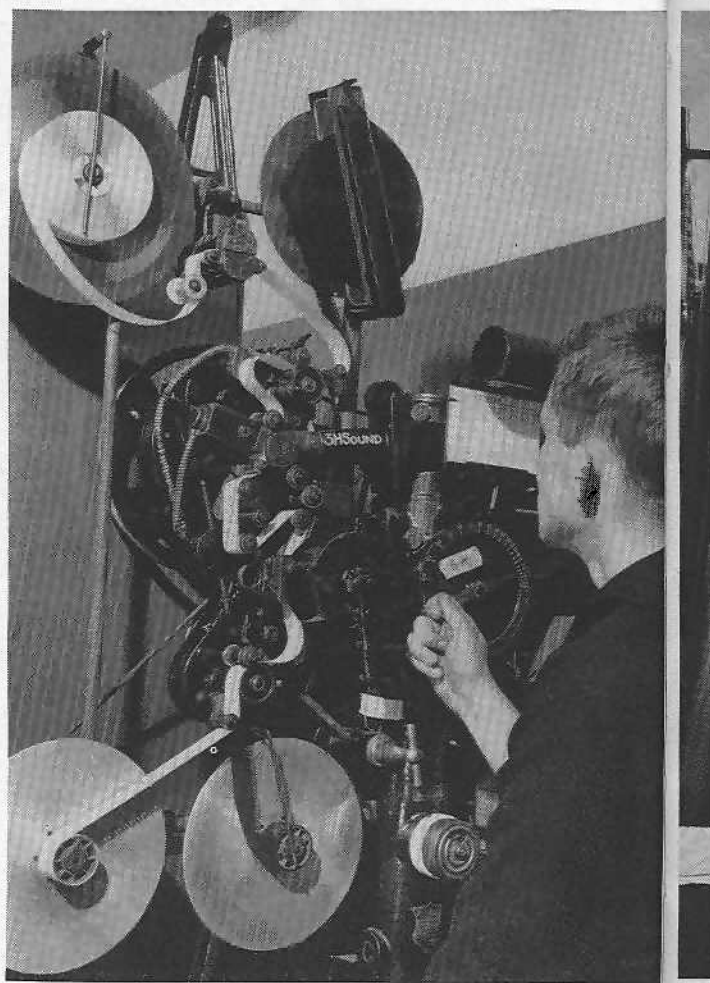
and tells his story in terms of long shots, medium shots and close-ups. The good cameraman will make his pictures tell the story completely. He will not rely upon a sound track to fill in the gaps, for he knows that the commentary should not be used as a crutch for a limping camera. It should be a complement to the pictures, not a substitute for them.

Making movies should be a full-time job. No photographer should be asked to handle both a still camera and a movie camera. He cannot be expected to turn out successful pictures if his camera work is made incidental to his other duties. The quality of his pictures will depend as much upon the cooperation he receives from his officers and shipmates as upon his own skill in operating and caring for his camera.

Expert movie cameramen always use tripods, even for Eyemos. They seldom pan or tilt their cameras. They spend endless hours keeping their equipment in good working condition, especially while at sea.



BY FIRST PLANNING the story in a script, sketching key scenes and organizing a shooting schedule, photographers make their work more efficient and their final product more effective.

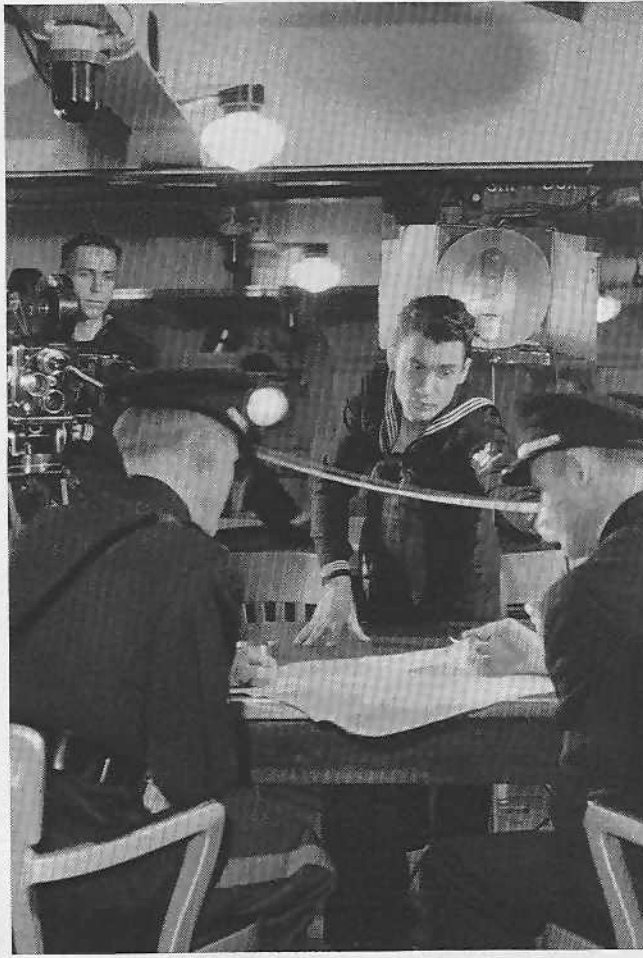


PRINTS OF MOTION PICTURES are made on the automatic printing machine. Light passing through the developed negative transfers the images upon the sensitized positive film

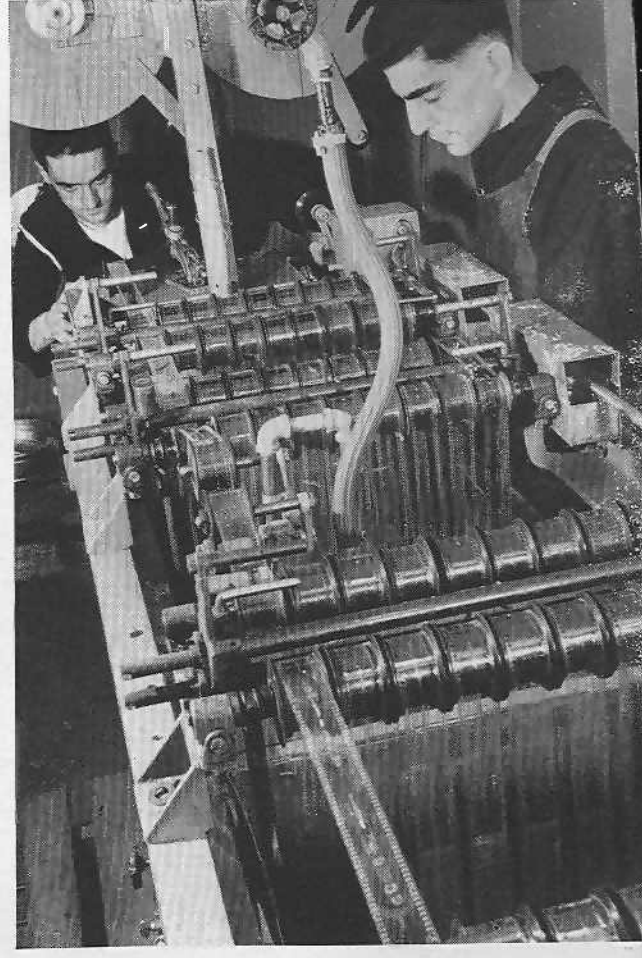




CAREFUL LIGHTING is necessary for interior scenes. If the photographer is not absolutely sure of his lights, he should consult his exposure meter before actually starting to photograph.



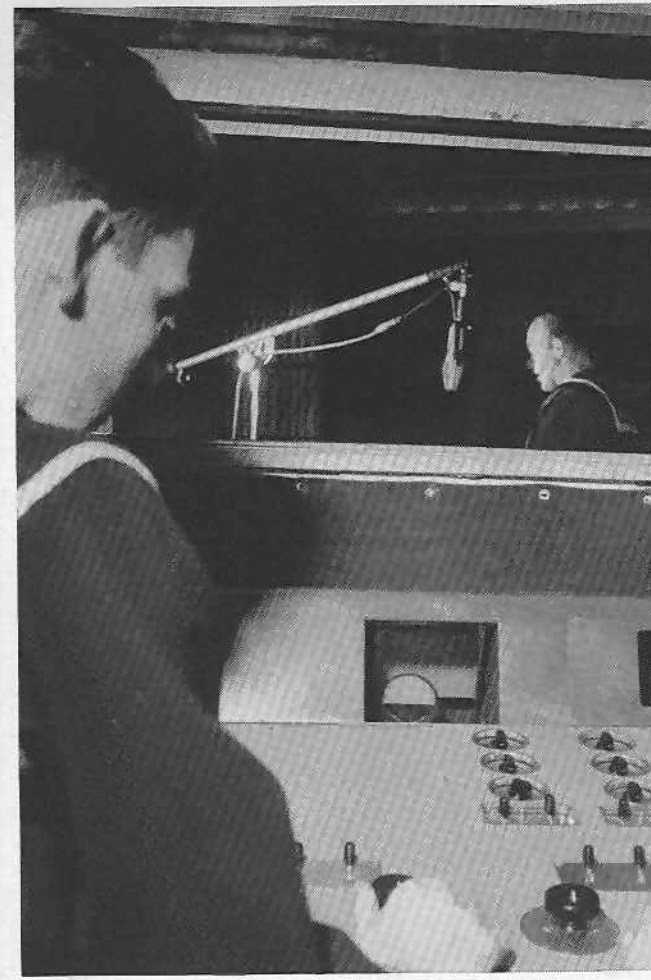
CORRECT FOCUS can be insured by use of a tape measure. This takes both time and patience but good movie cameramen are perfectionists who watch every detail in every scene and do not depend on retakes.



DEVELOPING MOTION-PICTURE FILM is the job of the laboratory darkroom. Mistakes or carelessness in darkroom can spoil many days' hard work.



IN CUTTING ROOM, kept scrupulously orderly and clean, best scenes are chosen, cut to length, placed in sequence. Good cutting can be as important as expert photography for final success.



SCORING AND MIXING are processes by which the natural sound, the spoken commentary and music are blended into a perfectly balanced sound track. Commentary is prepared after viewing final film.



IN THE PROJECTION ROOM, editors screen and re-screen the film to analyze the cameraman's material. Here the final film is put together for showing.



AERIAL PHOTOGRAPHER USES GIANT CAMERA WITH POWERFUL TELEPHOTO LENS

AERIAL PHOTOGRAPHY IS VITAL

Aerial pictures provide information of enemy industry, ship concentrations, troop movements, ordnance, topography. Thus photographs should be free from movement and cloud area, have proper scale, be printed in tones suitable for detailed interpretation.

Aerial photographs are of two types—oblique and vertical. Generally the high-oblique picture is of lit-

tle practical use and the low-oblique difficult to obtain because of the enemy's defenses. Vertical photography is the most important.

When several pictures are to be used as a mosaic, they must overlap—preferably 60% in line of flight, 25% in strips. Speed, stops, filters vary with latitude, season, weather. Cameraman must get proper overlap, develop film to make an easily-read print.



VERTICAL PHOTOGRAPH SHOWS ROADS, STREAMS AND GENERAL LAY OF LAND



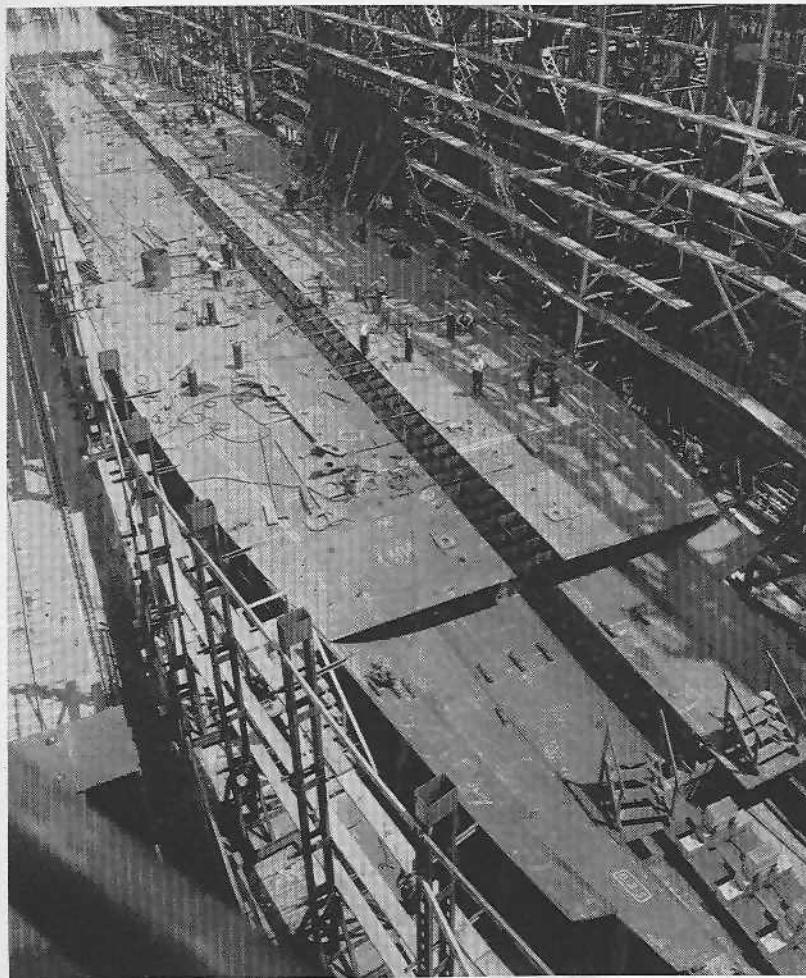
ONE OF THE FEW GOOD HIGH-OBLIQUE AERIAL PHOTOGRAPHS IS THIS WONDERFUL PICTURE OF WASHINGTON, D. C.

PROGRESS PICTURES GIVE TECHNICAL INFORMATION

Much of the Navy photographer's work is for official purposes only. It is not intended for general release to the public. This includes damage records, installations pictures and photographs showing the progress of construction. It is important work of great value to our armed forces for study, reference and record. Though the subject matter may seem dull, imagination and care should be used in photographing it.



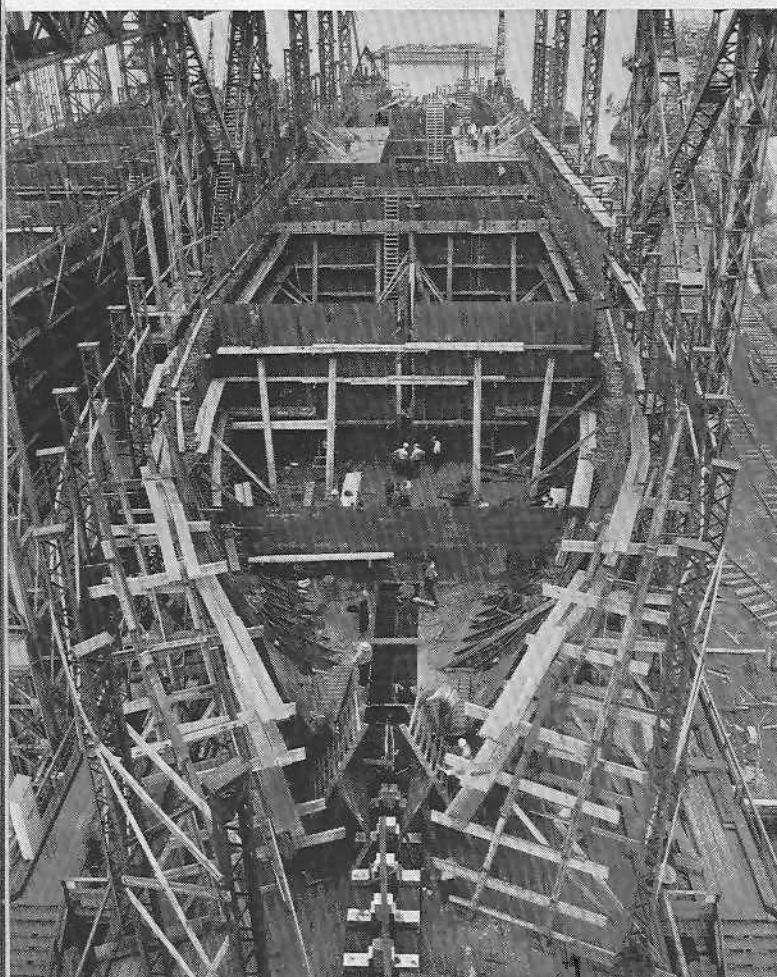
KEEL IS LAID



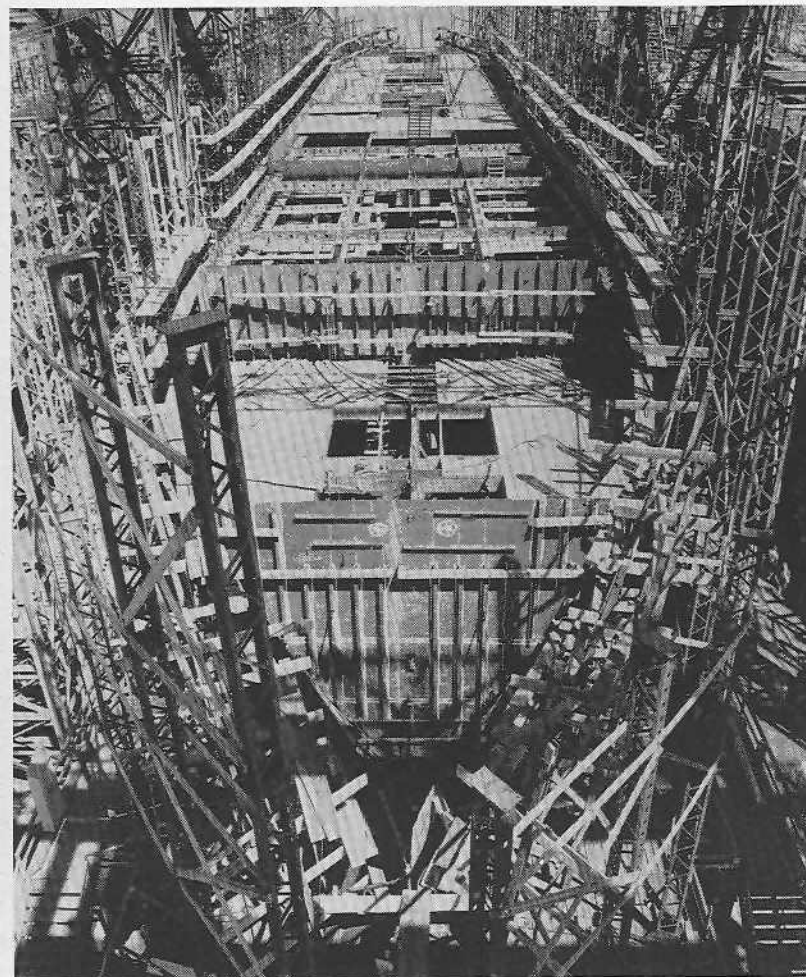
HULL PROGRESSES



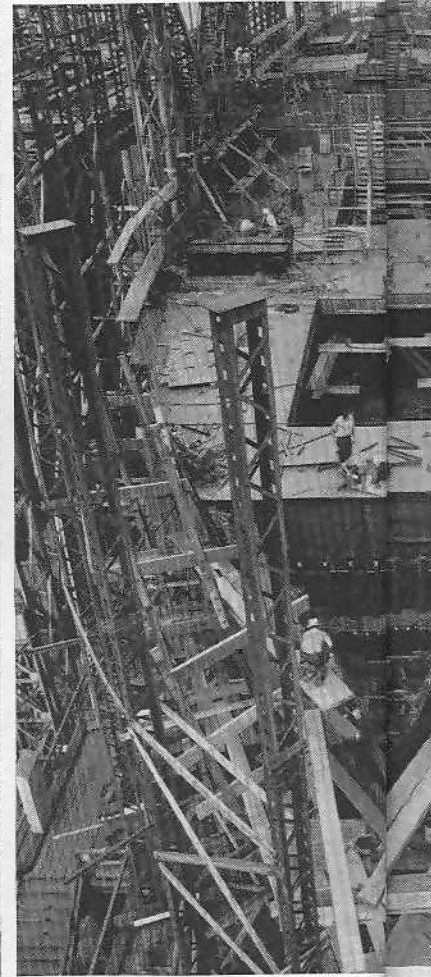
DECKS ARE ADDED



HULL ALMOST SET



INTERIOR IS FASHIONED

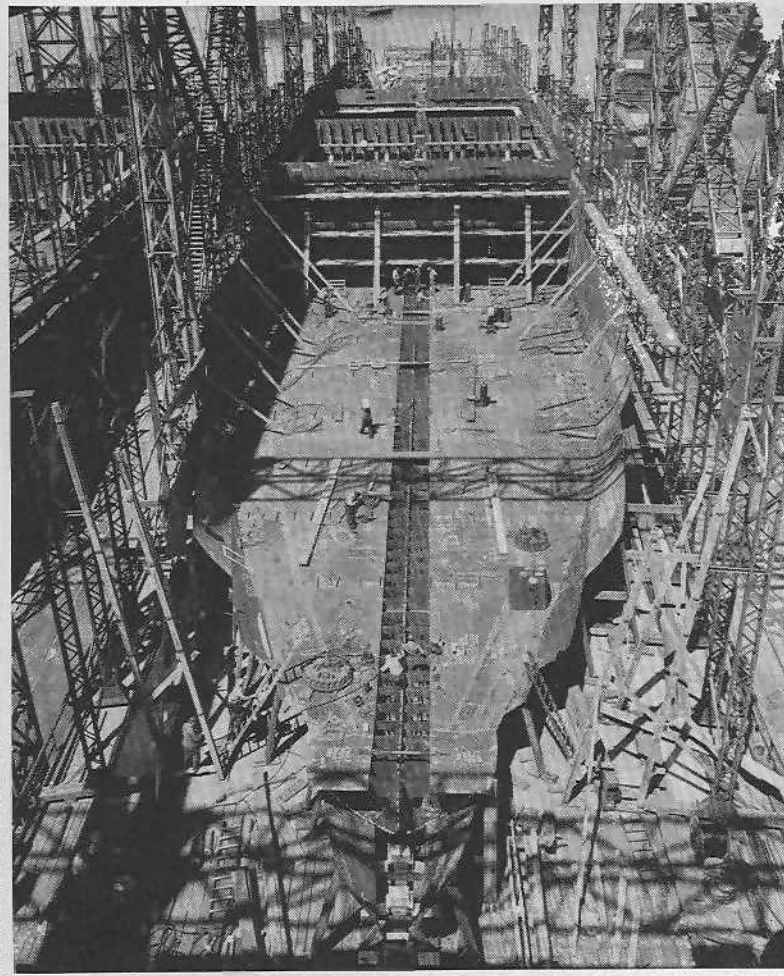
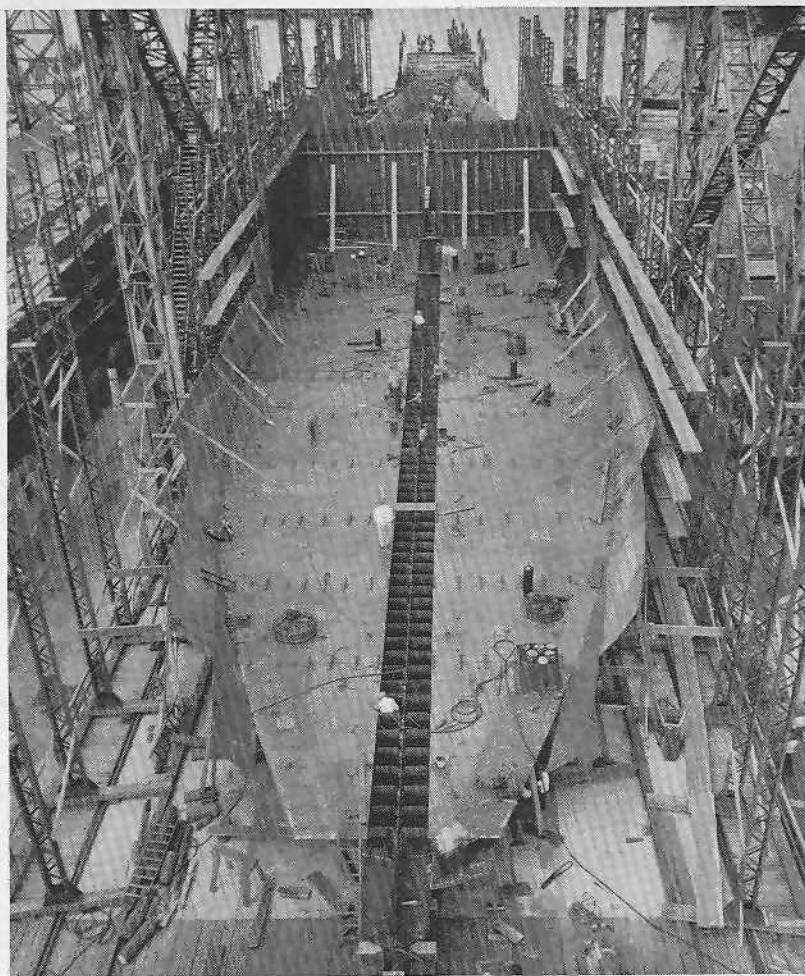
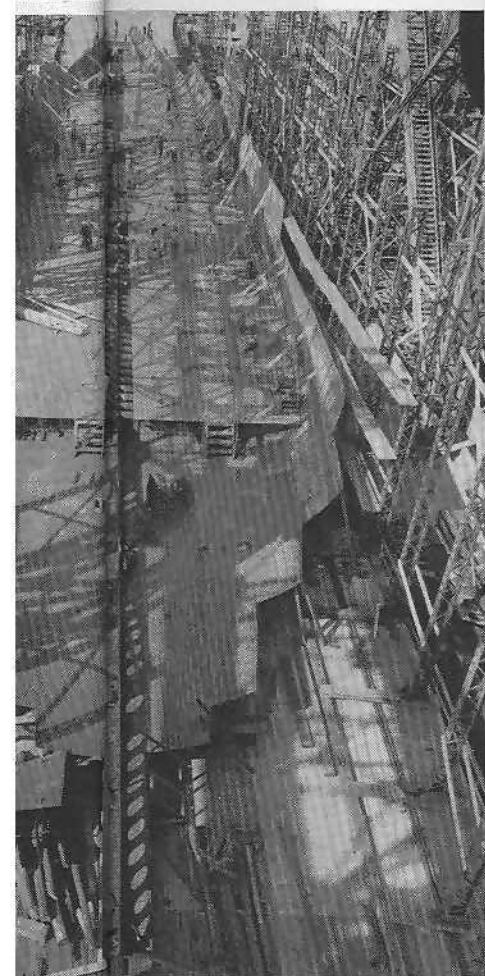


MAIN DECK BEGINS

Because the subject is usually static, the greatest technical precision should be used to make each picture alive and sparkling. Dramatic action often stands by itself in news pictures. But official study pictures always require fine camera technique to insure their value.

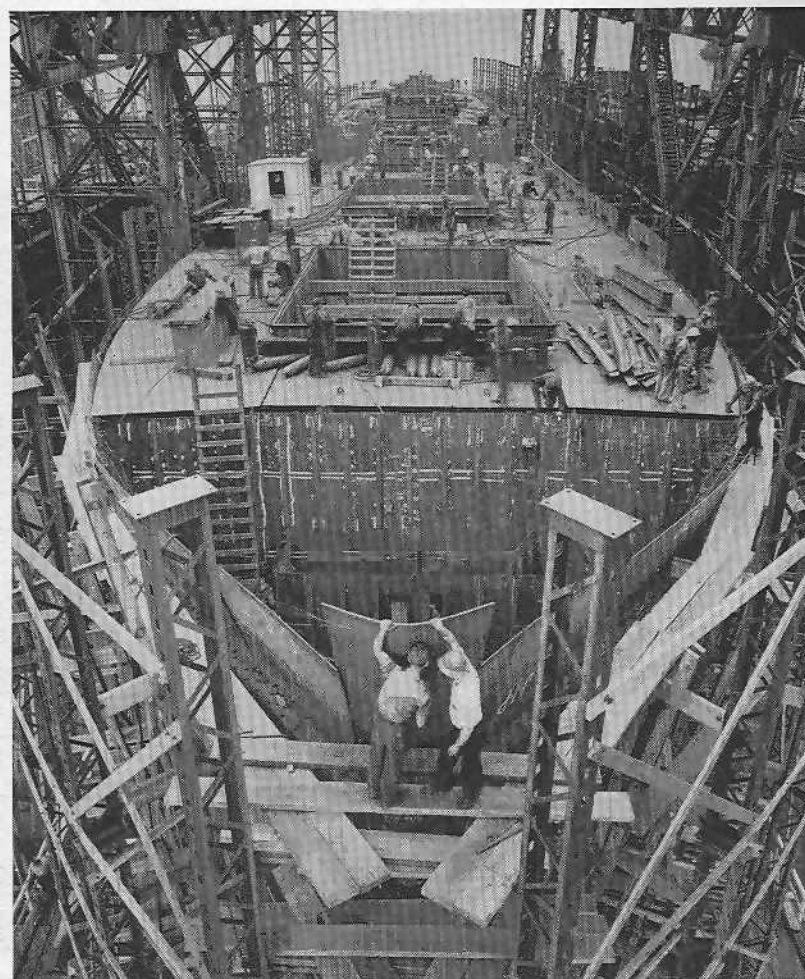
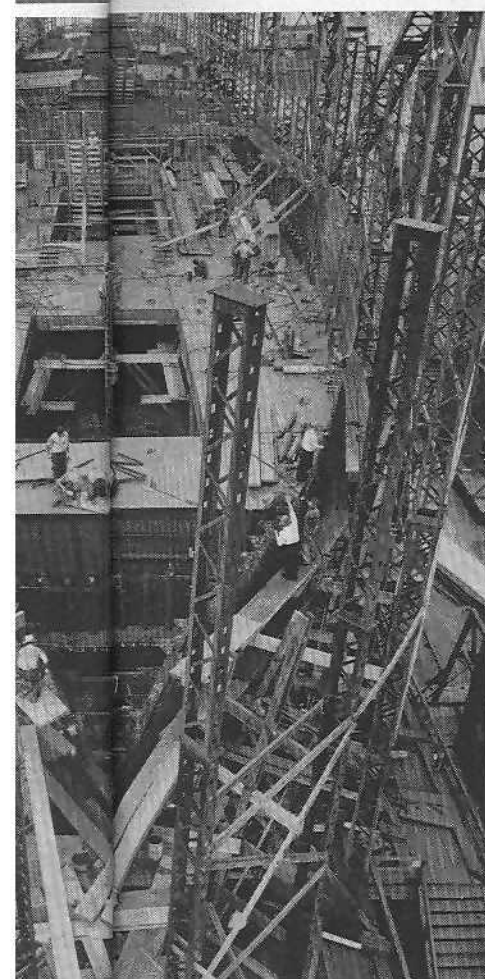
This is a good example of skilful progress photography. It is a fine record of a ship,

from keel to near-completion. In taking it the photographer has seldom varied the height and angle of his camera. By including the pattern of steel and scaffolding in his series of pictures, he has given a sense of the vast job being done on this ship. His focus and exposure are perfect. Attention to detail and a bold approach make the difference between a dull set of progress photographs and an interesting one.



BULKHEADS IN PLACE

COMPARTMENTS ARE ADDED



BOW IS PLACED

READY FOR LAUNCHING

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

UNITED STATES *Navy* TRAINING FILM

SERIAL NUMBER MN-33-T

★

THE PURPOSE OF THIS FILM is to show the duties of a plane captain in checking of his plane. Below the captain's hand feels out possible propeller abrasions. This scene changes focus as hand moves, following careful search, thus emphasizing all that must be done for safety.



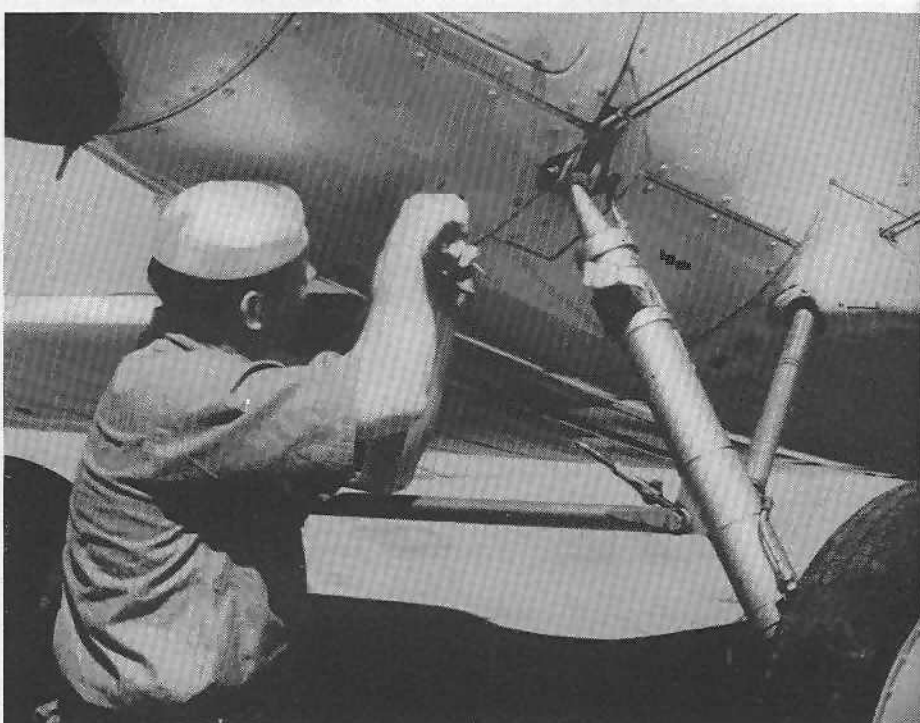
PLANE CAPTAIN checks the buckle of a seat belt (*below*). Here the sequence takes pains to show the whole operation so that in practice students will remember to take pains themselves, not neglect to check on anything, however small, that might cost a Navy man his life.



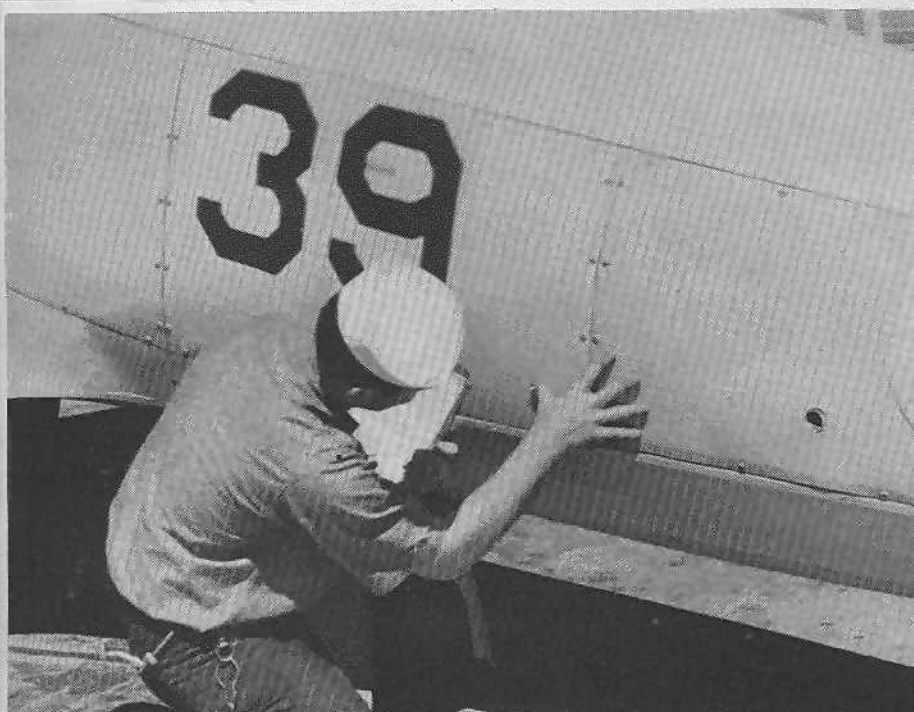
IN LONG SHOT, PLANE CAPTAIN IS SHOWN BEGINNING CHECKUP

TRAINING FILMS PROVIDE LESSONS FOR SAILORS

Experience is the best teacher but, short of actual experience, a picture—particularly a motion picture—is perhaps the most effective way of imparting knowledge. It has been proven time and again that men taught a subject by pictures complete the process of learning in 25% shorter time and retain what they have learned 25% longer than those taught by conventional classroom methods. From pictures enlarged on a screen to many times life-size, whole classes of students can see and understand technical details which an instructor, by himself, could illustrate only to a few men at a time. Under the supervision of the Bureau of Aeronautics, the Navy is today making wide use of this modern and time-saving education method. Photographers are being assigned with in-



SEMI-CLOSE-UP OF GENERAL ACTION ESTABLISHES THE SCENE



FILM SHOWS HIM EXAMINING FABRIC FUSELAGE COVERING



CLOSE-UP SHOWS FABRIC TEARS AND WAY CAPTAIN NOTES THEM

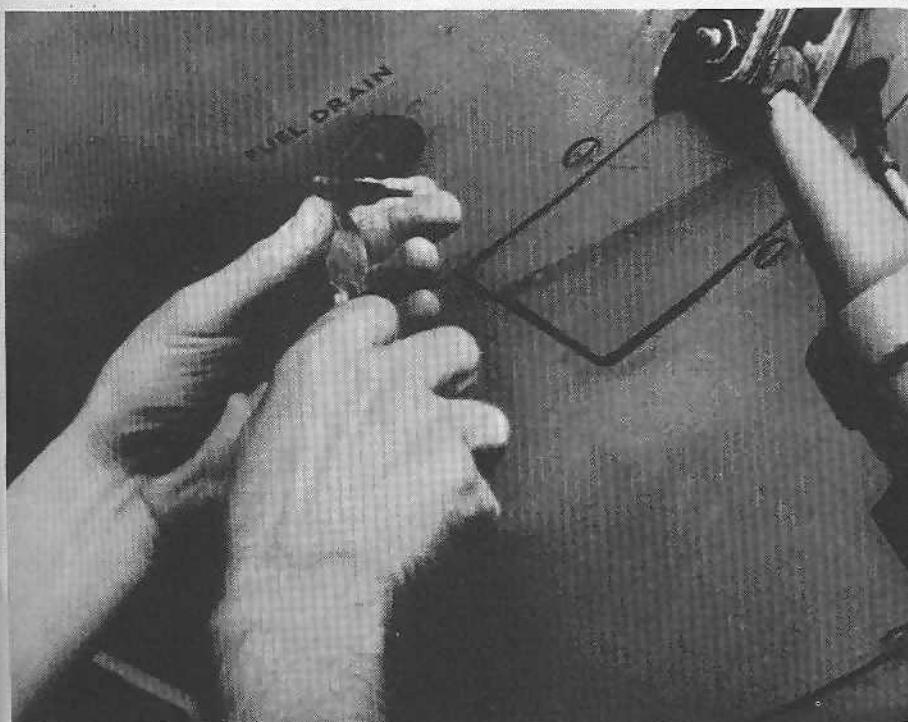
creasing frequency to the production of naval training films. Training films are generally called "audio-visual aids" — "audio-visual" because they employ sound as well as pictures, "aids" because the instruction they give is not sufficient in itself but remains supplementary to that of the teacher.

There are two kinds of audio-visual aid: the film strip—or slide film—which is composed of still pictures projected by a stereopticon to the accompaniment of a phonographic recording; and the motion picture, generally available for the 16-mm. sound projector. In making films for the film strip, as well as in shooting training films, the cameraman should endeavor to visualize what facts are to be made clear to the uninformed student. Individual shots should be simple and clear so that they may be easily understood, for the training film and the film strip are simply projections upon the screen of what the student should see if he were present at close range during a practical demonstration.

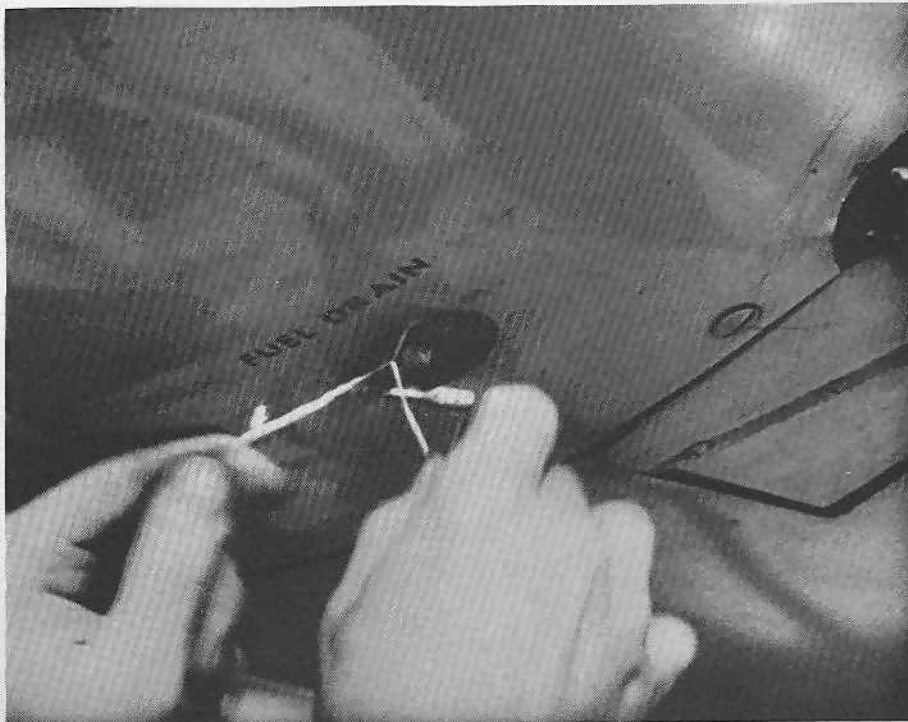
For very important operations, it is advisable that the same scene should be shot twice as the repeat picture can be useful in the summing up of facts at the end of the picture when points are driven home.

The stills on this page are from a training film, *The Duties of a Plane Captain*, produced for the Aviation Service Schools by the *March of Time*. They show the uses of long shots, medium shots and close-ups in teaching a routine technical operation. As exemplified in *Plane Captain*, the cameraman photographing a film for teaching should remember that he should allow for more footage than usual in order that the commentator or teacher may explain actions slowly and in detail, repeating when necessary.

In general, educational films to accomplish their purpose should be made according to certain prescribed doctrines, based on the long experimentation of educational psychologists. Each film must be a lesson in itself. The student should not be given more than he can absorb at any one showing and first things should be explained first before moving on to more difficult lessons. Full closeups of action taken from the angle of the student's eyes further differentiate the instructional film from other types of motion pictures. These closeups are necessary in order to make clear important details of manipulative skills. They explain the exact twist of the wrist or the delicate pressures exerted by fingers which must be mastered by a student learning how to work precision machine tools which turn out finished work made according to close mathematical tolerances.



THE SECOND SCENE CONTINUES THE ACTION IN CLOSE-UP



FINAL SCENE IS A FULL CLOSE-UP OF MOST IMPORTANT ACTION





HERE PHOTOGRAPHER GIVES GLAMOR EVEN TO WELDERS



A SAILOR WITH SIGNAL FLAGS BECOMES A NAVY SYMBOL

PRETTY SHOTS HELP THE NAVY GET RECRUITS

There is room for more than utility pictures in the Navy. Pictures whose chief merit is great beauty have always had a definite role to play. One of their great values is in helping to get recruits. Here they can be used to present the Navy in an interesting, attractive and romantic light. Impressive and beautiful pictures also help the average civilian to envision the majesty of his country's Navy. Above all else, the "pretty" photograph should establish a mood.

Its aim is to arouse feeling rather than explain fact.

In the Navy, photographic conditions can be almost perfect for poetic mood pictures. The glint of bright sunshine on water, the strange and lovely cloud formations found at sea, the intrinsic beauty of fighting ships all combine to make eye-catching pictures like that on the opposite page. Not only at sea but in workshops ashore, in planes aloft and in lines of marching men can this photographic beauty be found.



SPLASH OF WHITE SPRAY BRINGS POETRY TO THIS PICTURE



CLOUDS HIGH ABOVE THE LANDSCAPE LEND BEAUTY TO THIS

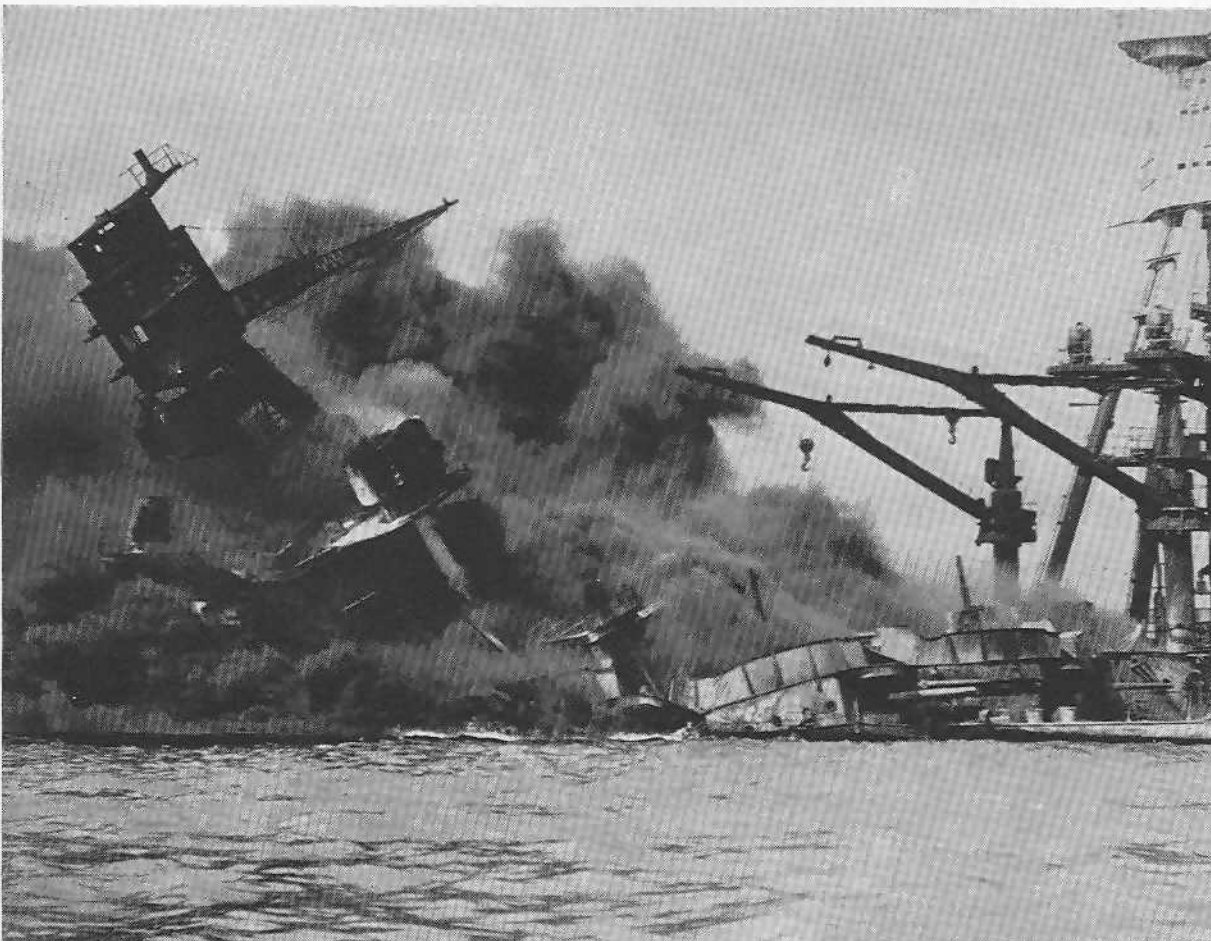
PICTURES FROM MANY FRONTS BUILD MORALE



A STORM-TOSSED SUPPLY SHIP drags its anchor and is driven close to Iceland's jagged shores by the win-

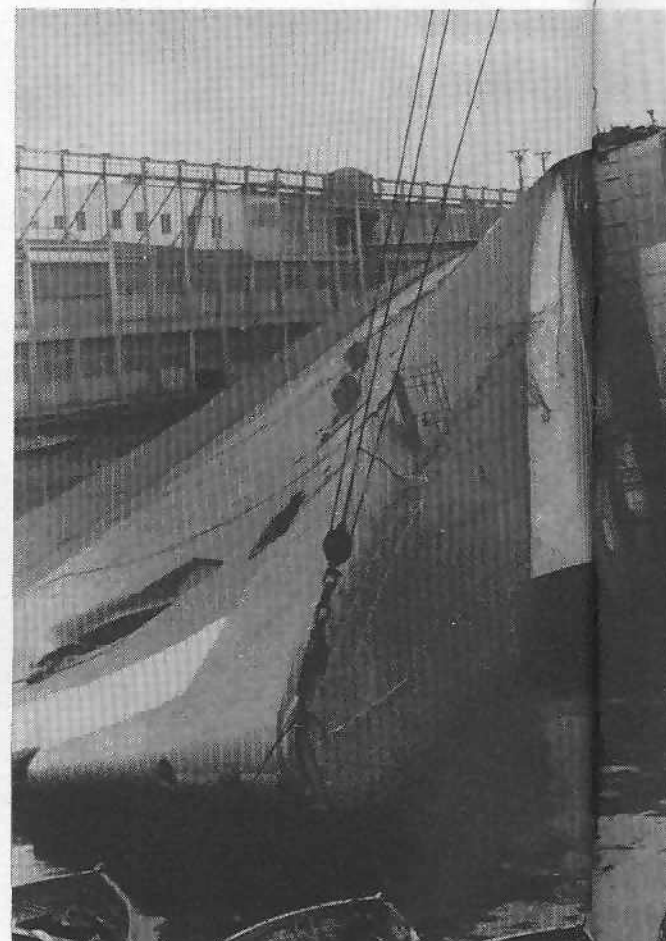
ter wind. A Navy photographer on an accompanying ship made this stirring shot at the height of the storm's fury. Better than

any words, it tells the story of the unremitting danger that be-sets the ships and men who brave the wintry North Atlantic.



THE BLAZING HULK of the battleship "Arizona" sends oily smoke into the Hawaiian sky. The photograph tells of the agoniz-

ing death of a ship, twisted and wracked by flame. Pictures like this enrage Americans, make them anxious to fight and avenge.



U. S. S. "LAFAYETTE," formerly the "Normandie," lies cold and dead alongside her pier after the fire that gut-



THE MAGAZINE of the destroyer "Shaw" explodes with a tremendous blast of smoke and flame at Pearl Harbor, Dec. 7,

1941. An alert Navy man got this picture at exact moment of explosion and made a picture which will go down as one

of the greatest of the war. Magnificent shots like this come seldom but the cameraman must always be ready when they do.



ted her and caused her to capsize. The quiet, somber mood of this photograph makes people realize the grimness of war.



BROADSIDE FROM A HEAVY CRUISER is fired at Japanese forces during a U.S. raid on Wake Island. The picture-

conscious captain of the cruiser, pausing for an instant from his duties on the bridge, took this remarkable news photograph.

To: The PAYMASTER GENERAL, via Bureau *ACRONIMICA* Approved: 2 February 1942
J M Smith
Captain, U.S.N. Commandant.

AIRD 24-42

U.S. Naval Air Station,
Key West, Florida
Invoice No. 24-42 Bureau AERQ Date 2 February 1942 Contract No.

Material for ☐ Stores account APA Title 13-X-2; or Final Title
☐ Ship or account
operation 1721402:8 Aviation Navy, 1942
also For use in photographic laboratory.
Materially chargeable:
Appropriation _____
Title _____
Order No. _____
Ship's Req. No. _____
2 February 1942 \$ 87.90

ITEM No.	ARTICLES OR SERVICES	QUANTITY	UNIT	UNIT PRICE	AMOUNT	
					Dollars	Cents
	<u>DELIVERY</u>					
	To be delivered					
1.	18-B-1159 - Boards, Aeronautics, lens, 4 x 4" 2-0-1	2	No.	.90	1.80	
2.	18-B-1165 - Boards, Aeronautics, lens, 8 x 10" 3-0-2	2	No.	.85	1.70	
3.	18-B-1315 - Boxes, developing and fixing Hard rubber 2-0-1	3	No.	10.00	30.00	
4.	18-C-1420 - Colors, spotting 1-0-1	2	Set	.20	.40	
5.	18-F-31068 - Films, nero, rolls, nitrate, infra-red, 7" x 26" 0-0-0	6	Roll	9.00	54.00	
	TOTAL				87.90	

Form No. 1
Rev. 1-25-34

U. S. S. SARATOGA

Place _____ Date _____ 25 November 1941

Bureau _____ Bureau _____ Aeronautics

Title _____ P. account No. _____ Appropriation _____ 1221502(8) Aviation Navy, 1942

The following articles or services are required, which are _____ If "in excess," state below in full under each item the necessity for same.

Delivery is desired at _____ To Vessel _____ by _____ Routine _____ 19 _____

J. M. Doe COMMANDER (SC) U. S. N.
Supply Officer or Head of Department.

Date _____ 25 November 1941 _____ 19 _____
Approved and forwarded _____
R. L. Brown
Captain U. S. N.
Commanding Officer.

U. S. N.
Chief of Bureau.

Purchase directed by the Supply Officer of the vessel.
Or by _____ 19 _____

U. S. N. Senior Officer Present.				Paymaster General of the Navy.	
ITEM No.	QUAN- TITY ON HAND (OTHER THAN SPECIFIED)	FEDERAL SUPPLY STORE (VAT- 100) (VAT- 101) (VAT- 102) (VAT- 103) (VAT- 104) (VAT- 105) (VAT- 106) (VAT- 107) (VAT- 108) (VAT- 109) (VAT- 110) (VAT- 111) (VAT- 112) (VAT- 113) (VAT- 114) (VAT- 115) (VAT- 116) (VAT- 117) (VAT- 118) (VAT- 119) (VAT- 120) (VAT- 121) (VAT- 122) (VAT- 123) (VAT- 124) (VAT- 125) (VAT- 126) (VAT- 127) (VAT- 128) (VAT- 129) (VAT- 130) (VAT- 131) (VAT- 132) (VAT- 133) (VAT- 134) (VAT- 135) (VAT- 136) (VAT- 137) (VAT- 138) (VAT- 139) (VAT- 140) (VAT- 141) (VAT- 142) (VAT- 143) (VAT- 144) (VAT- 145) (VAT- 146) (VAT- 147) (VAT- 148) (VAT- 149) (VAT- 150) (VAT- 151) (VAT- 152) (VAT- 153) (VAT- 154) (VAT- 155) (VAT- 156) (VAT- 157) (VAT- 158) (VAT- 159) (VAT- 160) (VAT- 161) (VAT- 162) (VAT- 163) (VAT- 164) (VAT- 165) (VAT- 166) (VAT- 167) (VAT- 168) (VAT- 169) (VAT- 170) (VAT- 171) (VAT- 172) (VAT- 173) (VAT- 174) (VAT- 175) (VAT- 176) (VAT- 177) (VAT- 178) (VAT- 179) (VAT- 180) (VAT- 181) (VAT- 182) (VAT- 183) 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But *do* anticipate requirements, check material on hand and order wisely.

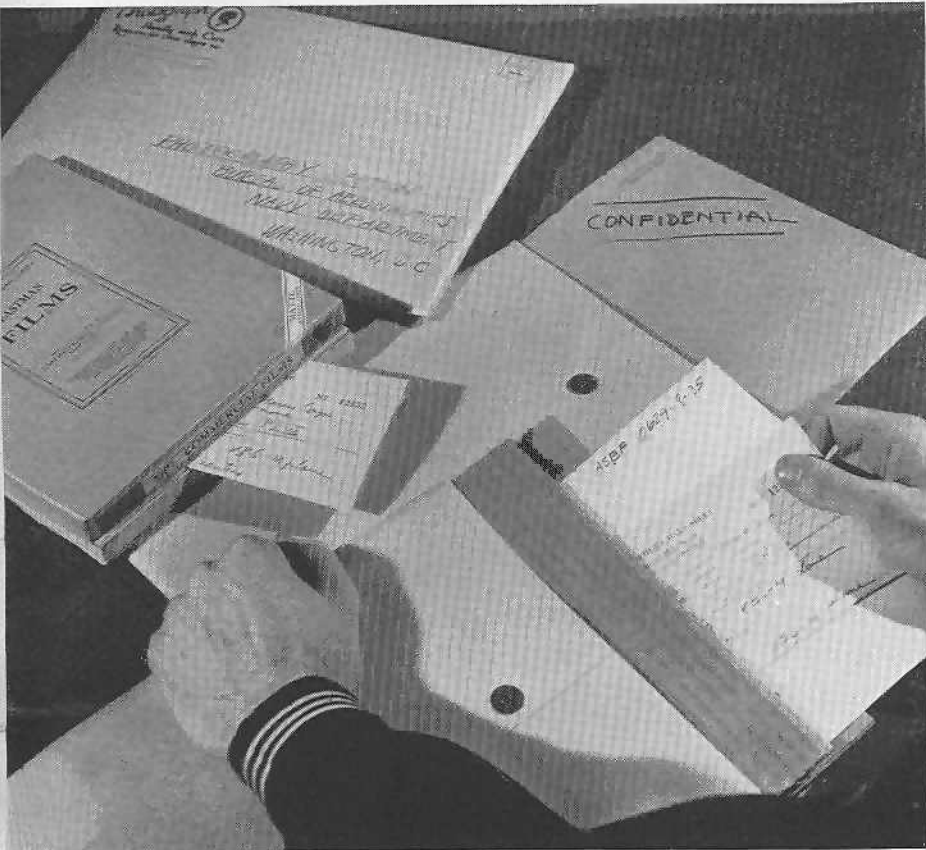


CAPTIONS ARE IMPORTANT

Do show correct appropriation and subhead number on requisition.
Do show correct class number and stock letter and number for each item.
Do show the quantities on hand, on order or expended during the previous 12 months.
Do show estimated cost of each individual item and total estimated cost of all items listed.

Do cooperate with supply officer and request that requisitions be checked by photographic officer prior to mailing.

All pictures should be accompanied by adequate information which will give all the material necessary for the writing of all-important captions. The information must also be accurate. The names must be spelled correctly and facts must be carefully checked. The "dope sheets" give plenty of space and instruction for this.



"DOPE SHEET" is form which should be filled according to directions. Identify captions by serial numbers which appear on pictures and negatives. Be brief. Final caption will be rewritten.



CONFIDENTIAL MATERIAL should be wrapped in two covers, inner one marked confidential. Send registered mail. Although most negatives go to Anacostia, positives go to Washington.

PHOTOGRAPHER'S DATA SHEET
UNITED STATES NAVY
BUREAU OF AERONAUTICS
No 12330

Date 31 Dec 1941
Location USS Wasp
Cameraman Holcomb
In charge Lt. Cmdr. S. T. Nagel
Light conditions Sun, flash

Ordered by BuAer
Assistants none
Sound man none
Still or movie? Stills

Roll No. 58912-41
Scenes 590, 591, 592, 593

DESCRIPTION (No more information is accurate and specific)
58912-41. John Switzer operating lathe.
590. C. J. Wickstrom SFC repairing rescue breathers.
591. W. L. Badell, Sea/ie burning plate.
592. W. L. Holcomb Sea/ie (P) A. B. Johnson Sea/ie (P) working on bending slot in ship fitter's shop.
593. C. W. Hatcher Sea/ie S. C. Straker selling articles in ship's store.

Type of stock Agfa D19 pan
No. of cans and approx. for this shipment
Laboratory instructions or comment:
Filing information (BuAer, Photo Sec. use only)

INSTRUCTIONS.—Make out this form in quadruplicate. Mail WHITE and YELLOW forms to Bureau of Aeronautics immediately after film is exposed. Enclose RED copy with film and mail direct to NAS, Anacostia, D. C. Retain BLUE copy for your station file.
(Write additional information on reverse side)

DATA SHEET FOR STILLS GIVES NAMES, RANKS, FACTS

PHOTOGRAPHER'S DATA SHEET
UNITED STATES NAVY
BUREAU OF AERONAUTICS
No 12327

Date February 15 1942
Location RANP-P, San Diego, California
Cameraman John Doe PI/c U.S.N.
In charge M. M. Jones
Light conditions Bright Sun, Clear Sky

Ordered by ComAirBatPac
Assistants W. M. Smith P2/c U.S.N.
Sound man None
Still or movie? Movies

Roll No. 1
Scenes 1, 2

DESCRIPTION (No more information is accurate and specific)
1. None Ground scenes of activities of Patrol Wing Squadrons preparing for major operations with the enemy at advance base X5Zed, date 20 January 1942
2. None Air scenes of action of Patrol Wing Squadrons and fighter plane groups with Japanese air and surface forces at Japanese Mandated Islands 20 January 1942
Note attached detailed description of scene data.

Type of stock Eastman Super XX
No. of cans and approx. for this shipment Two Cans 100 ft each.
Laboratory instructions or comment: Emulsion # 5-6601. The last 500 feet roll 2 may be slightly underexposed due to smoke and clouds encountered.

INSTRUCTIONS.—Make out this form in quadruplicate. Mail WHITE and YELLOW forms to Bureau of Aeronautics immediately after film is exposed. Enclose RED copy with film and mail direct to NAS, Anacostia, D. C. Retain BLUE copy for your station file.
(Write additional information on reverse side)

MOVIE-DATA SHEET INCLUDES TECHNICAL INFORMATION

FINAL SAY ON SECURITY IS UP TO WASHINGTON

General Order #96 (now in revision) sets forth Navy policy in connection with the photography of naval subjects and the restrictions imposed thereon.

Photographs and motion pictures made aboard ship and at naval stations are the responsibility of the commanding officer. Under the provisions of G. O. #96, he has the authority to release unclassified film at the time it is photographed.

When the commanding officer is in doubt as to the propriety and advisability of releasing pictures by naval photographers under his command, he should dispatch the films to the Photographic Section, Bureau of Aeronautics, Navy Department as quickly as possible. Film made by accredited civilian photographers goes to Office of Public Relations, Washington, D. C.

If the films arrive at the Navy Department undeveloped, they are sent to the Bureau of Aeronautics laboratory for processing.

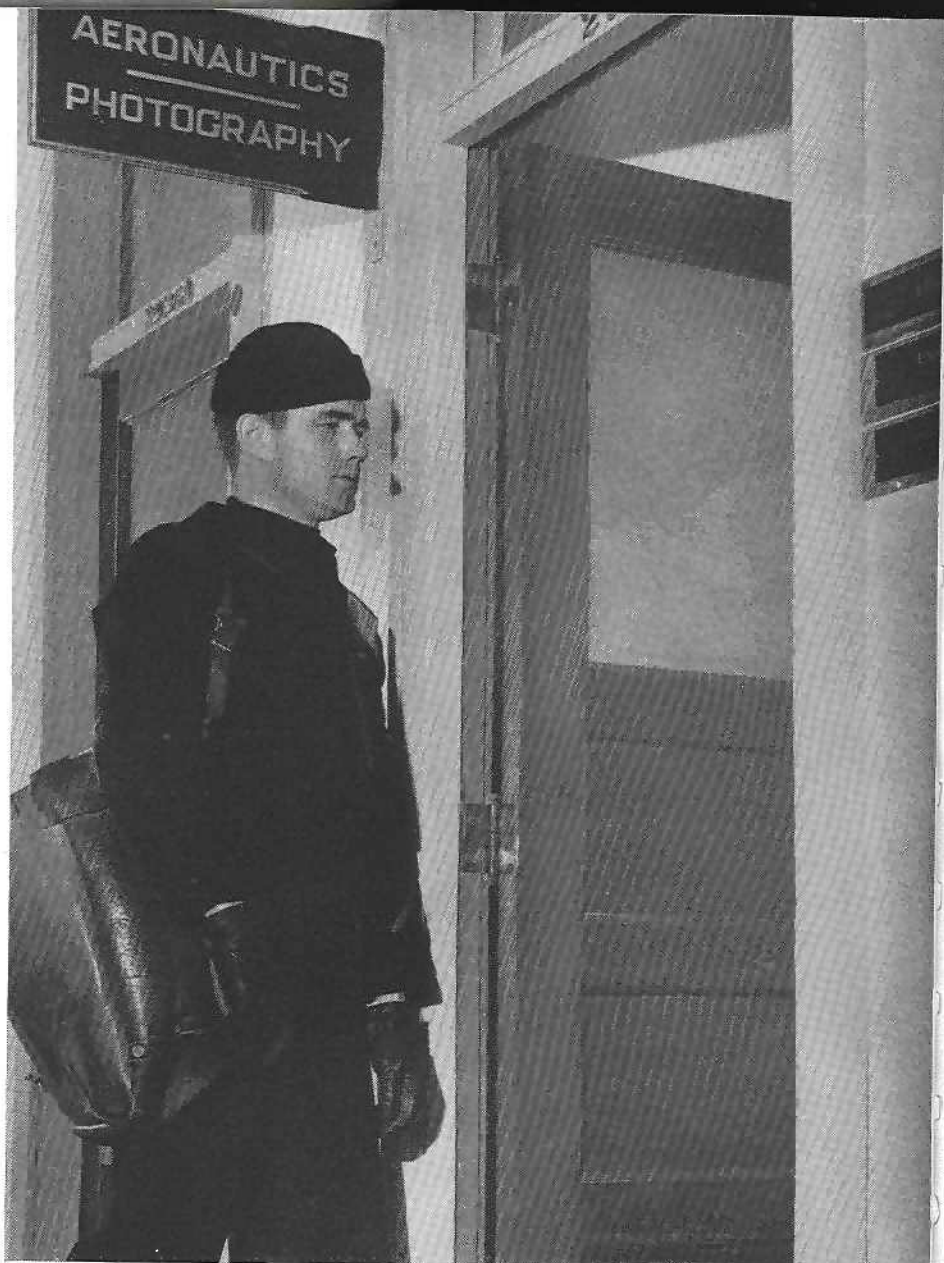
They are then sent to Public Relations which turns them over for inspection to officers who are familiar with existing security regulations and who assume full responsibility for their custody and their release.

Pictures which pass the security officers are then handed back to the Office of Public Relations for distribution to newsreels and press.

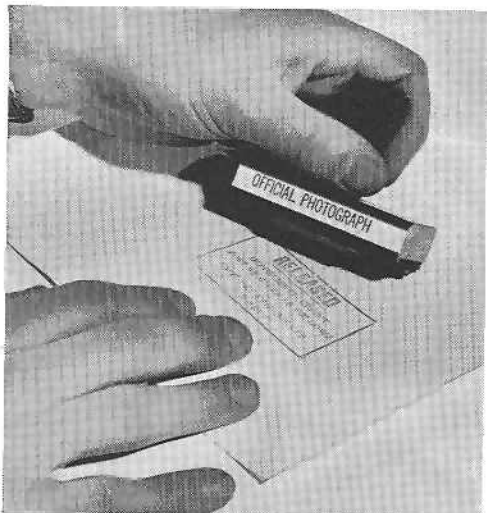
The U. S. public expects, and is entitled to see, stills and movies of its Navy. To help in this, film and still pictures should be shipped promptly to the Photography Section where full security is assured.

Pictures that may not be suitable for general release at the present time will be held until circumstances permit their being made public.

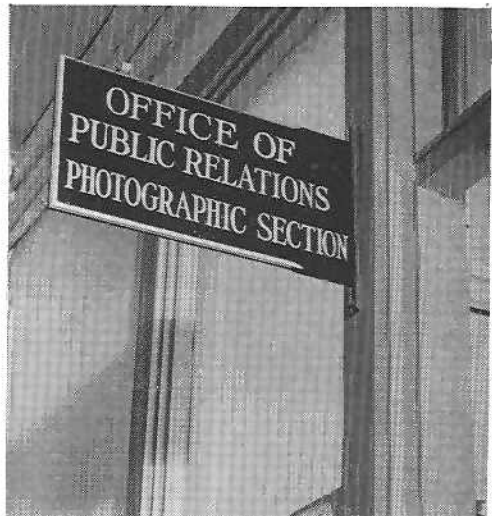
The Navy Department requires that movies and stills be made of everything which might conceivably be either newsworthy or of historical importance even though the commanding officer is aware that the pictures must remain permanently restricted. It is better to take a picture first and then consider whether it should be censored, than to neglect or forbid a picture which may have great value. An excellent motto is: Shoot first, censor later.



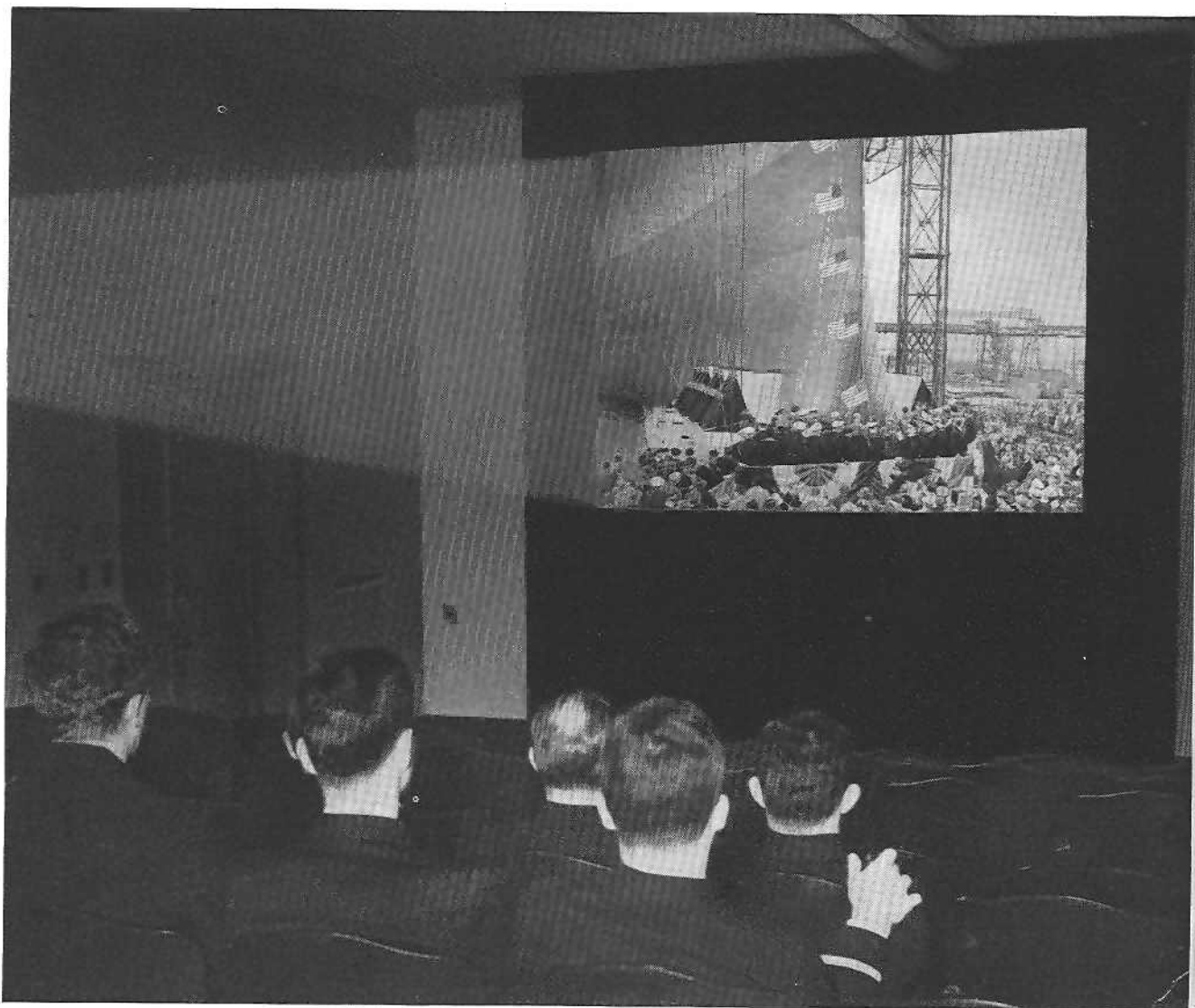
THE GUARD MAIL each morning brings to the Washington office the stills and motion pictures made by Bureau of Aeronautics photographers attached to ships and stations everywhere.



OFFICIALLY STAMPED "Released," still photographs are then made available to the press.



THE OFFICE OF PUBLIC RELATIONS is the distribution center for Navy stills and movies.



THE SECURITY BOARD, which is composed of officers representing each bureau, watches for classified scenes in motion-

picture footage and releases cleared material to the newsreels. Skillful censorship and cutting helps make much material available.



PHOTOGRAPHIC OFFICERS carefully examine each still picture in detail. These officers are familiar with the many security regulations. If in doubt, they submit questionable shots to cognizant authority.



TECHNICIANS USE AIRBRUSH to eliminate censorable details. By this method fine photographs, which would otherwise be restricted, are released.



IN THE PRESSROOM in Washington, the Public Relations officer explains and distributes photographs to correspondents representing the newspapers, magazines and picture

agencies in the U. S. Here they get most of their official Navy photographs. The pictures go out fully captioned and often accompanied by factual releases which provide basis for text stories.



A GERMAN AERIAL GUNNER TAKES A BEAD ON A PLANE OF UNITED NATIONS. HE IS MADE TO LOOK LIKE SATANIC WARRIOR



GERMANS LOOK MENACING in gas masks as they advance to load a field piece. A favorite trick of Axis photographers is to make their soldiers look ruthless and unbeatable.

PROPAGANDA PICTURES ARE FIGHTING THE WAR

Much has already been done by our Allies and enemies in the new science of pictorial information. The Germans have been long prepared to use propaganda pictures on a large scale. They had thousands of trained cameramen ready at the outbreak of war. An effective method of softening up a country they intended to occupy was to show the country's leaders a propaganda motion picture like "*Sieg Im Westen*," the story of the Fall of France. One reason often given for Hungary's unresisting surrender is the fear this picture instilled in the hearts of Hungarian leaders. Germany also sent out edited and doctored war pictures to the rest of the world in order to bolster the claims of its communiques.

England has not been far behind in using pictures. The movies of Commando raids shown on the opposite page had a great effect on England and the world. In some ways they were almost as important as the raids themselves. Pictures like these do not lie. They speak for themselves. When the world sees in pictures exactly what has been done to an enemy, the effect is immediate and far-reaching.

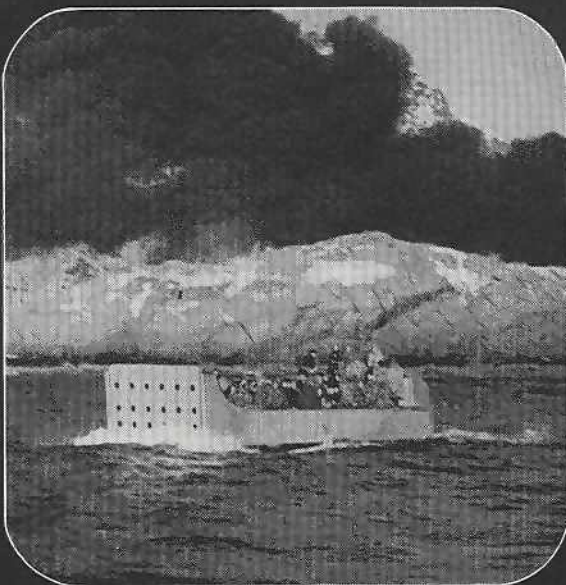


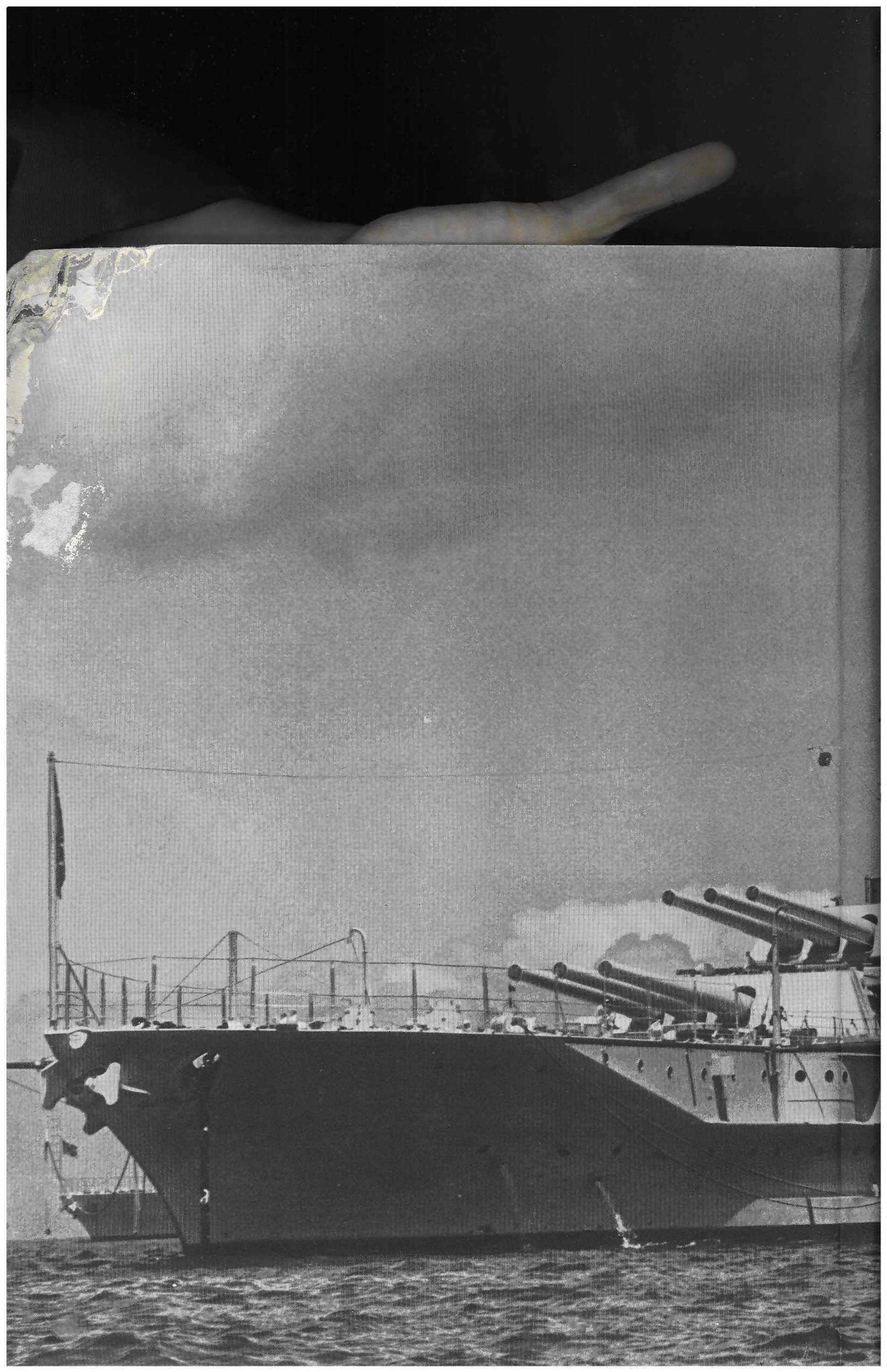
BLAZING RUINS of a building on the Russian front show behind advancing German tank. This is another favorite device to show destruction caused by onward march of German armies.



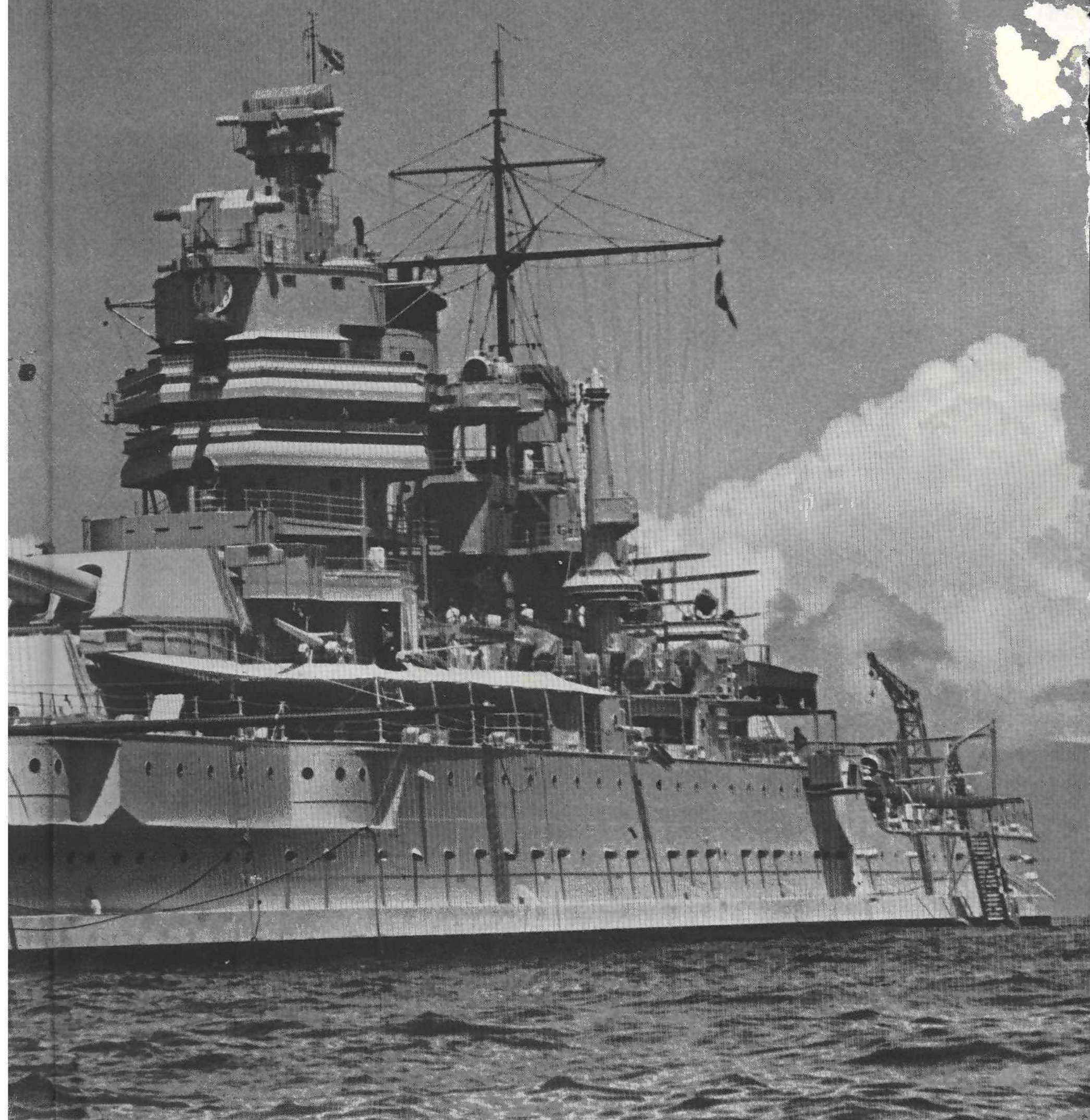
GERMAN COURAGE is the theme of this picture showing wounded officer barking out commands. The scene speaks of Germans fighting for their Führer even when wounded.

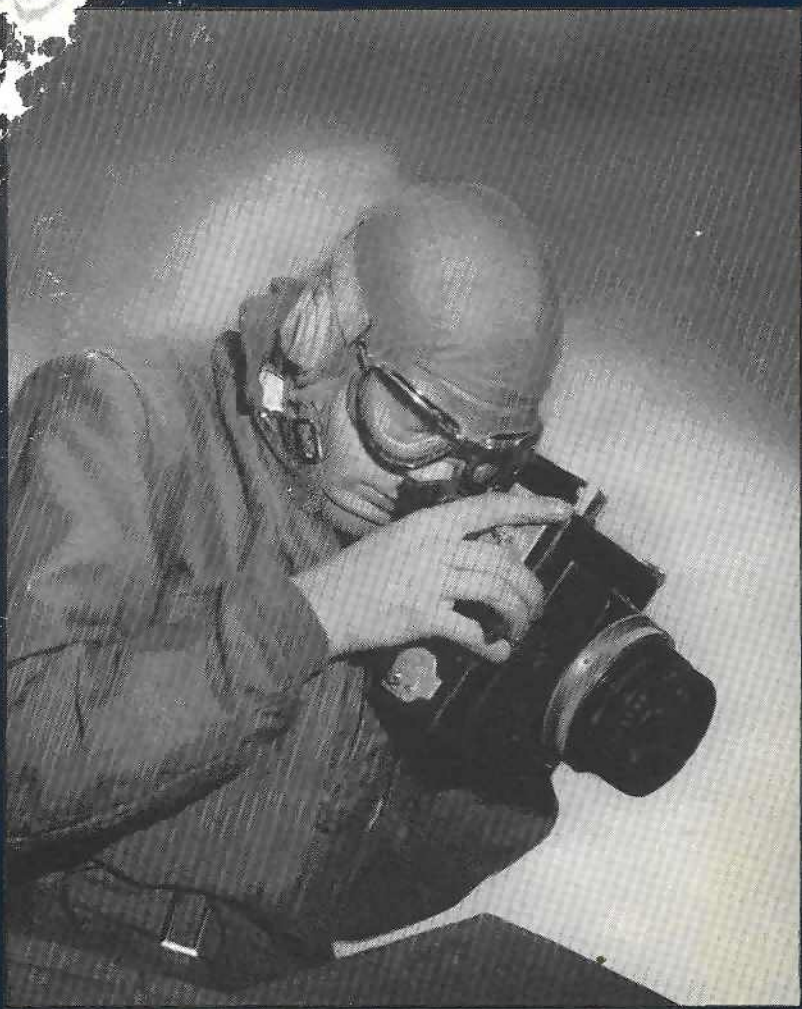
THE CAMERA
SHOWS THE
COMMANDOS
IN NORWAY





**"THE NAVAL PHOTOGRAPHER'S CAMERA WILL MIRROR A
TRUE PICTURE OF OUR AIMS, OUR MIGHT AND OUR VICTORY"**





MEN WHO RECORD THE UNITED STATES
NAVY'S PART IN THE WAR IN PICTURES



THE ENLISTED PHOTOGRAPHERS OF THE
NAVY, MARINE CORPS AND COAST GUARD

