



# Kodak PHOTO Magazine

HOLIDAY ISSUE • 1946



# Share Your ★ Holiday

★  
SHARE the joy of your holiday—by sending pictures to friends and kin

★  
who cannot be there with you.

Let the magic language of pictures tell the story of your Christmas. And for the New Year, resolve that the friendly habit of picture-giving shall not be left to one day alone . . . but shall keep you in warm and intimate touch with those you love—all through the year.

## PRINTS, ENLARGEMENTS



CHECK over those who would spend Christmas with you—but who can't, this year. There's Aunt May; her special delight is keeping family albums, so a complete set of album-size prints will be just right for her. There's Bill, who travels; he'll want a 5X Kodachrome Print of the family and the tree for his portfolio. And Uncle Arch would give the place of honor in his study to an 8X of the children's Christmas—especially if his 2-year-old namesake were front and center.

## KODACHROME DUPLICATES



★  
THEN for Cousin Arthur—who's very close to the family, and a Kodachrome enthusiast, too—duplicates of the best transparencies will make perfect after-Christmas gifts.

Whatever the form, pictures are never amiss. They're the perfect way to share Christmas—

or to share any other occasion, any time.  
*Send pictures.*

★  
EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.



# The True Color of Christmas

★ It's the green of holly, of fir, and of mistletoe. It's the red of berries, of ribbons, of Santa's suit, of baubles on the Christmas tree, of candles, and candies, and toys. It's silver, and ★ gold, and orange, and luminous blue. But, most of all, it is the color of shining eyes, flushed cheeks, smiling lips, the fire that glows on the hearth, and the warmth of human spirits.

★ Much that bespeaks Christmas can be captured easily and intact with the Kodachrome Film in your camera. It's a little more difficult to picture the subtler aspects of the holidays, but it is very much worth doing.

The secret—if there is one—of successful Christmas pictures lies in the good old Boy Scout motto: *Be Prepared*. And it's easier to be prepared if your picture making is kept on a relatively simple basis. In other words, if you require a whole battery of special lights, miles of wire, lots of props, gadgets, and things, you will be much less

inclined to go into action for some incidental shot—a shot which might have added a charming grace note to your picturing of Christmas. ★

Preparedness, for most of us, consists of a loaded camera, with some other film in reserve, and a reasonable supply of flash or flood lamps, according to your preference. Thus, when you note that Junior is setting a Santa Claus trap, on Christmas Eve, you can quietly go into action to picture him. Some enthusiasts have been known to put Photofloods in the permanent ceiling lighting fixtures so that, with





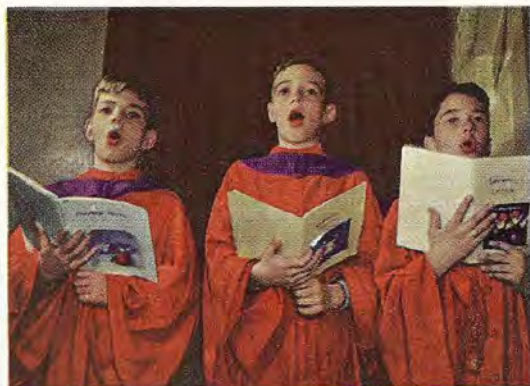


adjustments, especially in the shutter, should be left strictly for the qualified expert.

A word about Christmas picture-making technique. You know where a number of your shots will be made; you know what lights will be used. Very well, work out your exposures ahead of time so that you won't need to bother with computations at the last minute—or shortly after the psychological moment has passed. It all comes under the head of Preparedness.

One of the most practical ideas for your Christmas picture making is to prepare a rough schedule of the scenes you are fairly sure will materialize. It might look something like this:

**PRE-CHRISTMAS**—Making and/or addressing greet-



a flick of a finger, they have light for impromptu shots.

Incidentally, there's one bit of preparedness that is so obvious it's easy to overlook. *Your camera.* Many of us go on, year after year, assuming that a fine modern camera requires nothing more than successive reloadings of film. True, cameras are made for long, faithful service—but so are watches. And the finer the watch the more imperative it is to take care of it. So it is with cameras.

Hence, before the last minute rush begins—and Christmas picture opportunities start staring you in the face—get out your camera and go over it carefully. Lens tissue and cleaner will remove dust and finger marks, a soft brush will clean the interior of the camera and the surfaces over which the film travels. Mechanical

ing cards . . . wrapping gifts . . . decorating the house (inside and out) . . . the heavily loaded mailman . . . piles of incoming greetings . . . downtown crowds . . . curbstone Santas . . . holiday lights downtown . . . bringing in the tree . . . decorating it . . . the kids hanging their stockings . . . tree and packages, all set.

**CHRISTMAS DAY**—The kids with their gifts (if we can get downstairs soon enough) . . . the general and beautiful confusion of kids, gifts, wrappings, etc. . . waffles for breakfast! . . . the morning's callers . . . mistletoe shenanigans . . . first use of new skis, or sleds, or skates (if there's no snow or ice, the frustrated sportsmen will make even better subjects) . . . callers, including Tom and Jerry.

Having made a rough schedule of the more or less obvious things, you'll be better prepared to catch the spontaneous picture opportunities. It also follows that a little preparation will make it possible for you, or whoever may be the family's cameraman, to relax—photographically speaking



—without concern for picture-making responsibilities.

### ***Then What?***

The only valid reason for using a camera is to get pictures. But many an excellent picture gets little or no chance to enjoy a useful life. With your Christmas picturing, therefore, look ahead to the use to be made of the pictures you get.

Your miniature Kodachrome transparencies obviously are headed, first of all, for a properly marked section of your slide file, so that next year—or anytime—you'll be able to enjoy this season's celebration all over again. In the second place, the best of your Kodachrome transparencies should be reproduced as Kodachrome Prints to be sent to distant relatives and friends, and for insertion in albums.

Black-and-white prints, Kodachrome Prints, and Kodacolor Prints are all, obviously, album bound. But what album? There are some who prefer small albums, one for each year, or season. Some albums are dedicated exclusively to Christmas pictures, so that you have a sequence of holiday scenes in which the growth and development of youngsters and family fortunes are vividly shown.

(Incidentally, PHOTO is convinced that the album idea is due for a terrific comeback. Maybe what you are doing with your albums is unusual, or is an indication of album trends. Tell the editor of PHOTO about it!)

### ***Christmas Night Special***

If it's possible for a tradition to get under way in less than a generation, it's fair to call what happens in thousands of homes on Christmas night a real, modern tradition. For on that night you'll find families all over the country setting up a screen for luxuriously long, comfortable showings of Kodachrome slides and, often as not, of movies, too.

It's a good tradition, too. For it is entirely in keeping with the sentiment of Christmas; it tightens home ties, refreshes memories of other happy days in the life of the family. So, come on in, the tradition's fine.

Set up your Christmas night program with reasonable care, but don't be overcritical. Include one or two of your favorite dubbed shots; they're worth a laugh, anytime. Be sure you have last Christmas's





pictures on hand, and as many more as your collection can yield.

And so your Christmas day will end in a warm glow of quiet pleasure amid family and friends. As was said a page or two back, therein you'll find the true color of Christmas.

★ ★ ★

This year's illustrations for the Christmas issue of PHOTO have been drawn from the general Kodak photographic reserve, because the file of reader-contributed material had not reached adequate proportions by the time engravings had to be ordered.

But there are other Christmases ahead. Next Christmas, it is hoped that all our illustrations will be by readers.

So, when your Christmas color shots have been processed and returned, pick out a few you think might interest most of the rest of us. And send them in. There's a mailing label on page 23.

Meantime, a colorful Christmas to everyone!

# Half a Million

THAT's the figure. Millions of Americans take still pictures. And just about half a million also make movies. Surveys prove that *almost every owner of a home movie camera also has, and uses, a still camera.*

Why both? It's simply that movies *plus* stills offer more. Each medium has its special advantages. Some shots are best as individual still pictures; others are best as part of a movie reel. The still shots can be enjoyed in a leisurely manner, as prints or transparencies; the movies have the added life and zest that come from real motion, recreated on the screen.

Between them, you realize full value.

In general, the movie maker and the still-picture fan select the same subject matter. Take Christmas pictures, for example.

Like you, movie makers will make stills of the high spots of the holiday. First



Left. If you're up bright and early enough on Christmas morning to catch the youngsters as they head for the tree, you'll have a shot that belongs in your records.



Right. And for perfect Christmas "atmosphere," what's better than Dad or Uncle playing with the youngsters' new toys?



Above. The sundry kitchen rites will be duly solemnized, whether you picture them or not. But your Christmas story is hardly complete without something like this.





# "Still" Fans Make Movies, Too

glimpses of the tree on Christmas morning . . . those wonderful new Christmas gifts . . . turkey time at the table . . . new sleds or skis outdoors—that's the stuff a "still" Christmas album is made of. They'll shoot all these in movies, too, plus a lot of other things which are natural movie material—sequences of action which can only be approximated in even a series of stills.

Consider the Christmas turkey again. In movies it would be made a sort of secondary theme in the movie story of Christmas. There would be short sequences in the kitchen as the bird is readied for roasting. Every once in a while there'd be a short take as somebody looked into the oven, or basted the browning beauty. Ultimately we'd see its triumphant arrival at the table and Dad going into action with the carving set. Finally, of course, after a few inter-

mediate scenes of happy dining, the turkey theme would be bowed out with a close-up of two hands breaking the wishbone. In short, a movie *flows* in its story-telling technique. Many a single frame might make little sense, by itself, but it plays a part in the total production.

To a movie maker, you see, a movie is essentially a *story*, made chronologically and perhaps over a period of weeks, to be seen as a single *motion* picture of Christmas.

Lots of fun, these movies. And far easier and less expensive to make than many people think. This is particularly true of the Ciné-Kodak Eight, with its amazingly low-cost films. Your dealer can give you a complete fill-in on home movie making; he might even have a copy of that practically classic book, "How to Make Good Movies."

## SHARE YOUR GOOD SHOTS

**M**OST of your Kodachrome shots come off well. And, every now and then, you produce a real beauty. If you're as proud of it as you have reason to be, you'll be willing to share it with your fellow color enthusiasts.

You are therefore invited to submit it to Kodak PHOTO for possible inclusion in the Good Shots Department—a full two-page spread of full-color reproductions—which appears on Pages 20 and 21, this issue.

As you will note, PHOTO includes in its Good Shots Department a number of 16mm. movie frames. That's because PHOTO and its twin brother, Ciné-Kodak News, have a hunch that both still and movie enthusiasts are interested in what's

happening in each other's bailiwick. Right?

Send in one or two of your own good shots. If a picture of yours lands in Good Shots, you will achieve not only a bit of personal recognition (it is assumed, of course, that you won't mind publication of your name) but also (1) a Kodachrome duplicate of your original transparency, and (2) a 5X Kodachrome Print thereof. After publication, your original will be returned. Fair enough?

Address your transparencies to Good Shots Department, Kodak PHOTO, 343 State Street, Rochester 4, N. Y. Identify and wrap them carefully; they deserve protection. Pictures which cannot be used will be returned as promptly as possible.

Be hearing from you!



*Now's the Time for* **COLOR**





# INDOORS

**W**INTER, with its shorter days, offers marvelous opportunity to brush up on indoor color shots. Or, if you've never made any such shots, it presents a perfect time to get acquainted.

All you need, to begin, is a roll of Type A Kodachrome Film and a couple of inexpensive Reflectorflood Lamps. You'll need no filters; exposure data will come with the film; and your Reflectorfloods will fit household lighting fixtures. Gooseneck lamps or bridge lamps with adjustable heads are ideal.

## Learn a Basic Lighting

If you're just beginning, start with a simple basic lighting. Later, you can vary it for special effects.

Place your camera on a tripod, or similar firm support, at about the level of your subject's eyes. Then place one of the Reflectorfloods quite close to the camera, just a bit above camera level, as in the sketch on this page. Place the other lamp on the other side of the camera, fairly high and pointing down toward the subject; stand it on a chair or table, if necessary.

That's the basic setup. If both lamps are 5 feet from your subject, the exposure with an average subject will be 1/10 second at a lens setting between  $f/4$  and  $f/5.6$ ; if the distance from lamps to subject is 6 feet, expose 1/5 second at  $f/5.6$ .

## Distances Are Important

Exact distance from lamps to subject is important for correct exposure. Even a couple of inches will make a difference. So, don't guess; use a tape measure to get it exactly right.

As a rule, your subject should be placed close to a light-colored background. For a

perfectly black background, place the subject in front of an open doorway leading into an unlighted room.

Keep your second light—the high one—fairly well away from the camera. It should be so placed that it illuminates the nearer cheek of the subject and casts a triangular area of light on the farther cheek. With experience, you can vary this position for special effects.

## Don't Blow the Fuses

A Reflectorflood Lamp draws about 4.4 amperes of current, and the average house circuit is fused for 15 amperes. Therefore, never use more than three of these lamps on one circuit. If there are two circuits in a room, it's a good idea to divide your lamps between them, because too much load on one circuit will reduce the light output from all the lamps.

Each Reflectorflood is the equal of a No. 2 Photoflood in a Kodak Handy Reflector; exposure will be the same, at the same lamp-to-subject distance.

For back lighting, or for lighting a background independently, an additional Reflectorflood or No. 2 Photoflood can be used. (Take care that it doesn't shine into the camera lens.)

## Using Photoflash

Indoor color shots can also be taken by means of Photoflash Lamps. The No. 22





Photoflash fits regular lighting fixtures and may be flashed by means of house current. Other Photoflash Lamps are flashed by battery—using either a synchronizer or a simple battery-case with reflector.

To take flash shots without a synchronizer, you place the camera on a firm support, and set the shutter for “time” or “bulb.” Then snap off the room lights, open the camera shutter, fire the flash lamp, and close the shutter.

Many of the new fine Kodaks are being equipped with *flash shutters*, into which you plug a simple battery-case Flashholder—which permits hand-held flash shots without a synchronizer.

### **Photoflash Advantages**

The great virtues of Photoflash for indoor color shots are, first, the brilliance of the flash, which permits using small lens openings at fairly long ranges; and, second, the speed of the flash, which reduces the danger of subject movement. For indoor shots of children and pets, and for family and group shots, Photoflash is ideal.

Attractive color shots, with a nicely balanced lighting, can be obtained with a single Photoflash Lamp, by placing a reflector of white cardboard or white blotting paper at the shadow side of the subject, to serve in place of a second light.

Light from Photoflash Lamps is a trifle more bluish than Photoflood light, and for that reason a Kodak CC15 compensating filter is commonly used when making Photoflash exposures. However, SM Photoflash Lamps require no filter.

### **Color Harmony**

An appealing feature of indoor color shooting is the control you are able to exercise. Color of the subject's attire, the background, and other objects within the scene may be selected for a consistent and harmonious over-all effect.

Generally, light, soft colors of clothing are preferable for pictures of individuals. Vivid hues tend to draw attention away from the face, and large splashes of brilliant color can be quite distracting.

For children, light-colored clothing and



**L**ET's be perfectly frank.

Even though Kodak production is setting all-time highs . . . Even though Kodak employment in the postwar period has far exceeded its wartime peak . . . you'll still not find on your dealer's shelves *all* the things you need to make this a photographic Christmas.

The difficulty is not in production, but in demand . . . demand built up in the years when all photographic items went to war . . . demand that still sweeps many Kodak products off the dealer's counter almost as soon as they arrive.

But there will be enough items—some listed here, others not listed—to make a special visit to your Kodak dealer worth while at Christmas shopping time.

white or very pale-tinted backgrounds are usually selected; a black background is sometimes interesting. For women, some attractive combinations are:

<b>Clothing:</b>	<b>Background:</b>
Pink	Gray blue, jade green
Blue	Yellow or darker blue
Green	Darker green, lavender
Maroon	Gray blue
White	Any light color harmonizing with subject's hair.

For men, a buff or olive green background goes well with brown or tan clothing; dull blue is an attractive background for gray clothing; and blue clothing goes well against a gray or buff background.

Indoor shots, of course, need not be confined to close-ups of individuals. Whole rooms can also be pictured. For these, the lights are simply moved back, and the exposure time increased to take care of the greater lamp-to-subject distance. A Snapshot Kodaguide will provide accurate data; if time exposures prove to be necessary, be sure the camera is on a firm, solid support. And that's about all there is to it!



# List for Christmas...



A new album, or a print wallet, is always an apt gift. This year, Kodak has an extensive series — nine different types in all — including the smart, modern Protecto series; luxurious albums for study or library; and inexpensive yet handsomely styled types . . . The neat Kodachrome Print Frames are also an idea.



**DARKROOM** aids always rate a warm reception. A Kodak Miniature Paper Board is ideal for making uniform, album-size enlargements — and also for making black-and-white negatives by enlargement from Kodachrome transparencies. Your Kodak dealer can help you with other darkroom suggestions.



**THERE** are many camera accessories which make attractive gifts . . . A device such as the Kodak Hand Strap, or a Kodak Neck Strap for a camera which has a tripod socket . . . possibly a camera case, to provide protection . . . or a new cable release . . . or a set of Kodaguides . . . all are good Christmas hunches.



**UNITS** of the Kodak Combination Lens Attachments series make excellent Christmas gifts. Such items as a lens hood, a new filter, an adapter ring—they're always useful, and the trim styling of these units is something in which a camera owner can take pride. There's a wide range of sizes, to fit most cameras.



**AIDS** which help keep the picture collection in neat order are likely to be welcome . . . For example, a Kodak Thermount Iron and a supply of Kodak Thermount Tissue are ideal for mounting album prints. These items might supplement a gift of a new album.



**STORAGE** and indexing aids for color slides are good ideas for the Kodachrome enthusiast. A Kodaslide Sequence File, or a Kodak File Box, fits right in . . . Filing devices for negatives are also welcome, and there's a new series of Kodak Negative Files that's worth checking.



A gift of film—so that the recipient can enlarge his story of the Christmas holiday—is bound to be welcomed. Whether it's Kodachrome Film or black-and-white, it will be appropriate at a season which always calls for pictures—and more pictures.

**BECAUSE** of unprecedented demand, cameras probably will be harder to get than any other item this Christmas . . . So if your Kodak dealer can't supply that new Monitor, Vigilant, Kodak 35, Kodak Reflex, or Medalist II by Christmas time—don't find fault with him. These cameras are being turned out as fast as Kodak's expanded production facilities permit—and *every one is a camera well worth waiting for.*





*And now it's yours...*

# KODAK EKTACHROME FILM



A SHEET FILM—in the same sizes as Kodachrome Professional Film. Two types—Daylight, and Type B for 3200°K. lamps. Each type is comparable in speed to the corresponding Kodachrome Film. Price, about half that of Kodachrome (since processing is not included).

**T**HIS latest addition to the long list of Kodak color successes—stemming from the color film Kodak produced for Army and Navy field processing—is the material you've been waiting for... a sheet color film you can process yourself, and with gorgeous results. (Please note that Kodak Ektachrome Film is solely for user processing—it will not be processed by Kodak.)

Kodak Ektachrome Film gives you exceptional brilliance... amazing fidelity... excellent gradation... moderate contrast. It holds basic hues throughout both highlights and shadow areas. These Ektachrome qualities are particularly valuable in portraiture but are apparent and useful in all work regardless of subject or purpose.



## *Safety in Development*

Announcement of Kodak Ektachrome Film has been delayed in order that the Kodak Research Laboratories might perfect new, safe developing solutions. This has been accomplished. Months of tests on hundreds of subjects have proved that these Kodak processing chemicals are less likely to cause skin irritation than the familiar D-72 and similar developers used by photographers every day.

Kodak Ektachrome Film is supplied in the same sheet film sizes as Kodachrome Professional Film. Ask your dealer for the free folder, *Kodak Ektachrome Film*.



## *Processing relatively simple*

Ektachrome processing is usually done with the aid of six ordinary tanks. There are five solutions (only one with rigid temperature control—plus or minus  $\frac{1}{2}$  degree). You work in the dark only 19 minutes—agitate every two minutes only. Total processing time is 90 minutes . . .

Necessary chemicals are available in convenient kits, in sizes to make  $\frac{1}{2}$ , 1, and  $3\frac{1}{2}$  gallons of each of the solutions. These Kodak Ektachrome Processing Kits provide chemicals sufficient to process about 36, 72, and 250 4 x 5-inch films respectively.



## *Prints available, too*

If you have a reasonably well-equipped darkroom, you can process Kodak Ektachrome Film and get beautiful, sparkling color transparencies. If you wish, you can make your own full-color prints from Ektachrome, by a new, simplified imbibition method—the Kodak Dye Transfer Process. Your dealer can supply literature.

Or if you prefer to have printing done for you, your Kodak dealer will be glad to order Kodachrome Professional Prints, 8 x 10 or 11 x 14 inches, from your Ektachrome transparencies.

**Landscape reproduced from  
8 x 10 Kodak Ektachrome  
transparency.**

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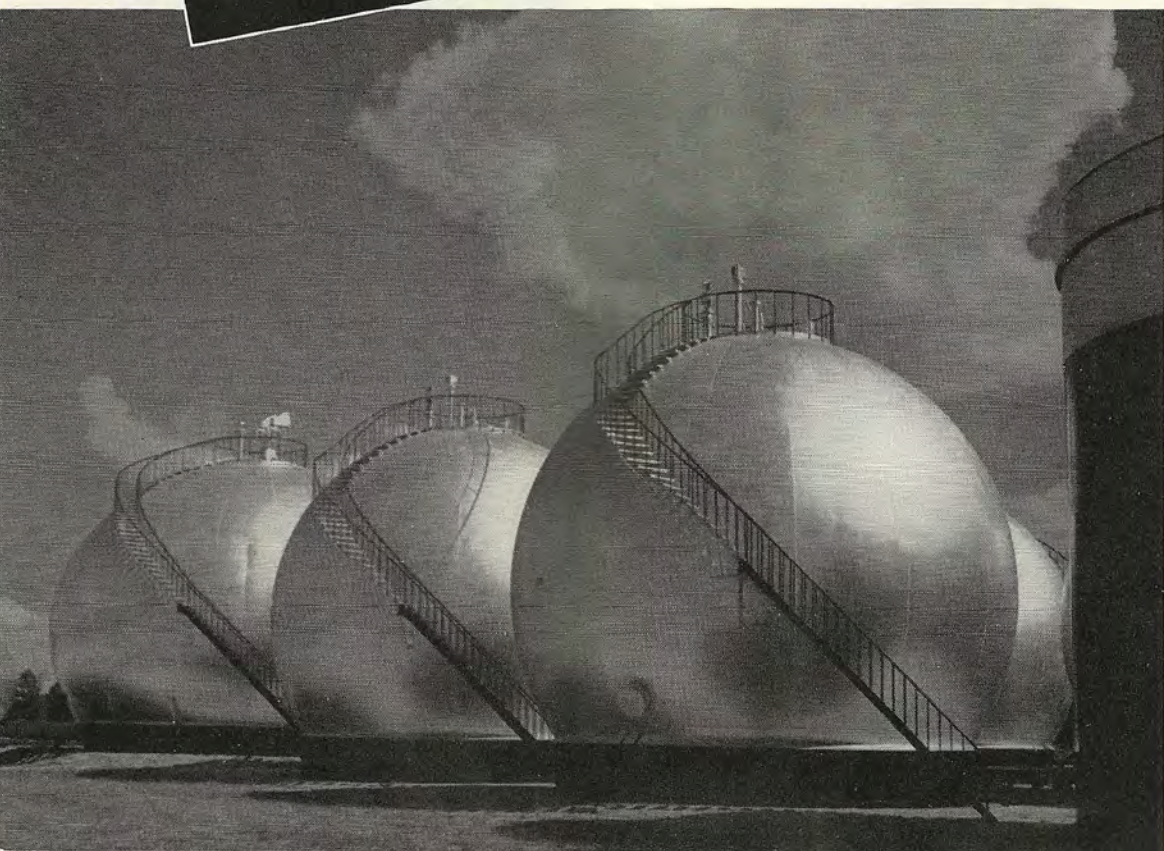
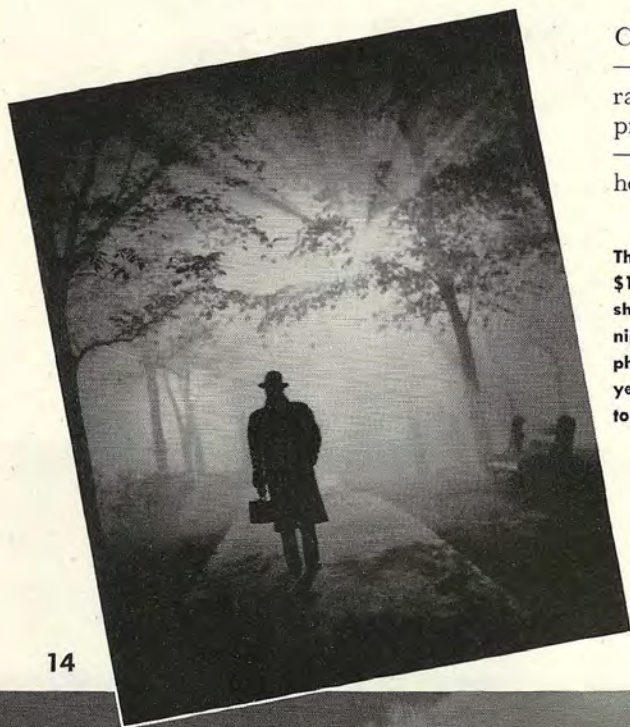
# There's **POWER** in Black-and-White

Clarity and vigor, delicacy and gradation—these symbolize black-and-white photography at its best. Kodak PHOTO here presents four superb black-and-white shots—all by amateur camera fans—which won honors for their makers.

The powerful, richly atmospheric picture at left won a \$1,000 grand prize in the Newspaper National Snapshot Awards in 1940. It was a time exposure, at midnight by street lighting, on Kodak Super-XX Film. The photographer, Thomas Stanton of Gary, Ind., was 18 years old at the time; his snapshot prizes started him to college.

Dr. I. K. Moorhouse, Beaumont, Tex., made the striking industrial shot below, on Kodak Plus-X Film, 1/100 second at  $f/11$ , with a Wratten Aero 2 Filter. It won a magazine prize award.

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Butch, above, starred in the American Snapshot exhibition of the Museum of Modern Art, New York. His father, S. H. Nelson, Rochester, N.Y., made the picture with open flash, on Kodak Panatomic-X Film . . . The swans in the snow, right, made a magazine cover with a circulation of a million. By Arthur Weir, Detroit, Mich., on Kodak Panatomic-X Film, 1/25 second at f/16.

For more good pictures, see Pages 18, 19, 20, 21.







## *Color*... It All Depends on How You Look at It

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COLOR is temperamental; it's fickle, dynamic, stubborn, sentimental, misunderstood, and . . . completely fascinating.

There are scientific ways to measure color, but few of us are qualified even to apply those measurements. Most of us are quite sure of our own color sense, but it's a rare thing for any two of us to agree completely on matching colors, or on color harmonies and discords. Lacking hard-and-fast color standards, we have to "play by ear."

The reason why color is so difficult to pin down in any arbitrary way is that the color we see depends so much on the color of the light by which we see it. And when it comes to making a color photograph of a

colored object, the possibilities for variation are stepped up. Over- or underexposure involves variations in the way the color registers on the film. And when the finished transparency comes back, we may view it by flat daylight, sunlight, blue sky light, fluorescent light, a bridge lamp, or by projection with the proper light but on an off-white screen. In each case, the color will look different. What's the answer?

Well, it can be simple or complex, depending on your own temperament and on your need for exact color rendering. Simple or otherwise, however, the answer is found in terms of control—control of the light by which color work is done, control of exposure, and control of the conditions



under which the transparencies are viewed.

The control of light, outdoors, is partly self-control. In other words, if you can't tolerate the over-all red-orange influence of sunlight early or late in the day, make your pictures strictly during the white-light daylight hours. Or if you're allergic to blue, avoid making color shots by light reflected from the blue north sky, or on very dull days, or at very high altitudes without a haze filter, or on Type A Kodachrome Film without a daylight filter. In short, standardize your picture making so that the color of your light is fairly uniform.

Indoors, of course, light control is relatively easy. Barring major fluctuations in power supply, Photoflood Lamps maintain an even color temperature until they become old and blackened. Flash bulbs are equally color-reliable. But the minute you start mixing daylight or ordinary incandescent light or fluorescent light with photolamp light—you're out of control.

Hand viewing of a transparency is at its best when the slide is inspected against a fully lighted white paper background. And the whiter the light, the better. Naturally, the light should be hooded. This is so simple and effective a control that there's no good excuse for missing it.

Now about projection. Were you to do a bit of snooping—perish forbid—you'd be amazed, we hope, to discover that, in this fair land, Kodaslide is nightly being projected on tan window shades, yellow painted walls, light blue papered walls, threadbare sheets, bristol boards of assorted colors, and—sometimes—on good, clean, opaque, matte white surfaces.

Too, you would sometimes find stray light from a lamp out in the hall or from a street light streaming into the room to add its color to that of the projection.

In projection, control is not merely necessary but very easy. If you have a commercially made projection screen, you're all set. But you'll get equally good results from a big sheet of clean white blotting paper. It's as easy as that. And if your projection lamp is clean and unblackened, if your projector's optical system is clean, and the room really dark, your transparencies will come to life brilliantly, beautifully, and honestly.



Project your prized transparencies on a colored surface—and they pick up that color, to their own confusion and consternation.



Leave the hall light on or let any other light stray in—and your screened image washes out to a mere shadow of itself.



Project on a thin, translucent surface—and a good part of the light goes right on through, robbing the picture of its richness.



# DON'T MUMBLE!

THERE'S a secret to good pictures—and it's as simple as 2 plus 2.

It's this:

Good pictures "speak up." They're clear, direct, to the point. *They don't mumble.*

Have you ever heard a good narrator spin a story? If so, you'll recall that he told it simply . . . quickly . . . didn't get lost in

details . . . *and* that he used little devices of voice and gesture to heighten and brighten his narrative.

There are such devices in photography, too. You'll find many of them on this page and the page opposite. Use them; they'll give you pictures that are quicker, brighter, more interesting; pictures that don't mumble.



Above, simplicity and clarity—two essentials of a "story" shot. Note how details are separated by showing light against dark, dark against light . . . how attention is focused on the clock . . . and all non-essentials left out.



Above, note the close but clear grouping of the "story" elements—teacher, student, music, instrument . . . the simple, non-competing background . . . attention concentrated on the music, not on the camera . . . subjects allowed to relax and "be natural" . . . and non-essentials omitted. This picture gets its point across in a flash; it doesn't mumble.



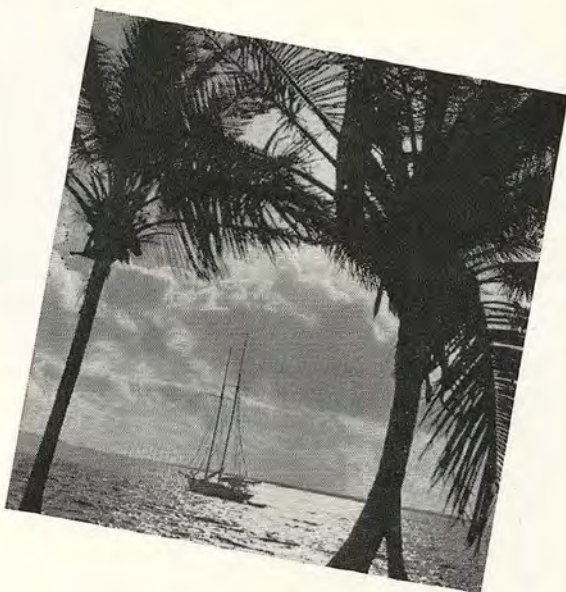
Left, two symbols—a big teardrop and a tiny hand—make a heart-warming picture. Note that the extreme close-up position eliminates surrounding details, thus gives the important details greater force . . . and the baby peeping over the edge of the crib is probably more interesting than if his entire face were shown. Here's where you would first shoot a close-up, then utilize only the "heart" of the picture for a final enlargement.



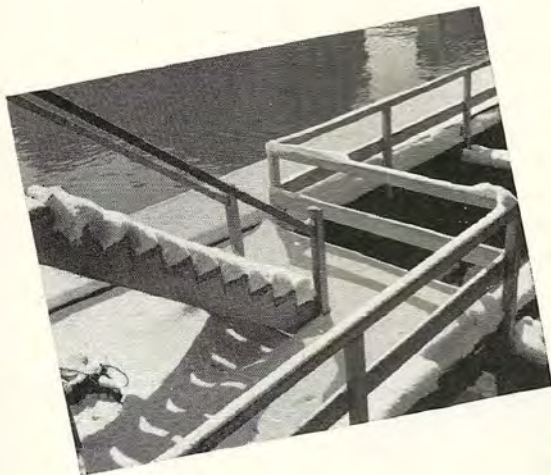


Left, action is concentrated . . . expression caught at the right moment . . . small hands spread around big clock make an interesting contrast . . . background is simple, allowing subject to stand out clearly. Observe expression in child's eyes; there's complete absorption, no hint of camera consciousness.

Right, framing with trees converts an ordinary view into an interesting vista. Strong silhouetted objects in the foreground improve many outdoor shots; curiously, looking past an object or through a window makes the distant view more attractive. Remember that in black-and-white filming, color filters help give the sky a pleasing tone, bring out clouds.



Left, patterns of line, tone, light, and shade can be just as interesting as other subjects. Remember that diagonal lines are lively, zestful; horizontal lines suggest peace and quiet; vertical lines suggest stateliness and dignity. Sharp contrasts of sun and shadow make pictures more cheerful, patterns more exciting.



Right, low camera position makes figure more dramatic . . . simple dark background allows light-toned costume to stand out clearly . . . strong cast shadow on background echoes the figure, heightens the drama . . . strong side lighting adds interesting theatrical effect . . . total effect is consistent and "eye-stopping."





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## Good Shots

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1. A very neat combination of relaxed grace and strong, geometrical compositional lines. Made by E. W. Hutchinson, Sharon, Conn., in full sunlight.

2, 3, 4. Good 16mm. movie frames by John Jay, Pelham Manor, N. Y.

5. Practically every parent will recognize this after-the-bath mood. It's riotous and very pictorial. Good shot by June Alexander of Bath, N. Y.

6. A far better than average treatment of our old friend, the S-curve and sand dune theme. By Carl A. Blaurock of Denver, Colo.

7, 8. Sails, water, clouds—invariably good material for either movies or stills. These are from the 16mm. movies of Sidney Moritz, New York City.

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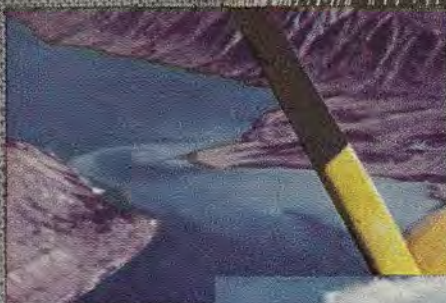
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9. Here's a good bit of local color, captured intact down Mexico way by Dr. Saul B. Arenson of Cincinnati, Ohio. Note the native's toes; they add what used to be called piquancy.

10. January thaw, neatly captured in 16mm. Kodachrome by Dr. Herbert J. Rinkel, Kansas City, Mo.

11. An aerial shot on 16mm. Kodachrome by N. V. Wagner, Cleveland, Ohio. A bit of the ship should show in these, to lend depth; a Kodachrome Haze Filter helps too.

12. Ever-faithful Old Faithful—a 16mm. movie frame by W. L. Wilcox, Omaha, Neb.

13. Usually a black-and-white subject, this console composition works out very neatly in color. It's the work of R. B. Horner of Chicago, Ill.

Would you like to try for Good Shots? See Page 7

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*Kodak PHOTO continues its practice, begun in the Introductory Issue, of sampling a few of the thousands of Kodachrome transparencies as they pass the inspector's desk at a Kodachrome processing station.*

## Mind if we

T. E. S., JACKSONVILLE, FLA.—Your shot of holiday crowds on the steps of Mount Vernon is a beautiful bit of Americana. The way that place retains its dignity and charm despite heat and crowds is a revelation and a delight, isn't it? . . . You came off quite well with the shot of the incised inscription; usually angling light is better than overhead light. Maybe you couldn't wait for the sun to move around.

A. L. S., NEW YORK CITY—Watch out for foreshortening that amounts to distortion. Your close-up of the spaniel gives him a definite case of big head. Next time, turn him so he doesn't head into the camera. . . . Some of your outdoor portraits suffer a bit because your subjects are facing the sun directly—and squinting. They can't help it!

H. B. L., CORVALLIS, ORE.—Your "portrait" of the piano is good, but the broad highlight on its face is disturbing. When you shoot a broad expanse of highly polished wood it's a good idea to diffuse your light and angle it so as to avoid "hot" reflections. . . . The nasturtium series is fine!

R. O. H., SHARON, PA.—Some of those dull-day scenics of yours have remarkable richness and subtlety to them—proof that brilliant sunlight is far from a necessity for good color. Very nice going.

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A. L. C., ROCHESTER, N. Y.—When you're picturing activity at a horse show or rodeo, wait until the riders are on *your* side of the ring or arena. Otherwise they tend to be lost against the crowd on the far side. *Everything* doesn't happen so far away from you.

### *Front and Center. Lt. P. W. Faulconer. San Diego, Calif.*

Kodak PHOTO is pleased to award this month's Red Apple to you for your remarkable series of pictures of European cities—intact and ruined. The exposures, perfect—the selection of material and its composition, beautiful. Our congratulations, sir.

B. J., LOS ANGELES, CALIF.—After the several very active portraits of the individual golfers, we weren't prepared for the relatively stiff group picture of them. Pictures of people standing straight for the obvious "benefit" of the camera aren't nearly as important as some of us think. Next time, catch your golfers sitting at ease, waiting for their turn to tee off—or something of the sort.

H. L. T., GOLDSBORO, N. C.—Nice exposure and focus, and careful framing, on those wedding shots—but the subjects seemed a bit stiff and too conscious of "having a picture taken." You could have loosened them up with a bit of action—such as the best man offering advice to the bridegroom, or a couple of ushers checking each other's appearance. But you do have a good complete record of all the participants—which is important. And H. F. H.,



# look over your shoulder?

Albany, Calif.,—the same advice goes for your shots, along with a commendation for careful exposure, exact focusing, and judicious framing of the pictures.

T. J. F., CLEVELAND, OHIO—Definite camera movement and bad focusing in that series of family portraits. That's too bad, because the subjects were well arranged, and the colors were pleasingly subdued. It looks as if you might have been using excessively long hand-held exposures with inadequate indoor lighting . . . and any hand-held shot slower than 1/25 second is very likely to show movement. A *minimum* of 1/50 second is preferable, and 1/100 is still better when conditions permit.

L. R. B., NEW YORK CITY—Your use of fully lighted foreground figures against deep tree-shaded backgrounds is dramatic and successful. But when you permit shadows from the trees to fall at random on the faces of your subjects, the results aren't so

pleasing. Such problems simmer down—as do many of the problems of photography—to a careful scanning of your “picture” before you trip the shutter.

N. L., WASHINGTON, D. C.—A little practice with your view finder seems to be indicated. Or, maybe you should back off from your subjects a bit. In one shot you managed to cut off both scalp and feet of one individual.

C. H., NEW YORK CITY—Hold that camera steady! Most of the time you do, but some of your pictures show unmistakable signs of camera shake.

E. F. W., ROCKAWAY POINT, N. Y.—You're crowding your flowers a little. The blossoms are just a bit fuzzy, while the stems and leaves back of them are sharp. If you want to get really close, use a supplementary lens.

## Send Us Some Pictures!

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

Payment is made on acceptance. The standard rate is \$10 for each miniature Kodachrome transparency. In addition, you receive a Kodachrome duplicate of each accepted transparency, for your own use. If, later, you desire more duplicates or prints from the original, they may be ordered at the usual prices.

Submit as many shots as you like—people, scenics, travel, flowers, sports shots—any subject. Include data on camera, exposure, and any other information that

would be helpful to other camera users.

**Mailing:** The boxes in which Kodak ships Kodaslide are safe, convenient, made-for-that-purpose. Use the label below if you wish. *Put your name on each slide.* Kodaslide are preferred; if you send glass slides, pad them to insure against breakage.

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

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clearly)

**TO:** Editor, Kodak PHOTO  
Eastman Kodak Company  
Rochester 4, New York



# IT'S KODAK FOR **COLOR...**

COLOR on the screen, movies or stills . . .  
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TODAY, all standard movie cameras make marvelous color, indoors or out. Bantam and 35mm. still cameras make Kodachrome transparencies for projection, or from which to order enlarged Kodachrome Prints. Sheet film cameras make larger Kodachrome transparencies from which the still larger Kodachrome Professional Prints may be obtained. Roll film snapshot cameras lead to Kodacolor Prints, as easily as to black-and-white snapshots. And now there's Ektachrome—the new color sheet film you can develop in your own darkroom! Truly, it's Kodak for color.

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