

Kodak

PHOTO

FALL
ISSUE
1946

Magazine



PROJECTION TEAM



GORGEOUS COLOR deserves fair treatment—and smooth showing with a dash of showmanship.

Item One is a well-designed projector. Make sure yours is well ventilated, has heat-absorbing glass in the light beam to protect your slides, and has a lens of $f/4.5$ or higher aperture, corrected to yield sharp, brilliant color images on the screen.

Use file boxes—such as Kodaslide Sequence Files—to keep your slides in order, and prevent loss or damage. They'll also help you arrange related slides for sequence showing.

An automatic changer adds immeasurably to the pleasure of showing Kodaslides; pictures change at a flick of the thumb.

A good screen—and a thoroughly darkened room—permit Kodachrome shots to reveal their full richness and purity of color.

See Page 19 of this issue of PHOTO for further projection tips.

The Kodaslide Projector, Model 2A, and the Kodaslide Changer make a natural "projection team"—they bring real luxury to home showing.

No "fumbling in the dark" here. You slip 50 Kodaslide into the Changer—then sit back, relaxed, and feed them through, slowly or swiftly as you wish, each with a mere push of the thumb.

At $16\frac{1}{2}$ feet, the projector brilliantly fills a 52-inch screen. Its big $f/3.5$ lens and superb condenser system are fully *Lumenized*—all glass surfaces coated to yield image brilliance far surpassing ordinary projectors of even higher wattage. And its heat-absorbing filter guards your slides.

Here's equipment to show your color at its best.

★ Incidentally, the Kodaslide Changer also fits the inexpensive Kodaslide Projector Model 1—which also is equipped with an $f/3.5$ lens, and performs right along with its "big brother," the 2A.

EASTMAN KODAK CO., ROCHESTER 4, N. Y.

NOW THAT

AUTUMN'S

HERE . . .



" . . . The maples on the lawn . . . so beautiful they take your breath away."

Dear Jack: If this letter turns out all tangled up with Keats and James Whitcomb Riley and ye olde nut-brown atmosphere—just charge it to the season. Autumn is full upon us here. The maples on the lawn are so beautiful with the sun streaming down through them, they take your breath away! A few tidy people are already burning leaves; there's a pale blue haze over the park, and the smell of smoke in the air.

I only wish you could wind up your assignment and get back here before all the leaves are gone. You'd love it—no matter how colorful the palm trees and the *flores* and the *señoritas* are down that way—but we'll have the pictures to send you pretty soon.

Incidentally, there were some mighty attractive girls in that last reel of movie film you mailed up here. *Hm!* Are you *actually* as homesick as you say?

Your mother and mine jumped in the car yesterday and kited off to the mountains, for a week of "no men and no dirty dishes." They took the Bantam and a half-dozen rolls of Kodachrome; left me the "35," because I've used it more. Your father, of course, seized the opportunity to tear away on his hunting trip.

Beth and I have been finishing off the garden with a session of canning and preserving. We had a wonderful time this morning. Just about all the tomatoes are now reposing rosily in mason jars, pretty as a picture. Or

maybe I should say pretty as a bunch of pictures, for I pictured the whole business.

Beth accused me of goldbricking—but really, there's a lot of color in a vegetable garden, even at the end of the season. It will make a nice series, to complete the garden story you began last spring. We'll mail the slides to you when they arrive.

Saturday we all drove out to the farm, where Dad is nursing our Thanksgiving turkey along—literally stuffing the poor bird to death. Billy, of course, was fascinated by the pumpkins; he's all steamed up over Halloween, and very much impressed with the "Gobble-uns that gits you ef you don't watch out." We're planning a Halloween party for him and some of his friends. We all took a hike down to the lake with Dad, down to the little spur with the cottage in the birches; the trees were just one blaze of orange and gold, with splashes of red here and there, and deeper reds and purples on the hills in the distance. I've never seen it lovelier—so there are a half dozen more shots for our collection.

Now, don't go sending me any crazy cables about the Halloween party; I have it all well in hand. We'll send you pictures of the



"Billy's all steamed up over Halloween, and very much impressed with the 'Gobble-uns that gits you ef you don't watch out.' . . . We're planning a Halloween party for him."



"Beth and I have been finishing off the garden . . . I pictured the whole business . . . She accused me of goldbricking, but, really, there's a lot of color in a vegetable garden . . ."

costumes, the jack-o'-lantern, Billy lighting it up, and all. And Sue's birthday party next month, too—presents, cake, games, the whole works. *Eight* candles this time; the years fly by, don't they? Remember the shot you made of her *first* birthday cake? I'm hoping to get her a Brownie Reflex for a birthday gift; a simple reflex is the perfect camera for a child, and she's old enough now to use one.

And by the way—speaking of gifts—it's time you started thinking about what you would like for Christmas. A lot of things are still scarce, and I'd like to start my Christmas shopping early—now that the pre-school shopping for Billy and Sue is finished and off my mind. Drop a hint—will you?

I've traded in the old slide projector on a new one, and it's already on its way to you—so you can show your Latin-American friends your family's "*fotografías en co-LO-res!*" as

" . . . The trees were just one blaze of orange and gold, with splashes of red here and there, and deeper reds and purples on the hills in the distance . . . so there are a half dozen more shots for our collection."



they should be shown. Along with it I sent some of our best flower garden shots, and several skiing sequences—which should interest folks down that way.

Sunday, if the weather stays good, we're going on a picnic—maybe the last one of the season. The spot—you guessed it—under the big beech tree where you cut your initials and mine one autumn day eighteen years ago. I'll probably shoo the children away, and have a good lonesome daydream all by myself, remembering.

Last night, thinking about it, I took down our albums and went back over the years. It's really something to thumb through the pages, watch the children grow up bit by bit, see new faces appear—watch Beth graduate from bib to pinafore to her first party dress—follow Sue off to that first woeful day at kindergarten. What a wistful little figure she was! I laughed over those funny tall pinched collars you used to wear, and those comic 1929 hats of mine, like little round pots! Probably ten years from now the 1946 hats will look just as funny and “historical”—and no cracks from you, young man, about their

looking funny enough right now!

They've been wonderful years, Jack—every moment of them—and I'm so glad now we kept the details, the places we visited, the good times we had, the whole story as we went along. Remember how I used to fuss because you spent so much time on it?—and now I spend more time than you!

Now, don't send me any more frantic wires to “get this” and “don't forget to shoot that.” I have the situation well covered. Just keep your shirt on—take good care of yourself—and hurry home to us.

With all our love, Anne.

MEXICO, D. F.

SHIRT STILL ON HOPE THANKSGIVING PICTURE
SERIES EMBRACES ALL INCIDENTALS INCLUDING
DISHWASHING WHICH I WILL BE INTERESTED
TO SEE BUT HAPPY TO MISS STOP AM SENDING
MORE KODACHROME SENORITAS KEEP IN COOL
PLACE STOP HOME CHRISTMAS HOORAY LOVE
JACK.

5



They're Good Shots, So...



**GIVE THEM A CHANCE TO RISE,
SHINE, AND BE ENJOYED**

It's very strange. Many an enthusiastic picture maker has a blind spot as far as making use of his finished pictures is concerned. He uses a fine camera expertly; he has a full complement of accessories; he knows a lot about the theory of photography. But his finished prints languish in tattered envelopes, old shoe boxes, or—and worst of all—scattered loose in some desk or bureau drawer.

This is a sad situation. It is wasteful, and it is a sheer negation of the fundamental reason for making pictures. Whatever your status as a photographer, you make pictures because you want to record some aspect of your visible world—family, friends, places, scenes, things that interest you in themselves or in relation to other things. To permit those pictorial records to lapse into dusty desuetude simply doesn't make sense. *All* of those pictures may not please you. Very well, weed them out. But give the others, the good ones, a chance to pay the dividends of usefulness you have a right to expect from them.

How? The first, the most obvious answer is *albums*.

There's ample evidence to indicate that even a little care in putting together an album will produce a completely new usefulness for your pictures. *You* become more interested in them, you tend to keep the album available so that it can be enjoyed, and both family and

friends find a new meaning and pleasure in the pictures. In short, your pictures are being given a chance to rise, shine, and be themselves.

The "mechanics" of album-keeping should be simple. As soon as you complicate things, you invite procrastination. Use any good, non-cockling adhesive or gummed corners or mounting tissue—whichever is most convenient for you. By the way, a bit of extra care is in order in mounting Kodachrome Prints. Because the material is an acetate, an adhesive such as Kodak Rapid Mounting Cement is indicated. Dry mounting tissue, Thermount, or any other adhesive which requires heat and pressure should be used with care; excessive heat is tough on color of any kind. Kodak Thermount, used with a Thermount Iron, gives consistently good results.

Aside from the simple mechanical operations of arrangement and mounting, there's the matter of picture identification which cannot be overlooked. Right now, you doubtless remember the names of every person and place pictured by your camera within the last six months. But half a dozen years from now—when your albums really begin to go astronomical in value—it's entirely possible that some of those names and facts will have slipped your mind. Very well, forestall any such crisis by jotting the pertinent names and information beneath the pictures on your al-

An album of small enlargements of pictures made on a trip or vacation makes a beautiful gift. Even the cover is a photograph.



The modern trend is toward the use of enlargements in albums. Sometimes, as in the plastic-bound album at the right, the pages are single weight enlargements mounted back to back. More commonly, enlargements are used, as in the albums below, for emphasis or change of pace.



bum pages. Don't worry about journalistic style in your captions; be yourself.

The album idea is capable of infinite variation. It is easily possible to make up an album entirely of enlargements; single-weight enlargements are mounted back to back to form the pages, which are then bound together with a spiral or ring binder. If you do your own enlarging, a book of this sort is not only easy, it's the logical thing to do.

About Negatives

If what happens to the average print is unfortunate, the fate of most negatives is downright tragic. For a negative is unique; it cannot be replaced.

A negative is very durable—if it is given reasonable care. Its only enemies are heat,

humidity, and handling by careless or greasy fingers. Hence, reasonable care is a matter of placing each negative in an envelope—glassine or paper—which is then filed in a box kept in a dry, average-temperature room.

And, if you do that, is there any good reason why you can't arrange the envelopes in some sort of grouping or classification? No need to be complicated about it unless you really want to be. Group them by years, or by families, or places, or anything that appeals to you. The point is simply that, in so doing, you're able to get at any desired negative quickly. And the number of times you can use old negatives will grow automatically as

*(Continued
on Page 22)*





FALL SPORTS CALL FOR

Color

—To Stadium, Hunting Field,
and Hiking Trail, It Brings New
Sparkle, Keener Realism.

COLOR has added new dimensions to autumn sports. Colorful in setting, colorful in themselves, these fall activities can now be granted full justice, in pictures.

Along the sun-dappled bridle path, the sparkling stream, the shady country lane so smooth beneath a bicycle's humming tires . . . in the brown hunting fields, where pheasants rustle in the crisp dry cover, and a dog tenses on point . . . on the sand lot under a slanting afternoon sun, and in the football stadium . . . new opportunities beckon, crowd in upon the wise camera user who loads with Kodachrome Film.

Autumn sports offer few photographic prob-

lems. Summer is rich in violent action; but the mood of autumn is quieter, and many of the best sports-picture moments come when movement is slowed or poised. High shutter speeds and large lens openings are needed less often; and pictures can be composed for beauty as well as action. Most football shots are taken at long range, which minimizes the movement of the players, and eliminates depth-of-field problems.

Viewpoint Is Important

Bear in mind, as you shoot autumn sports, the importance of viewpoint. Where possible, choose backgrounds that couple the subject with the season. When autumn foliage is the background, a waist-level or eye-level viewpoint is often best. For close-ups of action, a "ground-level" viewpoint dramatizes figures against the sky. For *groups* in action, select a high-level position, angling down; it helps keep the figures spaced, and details the action more clearly. For moving subjects such as a jumping horse, choose an almost-head-on viewpoint . . . and release the shutter at the

Most fall sports subjects combine story and scene—a perfect combination for good pictures. Few involve violent action. Blue sky and autumn foliage offer ideal backgrounds to unite the subject and the season.



peak of the jump, when the up-and-down motion is at a minimum.

Many superb autumn sports subjects involve no motion at all. When your riding group pauses upon a hilltop, or at a roadside spring . . . when your fellow hunter accepts a bird from the retriever . . . when the teams line up for the kickoff . . . these are pictures too; essential pictures to fill out the rich and satisfying story of autumn activities.

Enjoy these opportunities to the fullest—make the most of them—in the magic medium of color that offers more than the amateur photographer has ever possessed before.

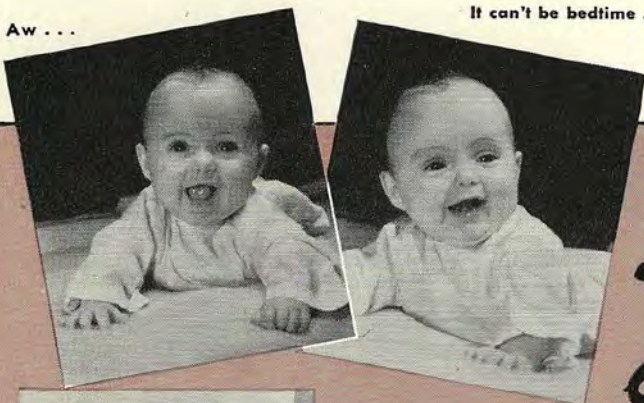
And now—

It's kickoff time!



Aw . . .

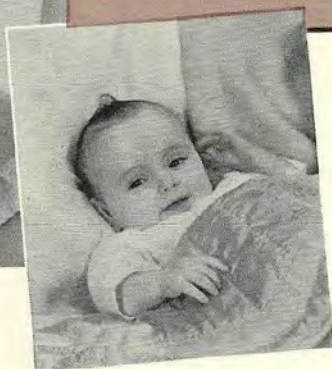
It can't be bedtime . . .



Shoot 'Em in Series



But if you insist . . .



I'll play ball. G'night.

"CONTINUITY" is the amateur movie maker's byword—and a fruitful idea for every still-camera fan.

Why ask one shot to carry the whole burden of a story, when three, four, or a half dozen shots will do it more easily, more clearly, more entertainingly?

When film supply catches up with demand, you'll be able fully to exploit this modern picture-taking technique.

Study the four picture sequences on these two pages—and you'll see that almost any simple bit of action can develop into a story that has real dramatic interest. Most of these shots *could* stand alone—but, in sequence, each strengthens all the others, and itself acquires added force.

Let your mind's eye rove over other actions

10

1. Button-up.



2. Make-up.



3. Check-up.



4. Limber-up.



5. On stage!



and activities. Think of sports—a golfer “teeing up,” addressing the ball, watching it sing down the fairway, then turning to the camera with an exuberant grin. *There’s a short story, complete in itself!* Think of children—anything they do, whether it’s a small girl giving her dolls a tea party, or a small boy wrestling with a problem in square root. Picnics—they’re naturals, for one long sequence, or a dozen shorter sequences. And family occasions—such as somebody’s birthday, or the Thanksgiving dinner—are rich in opportunity.

In short, you’re surrounded by picture stories, begging to be told.

Continuity is easy to obtain. In each sequence here, note that every picture is different, yet is *similar* to all the other pictures in the same group. Use the same background or setting for each shot—or the same camera position—or the same costumes—or successive bits of the same action—and your pictures will tend to knit into a unified sequence.

In the baby series, unity was obtained simply by shooting four good “expression” pictures of the same baby *at the same distance*—then putting them in a natural narrative order!

Begin to think in terms of story ideas, picture sequences . . . and when shooting, watch for actions and activities that can be portrayed in one-two-three form. It’s a method that “tickles up” your imagination, sharpens your picture eye—and thus even helps you get better *single* shots.

Just how many . . .



. . . small boys . . .



. . . can you fish . . .



. . . out of one . . .



. . . small barrel?



Whew!



11

2. A bit of persuasion . . .

1. (Below) Soup's on!



3. And finally, everybody's happy.



LIGHT ON THE SUBJECT

GOLD is where you find it; light is where you put it. Even with an immovable subject such as a house, you can often "put" the light where you want it—just by choosing the right hour of the day!

Some years ago, the owner of a famous race horse wanted the horse pictured—in full detail—but *under* a favorite wide-spreading shade tree. The photographer placed several stable boys near the tree, each with a large mirror to catch the sun—and thus illuminated

12 the horse almost as brightly as the sunny

background landscape. Today, the same job would be done much more simply, with synchronized Photoflash.

Note the cover picture of this issue of PHOTO. There's a nice balance between the back lighting of the scene and the illumination of the child's face. Balance was achieved by using a reflector, offside in the sun, to brighten the child's features. Without the reflector, she would have been a mere silhouette.

Let's Square The Circle

Indoors, you can place Photofloods or extension Photoflash in any position, any combination . . . *just making sure that none glares directly into the camera lens.* You have a full 360 degrees around the subject, plus 90 degrees from the floor to directly overhead at any point on the circle. You can place lights high-pointing-down, or low-pointing-up, near the subject or away back—whatever the effect requires!

Each lighting combination has its own peculiar value. A light placed low, shining up into the subject's face, produces a theatrical or eerie effect. Side lighting brings out form and "roundness." Back lighting yields bril-

★ **Side lighting.** It emphasizes form and roundness. Use a reflector to brighten up the shadow side.

★ **Front lighting.** Light almost directly behind camera. Indoors, use two lights, a bit to left and right.

★ **Top lighting.** Not very good for average portraits—makes eyes hollow, puts deep shadows under chin.



liance and sparkle. Strong overhead or “top” lighting is unpleasant in most portraits—yet it can be used with dramatic effect in character studies, such as a study of a judge, a student, or a person at prayer.

Remember—*exposure requirements change when the position and distance of the lights are changed.* Therefore, it’s wise to begin with the “basic” lightings shown in exposure guides and booklets—learn all about them—then vary them *little by little* for special purposes or effects. “Comparison” pictures—the same subject with two or three different lightings—help you learn.

In indoor shots, reflectors of white cardboard, or cardboard covered with crumpled tinfoil, can often be used instead of additional lights, to brighten shadow areas. Give the shadows plenty of light, or they’ll come out darker than you expect. Especially in color shots, lighting contrast should be kept very low.

Turning The Sun Around

Outdoors, you can literally “move heaven and earth”—simply by changing your camera position, and rotating your subject with reference to the sun.

Note the indoor pictures below, each made with a different position of the lights. The same thing can be done outdoors; the corresponding outdoor technique for each effect is shown in the black-and-white panel.

Reflectors have an important place outdoors. They need not be burdensome—a couple of tinfoil-covered cards each 2½ feet square will slip into the back end of almost any car. Crumple the foil, then smooth it out not-quite-flat before gluing it to the card.

Synchronized Photoflash is stronger and more effective than small reflectors, and covers larger areas—such as a picnic scene in shade. Kodak has a valuable pamphlet, “Supplementary Flash for Outdoor Color Pictures,” which is free for the asking, from the Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y.

For subjects that can’t be moved, and can’t be modified by flash or reflectors, try waiting until the right time of day. In picturing your house, seek a “raking” light—sunshine that skims across the front of the building, throwing architectural details into high relief.

Indoors or out, don’t just accept the light as it happens. *Put it where you want it.* That costs nothing—and it pays generous dividends.

13

★ Back lighting, without reflector. Lots of sparkle—but hair has been overexposed to get detail in face.

★ Back lighting, with reflector. Now the exposure can be cut a bit, yet we get detail both in face and hair. Nice!

★ Soft indirect lighting—no shadows. Outdoors, it’s “open shade”—open sky above and facing subject.



NEWS

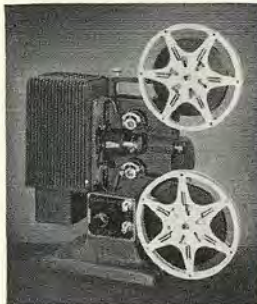
OF KODAK PRODUCTS, EQUIPMENT



Kodak Combination Lens Attachments are back.



Fine Kodak Projection Ektars are in production.



Limited quantities of fine Kodaks are again coming off assembly lines, with the magnificent Kodak Medalist II (see back cover), the Kodak 35, f/3.5, range finder model, and the superb new Kodak Reflex leading the parade . . .

"Lumenized" lenses, standard on many of the new fine Kodaks, are something new and special. . . . These lenses have a hard, crystal-clear, inside-and-out coating of magnesium fluoride, which helps kill reflections at the lens surfaces, leads to better contrast in black-and-white shots, superior color purity in color shots. Results are definitely "plus" in quality.

In tune with the increasing popularity of Photoflash photography, new Flash Kodamatic, Flash Diomatic, or Flash Supermatic Shutters are standard on many new Kodaks. . . . They have built-in synchronizing mechanism, are used with an inexpensive accessory Flashholder.

Film While film occasionally appears scarce, the truth is that Kodak production is at a new high. . . . *More Kodak Film is being made than ever before . . . and is being used up almost as rapidly as it's produced, by more camera users than ever before.*

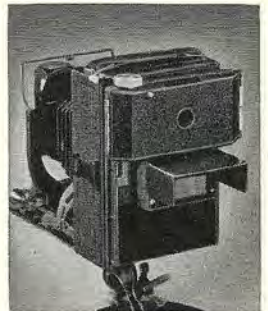
Important accessories—Kodak Combination Lens Attachments, including Portra lenses so valuable for color close-ups; 35mm. and Bantam Kodachrome adapters for plate and film pack cameras; and others—are again on Kodak dealers' shelves. Other accessories may be expected before long.

For the darkroom enthusiast, Kodak's chemical preparations are in ample supply—including Microdol, Kodak's unequalled true fine grain developer; Dektol, the improved D-72 type developer; Selectol and Versatol; the immensely popular 5-cent M-Q packets; and processing aids such as Anti-Fog, Anti-Foam, and Photo-Flo.

Print paper production is being pushed hard—with demand for favorite Kodabromide and Vitava Opal tints and surfaces at a new high.

Kodak's 1946-47 equipment program includes much for amateur movie makers. The Kodascope Eight-33, at left, is one of several fine Kodascopes now in production. New Magazine Ciné-Kodaks and Magazine Ciné-Kodaks Eight (see back cover) are reaching Kodak dealers. And the full line of Ciné-Kodak accessories is on the way.

Popular before the war, the Bantam Kodachrome Adapters for 2¼x3¼ and 3¼x4¼ film pack cameras were among the first accessories to return. At right, adapter mounted on camera—a perfect combination for close-up shots.



NEWS

FOR ALL USERS OF COLOR FILMS

Color Prints—Outstanding color trend of the year 1946 is the soaring demand for color prints. . . . Reduction in prices of Kodachrome Prints, early in the year, accentuated this trend . . . addition of a new Kodachrome Print size, the 3X, at a popular price, helped it along.

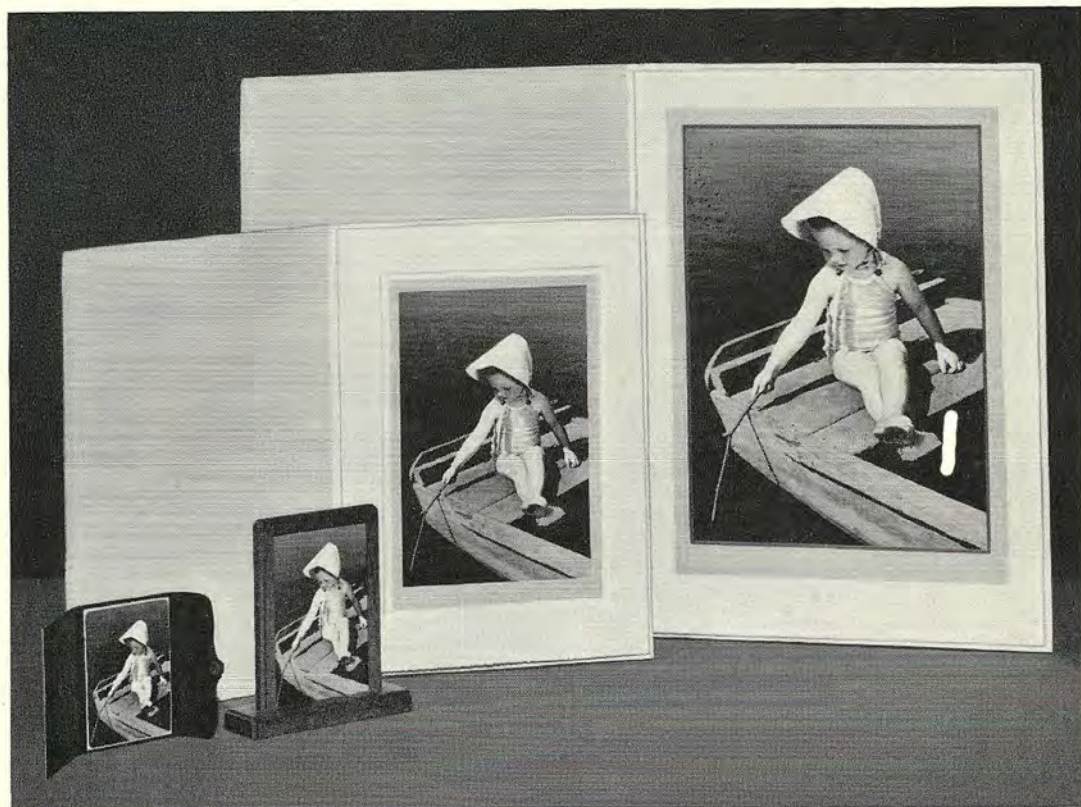
To meet the booming demand, Kodak is greatly expanding its Color Print Service, this year and next.

The four standard sizes of Kodachrome Prints now available (see below) offer an inviting line-up. . . . There's the handy wallet-size 2X (and Kodak makes convenient wallets to hold one, two, or three of these prints) . . . the new 3X, an ideal size for table, desk,

mantel, or traveler's portfolio . . . and the impressive 5X and 8X prints, both of which are supplied in luxurious presentation mounts.

There is now, by the way, a price advantage in the larger print sizes, when more than one print is ordered from the same transparency at the same time.

Part of the color trend is the rapidly increasing use of Kodachrome Prints in the smaller sizes for greetings and announcements. . . . This year, Kodak is offering Christmas greeting folders which accept Kodachrome and Kodacolor Prints. Your Kodak dealer will have the details—and, incidentally, it's not a bit too soon now to get started on your Christmas greeting plans.





Beauty Soars...

AS THE SUN GOES DOWN

IN the days B.K. (Before Kodachrome), it was a generally accepted practice to gaze at a sensational sunset and exclaim, "If I could only picture this in *color*!" We knew we couldn't, so our wishing was fervent.

Today we have Kodachrome Film. And sunset pictures are not only possible but easy. Many of us, therefore, are making up for lost time. The sunset pictures we show on our home screens are beautiful; certainly they produce more spontaneous audience appreciation than any other type of scenic we show.

But there are others who—despite the fact that color photography is so definitely here—continue to accompany the sight of a sunset with a lot of wishful thinking.

Actually, the making of a Kodachrome sunset picture is just about as easy as anything can be. If you whiff on the exactly correct exposure, the chances are still good for a beautiful picture. A bit of overexposure merely looks like an earlier, lighter stage of the sunset, while slight underexposure may lead to some comment about how short the days

are getting. It's a little absurd to talk about an "average" sunset, but if there were such a thing, the indicated exposure would be something like $1/25$ at $f/6.3$. The sun is veiled or partially hidden, and you can behold the spectacle without squinting. Usually there are clouds; really superior sunsets seldom occur on perfectly cloudless evenings. Later, as the sun dips below the horizon, you'll need more exposure—very much more when the sun is really down and only the afterglow lights the sky.

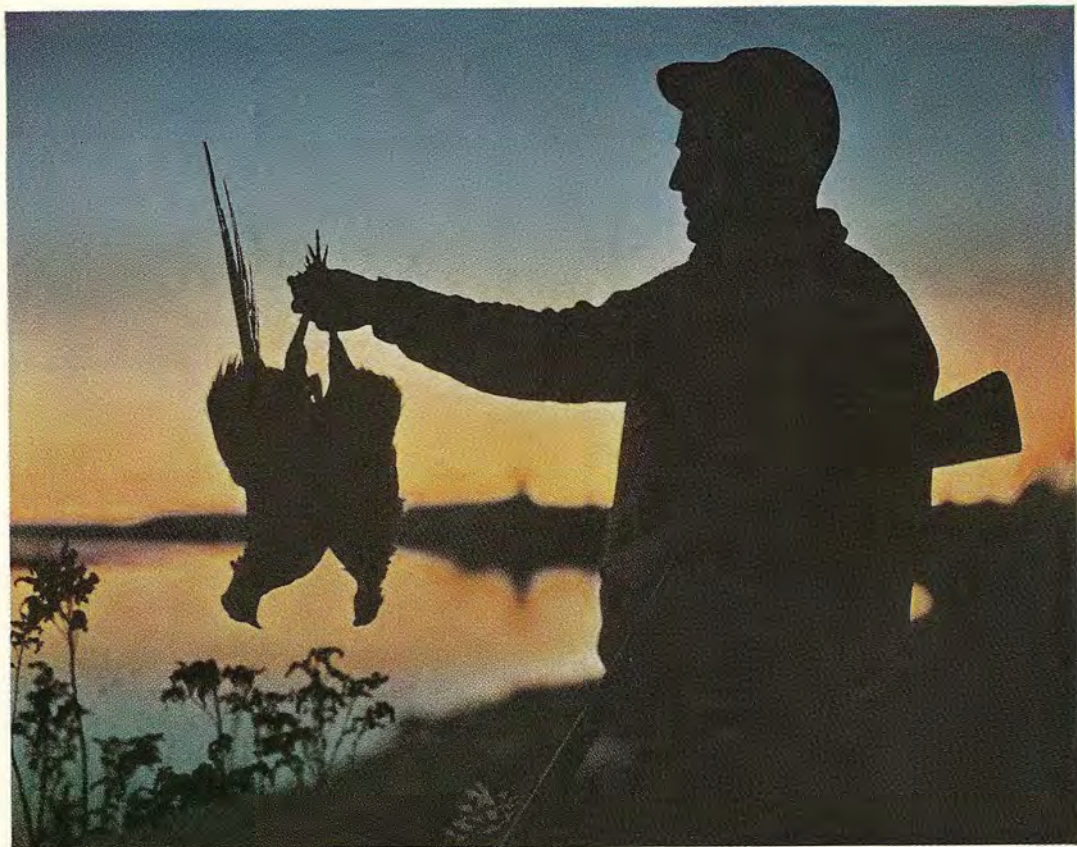
But experimentation with exposure is part of the fascination of sunset photography. Once you've established a small backlog of experience, you'll not relish advice from anyone. You'll be an authority on the kinds of sunsets you like.

There are a few considerations other than exposure. Think back to the sunsets you've most enjoyed. Chances are that you were not standing alone on an eminence with nothing at all between you and the western horizon.

It's more likely that you shared the occasion with someone or with several others, and that there were trees or buildings somewhere on the edge of the view. And those factors added to your enjoyment.

Give your pictures something of that same sense of shared pleasure. Anyone or anything between your camera and the setting sun will, of course, be photographed in silhouette, because all the light is far, far beyond. If you can have someone standing beside a tree the overhanging boughs of which frame your picture, you've a considerably more attractive picture than you'd have in a barefaced sunset. Too, trees, distant buildings, and hills give depth or distance—the third dimension—to your scene.

Maybe you prefer more direct sunset portrayal than is found in the poplar-patterned picture across the page, and maybe the idea of using a sunset as a backdrop for foreground silhouettes is a technique that doesn't appeal to you. But the pictures may suggest other





things that do have significance for you. Fine!

Many color slide users make it a rule to shoot several sunsets every season, partly because they like sunsets, as such, but also because they know there's nothing like a beautiful sundown shot to wind up a series of slide showings. Maybe it's conventional, but people seem to like color slide showings to end on a peaceful, harmoniously beautiful note. Really a sound idea.

Shades and Shadows *at* **SUNDOWN**

WHILE we're on the subject of sundown pictures (see preceding pages) it's worth while to explore some of the other possibilities involved.

The low sun angle, as much literature on 18 the use of Kodachrome Film has indicated,

gives a ruddiness to the face of nature that color purists shun. While it is entirely true that color values do change with the setting (or rising) sun, some of us find utility and interest in the very fact of that change. The pictures we get are just as honest as are those made in midday; it's simply a matter of the light's color.

A snow-capped mountain glows with warm pinks and oranges as the sun sets. That's what we see; why not picture it that way? And if some city dweller's pale face looks bronzed and ruddy—isn't a picture which shows him that way an amiable, kindly thing?

It is only when you're concerned with capturing hues as they are revealed in normal daylight that you need worry about what happens when the sun gets low.

Long Shadows

Pictorialists have made capital of another phenomenon of the lowering sun—the exaggerated, sometimes grotesque, shadows it casts. Such shadows provide excellent material for “pattern” pictures, compositions in which forms are repeated in what you might call syncopation. The motif is clear, but the



“The motif is clear, but the shading, the rhythms are changed.” A pattern picture based on long shadows cast by an ornamental, wrought-iron balustrade.

shading, the rhythms are changed. The little stairway picture on this page suggests what's involved.
(Continued on Page 22)



"GOOD SHOW"

—And Your Friends Will Mean It,
If You Follow These Hints.

FORETHOUGHT makes the slide show good . . . forethought and advance planning.

How long does it take to set up your slide projector and get going? One minute? Five is too long. Ten minutes' delay is enough to ruin anything that follows—no matter how good your pictures may be.

Arrange Things In Advance

A good screen is essential. Get it out before your guests arrive—check it—if practical, set it up ready to go.

Bring out the projector. Clean the lens and the condensers; check the lamp; be sure the cord isn't tangled. Decide exactly where it will be placed, and which electric outlet you'll plug into. If practical, set it up ready for use—making sure the cord isn't placed where guests will trip over it. And have a spare lamp handy—*just in case*.

What Will You Show?

Random selection doesn't make a good show. Your slides should be prearranged in logical groups, natural sequences. An indiscriminate mixture of bathing beauties, snowy landscapes, and autumn color just doesn't add up.

Regular slide-file boxes are the answer here—plus, of course, careful sorting and indexing. On Pages 10 and 11, this issue of PHOTO, you'll find some helpful notes on maintaining continuity.

Put a little "thumb spot" sticker on the upper right corner of each slide, facing you, to indicate when the slide is positioned cor-



rectly for projection. Upside-down-and-backwards slides are embarrassing—and may kill the effect of a whole series when they show up on the screen.

Seating Is Important

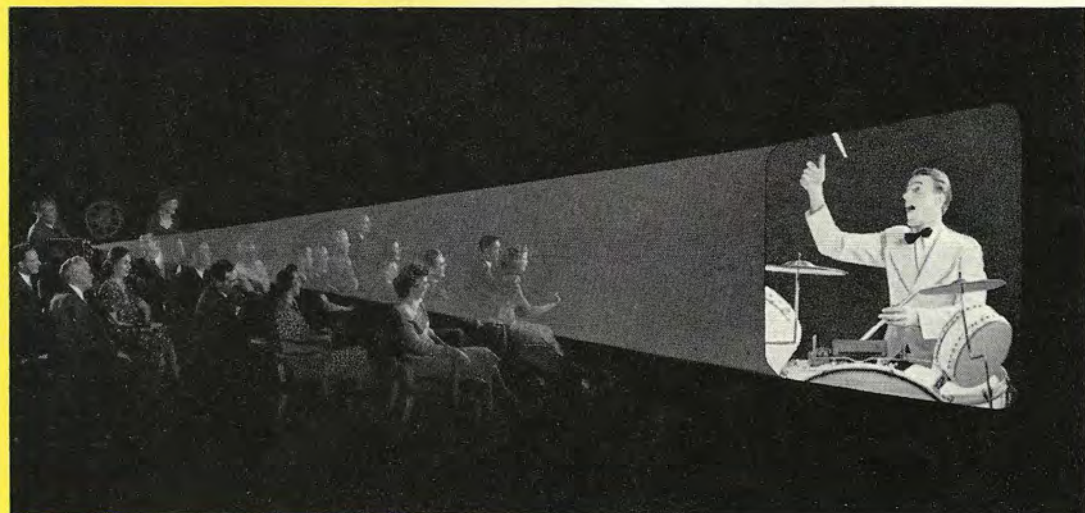
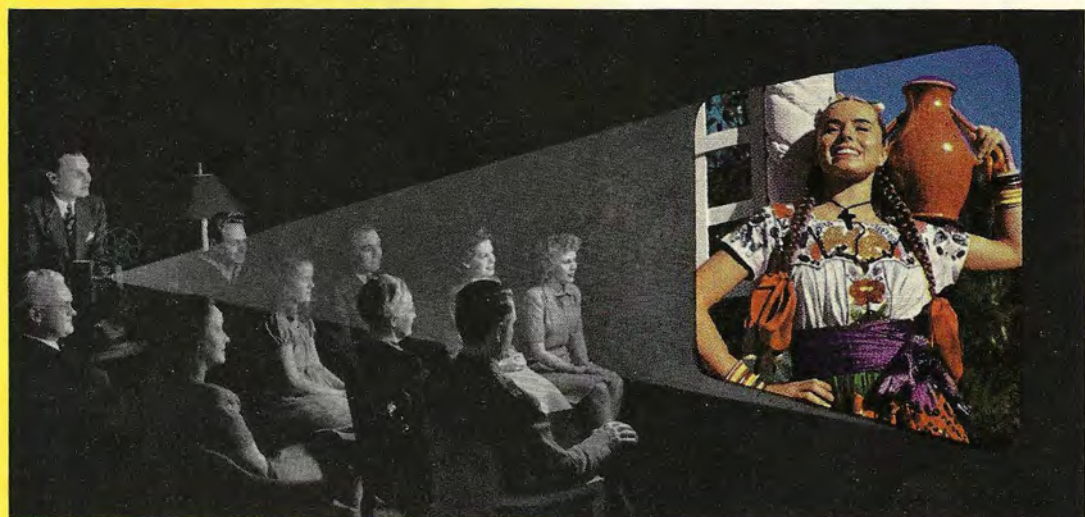
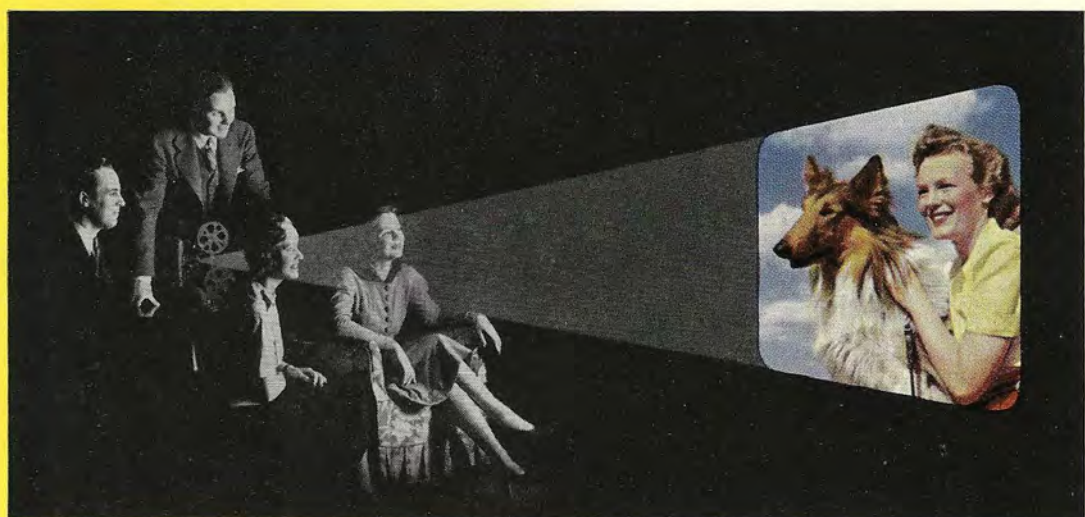
If your screen can be placed low, a comfortably carpeted living room floor offers the best seating for your audience. Saves fussing with chairs. But if you *must* use chairs, plan their placement in advance. To view a 3-foot-wide screen picture, the nearest person should be *at least* 6 or 7 feet away from the screen, and as near to the center line as the projector beam permits.

Never plunge a group into complete darkness. Put the first picture on the screen before you snap the room lights off. And leave the last picture on the screen until the room lighting has been turned back on.

In showing, gear the tempo to the pictures. Sport and action call for fairly rapid changes; quiet scenes may be kept longer on the screen. Favor the good shots by throwing away any bad shots—*before the show begins*.

Some like to utilize favorite records as background music for slide shows. Beautiful things can be done by arranging slides to fit the mood and tempo of the music. But the pleasantest music of all is *applause*, from a group that's been smoothly and expertly entertained.

Hey!
Where's the
light switch?



If you haven't seen home movies in the modern manner, you probably have some prejudices that need correcting.

Ever Make MOVIES?

A SEASONED but exclusively still-picture photographer is very likely to emerge startled from his first viewing of present-day home movies and inquire, "How long has this been going on?"

The simple fact of the matter is that, with the advent of Kodachrome Film, home movies took on not merely new beauty, but new significance. People who had been using movie cameras more or less casually discovered that color made a difference in the way they approached movie making. They found that color gave life to even relatively drab scenes, so they expanded their whole concept of what to shoot and how to shoot it.

Today's movie makers are having an immense lot of fun. In general they are getting away from the old notion that home movies are merely so many yards of animated snapshots. They have learned the few simple techniques which assure smoothness, continuity, and interest. They don't pretend to compete with Hollywood, because that is neither desirable nor possible. Hollywood's product is the tremendously expensive end product of a vast number of intensely professional people. And it is designed to entertain the widest possible audience. Personal movies are completely different. They are exclusive and intimately personal; they cost little; and their prime purpose is the recording of family or individual experiences, adventures, achievements, and development. They can be just as

smooth as the Hollywood product, but that's about as far as the parallel goes, or needs to go.

Home movie outfits fall into two categories, Eight and Sixteen. Oddly enough, those names derive from the fact that the Eights' movies are realized on ribbons of film 8 millimeters wide, while the Sixteens' are . . . you guessed it.

Naturally, with film images only a very few millimeters wide, movies made with an Eight cannot and need not be shown on screens much more than a yard wide. That's plenty big for the average home movie presentation, when relatively small groups are involved. In terms of quality, of image sharpness, of color, and of smoothness, movies made with an Eight require no apologies whatever. And the cameras available—especially the Magazine Ciné-Kodak Eight—have mechanical and optical integrity of the highest order. With accessory lenses, they have great versatility, too.

Movies made with a Sixteen are capable of satisfying audiences of almost any size—from living-room groups to gatherings in club, church, or school. The Sixteen is the natural medium of those who use movies as adjuncts to their professions or serious hobbies, for scientists, and for all to whom its versatility and the bigness and brilliance of the screened images make special appeal.

Too, sound motion pictures are now to be had in 16mm. film. They require special films, the production of which is still beyond the reach of the casual amateur. But sound films can be borrowed, rented, or purchased from many sources; Kodak's famous Sound Koda-scope FS-10-N handles both sound and silent 16mm. film to perfection.

To sum up, home movies today are far more than merely easy and fun to make; they are of such completely satisfying quality that seasoned photographers are supplementing their still pictures with films which have the added vitality of movies—a vitality which offers an almost intoxicating invitation to individual ingenuity.

At the top of the opposite page, a Koda-scope Eight is in operation. Movies so shown can be enjoyed by a much larger group than the illustration indicates. Mid-page, a

home showing via Koda-scope Sixteen is illustrated. And, at bottom, sound movies are in full swing for an audience that could, if desired, be increased to several hundred.

Kodak PHOTO here continues its thumbnail reviews of Kodachrome transparencies as they are inspected at the processing laboratories. Possibly you'll find a comment on your own picture making, or on that of someone whose habits and opportunities are more or less like yours.

Mind if we

E. D. J., JR., SALT LAKE CITY—Tut, tut! Those red, red, underexposed shots of the small boy in the high chair! Weren't you using Daylight Type Kodachrome Film indoors, by Photoflood light, without a Filter for Photoflood—and with regular outdoor exposure time? It won't work. Use Type A indoors with Photoflood—and use the exposure table for Type A. And don't mix daylight and Photoflood light; they aren't the same color; that's why you have two types of Kodachrome Film.

Shades and Shadows at

(Continued from Page 18)

SUNDOWN

Possibly you've seen pictures made from directly above a busy city intersection at quitting time, as pedestrians walk across with the green light. The people themselves are seen greatly foreshortened, while their shadows stretch far and grotesquely eastward. The variations which can be worked out on this theme are many; your fun with it depends—as does all your photography—on the awareness with which you use your eyes.

The Right Moment

For pictures of sunsets, as such, there is always one particular moment that is climactic. It may last less than a minute. But for pictures which utilize the attendant phenomena of sundown, you have a far more leisurely time element. The long shadows are evident anytime when the sun is less than 30 degrees above the horizon, while the redness of sunset light is apparent and usable for half an hour or so.

In sum, when you hear someone saying that color film is only for use so many hours after sunup and before sundown, whip out a sheaf of your latest end-of-day pictures. Photography today is definitely a "pictures as you please" proposition.

J. S., NEW BRITAIN, CONN.—Nice pictures of the bride and bridegroom, especially the ones where you used a plain white weatherboarded wall as the background. The ones with a shrubby background are pleasing too—*except* that the lines of the branches, the green leaves, and the red flowers tend to compete too much with the bride's pale blue dress. Simplicity and restraint are desirable in color shots; often you get the effect of more color by leaving some color out!

H. C. F., ALEXANDRIA, VA.—Hcy! You dropped the exposure away down in some of your late-afternoon shots on the front porch. Result: blacked-out shadows, faces too dark and too ruddy. The sunlight always grows weaker and more yellowish toward sunset; sometimes the yellow tint is pleasing, if the

They're Good Shots... (Continued from Page 7)

you increase the usability of your films.

Any good, sharp negative—or any part of one—can be enlarged considerably to make beautiful, truly individual and framable pictures for wall decoration. The ultimate size of the enlargement depends on the crispness and clean detail of the negative itself. A good $2\frac{1}{4}$ by $2\frac{1}{4}$ -inch should go up to a 16 by 16 without any difficulty. The uses of such enlargements will depend on your home's decorative scheme.

Very large enlargements—of the photo-mural type—are specials, both in technique and expense. The advice of a good decorator might well be obtained before you undertake anything of the sort.

Large Kodachrome Prints can serve, too, as interior decorations. But place them where they receive a minimum of direct sunlight. That's merely common-sense procedure where any materials containing delicate dyes are concerned.

look over your shoulder?

shadows in the picture indicate that it's late afternoon—but exposure must be increased a half stop or a full stop. And when clouds begin to gather around the sun, and take on rosy color, *that's* the time to stop picturing scenery and people; turn around and shoot the sunset instead.

B. H. L., GRAND RAPIDS, MICH.—Good shots, exposure okay, and the little girl in pink and the one in blue are both darlings . . . *but* you have an inclination to compose all your shots as horizontals, when some of them would be much better as verticals, at closer range. Remember, a camera can be held either way.

G. S., SAN FRANCISCO, CALIF.—Beautiful mountains you have out that way, but you aren't doing right by them. The foregrounds in your mountain scenics are blank and unrelieved—they need a nearby figure, a frame of trees, or similar object to lend a feeling of depth. You could have had a figure in the foreground—because, in No. 18 of the slides we saw, there's an attractive girl, right up front on the wrong side of the picture and facing out . . . with a fine backdrop of mountains beyond her. Why wasn't she in the others? And she is carrying a camera—so she could have operated yours—so, why aren't

you in some of your shots? And there's evidence that many of the shots were taken from a moving car—which is not the best way to get nicely composed Kodachrome transparencies. Sorry if we seem upset about this, but it's a shame to let such good subject matter go to waste. Why don't you try it again—in less of a rush?

C. C., SEATTLE, WASH.—Nice going on some of those park scenes and flower close-ups against the sky. Why didn't you carry the close-up idea a bit further? For instance, you have several good shots of that big field of dandelions, but no close-up of a small area crowded with dandelions. Such a shot would have completed the story; when something interests us, don't we naturally move up for a closer look?

A. J. L., BOSTON, MASS.—Your inclination is to stick to the same exposure for everything, isn't it? In one group, all the shots in bright sun were overexposed, and those in weaker light or open shade were definitely “under.” You must adjust the exposure to the conditions; that's what the lens diaphragm and the shutter speed settings are for. Invest in a Kodaguide—and do what it says!

Sell Us Some Pictures!

Kodak PHOTO is buying Kodachrome transparencies. Your transparencies—shots of the typical, colorful subjects you select for your own pleasure and satisfaction; shots that would be interesting and helpful to other Kodachrome Film enthusiasts.

Payment is made in full upon acceptance. In addition, you receive a full-color duplicate of each accepted transparency, for your own use. And you can order additional duplicates or prints from the original, at the usual prices.

Submit as many shots as you like—people, scenics, sunsets, travel pictures, flowers, sports shots—any subject. Include data on camera used, exposure, and any other information that might be helpful to others taking a similar picture. Address: Editor, Kodak PHOTO, Eastman Kodak Company, Rochester 4, N.Y.

Any transparencies submitted which do not meet the editorial needs of Kodak PHOTO will be carefully repackaged and returned to you at Kodak's expense.



Four Fine Cameras

WHETHER your interest is in still or motion pictures, Kodak has cameras which are not merely beautifully made, but offer positive incentives to results of the finest, most satisfying sort.

Ask your Kodak dealer to show you the cameras illustrated here. They are exciting in themselves—and for what they can do.

Eastman Kodak Co., Rochester 4, N. Y.

Above, left, the Kodak 35, $f/3.5$, with Range Finder, a superb miniature camera... Right, the Kodak Medalist II, the 620 roll film camera with the precision of a fine miniature. Both take color or black-and-white.

Ciné-Kodak Magazine 8...Ciné-Kodak Magazine 16 (left and right, below) are marvelously simple-to-operate movie cameras. They load in 3 seconds with Kodachrome or panchromatic film magazines, accept a wide range of telephoto lenses, make slow-motion movies, too. Standard with both cameras is a "fast," Lumenized, Kodak Anastigmat $f/1.9$ lens.

