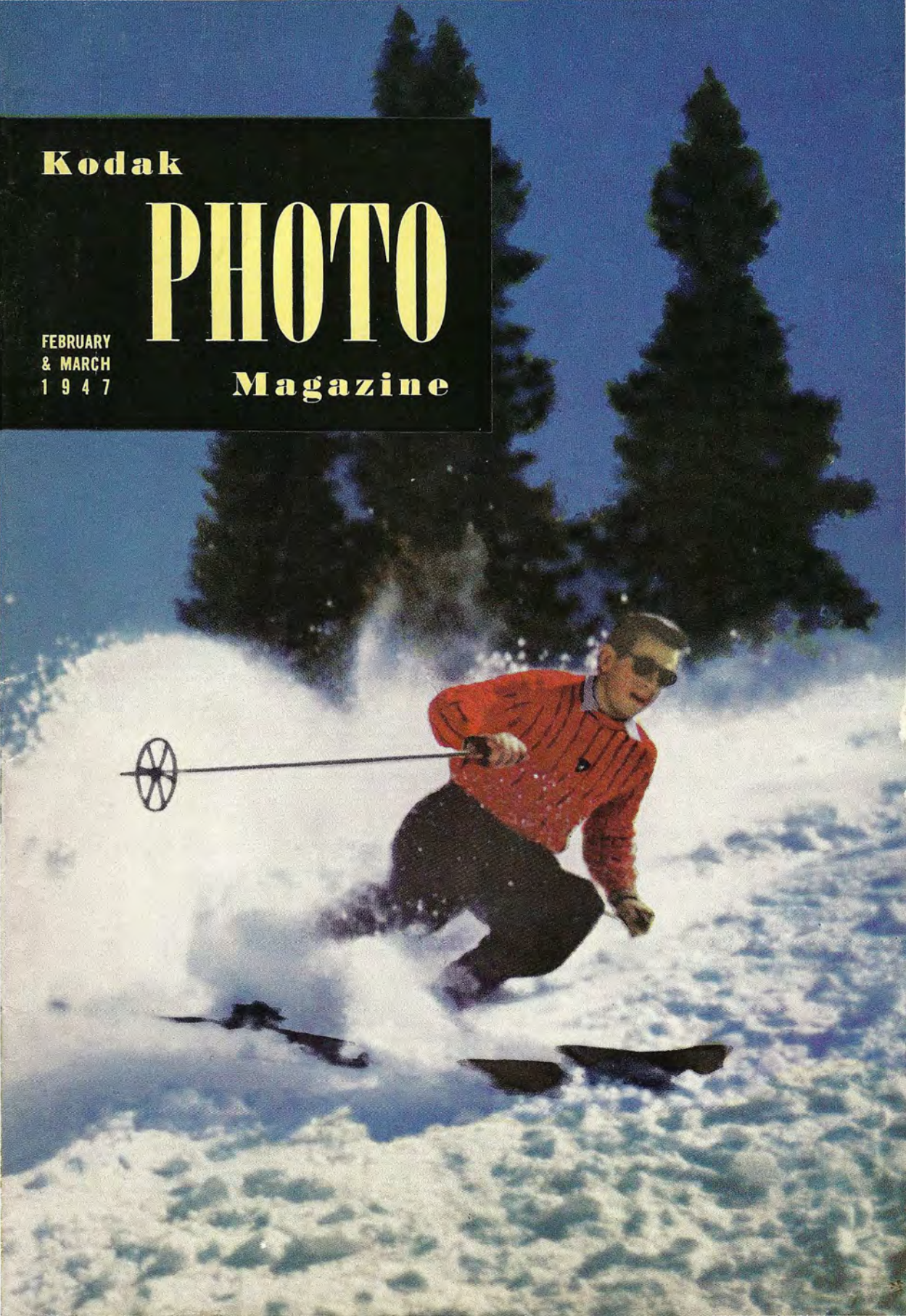

Kodak
PHOTO
Magazine
FEBRUARY
& MARCH
1947

Traveling Companions

Unobtrusive, remarkably observant, and blessed with the best of memories—that's Ciné-Kodak . . . the ideal movie-making travel companion for you and your still camera.

Use your faithful "miniature" to capture the high spots of your holiday . . . use the Ciné-Kodak for the mile-by-mile, day-by-day continuity of the trip. Seeing the smooth-flowing story they make together is just like taking a vacation over again!

Ciné-Kodaks are far from plentiful yet—but more of them are beginning to appear on dealers' shelves. "Eight" or "Sixteen," they're alike in their simplicity of use and certainty of fine results.

Eastman Kodak Company, Rochester 4, N. Y.

Ciné-Kodak Magazine 8 (left, above)

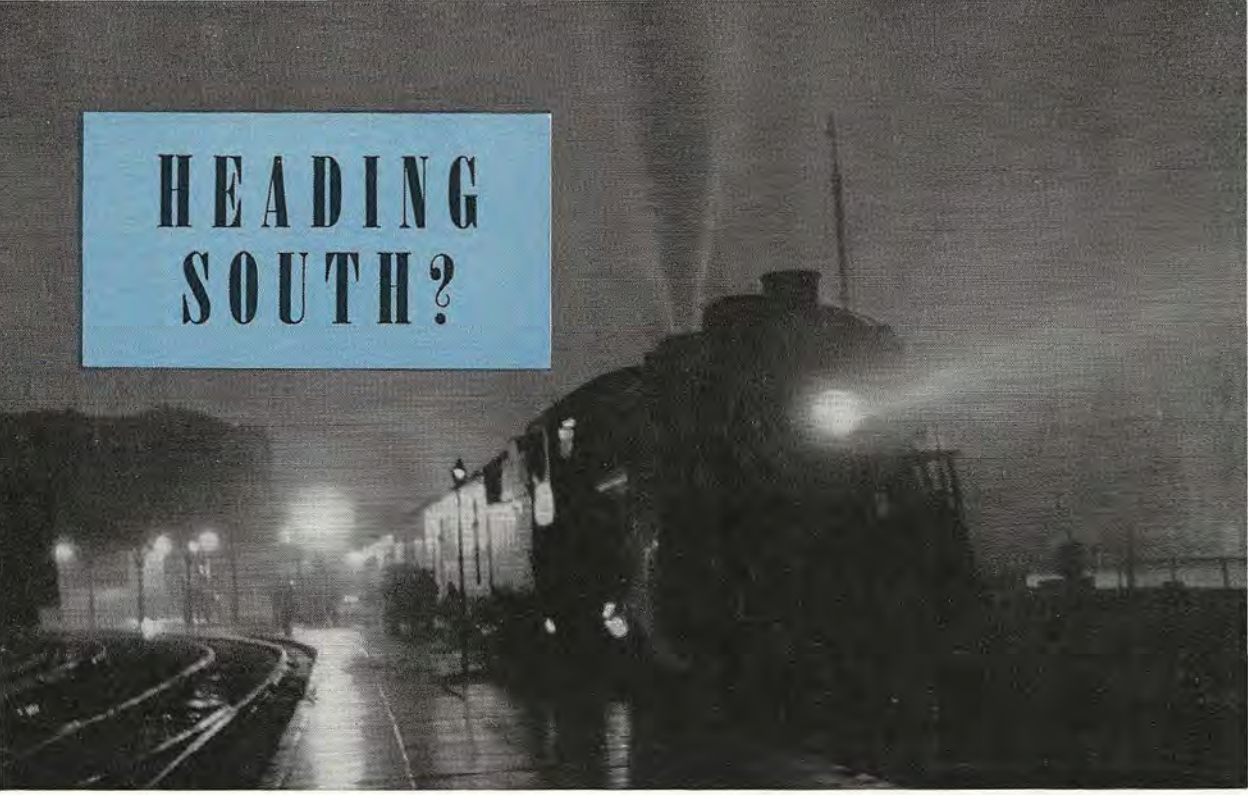
The economy movie maker with 3-second slip-in loading with full-color or black-and-white Ciné-Kodak Films. Fast *Lumenized f*/1.9 lens, interchangeable with any of six accessory lenses; four operating speeds, including slow motion. Pocket size and movie wise. $125, plus tax.

Ciné-Kodak Magazine 16 (right, above)

Counterpart of the "Magazine 8"—and the way to the larger, more brilliant movies that come from 16mm. film. Most popular of all "Sixteens"—*at any price.* $150, plus tax.

Kodak PHOTO Magazine is published by the Eastman Kodak Company, Rochester 4, N. Y., and is mailed only to users of Kodachrome Film whose film is sent under their own names to Kodak processing stations. Subscriptions are not accepted.

THIS ISSUE IS NO. 1, VOLUME 2.



HEADING SOUTH?

SEASONS used to have a very tight grip on us. Time was, for example, when we "holed in" for the winter. Bearlike in our hibernation, we only dreamed of unfrozen freedom, or of traveling fancy-free, weather or no.

It's different now. Many of us travel more in winter than in summer. We head south to find an extra summer; or we wander off to the National Parks in numbers sufficient to upset the old notion of the touring "season"; or, having decided that offense is the best defense, we go where the snow and cold are deepest, and make sport of winter.

Naturally . . .

We take our cameras along, naturally. It's unthinkable that we should leave them behind. For a good part of the fun of going south—or in any other direction—lies in making pictures which record what we see on our travels, as *we* see it, for our re-enjoyment whenever we please and for sharing with our friends.

The modern idea in travel is to go light. Don't load yourself down with a lot of unnecessary stuff. Photographically this means: take along only what you know, from experience, you'll need. Take the camera that's most compact, most easy to use—and for which you can get film most readily. Control the temptation to lug along a lot of filters, especially if you've had relatively little experience with them. For black-and-white work, a yellow filter of the K-2 type will be most useful, for it will work with both ortho and pan films. For Kodachrome filming, you may—if you're going in for mountain scenery or aerials—need a Haze Filter; if you have the compensating filters for Daylight and Type A Kodachrome Film, you'll control the situation should you find yourself without the appropriate film for a specific series of shots.

The most important accessory you can take along is something no one can sell you—a perceptive, appreciative eye. You have a way of looking at things that is distinctive, unique. Therefore your pictures should reflect, and very accurately, your point of view, your seeing style. There are many places, of course, where a single certain vantage point is a natural for pictures. At the Bok Tower in Lake Wales,

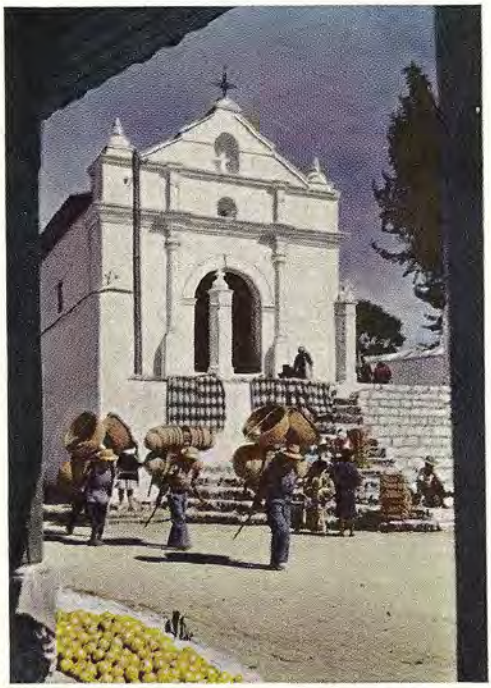
Florida, for example, the vista from the end of the reflecting pool toward the Tower is so obviously good that it is celebrated in picture post cards and in the pictures made by practically every one of the camera users who visit the place, by the thousands, each season. You can't escape it; it's a good shot. But after you've observed the convention of making a shot there, go on the prowl for other vistas that are less obvious and possibly more appealing to *you*.

If your travels take you across the border into Mexico or Canada, you'll be glad to know that the wartime censorship rules have been withdrawn. Noncommercial photography is entirely unrestricted. It is not necessary to have your films processed and censored before their release to you. So long as your film is of American manufacture it can be brought home without any but routine customs formalities, whether it is unexposed or exposed and unprocessed.

On entering either Canada or Mexico you may have to register your camera; it depends on whether or not the authorities feel you may be inclined to sell it during your visit.

In any foreign country, it's sound practice not to invite criticism by making pictures of military installations. Similarly, try to avoid making shots which the supersensitive citizenry might construe as implying criticism. In this category fall scenes depicting extreme poverty or filth or primitive squalor. We Americans tend to be less sensitive to pictorial candor; our friends south of the border—and beyond—are working hard to improve conditions and, in the meantime, prefer us to accentuate the positive.

If you're in doubt as to the real, actinic quality of light in, for example, Mexico City, drop in at the nearest Kodak dealer. You'll find folks there with the right answers to your questions.



Look for unhackneyed vistas when you're picturing well-known scenic spots. The side-lighted waterfall, by Ansel Adams, San Francisco, required 1/50 second at f/8, on Kodachrome Professional Film.

Give your architectural shots frames, as in the picture at the left; and mix in an occasional shot involving people and action, such as the girl on skis.

SKI TOUR

A DAY on skis is a day for the camera. From the time you shoulder your rucksack for a dawn-to-sunset tour, every moment offers another picture.

Slogging upslope on moleskins, you'll find your scenic chances—brilliant skies, dizzying vistas, trees banked and molded into wedding cakes, drifts heaped and textured by the wind.

Downhill in a swirl of powder snow, there's an action shot at every turn. Get ahead of the crowd, and catch them on the turns; action is best then, and movement least.

At high altitudes, on black-and-white film, the deep blue sky registers without filters; yellow filters give red-filter effects. With Kodachrome Film, *don't* cut the exposure below 1/50 second at *f*/8—no matter how high a reading your exposure meter gets from the sunlit snow.

When the camera is cold, leave it outside the steamy hut; if you *must* take it inside, wipe off the lens before you go out again. Beware, too, of extreme cold; few cameras work well at below zero.

Perhaps your ski shots for this year are all taken. Then now's the time to plan your book of ski pictures. Make them *big*. You can't compress that wide winter world on postage stamps.

All shots taken in Wasatch National Forest, Alta, Utah, by G. L. Waters. Kodak Verichrome Film, no filter; developed in Microdol. Prints, Kodabromide.

SMALL FRY

Youngsters are the most popular of all amateur photographic subjects . . . but they're far from the easiest to picture successfully.

SOONER or later, everyone meets him . . . the proud parent who pulls a sheaf of his latest pictures of Junior from his billfold and hands them to you for admiring scrutiny, to the accompaniment of something like this:

"That's one I took when he was just eight months old. Darn kid tried to stand up. He's a speed demon, too. I simply couldn't make him hold still . . . The light sorta failed on this one . . . rammed his fist into his eye just as I shot him. Never can tell what the little guy will do next . . ." And so on.

To you, the pictures don't look like much. But you admire them just the same, because you know that your friend sees in them so much more than a photographic image. To him they're complex symbols of his own affection and pride; they have sound effects that you cannot hear, with overtones of sentiment that no one outside his family can comprehend.

But baby pictures do not have to have so limited a meaning. It is entirely possible

← Bubbles, a triumph of careful preparation, nicely planned flash lighting, and a great deal of patience. By W. Wooden, Rochester, N. Y.

to make a picture which will mean everything to the child's family—and a great deal to others, too.

The first and most important factor in picturing children—whether they're babies or eighth graders—is patience, a quality that any parent needs for his own as well as his child's salvation. Because you can't *make* the average youngster pose, it shouldn't even be attempted. It takes Hollywood talent of high degree to "direct" spontaneity before the camera; most parents shouldn't even try.

Excepting only those fortunate accidents that prove the rule, the most effective juvenile shots are made when both subject

and camera user are relaxed and preferably by themselves, so that distractions and well-meant side-line assistance are absent. A baby on a blanket or in a play pen can be lighted—within those arbitrarily established limits—so that he'll be well revealed no matter where he moves.

The lights, incidentally, should be diffuse rather than sharp, partly for the subject's comfort and partly for pleasing pictures. Sometimes it's possible to aim the light at the ceiling or at an adjacent wall so that the child is lighted indirectly. This technique calls for more generous exposure, but it frequently pays off.

Outdoor lighting is sometimes tricky, not only in its intensity but in its color quality. For example, in making baby shots outdoors with black-and-white film, it is hard to beat "open shade"—the sort of condition you find on the shaded side of the house on a bright day, with brilliant, unobstructed sky overhead. But in color work, you may find that you pick up a lot of blue from that brilliant sky. If you can manage to maneuver into a position which benefits from direct reflections from a nearby warmly sunny wall, the difficulty can be disposed of very neatly. Or, possibly, you can set up a white card to serve the same purpose.

One very difficult thing to cope with, outdoors, is the spottiness of the light beneath trees. The only safe procedure, as far as baby pictures are concerned, is to avoid such conditions, for it's practically impossible to prevent a youngster from

Both the close-up (left) and the more formal portrait (below) were made with flash—plus large quantities of watchful waiting for the psychological moment. The baby was pictured by K.O. Wesley, New York City; the girl and cat by O. L. Snyder, North Hollywood, Calif.

From a Kodacolor Film negative by Robert Behr, Chicago. 1/150 at f/8.

getting himself so situated that his eyes are in full, glaring sunlight while the rest of him is in shadow. Seldom do good pictures come from such conditions.

Back lighting is fine for emphasizing hair, but if the hair is glorified at the expense of the facial features the total result isn't very happy. A sheet of cardboard, used as a reflector, is the easiest, most obvious answer.

Watchful Waiting

With lighting set up and camera ready, the order of the day becomes Watchful Waiting. Keep your subject interested and as amiably disposed as possible but, beyond that, watch and wait for him to get himself into good picture positions. Make a number of shots. Expert professional photographers use up film prodigally in the cold knowledge that their bread and butter depend on the good shots; the "waste" is simply margin for mishap.

The procedure for youngsters beyond the baby stage is usually simplified because it's possible to evoke their co-operation. True, many a small boy becomes impatient as a subject; he wants to get his hands on the camera. It looks like a very good new toy. Should something like that come up, let him handle the camera for a moment. Usually a peek or two through the viewfinder will satisfy him. Another plan that has been known to work is to let the youngster "use" the camera for a dry run or two. Then, when he has clicked the shutter several times, his curiosity will have been satisfied and he may be quite content to have you load and use the camera.

Small boys and girls can seldom be well pictured doing nothing. Give them something specific to do, or let them pick out their own busy-ness. There are dozens of the less violent kinds of activity that are entirely pictorial. A youngster with building blocks or crayons, or with a soap-bubble outfit, can keep himself interested

while you maneuver for your pictures.

Catch-as-catch-can

Some of the finest pictures of small fry, in color or monochrome, are made on the candid or catch-as-catch-can basis. This involves mingling with the children—usually out-of-doors—while they go about their play, with little or no attention paid to you. Your job is simply to be ready to take advantage of such picture situations as they happen.

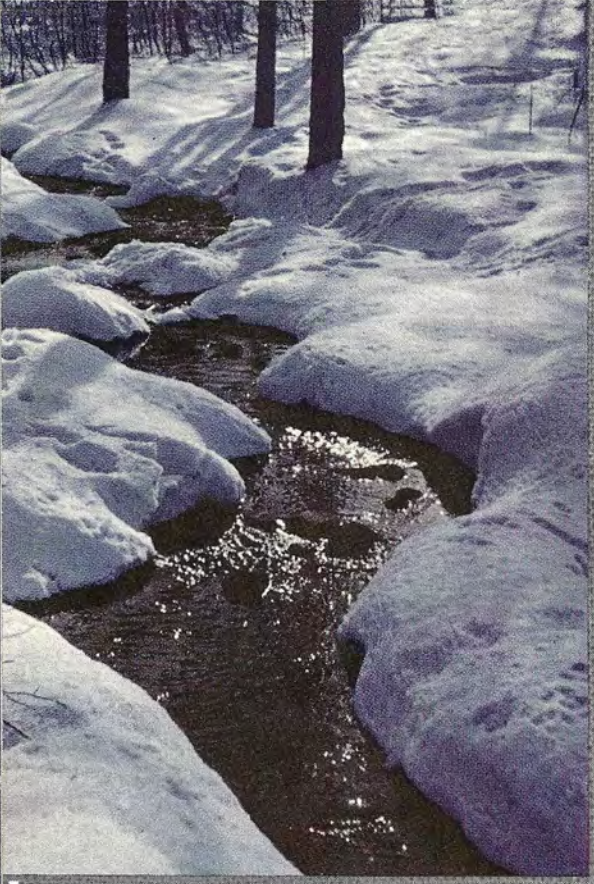
The picture of the small boy regarding his shadow in the snow is a good example, while that of the collapsing coasters must be rated as only a little less than miraculous. Obviously the intent of Robert Behr, Chicago, was a straight, four-deep coasting picture; the imminence of a spill, with its suspended agony for the spill-ees, could not have been anticipated, for sure, so his picture is a triumph of quick perception and smoothly operating reflexes.

Except for shots of sleeping children, shutter speeds need to be kept fairly high. Anything slower than 1/50 is questionable.

If there is any single rule that governs the making of small-fry pictures, it is this —let your subjects be themselves. After all, the object of all the millions of such pictures that are made each year is to capture a cherished image of youngsters as they are. If photography—science, art, hobby, or whatever it may be—had done nothing beyond giving us such pictures, it would still have served us very, very well.

↑Here's the sort of spontaneous business that—captured on film—makes a picture of tremendous, almost universal appeal. By Mildred Ore, La Grange, Ill. 1/25 at f/16, Kodak Verichrome Film.

The small girl and the pigeon → could not very well have been deliberately posed; the picture could only have been planned, with its outcome left to kindly fate—and time. By Maurice Smith, Brooklyn, N. Y. Kodak Super-XX Film, 1/50 at f/11.



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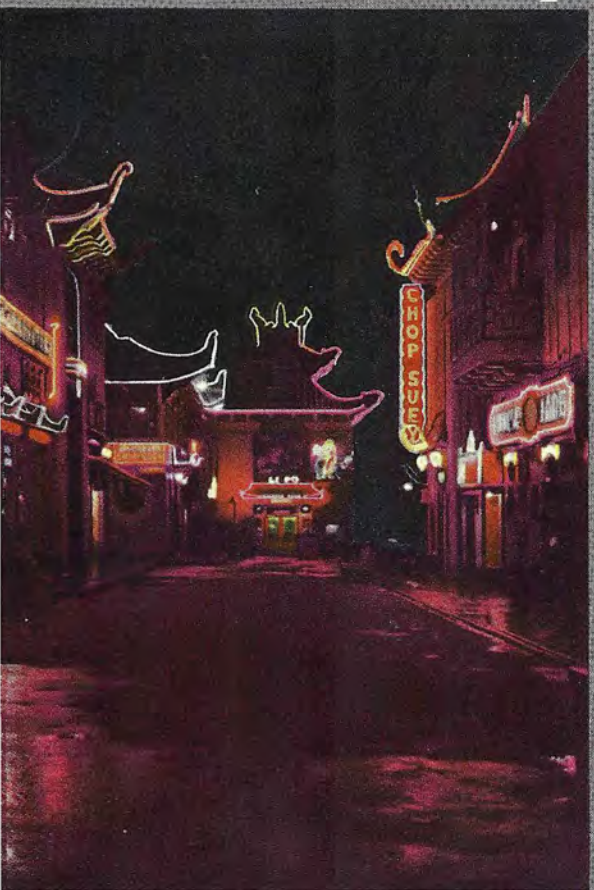

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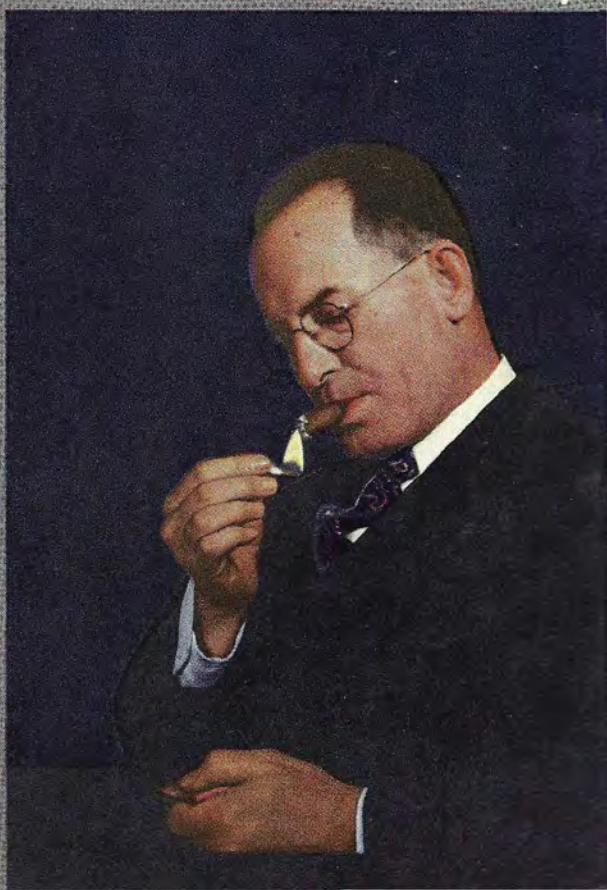

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Good Shots

5

PHOTO herewith presents its first full spread of color work by PHOTO readers.

"Cold" (1), one of black-and-white photography's favorite themes, in color takes on new life and meaning. By Charles L. Kinsley, Rochester, N. Y.

"China Streets" (2), by Bud Marshall, Bell, Calif., is a startling revelation of the color in night lights. A time exposure, of course—30 seconds at *f*/8.

"Yolandita" (3), by Francis Lavergne Johnson, Chapel Hill, N. C., uses a black background to make the brilliant model *more* brilliant.

In "Mr. Mitchell" (4), a blue background gives a bit of relief for the black suit. By Frank H. Jacobson, Minneapolis, Minn.

"Gold in the Hills" (5) is the work of Stan Midgley, La Canada, Calif.

"Chicago Skyline" (6), by Henry C. Crowell, Winnetka, Ill., utilizes color in the sky to emphasize the jagged blackness of the skyline.

Kodak PHOTO invites its readers to submit transparencies for possible use in Good Shots *on a loan basis.* PHOTO will send you a 5X Kodachrome Print plus a duplicate transparency of each Kodachrome transparency accepted for Good Shots. Originals will be returned after use. Send your "candidates" to Good Shots, Kodak PHOTO Magazine. Additional details, page 23.

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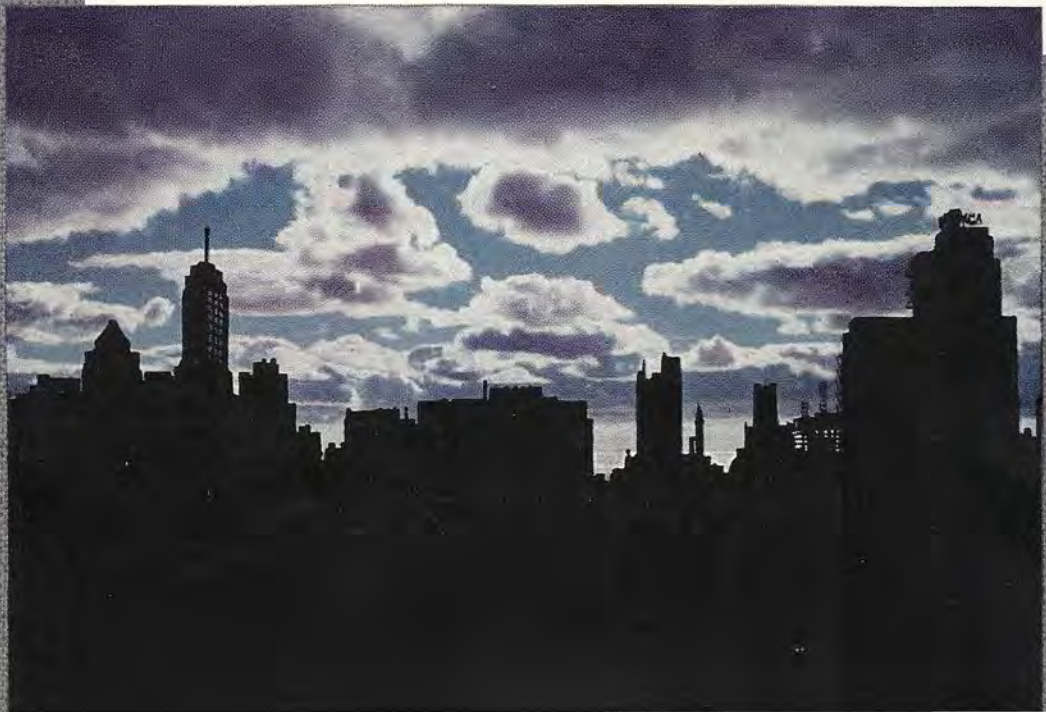
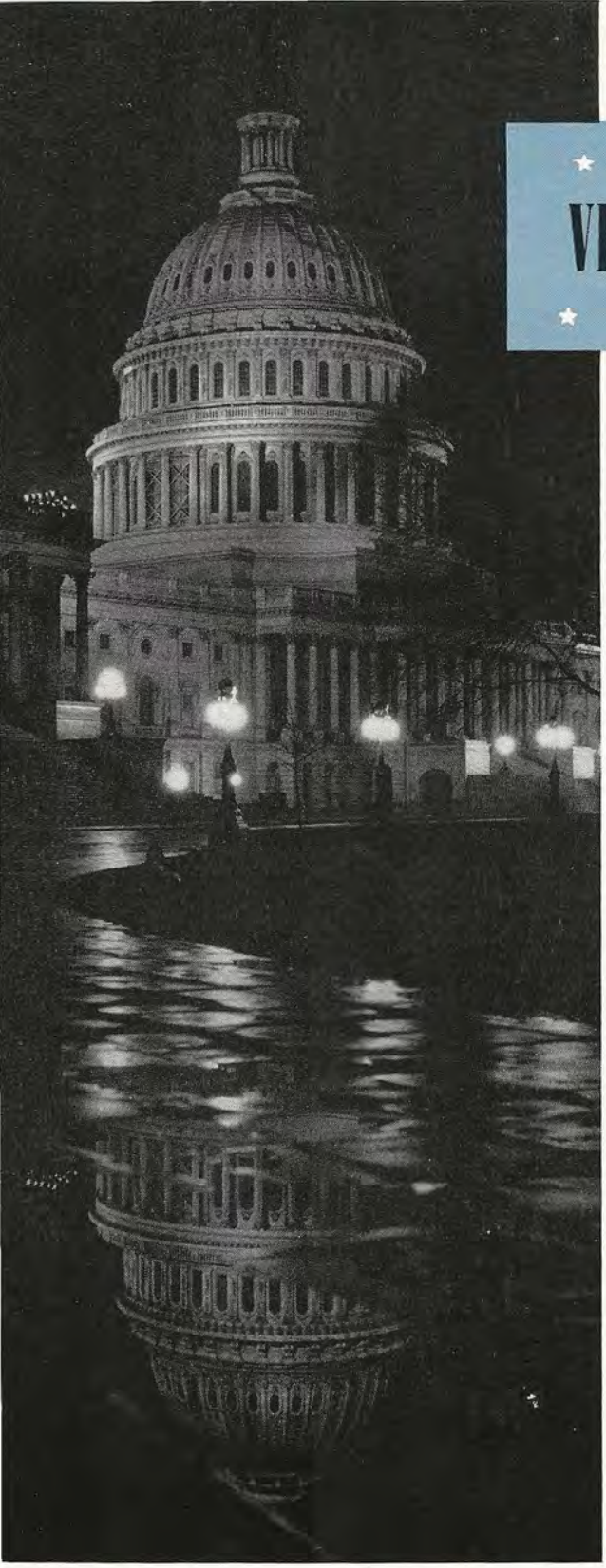




VERY LITTLE LIGHT

THERE'S romance unlimited—and many a song cue—in moonlight and candlelight, or the glitter of a town at night. But that's not all. There are pictures, too—beautiful or bizarre, according to taste. And it doesn't take an elaborate lot of equipment or technique to get them.

Exposure problems, in dim light, are easily conquered by that oldest of all photographic devices—the time exposure. Put the camera on a firm support, leave the shutter open a few seconds—that's all there is to it.

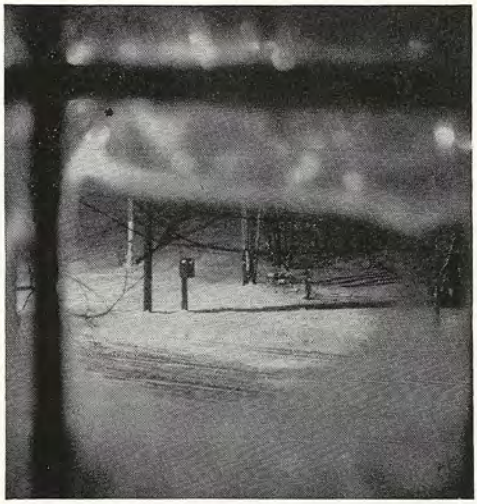
Streets by Night

For brightly lighted streets and floodlighted buildings, with Kodak Super-XX Film, a time exposure of ½ second to 30 seconds at *f*/6.3 will do. Choose a wet night, and you will have the added interest of bright reflections in the sidewalk pools. Short exposures will register the lights and reflections; longer exposures build up more detail. Headlights of passing automobiles show up as interesting long trails of light; if you don't want these, just hold your hand or your hat in front of the lens until the car has passed.

Indoors, candlelight offers a fascinating light source. With Super-XX, a face one foot or so from a single candle will register in 1/5 second at *f*/4.5; for a group at a table lighted by several candles, 1 second at *f*/4.5 will generally be ample.

Shots at ice shows, in theaters, at boxing

Glowing floodlights, sparkling reflections make a fascinating shot. On Kodak Super-XX Film, exposures of ½ second to 30 seconds at f/6.3 will record such subjects nicely; will also do for street scenes. This is by W. A. Ridgeway, Washington, D. C.



matches, and similar places, are entirely feasible if you have a reasonably fast lens. Well-lighted stage performances can be pictured, on Super-XX, in 1/25 second at *f*/4.5. For close-ups of dancers in action under spotlights, 1/200 second at *f*/2 is a good formula if your camera is up to it; for average-distance shots, 1/50 at *f*/4 or *f*/4.5 will work equally well.

Wrestling and boxing matches and well-lighted circus scenes are easily pictured in 1/10 to 1/25 second at *f*/4.5; but pick a moment when your subjects are not in motion. For night-life shots *in color*, see pages 20 and 21.

Dusk is an ideal time to picture city

(*continued on Page 22*)

Candlelight (left, above) is a splendid light source for shots with dramatic interest and romantic atmosphere. This is by W. D. Whitaker, Philadelphia, Pa. On Kodak Super-XX Film, exposure would be 1/5 second at *f*/4.5.

Through a clear spot in a frosty pane, the lonely mail-box (right, above) was pictured by street light only. Daniel R. Elliott, Cleveland Heights, Ohio, took it at 30 seconds, *f*/6.3, on Kodak Plus-X Film.

A bright arena, a fairly fast lens, and Kodak Super-XX Film—these add up to many a fine indoor sport shot. The lively action shot in the hockey rink (below) is by Bernard Bernbaum, New York, 1/50 second at *f*/2.9.

SILVER

It's the Basis of Every Picture—and Only the Treasury Buys More Than Kodak

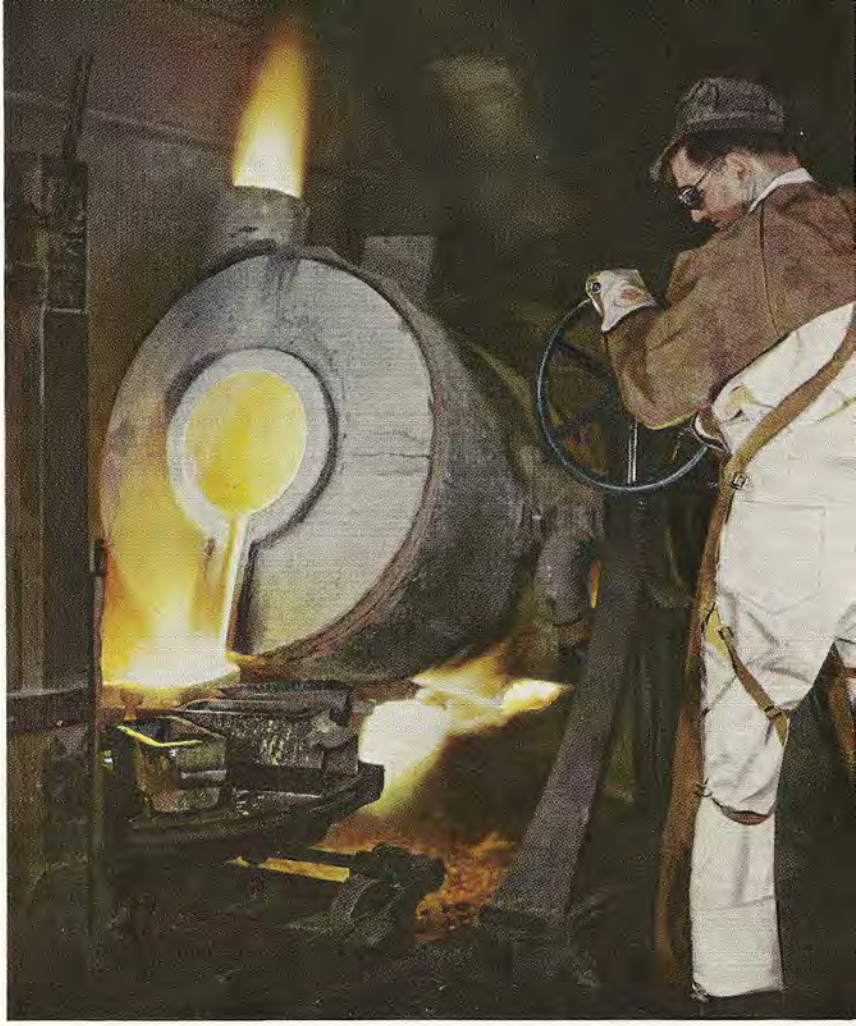
That pile of big metal bars below—and the black image in one of your Kodak Film negatives—are the same substance. *Silver*. Pure, metallic silver.

One of those trucks will hold a ton of silver bars—probably the purest bar silver in the world. About two truckloads is a day's supply at Kodak Park in Rochester. In a year, about 15 million ounces are required for film and sensitized paper.

Next to the Treasury, the Eastman Kodak Company is the biggest buyer of silver in the United States. This metal is the basis of photography—without it, no snapshots, no color transparencies, no motion pictures, no hospital x-rays. And, looking back only a little, no aerial photographs to spot targets for B-24's and B-29's.

Silver is classed as a "precious metal"—and it's grown far more precious in recent years. Prewar, the price was 35 cents a troy ounce. During the war, the official price rose to 71 cents. And during 1946 it hovered about the 90-cent mark. Little wonder some film price revisions seemed necessary. Obviously, this doubling and tripling in the price of a basic raw material put continuing pressure on the price of every inch of photographic film.

To conserve this ever-more-costly metal, Kodak Park maintains a huge salvage operation—probably the most efficient



Right: **Silver is smelted at Kodak Park, made into big ingots for storing.**

Left: **Silver bars stored in Kodak Park's vault. Normal reserve, to insure continuous manufacture of film and paper, is about $3,500,000 worth.** ***Two tons are one day's supply.*** **Silver goes into all film, all sensitized paper; without it, there would be no photography.**

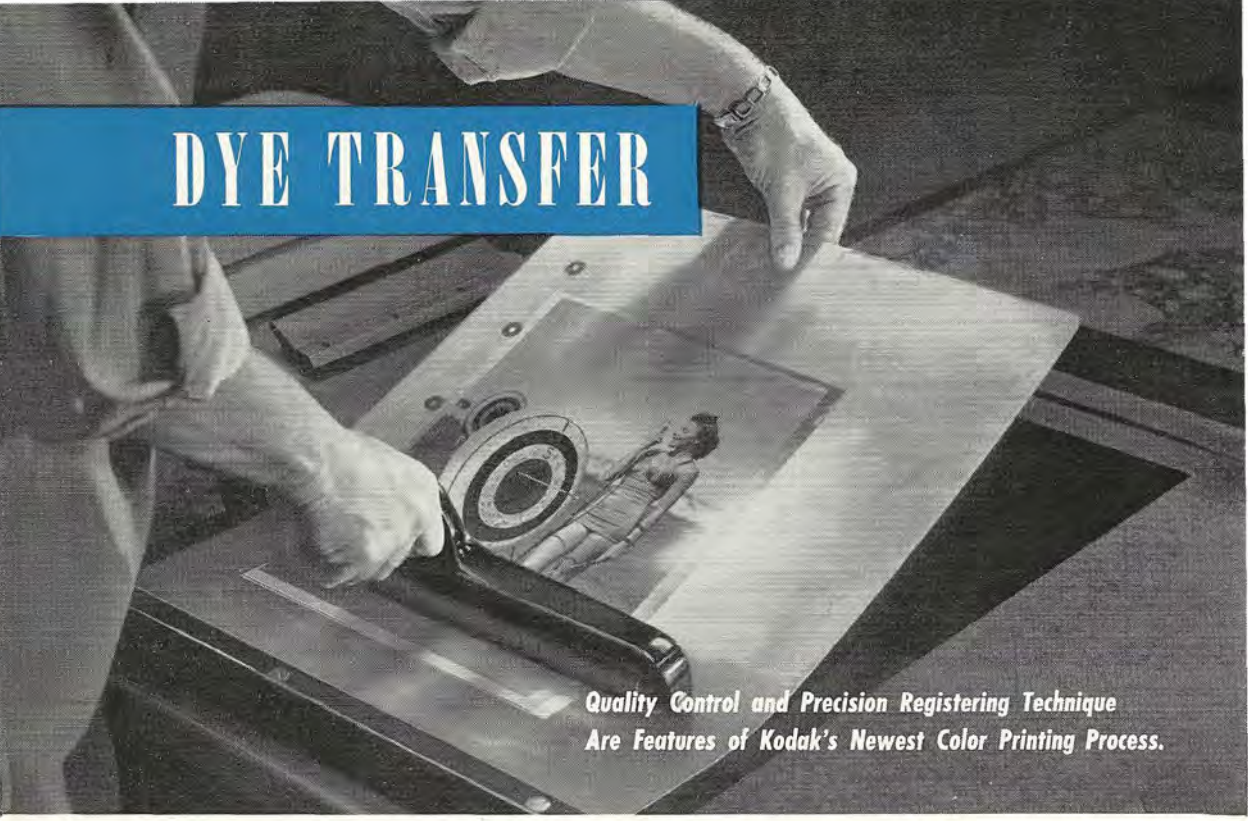
"silver mine" in the world. All film rejected during manufacture (and there's a lot of this, because Kodak's quality control standards are high) is chopped up, and the emulsion removed and "smelted down" to produce pure bar silver. Even the tiny punchings from perforations in movie film are salvaged and reprocessed; Kodak salvages more than a *ton* of these "holes" every day! So efficient is the operation that the over-all loss is only about one per cent—and about 2,500,000 ounces of silver are salvaged each year.

From the silver ingot to the roll of film you put in your camera, this magic metal runs an amazing gantlet. It is dissolved in nitric acid, combined in solution with soluble bromides, chlorides, or iodides, precipitated as silver halide crystals, then suspended in an emulsion of purest gelatin, fortified with color-sensitizing dyes, given special heat treatments—finally coated in smooth unbroken layers a few ten-thousandths of an inch thick on a transparent "film base."

When you snap the shutter of your camera, the light-sensitive silver halide crystals suffer a shock. A latent image is formed. Development can then convert the light-struck crystals back to metallic silver—producing a visible image.

To dig metal out of the dark earth, flash light on it for a tiny fraction of a second, and obtain a picture marvelously rich in detail and texture—there's a touch of the miraculous in it, isn't there? Yet the miracle of silver is only part of the miracle of photography.

DYE TRANSFER



Quality Control and Precision Registering Technique Are Features of Kodak's Newest Color Printing Process.

THERE are many thrills in color photography—but few that equal the thrill of making a gorgeous big exhibition print in full color from one of your own prize color transparencies.

Now, Kodak's new Dye Transfer Process makes it easier to produce such prints than ever before.

Any skilled amateur photographer who has a well-equipped darkroom can learn to make Kodak Dye Transfer Prints. And those who have already made full-color prints by other processes may well stand up and cheer when they realize the advantages Dye Transfer offers.

How It Works

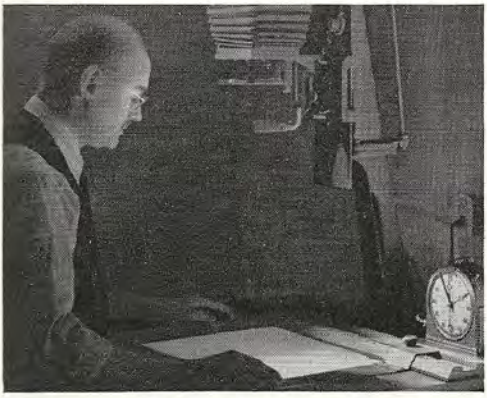
Basic steps in Dye Transfer printing are shown on the facing page. From an original transparency (or from the subject itself) three negatives are made through separation filters. From these negatives, three positive "matrices" are projected on a special Kodak Matrix Film. These matrices are essentially gelatin "printing plates," each representing one color of the original subject. When each matrix is dyed in its proper color, and the dyes are allowed to transfer, one on top of the other, to a sheet of Kodak Dye Transfer Paper, the result is a print in full color.

Speed and Precision

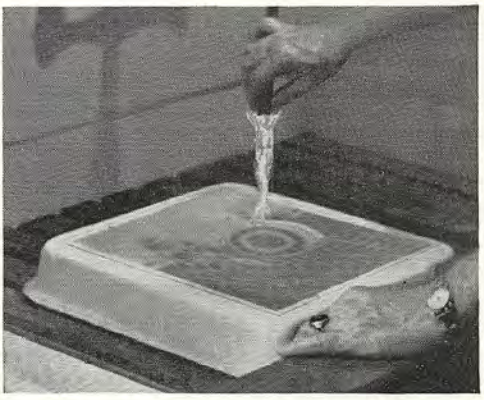
Dye Transfer is fast; total transfer time for a print is only 10 to 12 minutes. And for exact registration of the dye images, Kodak has worked out an interesting "transfer blanket," made of a special plastic with register buttons set into its surface. This blanket is shown in use on the facing page.

Contrast control is another major feature; contrast can be either reduced or increased by small chemical additions to the matrix rinse. This, plus precision registration, goes far to insure a satisfactory print on every try.

Your Kodak dealer has details on Dye Transfer. All necessary chemicals, by the way, are being put up in convenient Kodak Dye Transfer Chemical Kits.



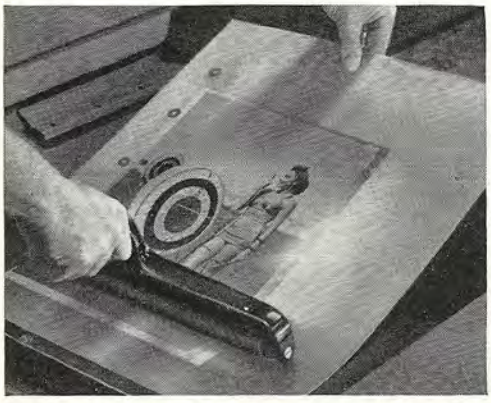
1. First step is to project 3 separation negatives on Kodak Matrix Film, develop the "matrices," and rinse in a stop bath.



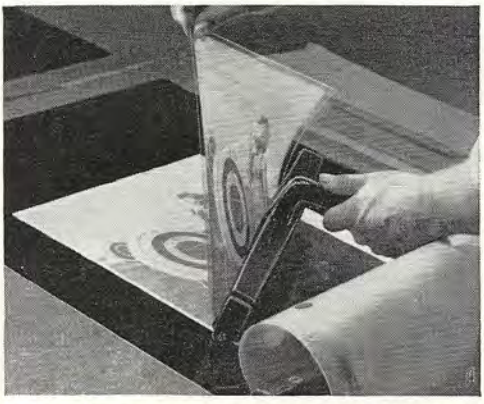
2. Next, each matrix is washed in a gentle stream of hot water. This melts away the unexposed part of the emulsion, leaving a "relief" image.

3. When dry, all matrices are taped down in register, then trimmed on two sides. This insures perfect matching later in transfer.

4. After dyeing, the first (cyan) matrix is positioned on the transfer blanket, ready for transfer to the conditioned paper.



5. The blanket is held at a low angle, and the matrix rolled into perfect contact with the paper. The dye transfers swiftly—only 2 to 4 minutes for each matrix!



6. Now the cyan matrix is removed, the magenta and yellow-dyed matrices are transferred in similar manner —and the full-color print is complete, ready to dry.

Night Life

Top left, most stage scenes call for 1/25 second, at *f*/1.9 or *f*/2 ● The two shots at Ringling Brothers' and Barnum and Bailey Circus were 1/5 second, *f*/1.9 ● Illuminated signs (top right) are easy at 1/10, *f*/1.9 ● Center right, this shot at Monte Proser's Copacabana, New York, took 1/25, *f*/1.9—as did the wrestlers ● All shots by H. F. Mayer, with Kodak Ektra and Kodachrome Film, Type A.

Your Camera and You Can Have Quite a Time Where the Lights Are Bright.

On a clear night, have you ever looked down on a town from an airplane—or even from a very high building? It's a fascinating sight. There's the pattern of the town itself, pricked out of the black in tiny points of street lights. But where the center of the town is, there's a welter of light—light from streets and cars and signs, brilliant yellow, red, and green lights, and sometimes the almost phosphorescent glow of incandescent gaslight. To coin a phrase, the town's ablaze.

The color shots shown here are typical of what can be done after dark, indoors or out, on big and little Broadways, the world over. Most of them were made by Henry Mayer, Brighton, N. Y., who used an Ektra camera with Type A Kodachrome Film; specific exposures are indicated in the captions at the lower corner of the page opposite.

You'll note that the exposures vary, but within fairly precise limits. For instantaneous night-life shots in color, your camera must have—at the very least—an *f*/4.5 lens. That, however, presents no difficulty, for most miniatures have lenses rated that fast, or faster.

The real trick in stage or night club shooting is to keep from being fooled by the light. It's usually impossible to use an exposure meter, partly because it's impracticable to interfere with proceedings long enough to take a reading and partly because night-life lighting is fluid, ever-changing. A white spotlight gives way to an amber or a blue spot without warning—unless you happen to have a gaffer's cue sheet. So, the most appropriate approach becomes one of generosity; expose liberally to be sure of your picture, and the colors are likely to emerge with undimmed glory.

For action shots, synchronized flash is dependable—but permission must generally be sought in advance. This is by Bradley Smith, New York, N. Y.

Incidentally, don't forget that there's much amiable nostalgia connected with every "Broadway." Do you remember the look of things down in your own theater district five years ago? What plays and movies were showing, what actors were featured, and what was the biggest electric sign? If you had made Broadway shots 'way back then, you'd have all the answers. Maybe it wouldn't be a bad idea to start right now your records of what's doing downtown. A few years hence, you—and your friends—will be a few years older. You'll be push-overs for the gentle charms of nostalgia for the good old days of '47. Your photographs will add immeasurably to the luxury of your looking back. For it's inescapably true that pictures—the personal pictures all of us make—increase in value and in glamour with the years.

Kodak PHOTO here continues its practice, begun in the first 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

M. L. K., DETROIT, MICHIGAN—Some mighty nice expression shots of your child in a recent roll. However, they would be better if you had chosen your backgrounds a little more carefully. Most of the backgrounds are brick steps, partly in sunshine and partly in shadow. As a result, the sharply defined geometrical shapes in the background draw attention away from your subject.

T. F. L., WARWICK, NEW YORK—You have a couple of attractive outdoor portraits of a tanned young woman posed in front of a background of very dark evergreens, almost entirely in shadow. The tan and the mere suggestion of dark green in the background neatly complement each other. We also like your handling of the direct sunshine—it was at an angle similar to the spotlight angle which many Hollywood photographers choose for their "glamour" shots. Dramatic, if unconventional.

E. R. C., PLAINFIELD, NEW JERSEY—You brought back some mighty interesting shots from that Latin-American trip. We like the several good views of Maya temples, the razor-sharp studies of architectural detail, and the shots of native types. But that close-up of the big church bell, with the landscape beyond, is especially interesting. In several of your native shots, however, one corner of the picture is cut off by some brownish object; it looks as if the flap on your field case might have sneaked up in front of the lens. That's a point to watch about those cases—convenient as they are.

R. J. M., WARREN, OHIO—We were especially struck by your shot of a rainbow on an extremely dark day, with just a few

VERY LITTLE LIGHT

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skylines. In deep twilight, before the sky is quite dark, try 30 seconds to 1 minute at *f*/11 on Super-XX. Avoid gross overexposure or the sky will appear too light, and lighted windows will swell into round blobs.

Moonlight will dramatize many a prosaic scene—and it's stronger than you may think. Under a full moon, on Super-XX, the average landscape will record nicely in 5 to 10 minutes at *f*/5.6. If there's snow on the ground, half that time will do. Don't include the moon in the picture unless your lens is fast enough to risk an exposure of 30 seconds or less (with longer exposures, the moon moves far enough to appear as an odd sausage-shape).

Most ordinary light sources aren't correctly balanced for Kodachrome Film—but what of it? Candlelight throws a ruddy glow that's very interesting in color (on Type A Kodachrome, of course; with Daylight Kodachrome it comes out a bit *too* ruddy). And in street scenes with brilliant lights and multicolored signs, the drama of the scene is much more important than absolute precision of color.

On Type A Kodachrome, theater marquees and illuminated signs are easily captured in exposures of ½ to 3 seconds at *f*/4.5. (Note the night street scene on page 12.) Avoid overexposure; it bleaches out the color. In the theater, for brilliantly lighted stage scenes, use exposures of 1/10 to 1/20 second at *f*/2.

And when you're in doubt about the exact exposure for an unusual light source, try the old device of making three shots—one exposed according to your best guess, one exposed four times as long, and one given about half your "best guess" time. You'll generally score on one of the three—and often, all three will be quite usable.

look over your shoulder?

highlights from parked automobiles showing in the foreground. That's something new that color has brought us—on Kodachrome the rainbow can be captured in its full beauty, while in black-and-white shots it appears only as a disappointing arch of gray.

A. H. H., SEATTLE, WASHINGTON—Congratulations on some very good carnival shots, especially the small boy on the red horse, captured on the sunny side of the merry-go-round. Your shots up through the Ferris wheel, showing a lacework of metal against the sky, are interesting, too. Which, to diverge, suggests that this is a good season to seek out patterns of bare trees against the sky; many interesting possibilities exist, and no two such patterns are exactly alike.

K. D. MACC., NEWPORT, RHODE ISLAND—A wonderful shot of Grandmother and the children—fully back-lighted, yet with complete detail and perfect color in faces and clothing . . . and no squinting. Our guess is that your subjects were facing a white house, which made a very fine reflector. And, incidentally, in back-lighted winter shots of people, a big bright snowbank facing your subjects will have the same helpful effect.

J. S. S., LOGAN, UTAH—We like your dramatic handling of the big red cliffs jutting up against the clear blue sky. That broad, smooth expanse of blue is still the best of all outdoor backgrounds. Your two aerial shots are also good; you were wise to include a part of the plane, to give emphasis to the landscape below.

Two mistakes show up most commonly in reviews. One is camera movement—which can be avoided as a rule by using a shutter speed of 1/50 second or higher, and taking care not to "punch" the shutter release. The other is carelessness in exposure—and that can be corrected by using a Kodaguide, or by carefully following the little exposure table that comes with each roll of Kodachrome Film.

SEND US SOME PICTURES!

KODAK PHOTO is still buying Kodachrome transparencies—as well as borrowing them for the "Good Shots" department (see page 13). The emphasis is on the human interest type of shot, and on seasonal material. Right now, we would like to see some of your good late winter pictures—winter sport shots, and scenics. There is still room in our files for Christmas shots, too. And in the next few months, we will certainly be wanting to see new blossom pictures.

Submit as many transparencies as you like. In submitting, include data on camera, exposure, and any other information that would be helpful to other camera users.

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

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

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

FROM: _____
(please print clearly) _____

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

"STILL" or MOVIE...

YES, there's a strong family resemblance between these two cameras. Not so much in appearance . . . but in what's built into them, and in what they're built to do. *Ciné-Kodak Eight-25—Kodak 35 with Range Finder* . . . both are moderately priced, both make wonderful pictures in color as well as in black-and-white.

Little wonder—now that more and more are becoming available—you so frequently see them together. Eastman Kodak Company, Rochester 4, N. Y.

Ciné-Kodak Eight-25—Fixed-focus with fast *f*/2.7 *Lumenized* lens; full-vision eye-level finder combined with carrying handle; secured winding key and long-running spring motor. Loads with any of four Ciné-Kodak full-color and black-and-white films. Compact, rugged, competent. $50, plus tax.

Kodak 35 f/3.5 with Range Finder—A precision miniature camera with range finder focusing from 4 feet to infinity . . . fast, *Lumenized f*/3.5 lens . . . Flash Kodamatic shutter with wide choice of speeds . . . up to 36 shots at one loading, black-and-white or Kodachrome. $70, plus tax.