

# Incidentally . . .

Dick Reish, who did the New York junior rifleman on page 11, this issue, swears there's a picture at work whenever he goes on an out-of-town assignment. As the RIFLEMAN's staff photographer, Dick draws some peculiar jobs but he never complains about that angle. What bothers him is his total inability to get anywhere on time. Something always happens. In Massachusetts it was a snowstorm. In New York State, a flat tire. In New York City, the scarcity of cabs. In Cleveland, a flat tire. In Connecticut, lost in an apple orchard. Every time he heads out on a new job his editors breathe a sigh of relief and figure that there isn't an excuse left in the book. Reish has used them all. But that doesn't take into account the ingenuity of a good photographer. Dick always turns up with another answer.

The end may be in sight though. Coming in from the last New York trip, after photographing Ted Wasielewski's junior riflemen, Dick handed in a nice new excuse. New for him, that is. Hard night last night, he said. Such disarming honesty can mean but one thing. Reish is running out of excuses. Rather than go through those old ones all over again, maybe he'll reform and get somewhere on time . . . just once.

For those of you who'd like to know how a RIFLEMAN picture feature is handled . . . what goes on before it finds its way into an issue of the magazine . . . here's a blow-by-blow account of the story which headlines this issue. We had heard about Ted Wasielewski and the amazing job the New York policeman had done in setting up the Wheeler Junior Rifle Club. It sounded like a natural for RIFLEMAN picture coverage. After a dozen letters had changed hands, associate editor Ray Stann and photographer Dick Reish headed for New York with a wheelbarrow-load of photographic equipment. For four days they practically lived with those youngsters on East

7th Street . . . setting up pictures that told the story of the club's beginnings . . . staging the 'juvenile delinquent' shots on page 11 . . . and struggling for ideas that might mean pictures with a fresh, interesting viewpoint. When they got back, Dick had a couple of hundred negatives, and Ray Stann had a pocketful of rough notes for the story.

After the negatives had been processed, poor shots and obvious duplicates were rejected and small prints made of the balance . . . about a hundred in all. From those, a preliminary five-page layout was made, and the thirty pictures which would finally be published were selected and returned to the RIFLEMAN darkroom for the production of larger prints. In the meantime, Ray Stann worked with a finished layout on the writing of captions and copy. . . . From there in, handling was routine . . . photographs, marked for size, to the engraver . . . the copy to printer . . . the whole affair assembled into pages and finally checked for errors.

For you RIFLEMAN readers who are also photographers . . . and many are, to judge from our mail . . . here is what Dick Reish uses on his picture assignments: two 4-by-5 Speed Graphics; an automatic Rolleiflex; Contax 35 mm with extra wide-angle lens; plus a battery of flash- and flood-light equipment. Our old Rolleiflex, which was brunt chased long before the war, takes the brunt of every photographic assignment. We've long ago lost count of the number of rolls of 120 film that have gone through it . . . but it must be in the thousands. It has been rebuilt a half-dozen times to accommodate new gadgets . . . dropped on cement floors . . . soaked with salt spray . . . almost dropped out of a plane (with photographer attached) . . . and exposed to misuse by every amateur cameraman on the Association staff. Somehow it holds up . . . and always brings home the pictures. If we ever hand out recognition to veteran RIFLEMAN employees, that old Rolleiflex is going to rate some kind of an award.—J. S.

## COVER

One of the most extraordinary possessions of New York's great Metropolitan Museum of Art is this elaborate 17th century Spanish pistol with its richly-carved mountings and gracefully simple stock. This and similar arms made in the countries bordering the western Mediterranean form the background of Stephen V. Grancsay's article on page 21, this issue. In attempting to trace the origins of these early weapons, Grancsay presents for the first time an evaluation of the part influence has played in the gradual evolution of firearms.

THE AMERICAN RIFLEMAN  
PUBLISHED MONTHLY BY THE NATIONAL RIFLE ASSOCIATION OF AMERICA, 1600 RHODE ISLAND AVENUE, WASHINGTON 6, D. C. DOMESTIC RATES (NORTH, SOUTH, AND CENTRAL AMERICA) \$4.00 A YEAR, \$7.00 FOR TWO YEARS, \$10.00 FOR THREE YEARS; ELSEWHERE ADD \$1.00 PER YEAR FOR FOREIGN POSTAGE. ENTERED AS SECOND-CLASS MATTER APRIL 1, 1908, AT THE POST OFFICE AT WASHINGTON, D. C. UNDER ACT OF MARCH 3, 1879. COLOR RIGHT, 1949, NATIONAL RIFLE ASSOCIATION. ALL RIGHTS RESERVED. FOR CHANGE OF ADDRESS, GIVE BOTH NEW AND OLD ADDRESS AS THE LATTER APPEARS ON ADDRESS LABEL.

# The AMERICAN RIFLEMAN

Official Journal of the National Rifle Association of America

1600 RHODE ISLAND AVENUE, N.W., WASHINGTON 6, D. C.

VOLUME 97

NUMBER 2

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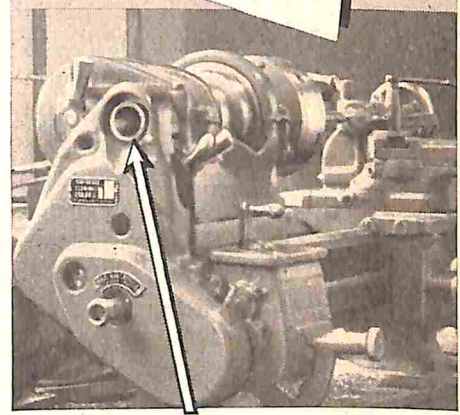
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