

# Kodak PHOTO

JUNE . 1947  
JULY



WATERFRONT

Edward Weston

*In This Issue . . .* PICTURING FLOWERS IN COLOR  
SUMMER CAMERA DIARY  
EDWARD WESTON AND COLOR  
SOFTENING THOSE SUMMER SHADOWS  
BIRDS: HOW TO PICTURE THEM



# Closeups well in hand...

COLOR brings new life to the world of small-subject photography—flowers, birds, and other nature subjects, busy hands, table-top scenes, still life . . . all the vast range of material that calls for a closer look, a more intimate viewing.

Good in black-and-white, these small subjects acquire added realism, a new fascination, when aided by the rainbow magic of Kodachrome Film.

And now, with Kodak Portra Lenses—inexpensive supplementary lenses that slip on over your camera lens—true close-ups of small subjects are as easy as mid-range shots of larger subjects.

Here are real “reading glasses” for your color camera.

## Kodak Portra Lenses



ABOVE are two Kodak Portra Lenses, the 3+ and the 2+, with other Kodak Combination Lens Attachments . . . all parts of the same team.

The 3+ lets you shoot subjects only 10 inches from the lens, when your miniature camera scale is set at  $3\frac{1}{2}$  feet. It covers subjects up to about 5 x 7 inches in size; is ideal for many flower shots and nature specimens.

The 2+ covers an area about 7 x 9 inches, when the focus scale is set at  $3\frac{1}{2}$  feet; and an area about 10 x 14 inches when the camera is set at “infinity.” Exact lens-to-subject distances and field size data come with each lens.

There's also a 1+, for subjects up to about 20 x 30 inches in size. Your Kodak dealer will help you pick the Portra Lenses that exactly fit your needs.

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THIS ISSUE IS NO. 2, VOLUME 2.

# Flowers...



**They're Perfect Subjects  
For Your Color Camera—  
Here's How To Take Them**

**S**UMMER, for the flower lover, is a proud succession of bloom; for the photographer, a rich parade of opportunity. Let no one tell you that picturing flowers in color is difficult; right here are all the data you need.

First, equipment. Since flower photography is largely close-up photography, you should have a means of getting close. For a miniature camera, one or more Kodak Portra Lenses provide the answer; slip a 3+ Portra Lens over the camera lens, and you're ready to fill the whole film with one or two big blooms.

## **As Big as Life**

If, perchance, you have a sheet-film camera, with double-extension bellows, you can take larger transparencies on Kodachrome Professional Sheet Film, or you can put a Kodachrome Adapter (either 35mm. or Bantam) on the camera, and take miniature transparencies. In

either case, by using the double extension, you may bring details of flowers up to actual size—or fill an entire miniature frame with one tiny flower!

## **For Good Lighting**

Your flower close-ups are essentially portraits; they should bring out the form and character of each flower as well as its color. To this end, a few homemade backgrounds and an improvised reflector or two are definite helps.

Colored showcard board offers ready-made backgrounds in many hues; or you may use ordinary stiff cardboard. Corrugated packing boxes are a good source, and 18 x 24 inches is a handy size. Glue a sheet of dull black construction paper on one card, or give it a coat of flat black paint. Make the opposite side deep blue, and you have a choice of two backgrounds to place behind your flower. On another card, paste a sheet of white photographic





blotting paper; this gives you a soft, diffuse reflector. Then crumple some tinfoil, smooth it out a bit, glue it to the opposite side of the card, and you have a "brilliant" reflector.

And so we come to the practical details of shooting. Choose your flower, and observe the natural lighting on it. If you are shooting primarily for transparencies to be projected on a screen, bright sunshine and some back-lighting are desirable. If you are primarily interested in color *prints*, a very soft light-

*Left, Wilfred Churchill, Boston, Mass., has effectively utilized a bank of flowers for foreground interest in a general view. Below, Phil Hayward, Denver, Colorado, introduced the child for human interest, yet kept the flowers prominent as the main theme. Note interesting red reflection of tulips on child's face. Back lighting, as used here, is most effective in screen projection; a softer side- or front-lighting is better when the picture is desired chiefly for Kodachrome Prints.*



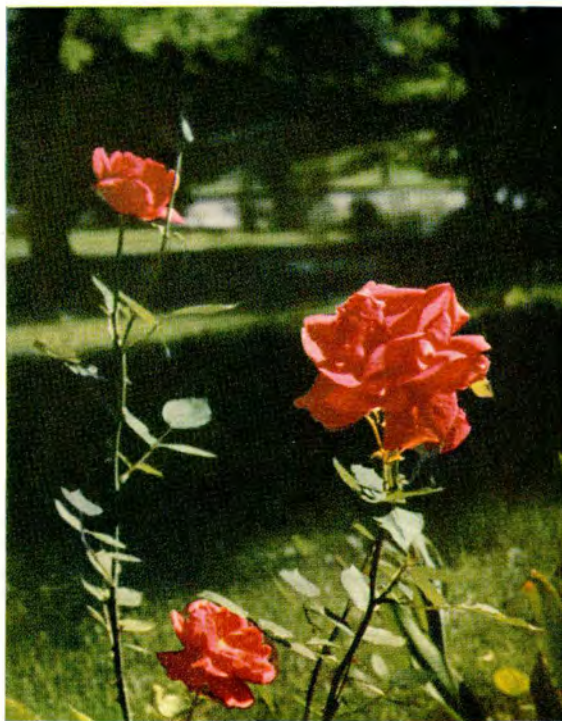


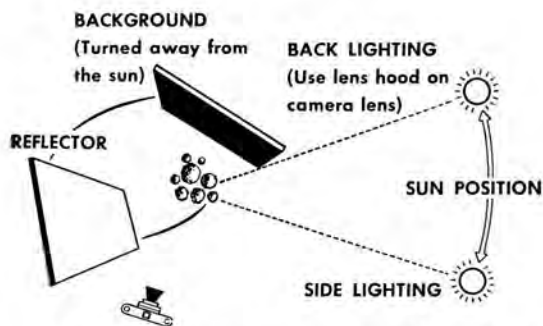


Above, H. Lance, Elkins Park, Pa., wisely chose a deep blue sky as the best of all natural backgrounds. Below, P. W. Leikhim, Washington, D.C., used the natural background in his close-up of a single bloom. Be careful in "framing" extreme close-ups, and allow for parallax—the separation between view finder and camera lens.



Above, Wilfred Churchill chose an extreme close-up view of the amaryllis. Made as a horizontal shot, this is more effective, pictorially, when viewed as a vertical. Below, Morton G. Winslow, Shaker Heights, Ohio, utilized masses of deep shadow to obtain a dark but recognizable background behind the roses.





Above, in a straight-down view, is a basic setup for making fine flower close-ups in the garden. Study it carefully; the same plan can also be used for effective color studies of cut flowers and flower arrangements.

ing is better—such as you find on a cloudy-bright day, or can provide by hanging a cheesecloth diffuser or fine-mesh net curtain between the flower and the sun. Such a diffuser also helps you preserve the delicate highlight tints of pastel flowers.

Now, study the natural background behind the flower. If it's spotty and troublesome, substitute an artificial background (see diagram above).

### Soften the Shadows

Third step, introduce your reflector, placing it so that the shadows in the flower will be soft and well illuminated. *Remember that shadows usually appear darker to the film than to your eye.*

Finally, set the lens diaphragm and shutter for correct exposure (using a small lens opening whenever possible, because depth of field is limited at close

ranges). Bring the camera up to exactly the right lens-to-subject distance; frame your subject accurately in the finder, wait until there is no wind motion in the flower, and shoot.

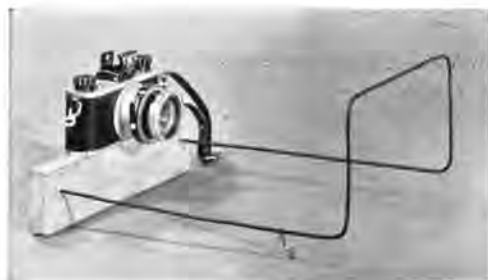
### Watch Parallax!

In using a view finder at close range, don't forget parallax—that is, the inch or two of difference between the finder lens and the camera lens. When the camera is held with the finder at the top, you'll see a bit more space *above* the subject than the camera lens sees. If the finder is at the right of the lens, you'll see a bit of margin at the right of the subject when there actually isn't any. Allow for this, aiming the camera so its lens is centered accurately on the subject.

Viewpoint is important in the pictorial interpretation of a flower. A low camera position, angling up, helps dramatize tall flowers. For low-growing flowers, a higher viewpoint, with the camera angled down, is often appropriate; in this case, the natural background must be accepted.

### Using the "Focal Frame"

For precise framing and distance-finding, the "focal frame" illustrated below is a handy, easy-to-make gadget. The frame here pictured is for use with a 3+ Kodak Portra Lens, on a 35mm. camera set for  $3\frac{1}{2}$  feet; it is 10 inches from the lens, and encloses an area just a bit larger than  $4\frac{1}{2} \times 6\frac{7}{8}$  inches. With a Kodak Bantam Camera, the distance would still be 10 inches, but the frame



Above, a quickly improvised "focal frame" for flower close-ups. At right, a similar frame is shown in use.





size would be a little more than  $5\frac{1}{4} \times 7\frac{1}{2}$  inches. The device is used exactly as indicated; you don't even have to look through the view finder.

Construction details for the "focal frame," and other useful data, are in the free Kodak pamphlet, "Portra Lenses and a Focusing Technique for Close-Ups," which may be requested from Kodak's Sales Service Division.

Portra Lenses do not compel any increase in exposure. However, on a double-extension camera, the value of each lens opening changes as the bellows is extended; at full extension,  $f/11$  has a value of only  $f/22$ . To avoid exposure errors, use a Kodak Lens Guide (one of the Kodaguide series) in computing exposures for more-than-normal extension.

### **Other Shots, Too**

While close-ups are the backbone of any collection of flower pictures, there are other garden opportunities to be remembered. In taking general garden views, the usual rules of good picture composition apply—particularly the use of a foreground line to lead the eye up into the picture. For formal gardens, an elevated viewpoint is often desirable, in order clearly to show the plan and pattern. In informal gardens, individual groupings tend to be more pleasing than efforts to shoot the entire garden at once; and a normal eye-level viewpoint is usually most satisfactory.

Remember that the important thing in a garden view is to present pleasing and harmonious groupings of colors. Study the illustrations on Page 4 as examples of how flowers may be skillfully combined with buildings or people in distant or medium-range views.

Garden shots which include people—not just posed, but busy cutting, weeding, planting, and so on—are also necessary; they provide an introduction to your slide shows, and a change of pace from the splashes of color and the gorgeous single blooms that are the heart of each show.



For this beautiful black-and-white study of gladiolus, F. W. Brehm, Rochester, N.Y., used a black background turned away from the sun; see diagram on Page 6.







# CAMERA DIARY

## FROM THE MEMOIRS OF A MORE OR LESS COMPLAISANT CAMERA.

*June 1*—This is, I hope, a big day for me. I've a new boss. Seems like a pleasant kind of person. He got me from a man who never should have had me in the first place. Blind as a bat, that character. He was always saying, "Sure, sure, I got a camera—a good one, too—but I hardly ever use it. Nothing to make pictures of around here." And he lives practically next door to a lad who has the happiest, busiest camera I ever heard of.

Well, my new boss started out right. He looked me over very carefully, checking with my manual when he really got down to details. His touch is good—firm but not jabby. And, believe it or not, he really used lens cleaner and soft tissue,

plus a camel's-hair brush when he policed me up . . . And then he went through a few dry runs with me, trying various exposure combinations. I think we'll get along fine.

### **Shakedown Run**

*June 3*—Yes, indeed . . . The Boss brought home some film last night, loaded me up, and this morning we went out. And you know what? We didn't go off the home grounds. First, we stalked around the house for a while, looking at it. Then he found a spot, off to the side and out front, where we could get a good idea of the shape of the house, with a pleasant variation between the light on the front

*(Continued on Page 11)*





# Color...

## Edward Weston's New Medium

**E**DWARD WESTON is one of the great photographers. Much has been and could be said about the distinctive quality of his work, but the central fact in any discussion of Weston is his full appreciation of photography as a medium related to the other arts yet, in itself, wholly and beautifully independent. He uses photography as a means of expressing truth.

A few months ago, Kodak began a lively correspondence with Weston. Here are a few excerpts from the letters and wires between Rochester and Carmel, the Pacific coast home of the Westons.

### *Kodak to Weston*

We are wondering if you would like to make an 8 x 10 Kodachrome transparency of Point Lobos for us.

We desire to use a scenic picture of the Monterey Bay area in our color advertising. Realizing how intimately you are acquainted with the moods of the sea and sky at Carmel, we would like you to use your own artistic judgment in producing a really fine color picture of Point Lobos.

### *Weston to Kodak*

I know Point Lobos better than anyone alive or dead but I don't know color. If

you consider Kodachrome sufficiently foolproof, I might undertake your assignment. Letter follows.

### *Kodak to Weston*

Thanks for your wire. Delighted you are interested in doing the picture.

### *Weston to Kodak*

I can't add much to my telegram. I have never been interested in color, hence have done almost nothing. My life work in black-and-white still excites me.

But I have such a love of Point Lobos that I would hate to see it murdered in color by an "outsider."

### *Weston to Kodak*

Almost to my surprise I got at least 3 out of 6 which I like very much; in fact, I made only one error in timing.

I have not forgotten your deadline. Prayers that fog does not roll in.

Maybe this experience will convert me to color!

### *Weston to Kodak*

I am air-expressing 13 transparencies today; so many because I want reactions to my first color pictures, in fact, my first serious attempt at color. Several equal my best in black-and-white or, at least, seem to in my first enthusiasm.

*So much for the correspondence. One*



of the Weston Kodachrome transparencies is reproduced on the cover of this issue of PHOTO. Others, including the Point Lobos picture which opened the Weston correspondence, appear in most of the May photographic publications. If you'd like a four-page color reprint containing four Weston photographs (suitable for mounting and framing), drop us a line. It will be sent with our compliments. (Since the supply is limited, distribution will be on a one-to-a-customer basis.)

Edward Weston has discovered color photography's unique excitements and satisfactions. You are invited to share them with him.

## CAMERA DIARY (Continued from Page 9)

and the side. He included just enough of a near-by tree to give a partial frame to the view. It looked good to me. And—just as I thought—when he tripped the shutter he didn't jab. Felt good, and I know he'll like the picture.

Then we shot a lot of things—a doorway, a flowering shrub, a down-the-street vista, the little boy next door who roller-skated over to see what was going on. I could tell I was being really tried out. Long shots, close-ups, fast exposures, and all the rest. He made me work, but it was fun.

*June 10*—Heads up. I'm all loaded with Kodachrome and we're going to the shore tomorrow.

*June 13*—To the shore indeed! What I didn't know was that Hazel was going along. Hazel is Very Nice. The Boss likes her, too. You could tell by the way he made pictures of her. He seems to know that some positions look awkward, no matter how pretty the subject may be. She was perched out on the end of a breakwater, dangling her feet in the water, with her weight thrown back pretty much on her right arm. And the angle between forearm and upper arm was bad; made it look as though she was

double-jointed at the elbow. So the Boss had her move her hand forward a bit. Just a little thing, but it helped a lot in making a good picture better.

The Boss made a lot of pictures—some just average and some pretty nice—but he has a way of using me that I like. He's casual and easy about his picture making. He has fun—and lets me in on it. I played second fiddle to Hazel. It was a pleasure.

### **Nice Work, Boss**

*June 23*—The transparencies from our trip to the shore are back. And the Boss is delighted. I think he likes me. He's going to order a 5X Kodachrome Print of that shot of Hazel on the breakwater. Can't say I blame him.

*July 3*—Have been out around with the Boss quite a lot. He has a nice eye for pictures. Seems to find interesting pictures in a lot of things my late unlamented owner never even saw. The other day, for example, we spent an hour looking at clouds in the sky. Shot quite a few of them. Darned interesting.

### **Siss—boom—ahh!**

*July 5*—Went over to the Club last night with Hazel and the Boss. There were fireworks—fancy ones. The Boss perched me on a post and made half a dozen time exposures of the siss-boom-ahh stuff. With Kodachrome. Very interesting. Afterwards there was a dance. I didn't see any of it.

*July 10*—Looks like the Boss might be developing a hobby. It's old houses. Our town is full of them—Victorian places, with all sorts of scrollwork and towers and strange doodads. Boss says he's going to make a collection of pictures of them. Might be fun.

*July 15*—Anchors aweigh, as we sailors say. We're on a cruise. And the Boss is having himself a time. He made a long shot of the ship from the water front, a fairly close close-up of the ship with the crowd going aboard, and he's been at it ever since . . . And who do you think turned up to see us off? Right! Life can be beautiful!



# Good Shots

● "Sailor and Gulls," by William Hodges, St. Petersburg, Fla., is a well-nigh perfect picture—in action, colorscheme, composition. The lovely grouping of the birds isn't all pure luck; much credit must go to good timing, and the willingness to risk more than one shot on a promising subject.



● At right, Harold Oakman, Long Island City, N.Y., captured a superb human-interest shot. Composition is good, with just enough irregularity to avoid primness; camera-consciousness is wholly absent. High camera angle assured a plain water background, exactly what was needed.

● June Good Shots wouldn't be complete without a wedding, and this delightfully expressive shot is by S. M. Tilton, Red Bank, N.J.

● Strawberries, by Charles Coppard, Rochester, N.Y., is an excellent color close-up—worked out strictly in terms of color. In black-and-white this material would demand entirely different treatment.



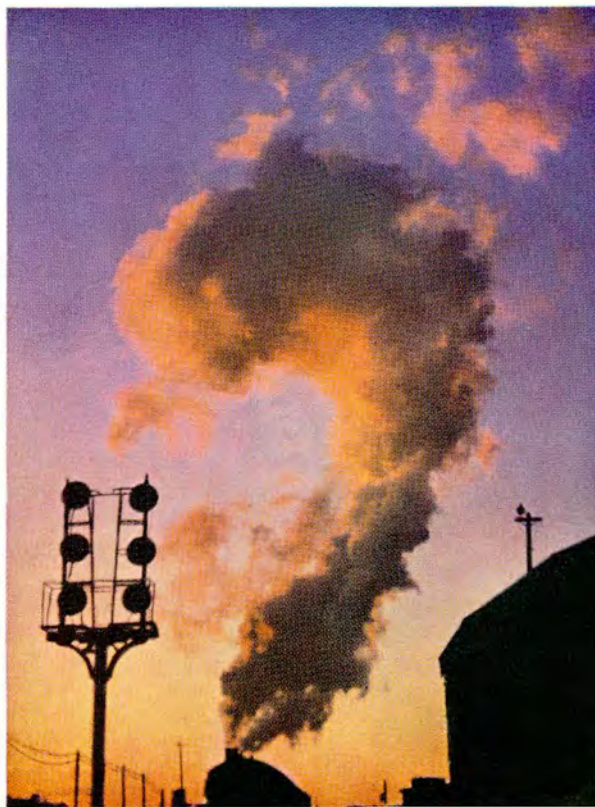
Kodak PHOTO invites its readers to submit transparencies for possible use in Good Shots on a loan basis. PHOTO will send you a 5X Kodachrome Print plus a duplicate transparency of each Kodachrome transparency accepted for Good Shots. Originals will be returned after use. Send your "candidates" to Good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





● Below, a steep down-angle gave C. B. Patterson, Wilmington, Del., just what he wanted in this seaside shot.

● Below, good spacing of strong elements produced unusual vigor. By H. L. Gibson, Rochester, N.Y.



# SUMMER SHADOWS

**They Can Be Harsh and Black, or Soft and Bright—Whichever You Want. Simple Reflectors and Modern Synchronized Flash Technique Enable You to Take a Firm Hand.**



A simple reflector, projection screen, or synchronized flash will put light into hard shadows—under the hat brim, on the cheek, around the eyes. Result: a better likeness, a more pleasing picture.

"Volunteer" reflectors are all around us—and we should make use of them. Note, at right, how reflections from the book illuminate the face of this coy maid, and how the sunlit sidewalk illuminates the whole figure. Such soft, open shadows are very important in color shots when you plan to have color prints made; they're pleasing in black-and-white too.

SUNSHINE and clear blue skies lead to the most sparkling outdoor pictures—bright, "punchy," inviting—whether you're shooting black-and-white or color. But bright sun and blue sky also spell black shadows, which you may or may not want.

Hard shadows are especially dangerous when you're shooting for color prints. In a transparency, which is viewed by transmitted light, more light-and-shade contrast is permissible. But in prints, the



most pleasing effects are obtained through contrasts and gradations of *color*, with light-and-shade contrast reduced to a minimum.

For close-up shots, a simple reflector makes an excellent "shadow softener." How to make such reflectors is told in the article on flower pictures in this issue of Kodak PHOTO. A reflector can be as large as you wish, but remember that it can be troublesome on breezy days. Such reflecting surfaces as the wall of a white



Synchronized flash was used in this sunny back-lighted shot. Regular Photoflash lamps are satisfactory for black-and-white shots of this type; daylight blue Photoflash lamps are correct with Kodachrome Film, Daylight Type.

house, a sandy beach, or a concrete sidewalk will also help modify hard shadows. A book or newspaper, held in the subject's lap with the sun falling on it, is sometimes astonishingly effective.

**Balancing the Flash**

For stronger shadow illumination, synchronized flash is the answer: regular flash lamps for black-and-white shots, and daylight blue flash lamps for color shots on Kodachrome Film, Daylight Type. At certain ranges, the sunshine and flash are nicely balanced in intensity. For closer ranges, a correct balance is obtained simply by stretching one or two thicknesses of a white handkerchief over the lamp and reflector. At the right is a complete table showing the correct combinations for several flash-to-subject distances.

Every summer day, of course, thousands of good pictures are taken without recourse to reflectors or Photoflash lamps. These aids have practically no application in distant shots—except when a foreground object requires more illumination. But in close-ups and mid-range shots, they have much to offer—they'll bring almost any subject one stride nearer to perfection.



SUPPLEMENTARY FLASH TABLE		
For synchronized flash only, in bright sunlight with front- or side-lighting. Set shutter at 1/50 second. For Kodachrome Professional Film, Daylight Type, use f/8; for miniature Kodachrome Film, Daylight Type, between f/5.6 and f/8. Handkerchief is stretched over flash lamp and reflector.		
Lamp	Distance to Subject	Handkerchief Thicknesses
5B	4 feet	2
5B	6 feet	1
5B	8½ feet	none
22B	6 feet	2
22B	8½ feet	1
22B	12 feet	none

Easy in black-and-white, the shot at left would be risky in color. Green light filtering through leaves gives a greenish cast to flesh tones. Daylight blue Photoflash helps correct this by adding light of the correct color.



# Kodachrome Prints

**Round Out the Pleasure You Can Get from Your 35mm. and Bantam Kodachrome Transparencies**

**W**HEN those Kodachrome transparencies come home, fresh from processing, it's practically impossible to wait for the proper setup for viewing them. You look at them directly, and by any light that's available. Even so, they're exciting. Later on, maybe that same evening, you project them and get your first full measure of pleasure from them. After that, you project them again and again, for yourself, for the family, for friends...

But it's only when you've had full-color prints, Kodachrome Prints, enlarged from those transparencies that they stand and deliver the complete satisfaction of which they are capable. You may have neat little wallet-size Kodachrome Prints (they're called "2X" and are about playing-card size), or 3X Kodachrome Prints which are right for the pocket or for enclosing in letters, or 5X Kodachrome Prints (ideal for desk or dresser frames), or 8X Kodachrome Prints which, being 8 x 11 inches in size, can be mounted and framed for wall decoration. Of course, if you really want to go to town in a big way, you can order a Special Size, cropped as you

please, with 11 x 14 inches as the maximum dimensions.

Many Kodak dealers have, or shortly will have, a viewer designed expressly to help you select those transparencies which will make the best Kodachrome Prints. It also makes possible the simultaneous viewing of a Kodachrome Print and the transparency from which it was made.

## ***For Christmas Greetings***

The neat little 2X and 3X Kodachrome Prints, round-cornered and marginless, are just right for billfolds, pocket cases, letters, small frames, or print stands. Too, they belong in your photographic albums. Last Christmas a surprisingly large number of people used them in Christmas greetings.

Naturally, the larger sizes of Kodachrome Prints have their more specific uses. To begin with, they are delivered in very much more formal manner, all dressed up in smart-looking folders. Some such prints, extracted from their folders, have been used as album covers, but they are generally framed or mounted.

Discuss your Kodachrome Print plans with your Kodak dealer; he is the channel through which all print orders are forwarded.



Many Kodak dealers now have this Kodachrome Transparency-Print Viewer.





THERE'S a Kodachrome Print size for every purpose; three are pictured above. The handy 2X, wallet-size, makes an ideal pocket companion. The 3X is a perfect size for table,

desk, mantel, or compact traveling portfolio. And for gifts, there's the handsome 5X, above, or the even more impressive 8X, too large to picture in actual size on this page.

# VACATIONS NEEDN'T EVER END . . . if a movie camera goes along

**W**HETHER you're paddling a canoe on Lake Placid, or rolling through the sun and sagebrush smell down toward the Rio Grande—

Two weeks, or three weeks, seem very short indeed. They are. And the better the vacation, the more fun and activity, the faster the days fly by.

For many people, a vacation stops—with a dull thud—on the last day. For others, for all the great fraternity of amateur photographers, a good vacation need never end. At any season, out comes the projector or the album—and there it all

is, ready to be lived over again, as fresh as yesterday.

Unquestionably, the finest vacation stories are brought home by those who combine "still" pictures and movies. The stills—for prints to keep in the album and mail to friends, for enlargements to hang in living room or den, for leisurely enjoyment on the projection screen. The movies—to re-create, in lively narrative, the true atmosphere and activities of vacation time.

Motion is an amazing thing. The mere flutter of a leaf, the brief flash of a smile, the flicker of a campfire—even tinier motions scarce marked by the eye—will revitalize a scene, and bring back recollection full and whole.

Only in movies do we achieve this special spur to memory. And that's why, whatever the holiday, wherever it leads, the camera-wise photographer always plans both movies and "stills."



Two cameras—one movie, one "still"—let you preserve the vacation story in its richest, fullest form.



# BIRDS...

**In Picturing These Shy Subjects,  
Patience And Ingenuity Bring Rich Rewards;  
It's Easier Than You May Think**

**S**TART with impatience, and you end in failure. Start with a love of these colorful subjects, a knowledge of their habits, and a willingness to wait their pleasure—and your bird photography will not only prove successful, but will soon become an absorbing passion.

Consider Frederick T. Bashour of Hartford, Conn., who made the shot of the young loggerhead shrikes on Page 20. "The project which I have outlined for myself," he writes, "is to obtain Kodachrome transparencies of eggs, young, and adults of all the nesting birds of Connecticut. Toward this end I have accumulated about 450 (thoroughly weeded out) slides. Also, while stationed in Texas during the war, I obtained 250 slides of nesting birds in that state."

For these pictures, Bashour uses equipment typical of that owned by most readers of Kodak PHOTO: a Kodak Bantam camera, with a 2+ Portra Lens added for close-ups. To trip the camera shutter from a distance, he employs a magnetic release—of which more later.

The simplest setup, for the beginner in bird photography, is a sunny window sill

with food placed on it in one spot only. The window is raised to avoid reflections on the glass, and the camera posted just inside, focused on the food. A light window shade or white curtain, pulled aside enough to give the camera a clear field of view, will often act as a reflector, illuminating the shadow side of the bird when it alights on the sill.

For cleanly outlined "specimen" shots, dear to the naturalist's heart, there's a much better setup which is almost as simple. Near a window from which you can observe, erect a rectangular board, facing the sun; a panel about 16 x 20 inches will do and medium gray is a good color. In the center, place a peg two or three inches long for a perch, and under it a small tray of food.

Now, mount your camera (with Portra Lens) facing this board, and run a string from the shutter release lever to your observation window. When a bird alights on the peg, it will be posed perfectly for your camera—in profile, flat-lighted,





The classic shot of two young loggerhead shrikes, above, is by Frederick T. Bashour, Hartford, Conn.; Kodak Bantam, 1/50 at  $f/5.6$ , with 2+ Portra Lens. The colorful parrots, below, are by Wilfred Churchill, Boston, Mass.; 1/60 at  $f/6.3$ .



against a good plain background. All you need do is pull the string.

### **Next, Birds Afield**

From simple "at home" arrangements such as these, you'll soon want to progress to pictures of birds in their natural habitats—chatting, courting, nesting, and caring for their young. This will bring you to the more difficult—and more engrossing—phases of bird photography. It will also bring you to the question of movies or stills.

There's no conflict here: many wildlife photographers use both a movie camera with telephoto lens, and a still camera for close-ups. The movies provide motion, action sequences—a continuing story of habits and behavior. The still shots supplement the movie account with detailed pictures for leisurely study.

Movies are best made from a blind or shelter—erected well in advance, so that the birds may become accustomed to it. As soon as they find that it offers no harm to nest or young, most species of birds will resume their natural behavior.



The still camera must, of course, be set up close to the nest. For mounting it on a near-by branch, a Kodapod makes an excellent support. Usually, a bit of leafy camouflage—disposed with care so that the camera retains an unobstructed view—is helpful.

### Remote Control

At such close range, direct operation of the camera is out of the question. The best remote control means is a magnetic or "solenoid" release, screwed into the cable release socket of the camera shutter. Many flash synchronizers have such solenoids, which can be connected to a long wire and a dry cell battery of the familiar 6-volt "hot shot" type. Close the circuit, and you trip the shutter. With an arrangement such as this, Bashour has made exposures when more than a hundred feet from the camera.

In shady locations, synchronized flash is often the best means of obtaining fully exposed transparencies.

Daylight blue flash with Kodachrome Film, Daylight Type—oddly enough—also counteracts the bluish or greenish light found in deep shade. A small lens opening and a fairly high shutter speed help eliminate daylight as an exposure factor, and simplify exposure calculation. With a shutter speed of 1/100 second, and a 5B Photoflash lamp 2 feet from the nest, the correct lens opening will be  $f/11$  to  $f/16$ , depending on the color of the birds and the proximity of reflecting foliage.

And that's about as far as general advice can go. The rest depends on you—your interest in birds, your knowledge of them, your patience and stalking skill. This is not a field for everyone. But for those willing to meet bird photography on its own terms, it's the most fascinating avocation in the world.



These 16mm. Kodachrome movie frames are (from top) by Dr. Herbert J. Rinkel, Kansas City, Mo.; Frank E. Gunnell, Staten Island, N. Y.; Lenox R. Lohr, Chicago, and W. L. Wilcox, Omaha, Nebraska. For each, at normal filming speed, the correct lens opening would be  $f/8$ .

**L**AST SUMMER—to find out what picture subjects the users of Kodachrome Film like best, where they shoot most, and what they'd like to hear more about—the editors of Kodak PHOTO arranged for an extensive survey. At Kodachrome processing stations, thousands of Kodachrome transparencies and Kodachrome Prints were reviewed, classified, tabulated...

And here are the results.

They're interesting, worth your study. Maybe you'll find that in some categories you're way ahead of the crowd—and you may also find hints on good material that you've been missing.

### **Where They're Taken**

Kodak PHOTO's survey indicates that, of every 1,000 shots, 391 are taken right around home—which suggests that those who keep alert need not wander far afield in search of good subject matter. Of places *near* home, parks, gardens, and zoos accounted for 112 shots in every 1,000. Gardens ranked high—which is one reason for the spread on flower pictures in this issue of Kodak PHOTO.

Among vacation spots, beaches and lakes were away out in front—217 shots per 1,000. Mountains ran a poor second—only 41 shots. And shots on farms and ranches totalled only 29 per 1,000—which suggests a great many lost opportunities for fine human-interest pictures.

### **Who's In Them?**

People—in 662 shots out of every 1,000, and in 860 of every 1,000 Kodachrome Prints. All ages are well represented, but small children, from 5 years down to cradle size, are proportionately far more frequent than adults.

However, in that "small-fry" category, many shutter-snappers failed to make the most of their opportunities. In every 1,000 such pictures, 528 showed a child alone—not busy with any activity. Many were quite good, too. But the really appealing shots turned up in two groups: the child with a toy, 203 shots per 1,000,

# *Mind if we*

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and the child with a pet, 37 shots per 1,000.

That last figure, 37 per 1,000, is distressingly low—because few pictures pack greater appeal than a really good shot of a child with a puppy, kitten, rabbit, duckling, or almost any other pet. In the school-age group of children, 5 to 19 years, the showing is better—73 shots per 1,000—but it's obvious that Kodak PHOTO should have an article on how to picture children with pets, very soon.

### **Activity Is Popular**

Youngsters, from 5 years up through the teens, are busy people—and Kodachrome users wisely made use of this. Of every 1,000 shots in this age group, 344 are "activity" pictures—sports, hobbies, or informal recreation.

Baseball rated 20 pictures in each 1,000; bicycling, 13; boating, 10; fishing, 7; horseback riding, 7; swimming, 60.

Parades, surprisingly, showed up with 46 shots in every 1,000. Perhaps that's not surprising, after all; a school parade is a proud event, one that really demands pictures.

### **Variety In Adult Shots**

Activity pictures of adults are relatively fewer—254 in each 1,000 shots of adults—but the range of subject matter is wider. Almost every popular outdoor sport finds some representation—so, the total for each particular sport tends to be smaller.

Here are some of the figures: archery, 3 shots per 1,000; baseball, 4; bicycling, 2; boating, 35; fishing, 11; golf, 6; horseback riding, 5; hunting, 4; table tennis, 1; skiing, 5; surfboard riding, 2; swimming, 27; tennis, 2; eating, drinking, picnics, campfires, and hikes, 45.

Work and hobbies—art, gardening,



# look over your shoulder?

cooking, model construction, house painting or repair, farming, reading, or studying—were portrayed in 36 of every 1,000 shots of adults. Graduation exercises appeared in 13 shots, weddings in 75.

## **Pictures Without People**

This group is interesting for the variety of its subject matter. Landscapes predominate—186 shots in each 1,000—and flowers, plants, and trees are next, with 117 shots per 1,000.

Kodachrome users take pride in their homes; 66 shots in each 1,000 are exterior views of private homes. Interiors, 9 shots—but remember that this is a figure for summer, the outdoor season.

Each 1,000 pictures includes 40 nature and wildlife studies. Of these, 26 are mammals, 5 are fish, 7 are birds. In every 1,000, there's one shot of an insect, and one of a snake or other reptile.

## **Object Studies Are Varied**

Table-top shots in color are popular, even in summer—16 shots per 1,000. Eventually, Kodak PHOTO will have an

article on table-topping with Kodachrome Film. And transportation is a surprisingly popular topic, with 66 shots of boats, 3 of motor buses, 15 of automobiles, 32 of airplanes, and 8 of trains. Evidently, Kodachrome users not only go places, but like to show how they went.

It's apparent, however, that few color enthusiasts appreciate the expressiveness and interest-quality of human hands. Only 2 shots per 1,000 are studies of hands; one additional shot uses a hand to imply action, or show off some object, such as a flower. Perhaps this offers an interesting camera specialty for you.

Buildings and monuments receive much attention—as is natural, during the vacation season. Bridges and dams appear in 21 shots per 1,000; monuments and statues in 34; buildings in 43. Waterfalls are irresistible—20 shots in every 1,000—and who would try to resist them?

There are many other categories—including scientific pictures, 12 per 1,000—for which space is lacking. But the figures above give the main outlines. How do they match up with *your* picture taking?

## SEND US SOME PICTURES!

**K**ODAK PHOTO is still buying Kodachrome transparencies—as well as borrowing them for the “Good Shots” department (see page 12). 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 vacation pictures—activity shots, and scenics. There is still room in our files for summer sports shots, too. And in the next few months, we will certainly be wanting to see new autumn 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 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 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.

23

**FROM:**

(please  
print  
clearly)

**TO:**

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



## MEMO: *About a Wedding Gift*

**Not for Display at the Wedding, but To Be Cherished in the Years That Follow**

**H**AS it occurred to you that your little camera can very easily be the means by which a distinguished, distinctive wedding gift can be produced?

The idea is very simple.

On the day of the wedding make several pleasantly informal pictures on Kodachrome Film . . . at the reception, or as the cake is cut, or as the bridal bouquet is tossed, or as the couple emerges from the

ceremony. All of those pictures will be prized, but the best of them should be enlarged into a framable Kodachrome Print. That picture will be something the newlyweds will enjoy a long, long time.

Ask your Kodak dealer about Kodachrome Prints. They can be had in any of four standard sizes, from  $2\frac{1}{4} \times 3\frac{1}{4}$  to  $8 \times 11$  inches. And their prices range from 60 cents to \$5.75.

**EASTMAN KODAK COMPANY**

ROCHESTER 4, N. Y.